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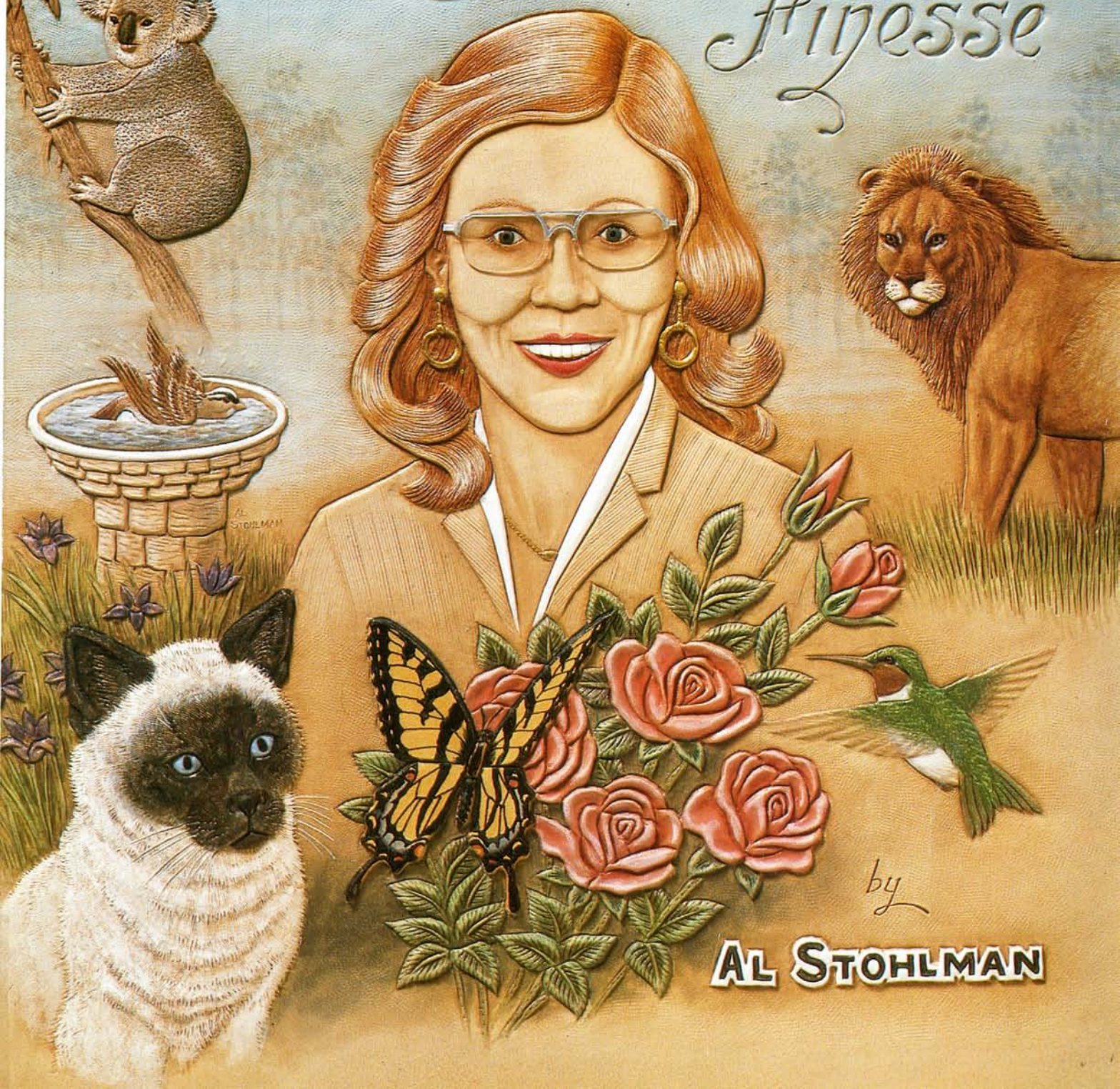
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FIGURE CARVING

Finesse



by
AL STOHLMAN



The BULL RIDER

ABOUT THE COVER:

In observing the cover, you will notice the many areas that the coloring is blended into the leather tones. Leather tones should be used, when possible, with colors to "tie" your work together for the most pleasing effects. Leather tones and color should compliment each other. The cover was designed to suggest some of the special features within these pages. To name a few: special attention to eyes, eyeglasses, portrait carving which includes hair, lips, teeth, etc. Special hairing techniques (koala and cat), the "wet" look (bird bath), iridescent coloring (hummingbird), clothing textures, spider webs and much more.

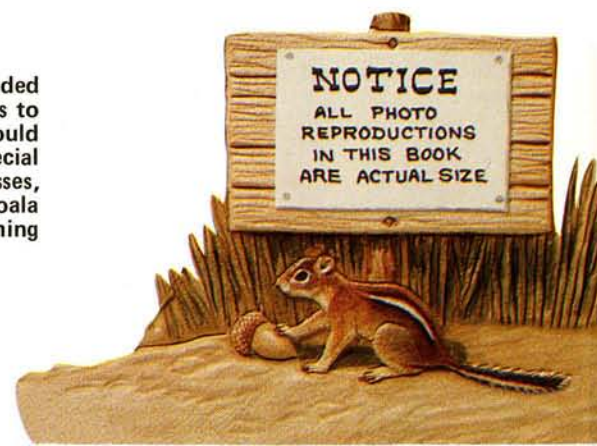
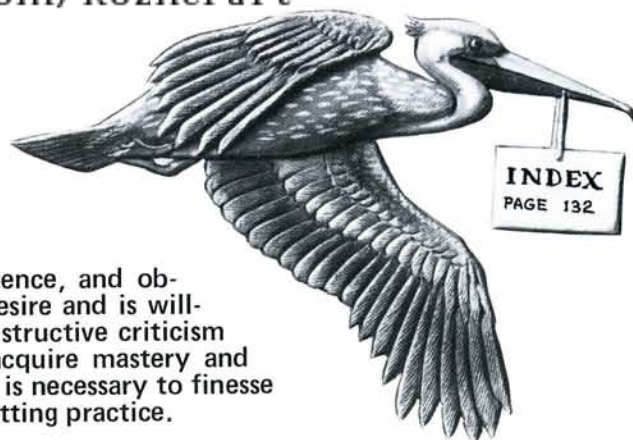


FIGURE CARVING *Finesse*

FOREWORD



Successful figure carving is based on desire, practice, persistence, and observation. Anyone can do good figure carving if he has the desire and is willing to consistently try and improve his work, and accept constructive criticism to that end. Constant practice is absolutely mandatory to acquire mastery and control of the swivel knife. Complete control of your cutting is necessary to finesse your figure carving. This can only be achieved by continued cutting practice.

OBSERVATION. . . is of great importance. When looking at a picture or scene, what do you actually see? One should observe the hi-lights and shadows, the roundness of form, and be thinking about how these can be converted to leather. If you are looking at a leather carved reproduction you will probably identify some of the tools used and feel more comfortable about reproducing it. With the book or magazine picture, you will have to visualize which of the stamping tools will create the various textures, and where and how the muscle beveling and shading should be employed. Page 20 shows how to convert pictures into tracing patterns.

In viewing the leather carving at left, we see a rodeo cowboy taking a high spin off the brahma bull. Notice the hi-lights and shadows that add to the roundness and depth. This is created by the lighting on the subjects, as well as the dyeing and matting. Color-shading with the dyes adds greatly to the illusion of roundness and depth. Darker shading away from the hi-lighted areas creates roundness. If you removed all of the dye, you would lose most of this roundness. Proper background matting, continued away from the figures, also adds to the illusion of greater actual depth.

OBSERVE the small details. Beginning with the cowboy, note the spurs, spur buttons (which the spur straps fit over), and the tiny strap buckle. The chaps are fringed, with silver conchos in the white decorative patch. Notice the silver buckle and belt in the trouser loops, shirt-pocket snap, and wrinkles in all of the clothing. Fingernails (page 38) show on the right hand. The left hand has a glove which most all riders use for their bucking rigging. The hat has a feather and silver concho band. The bull's eyes are rolled, showing a bit of the white. For dyeing and hi-lighting eyes, see page 36. Note the texture on the double rope around the bull's middle. A cow bell is always fastened to the "bull ropes" at the bottom. The flank (bucking) strap shows simulated stitching at the sides. The metal quick-release buckle has a short rope attached. The bull is branded on the left hip (see page 90). Pay particular attention to the "hairing". Here, the dry-brush technique shows to good advantage, bringing out the hair lines. Saliva from the bull's mouth is created with white glue (see pages 50, 132, for how to use). Last, but not least, the ground area is mottled with multiple animal track imprints as would be in a rodeo arena.

OBSERVE the light source used to photograph the scene at left. It comes from the upper left hand corner. It may be useful to place a lamp (or have your working light source) in the same position to your project and compare yours with the reproduction as you work. **OBSERVE** the comparisons. See if your work requires alteration to show the same beveled shadows and light-bounce from the edges of the raised portions.

Figure carving differs from the traditional floral carving only in the conformation and muscled areas, where the lines are not cut. And, as the figure is turned in different positions, these areas are altered (see pages 18, 19, 33, 44). You will have to **OBSERVE** these differences. Books, magazines, and real life examples will aid. The anatomy of animals (pages 16, 17) should be of great help. **OBSERVE** where depressions must be in relation to the raised portions to give the figures proper conformation and appearance.

These are the things you must observe before you begin your carving. You must also be thinking about them when you are making the tracing pattern. . . thinking about where the deepest cuts should be made to bring portions of the figure into greatest relief. . . thinking about the beveling to form the muscles. . . thinking about what to do with the background. . . thinking about the light-source, which determines where to have the hi-lights and shadows when using the leather dyes.

It is my sincere hope that I can, within these pages, comprehensively transfer my many years of leather carving knowledge to you. . . so you, too can experience the pleasure and satisfaction that I have known. . . with Figure Carving Finesse.

Al Stohlman

LEATHER CARVINGS
ABOVE: BROWN PELICAN
LEFT: BRAHMA BULL
CHIPMUNK



Over thirty-seven years ago, during World War II, I became interested in tooling designs in leather. In the old days, leather carving was a closely guarded secret and it was some years after I had started before I discovered there were tools to stamp into the leather. My first attempts began by cutting the design outlines with a pocket knife, then pressing the design down with modeling spoons hammered from nails. Knowing absolutely nothing about "casing" the leather, it was a very wrist-and-arm tiring operation.

Through the ensuing years I gradually developed what we now call "Figure Carving Tools". The originals were made from nails and bolts. Their basic shape has not been changed. Twenty-nine years ago (1952) I completed my first instruction book, "HOW TO CARVE LEATHER". This book left a lot to be desired, but it was a start at bringing figure carving to light so others could share in what I had been teaching myself.

"FIGURE CARVING" was published in 1953 (it has since been modified to up-date newer tools). This book gave better and more detailed instructions on how to carve and stamp the figures. We went into smaller figures where the importance of the smaller bevelers and pointed tools were brought to attention. Before I had thought about a "hair" blade, I used a lined beveler to "hair" the animals. This book (and How to Carve Leather) featured dye-charts. . . my first attempt at trying to show how I dye-shaded the figures in monotones of brown. It is difficult to instruct, as shading is more a "feel" than simply applying dye to fixed areas. I also introduced the "Figure Carving Rule" (that still applies today): "ALWAYS CUT AND BEVEL FOREMOST OBJECTS FIRST!"

"HOW TO COLOR LEATHER" (1961) was published to add color-dyeing and embellish on dyeing instructions. This book explains the "dry-brush" technique that is so important in figure and pictorial carving, as well as numerous other dyeing techniques, mixing color hues, etc. This book should be a permanent addition to your collection of leathercraft knowledge.

"PICTORIAL CARVING" (1963) was published to introduce new tools and techniques for figure and pictorial carving advancement. Up to this time I had been hammering in trees with veinners and camouflage tools, with unsatisfactory results. My fir trees were made with the tip of V707 stamped very close together. . . a tedious operation. I developed new tools for fir, pine, and other trees and bushes that speeded up the stamping with more realistic results. The "hair" blades were introduced in this book.

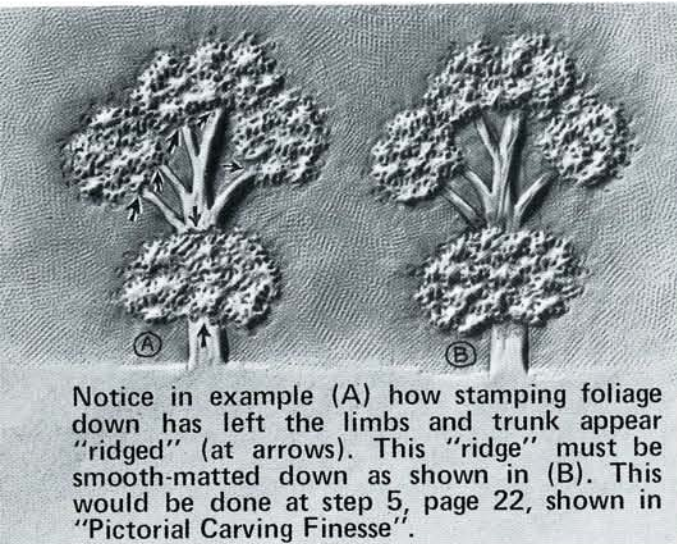
"CRAFTOOL TECH-TIPS" (1969) features the step-by-step uses of a wide variety of tools, with detailed illustrations. Included are many of the figure carving tools, modelers, "hair" blades, etc. Detailed figure and pictorial carving photos and drawings are contained in this book to show how the tools are held and used.

Much valuable information is accumulated in the above books. You should not be without them. Therefore, to avoid an over-abundance of duplication, I will touch lightly on techniques already amply covered (giving reference data), and concentrate on the new. . . within the pages of this book, "FIGURE CARVING FINESSE".



Thirty-seven years of experience later, my leather carving has vastly improved. "PICTORIAL CARVING FINESSE" (1980) was introduced to bring you up to date on my latest techniques. Fourteen new tools were created to produce still better effects and faster stamping. This book, along with "FIGURE CARVING FINESSE" will enable you to carve and stamp figures and pictorial scenes easier and with more realism than ever before. Twenty additional pages of color show how to dye "life" into your scenes.

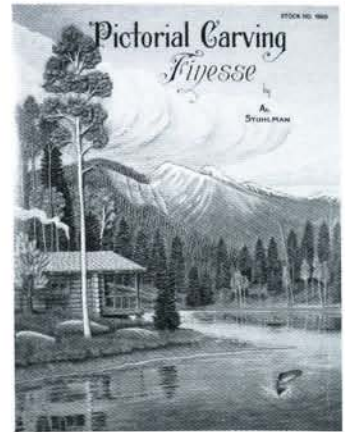
Additional information for Pictorial Carving Finesse: As with any book that is produced, there are always a few “grey” areas in the instructional material. . . things accidentally omitted, or not fully covered. One such thing is the “finessing” of tree trunks and limbs, after stamping the foliage masses. The examples below refer to page 22 of “Pictorial Carving Finesse”.



TRACING PATTERNS

Tracing Patterns were not given in Pictorial Finesse, as no two trees, mountains, etc., are alike. Page 25 explains making patterns for trees. Additional information is given with the patterns (right).

Tracing Patterns for figures were not given in *Pictorial Finesse* as explained in the foreword. Now, these figure patterns, along with all of the figures in this book, will be presented in the publication shown at right: "FINESSE TRACING PATTERNS". This allows more room for instructional material within the pages of this book.

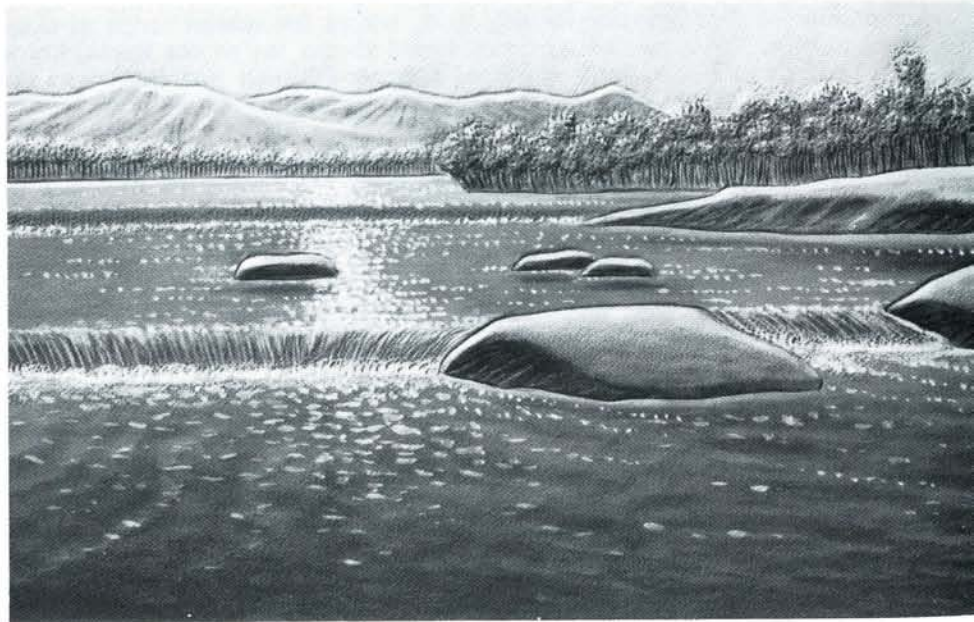


FINISHES.... FOR PICTORIAL SCENES

In Pictorial Carving Finesse, I failed to mention that I do not favor applying any leather finish to a pictorial scene, as this leaves a sheen that reflects light over the stamped surfaces giving an un-natural appearance. There are exceptions, as with the rain scenes on pages 48 and 49 (Pictorial Carving Finesse).

There, Tandy Coat was applied (with sponge) over the entire scene. The sheen actually enhances the scenes, giving them a "wet" look and adding sparkle to the rain lines.

My latest technique is to now apply Tandy Coat finish (with a brush, for control) over all of the water areas of a scene. This gives the water a more natural look, even if light is reflected from it, as shown in the example at right.



NEW TECHNIQUES

The new "wet" look for pictorial scenes should have appeared in Pictorial Carving Finesse. However, it was not developed until after its publication. I have also added a new dimension in putting "sparkle" to the water, as illustrated in the river scene above.

These new techniques are fully explained on pages 50 to 53 in this book: "FIGURE CARVING FINESSE".

COLOR REPRODUCTION OF
SPARKLING WATER IS
SHOWN ON PAGE 72.

FIGURE CARVING *Finesse*



This book is devoted to the instruction of Figure Carving only. Although some scenes will have pictorial backgrounds, no instructions for making trees, shrubs, etc., will be given. This information is fully covered in "Pictorial Carving Finesse" with step-by-step procedures, tools used, etc.

Within the pages of this book I will bring you up to date on all of my latest techniques for carving and stamping figures, from insects to man. Physical limitations have to be put on the number of pages in any book, as there are only a given number of working hours in the span of a year. . . stretch them as you may try. Obviously. . . all species of animals, birds, fishes, reptiles, etc. cannot be included within the pages of a single volume. This would best be served if a single volume were devoted to each. However, my own life span may not include that many years. . . so I have condensed as much material within these pages, as possible, in an attempt to satisfy the varied needs of those urgently desiring this knowledge.

KNOW YOUR TOOLS: Pages 6 through 12 are intended to point out special aspects of using the tools to achieve specific results. Identical techniques may apply to a variety of animals or species. Examples: double beveling is required at times on the human face, faces of animals, birds, the chameleon's eye, etc. Beveling around the teeth of alligators, dolphins, or leopards can be the same. For this reason the step-by-step stamping procedures are not given with each reptile, bird, fish, or animal. This would drastically limit the subject matter in this book. Therefore, if some beveling, modeling, or other information is not stressed on a particular page, refer back to the "Know Your Tools" section.

SKIN & HAIR TEXTURES: There are many different textures for skin, scales, and hair used throughout the book. Page 13 shows 24 examples, and the page on which the instructions will be found for making them. I have tried to select a variety of animals, reptiles, etc., where the widest range of skin textures and hairing differences would be used. . . from the spines of a horned lizard to the fur of the koala. Some species require a combination of textures. You will be able to apply these to animals (though not shown in this book) by the instructions for stamping each specific Texture No., and by observing its application.

EYES: Many people seem to have difficulty with the eyes. They are actually very simple to make once you understand the proper procedures. I have devoted nine pages to this subject in an effort to end everyone's troubles. Step-by-step eye instructions are given for: birds, reptiles, amphibians, mammals, and humans. Page 36 shows how to add "life" to the eyes.

ANATOMY: Many pages are devoted to the anatomy of man and animals. Eight pages deal with body structure, hands, feet, teeth, hair, etc. which eventually leads to step-by-step portrait carving. Along with the anatomy of animals. . . feet, claws, hooves, teeth, horns, etc., are thoroughly covered to give you a better understanding of them.

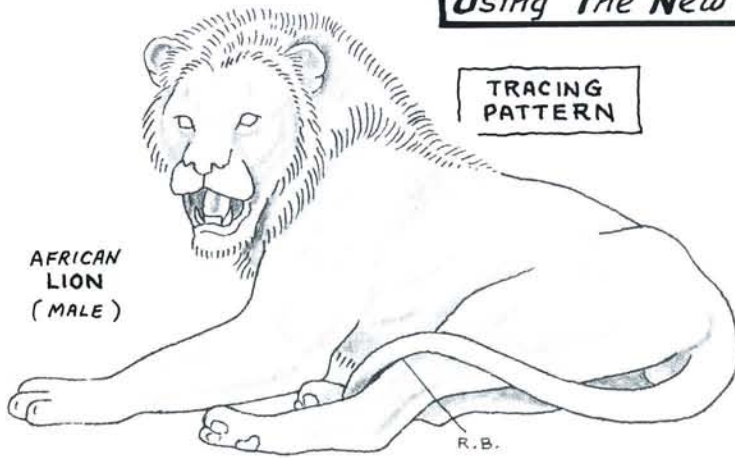
COLOR-DYEING: Twenty pages (plus covers) are devoted to color. Many color examples are shown along with step-by-step dyeing procedures to aid you in shading the many figures.

NEW TRACING PATTERNS: The new tracing patterns are shown on the opposite page. All of the tracing patterns (not shown in this book) will be presented in the publication (opposite) "FINESSE TRACING PATTERNS".

MAKE YOUR OWN TRACING PATTERNS: Beginning on page 20, I have made an attempt to teach you how to make your own Tracing Patterns. I feel this is very important for you to learn. Those of us (who are fortunate enough to be able to make new patterns) cannot possibly make all of the patterns, or series of patterns, to fit everyone's needs. You can make your own patterns if you will strive diligently and persist in this endeavor. This will open up a whole new world for you, and free you from constantly searching for a printed pattern that may never be available. Once you have a Tracing Pattern, it is not difficult to enlarge or reduce it (see pages 26 and 27).

READ. . . every page in this book before attempting a project. Often times information on one page may not appear complete, or be fully understood until the whole of the subject has been digested. Example: If interested in eyes. . . read all about eyes for birds, fishes, reptiles, amphibians, mammals, and humans. . . as some information is inter-related. Be cognizant of what you are viewing! **KNOWLEDGE** is gained through **READING** and **OBSERVING**. **SKILLS** are gained by converting knowledge into **PRACTICE** and **PERSISTENCE**. **READ.** . . **OBSERVE.** . . **PRACTICE.** . . **PERSIST.** . . and your Figure Carving will acquire **FINESSE**!

Using The New **TRACING PATTERNS**



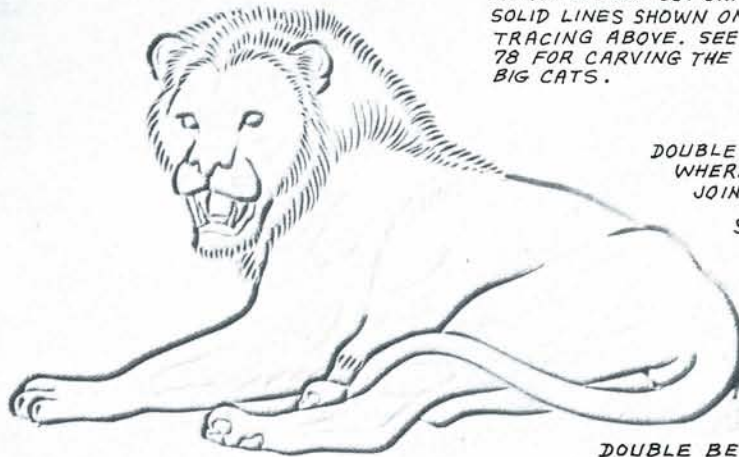
The NEW PATTERNS are shown with solid black lines and shaded areas of light and dark. Shaded areas replace dotted lines used in the past. Darkest shading indicates the heaviest beveling or depressions. Light shading should be lightly beveled or modeled accordingly.

Only the solid lines should be cut. The "R.B." lines on the tracings indicate the "point of Reverse Beveling" (see page 9). Follow the steps below for cutting and stamping the lion.

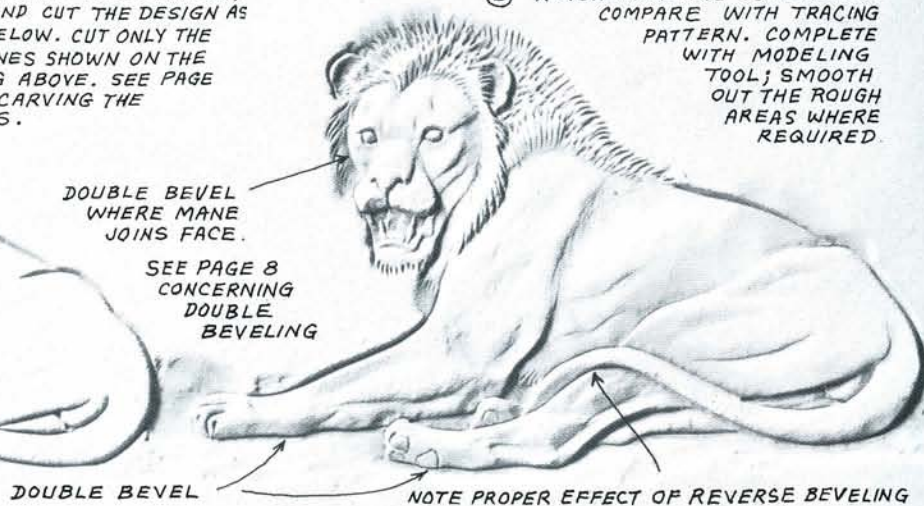


This publication has complete tracing patterns for the books: "Pictorial" and "Figure" Carving Finesse.

(A) AFTER CASING THE LEATHER, TRACE AND CUT THE DESIGN AS SHOWN BELOW. CUT ONLY THE SOLID LINES SHOWN ON THE TRACING ABOVE. SEE PAGE 78 FOR CARVING THE BIG CATS.



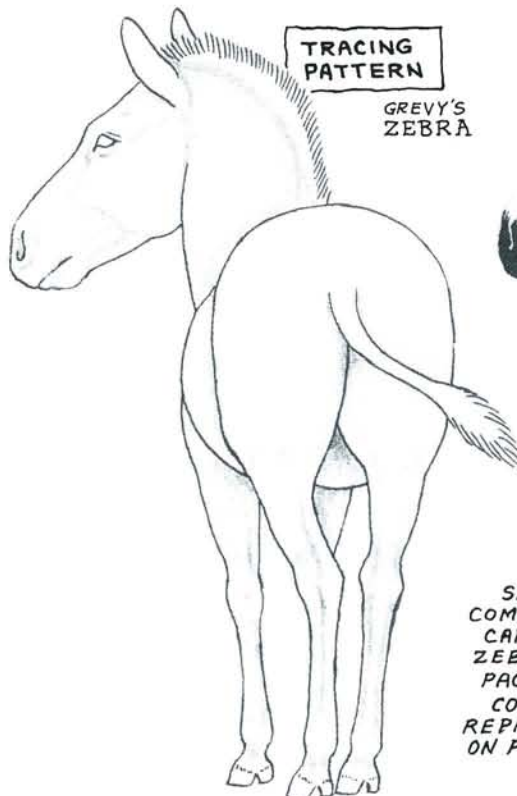
(B) ROUGH-BEVELING COMPLETED. COMPARE WITH TRACING PATTERN. COMPLETE WITH MODELING TOOL; SMOOTH OUT THE ROUGH AREAS WHERE REQUIRED.



NEW TRACING PATTERNS

When an animal has intricate color markings, such as the zebra, a separate pattern is given with the markings only. The reason is to lessen confusion of all of the striped lines with the cutting lines, and beveling and shading areas. . . were they all to be put on one pattern.

"FINESSE TRACING PATTERNS" (publication shown above) gives complete instructions for transferring the stripes from the pattern to the leather.



KNOW YOUR TOOLS The SWIVEL KNIFE

The SWIVEL KNIFE consists of the cutting blade, barrel, and yoke. Enough has been previously published on using the swivel knife that it does not require repetition here (see Tandy's "Leatherwork Manual", pages 23 through 31, for detailed illustrations on holding and cutting with the Swivel Knife). The *two* things for proper cutting are. . . a sharp blade. . . and plenty of cutting practice!

Figure Carving demands the most precise cutting of all. Control of the cuts is necessary for good figure carving results. Keep the blade sharp! If you have trouble sharpening your blades at the proper angle, use the Craftool Sharpener shown below. You can feel when the blade is not cutting properly. Sharpen it however often it may be necessary. Strop the blade often (see page 2, Pictorial Carving Finesse, for making a rouge board).

I recommend the 1/4" angle blade for figure cutting. The FILIGREE blade is excellent for cutting very small details. The angle blades allow you more visibility and permit greater flexibility when cutting curves and erratic lines. Properly cased leather (page 3, Pictorial Carving Finesse) is important. After tracing your design, check all lines with the pattern before cutting. Make any corrections required by altering lines with the stylus end of your modeler.

BLADE #
8018-N

BLADE #
8014-F

FILIGREE

ANGLE BLADES

Remember....

CUT FOREMOST
OBJECTS FIRST

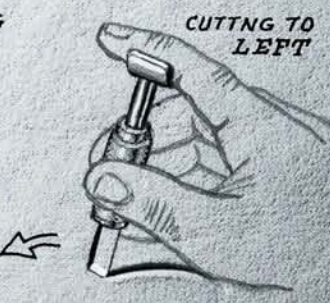
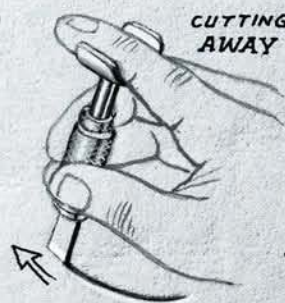
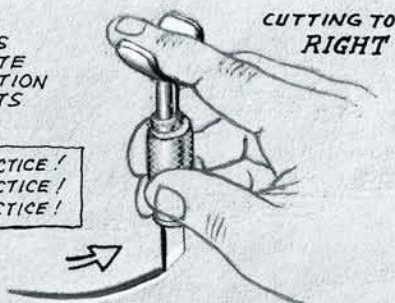
CUT WITH FILIGREE BLADE

CUTTING TO
RIGHT

CUTTING
AWAY

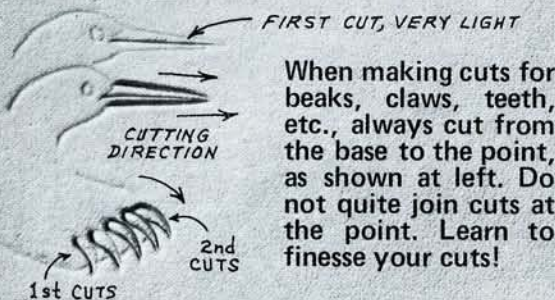
BROKEN
ARROWS
INDICATE
DIRECTION
OF CUTS

PRACTICE!
PRACTICE!
PRACTICE!

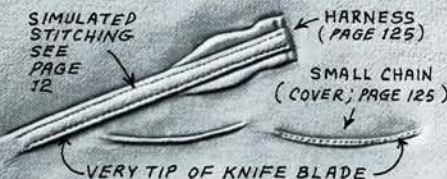


When cutting figures, one has less chance of distortion if all cutting is done with the figure viewed in the upright position, as you can keep the figure viewed in the proper perspective.

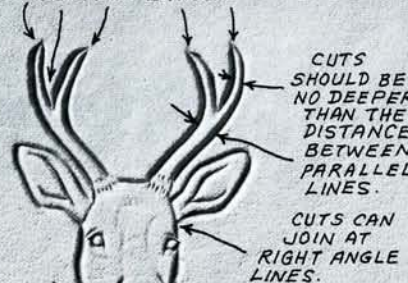
Practice cutting in all directions. You must learn to control the cutting in any direction to do a good job of figure carving. If you turn the figure upside down to cut a certain line, you may cut it slightly off and may not be aware of any distortion in the pattern until the leather is turned and viewed upright.



When making cuts for beaks, claws, teeth, etc., always cut from the base to the point, as shown at left. Do not quite join cuts at the point. Learn to finesse your cuts!



DO NOT COMPLETELY
JOIN CUTS AT
PARALLEL INTER-
SECTING LINES.



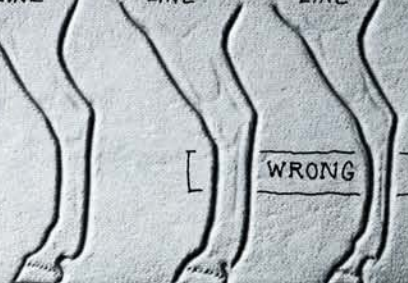
CUTS
SHOULD BE
NO DEEPER
THAN THE
DISTANCE
BETWEEN
PARALLEL
LINES.

CUTS CAN
JOIN AT
RIGHT ANGLE
LINES.

CORRECT
CUTTING....
ON LINE

CUTTING
OUTSIDE
LINE

CUTTING
INSIDE
LINE



LIGHT CUTS AT BOTTOM

The examples above show improper and correct cutting. Cuts should be made on the line, not inside or outside. Compare the examples.

For very small details (above) the tip of the knife blade can be used as shown. Use caution, space the impressions evenly.

FOR CUTTING EYES SEE THE SUBJECT
DESIRED: BIRDS - FISHES - REPTILES -
AMPHIBIANS - MAMMALS - HUMANS.

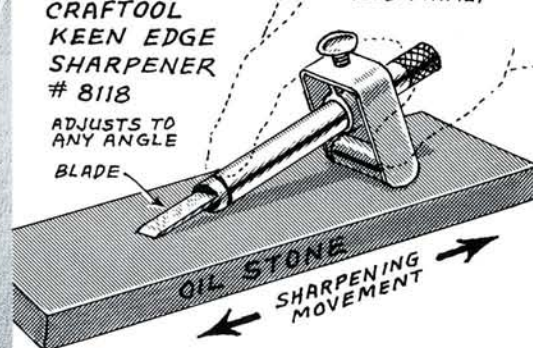
PRACTICE: If you have not had sufficient cutting practice to control the cuts, you are not ready for some of the detailed patterns in this book. Practice!

When beveling is to continue beyond a cut line (heavy arrows above), fade the cuts to a lesser depth.

CRAFTOOL
KEEN EDGE
SHARPENER
8118

ADJUSTS TO
ANY ANGLE
BLADE

HOLD FIRMLY



F897 F896 F895 F891 F890

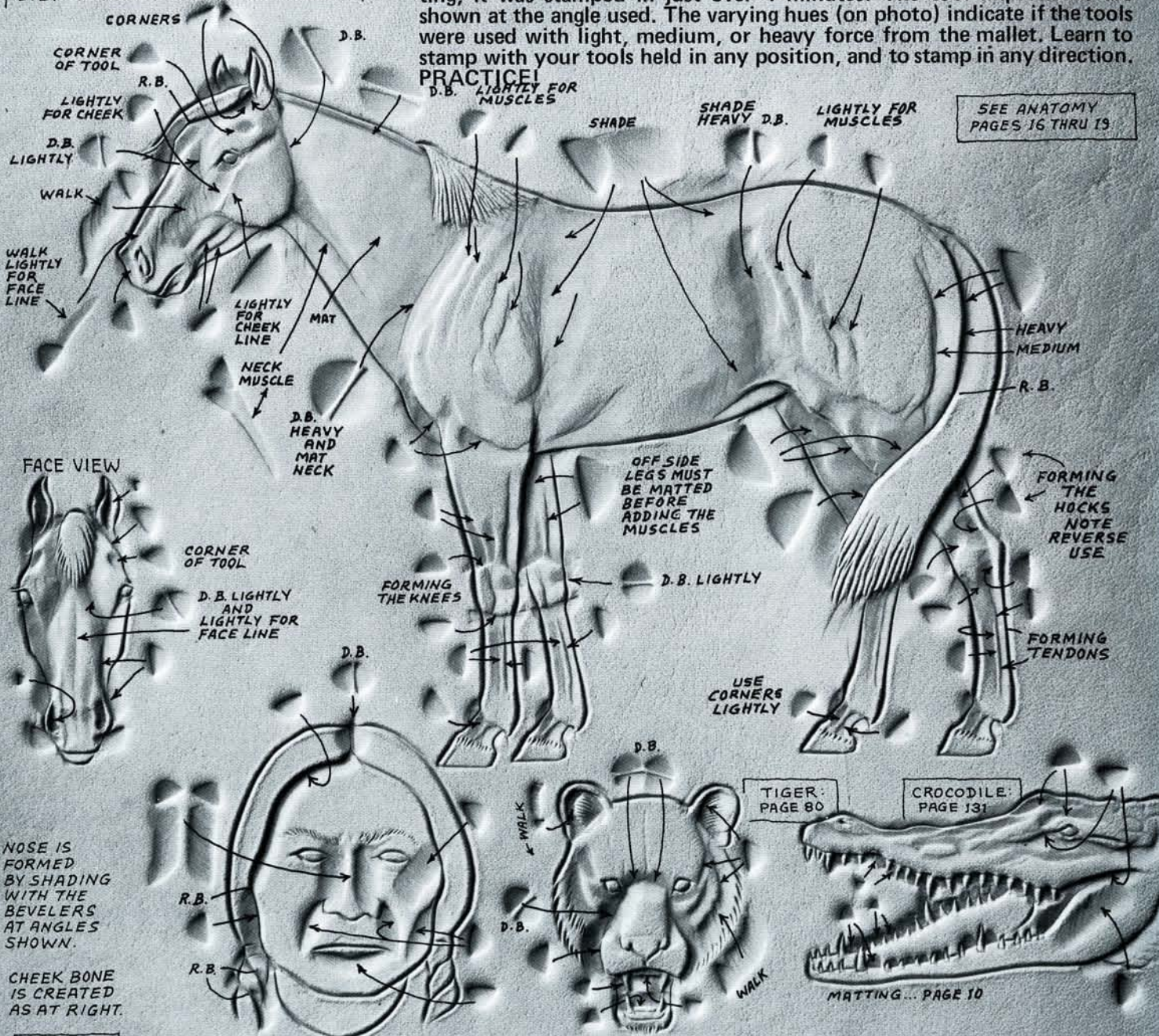
The **FIGURE BEVELERS** are the most versatile of all stamping tools. They are actually four tools in one: beveler, shaver, matter, and semi-pointed beveler. The books: *Crafttool Tech-Tips*, *Pictorial Carving*, and *Pictorial Carving Finesse*, show plenty of illustrations on how these tools are used. To get the most out of these tools you must put in plenty of practice on scrap leather. Use them to bevel, tip them back and practice shading and matting with varying blows of the mallet while "walking" the tool. Learn to use the corners by tipping into confined areas. Once you learn to use these tools properly, you'll be amazed how fast your work will progress, as you are not constantly changing tools. Bevel and shade in one operation.

Figure Carving is actually a form of sculpturing. The cased leather, in a sense, has some of the qualities of modeling clay. Aside from the cut lines, the Figure Bevelers form the muscles and conformation of the figure. Always begin with the largest tool (that will fit the area) over the entire figure before changing to a smaller tool. The figure is first beveled and shaded within the outlines. If you bevel the outlines first, you will lose some depth when you shade the interior. Beveling and shading can be quickly roughed in (while moisture is right) to establish the form. The modeling tool will smooth it up later.

R.B. = REVERSE BEVELING - PAGE 9
D.B. = DOUBLE BEVELING --- PAGE 8

The horse below is shown rough-beveled using only two tools. After cutting, it was stamped in just over 4 minutes! The tool impressions are shown at the angle used. The varying hues (on photo) indicate if the tools were used with light, medium, or heavy force from the mallet. Learn to stamp with your tools held in any position, and to stamp in any direction.

PRACTICE!



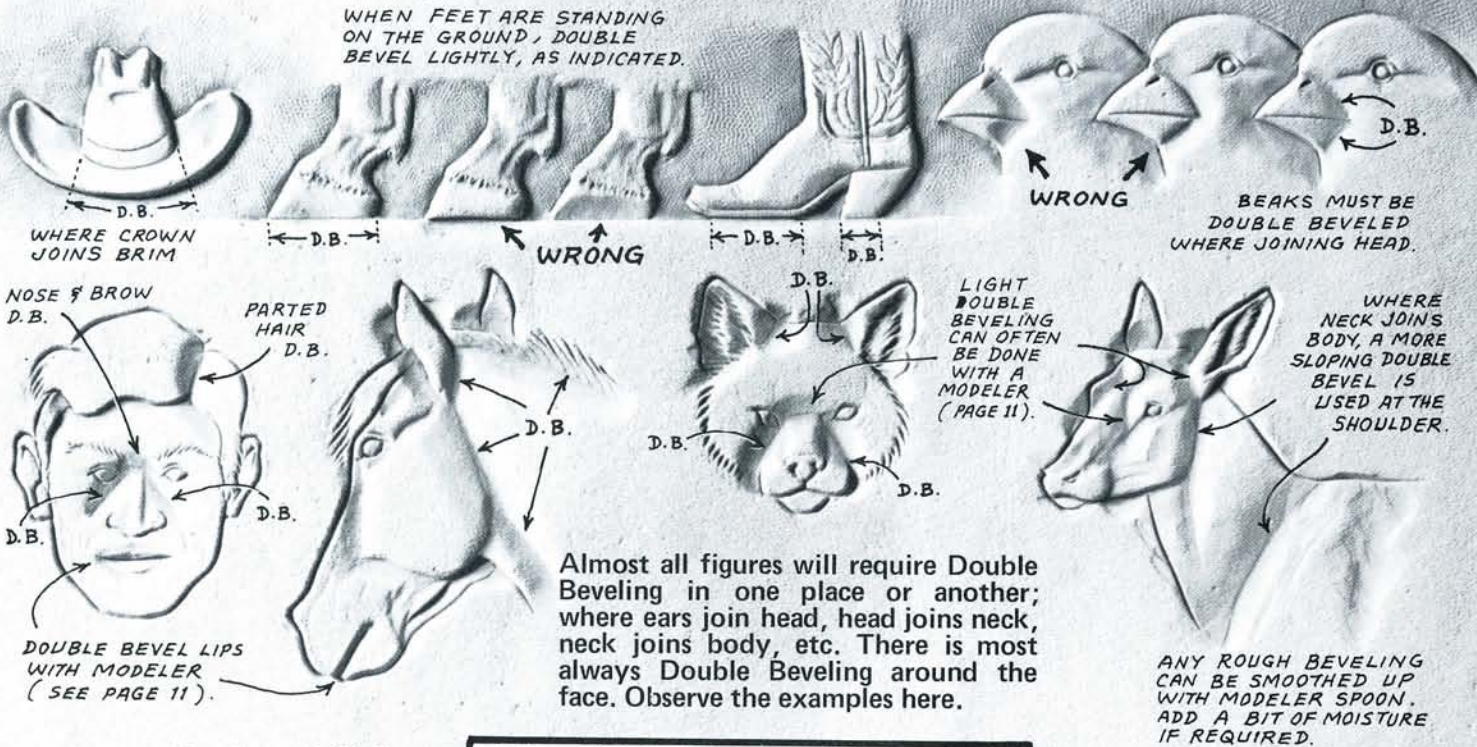
See pages 34 through 47 for stamping all parts of the human anatomy.

STUDY THE TOOL ANGLES.

The smaller bevelers are used for fine details, as teeth, claws, etc.

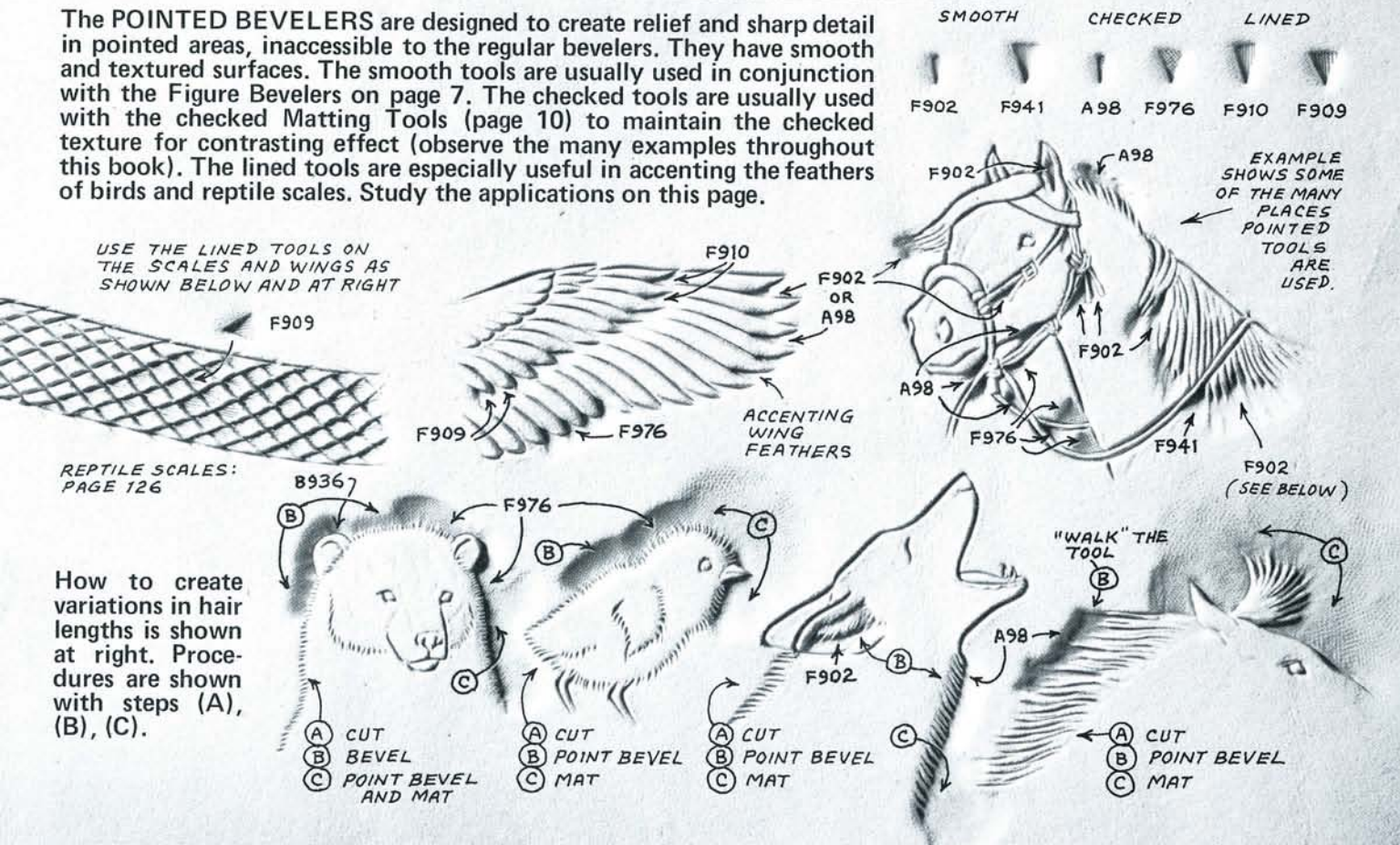
KNOW YOUR TOOLS DOUBLE BEVELING

There are many places in figure carving where DOUBLE BEVELING is required. Double Beveling is employed where one plane (or surface) meets another so that one surface does not appear depressed or raised above the other. Double Beveling is simply beveling one side of a line, then beveling the opposite side of the same line (see page 8 of Pictorial Carving Finesse, for other valuable instructions on Double Beveling). Study the right and wrong examples below. The arrows and areas marked (D.B.) indicate Double Beveling. Use the proper sized Figure Beveler to fit the area involved.



KNOW YOUR TOOLS The POINTED BEVELERS

The POINTED BEVELERS are designed to create relief and sharp detail in pointed areas, inaccessible to the regular bevelers. They have smooth and textured surfaces. The smooth tools are usually used in conjunction with the Figure Bevelers on page 7. The checked tools are usually used with the checked Matting Tools (page 10) to maintain the checked texture for contrasting effect (observe the many examples throughout this book). The lined tools are especially useful in accenting the feathers of birds and reptile scales. Study the applications on this page.

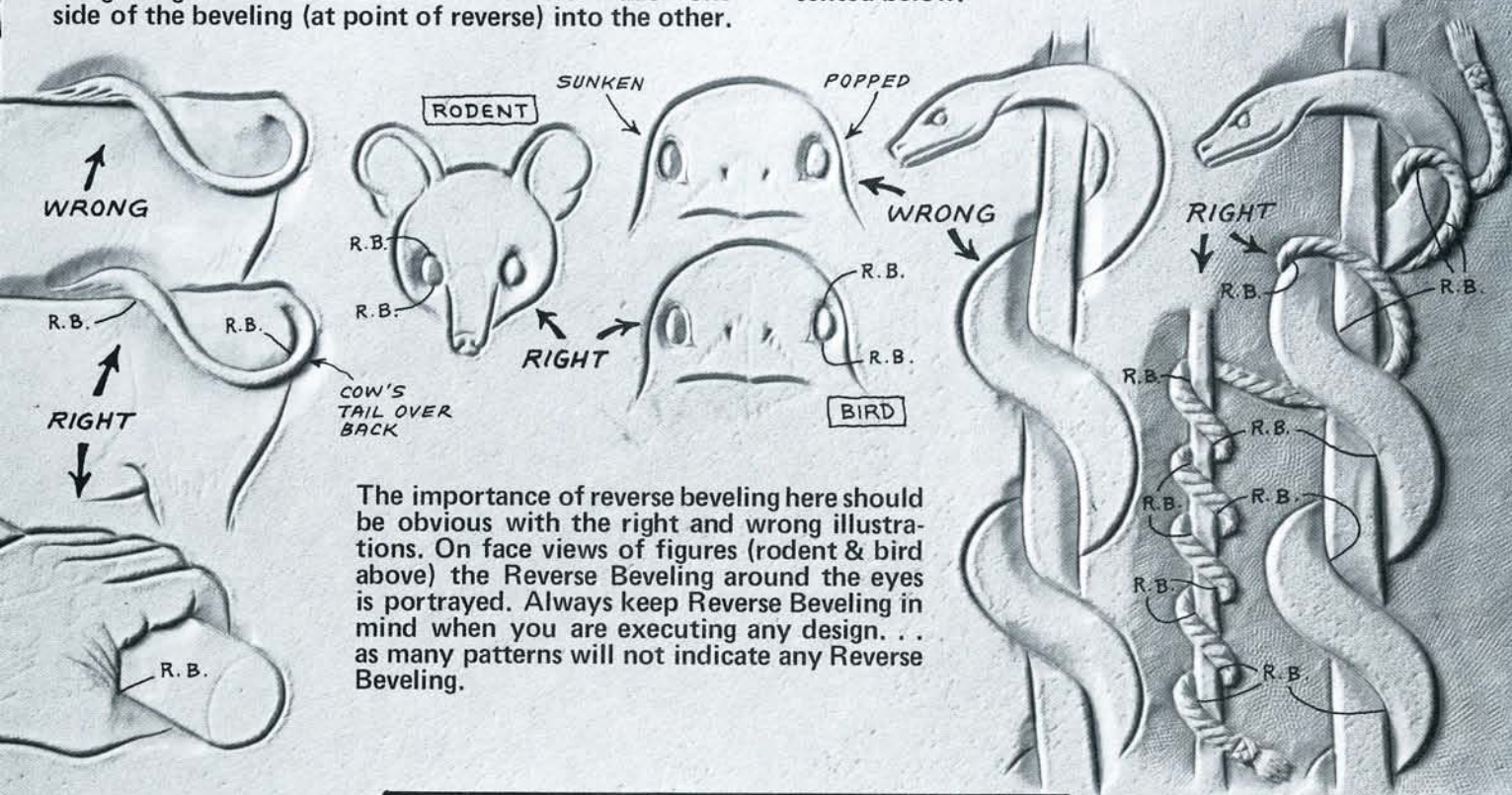


REVERSE BEVELING

KNOW YOUR TOOLS

There are times when the beveling on one side of a line must REVERSE, or change to the opposite side of the line, to correctly portray a subject. This is executed at the point (of the design) where one portion of the design begins to recede behind the other. "Fade" one side of the beveling (at point of reverse) into the other.

Do not end beveling abruptly. Where a tracing pattern is arrowed with the letters (R.B.), this is to indicate the "point of Reverse Beveling"... where the beveling must change sides on the line. Observe the examples presented below.



The importance of reverse beveling here should be obvious with the right and wrong illustrations. On face views of figures (rodent & bird above) the Reverse Beveling around the eyes is portrayed. Always keep Reverse Beveling in mind when you are executing any design... as many patterns will not indicate any Reverse Beveling.

CARVING and STAMPING ROPES

The available space here, is used to show you how to make ropes. Follow the instructions below. Note the Reverse Beveling on the square knot at the bottom of the page.

PRESS DOWN WITH POINT... AT ANGLE

CUT THE KNOTTED ROPE ENDS AS SHOWN

DIVIDER LINE

NOTE ANGLE

F910... STAMP ON POINT

1
TRACE, CUT ONE SIDE OF ROPE

2
USE DIVIDERS TO CUT LINE PARALLEL

3
CUT THE 2nd LINE

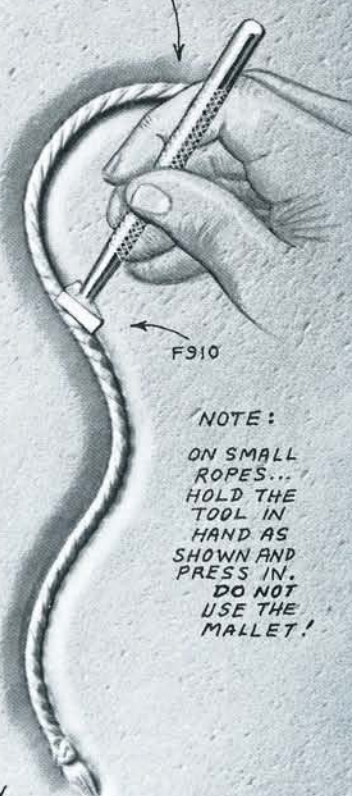
4
CUT LAZY "S" CURVES

5
BEVEL BOTH SIDES

6
STAMP ONE SIDE WITH F910

7
STAMP OTHER SIDE WITH F910

8
MAT BOTH SIDES OF ROPE



NOTE:
ON SMALL ROPES... HOLD THE TOOL IN HAND AS SHOWN AND PRESS IN. DO NOT USE THE Mallet!

STEP 7, IN EFFECT, IS REVERSE BEVELING.

BEVEL KNOT IN ROPE BEFORE CUTTING THE "S" CURVES.

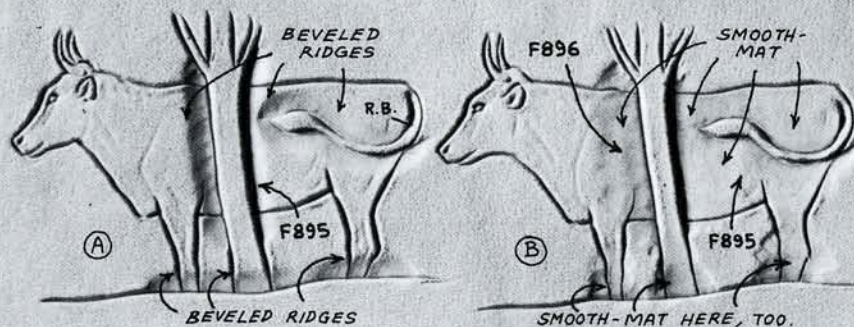
The MATTING TOOLS



I cannot over-stress the importance of MATTING! Without proper Matting, your figures will not have three dimensional relief. To best illustrate my point. . . look at any coin. We are dealing with millimeters of thickness, but still the figure gives the illusion of depth. Why? Because of a smooth, even plane away from the figure. Translated into leather terms: "MATTING"! Whether textured or smooth, the effect would be the same. . . the background *must* be evenly matted away from the figure.



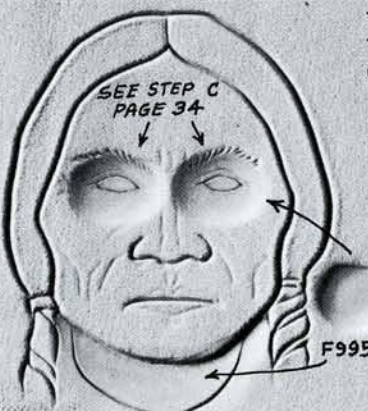
We have the identical interpretation with leather, only we are dealing with more thickness that permits greater depth, if properly executed. I have carved two examples representing the image on a coin. The one at left shows the subject beveled only. The one at right has been beveled and properly shaded and Matted to gain the maximum illusion of depth. The comparisons should make the importance of matting quite obvious.



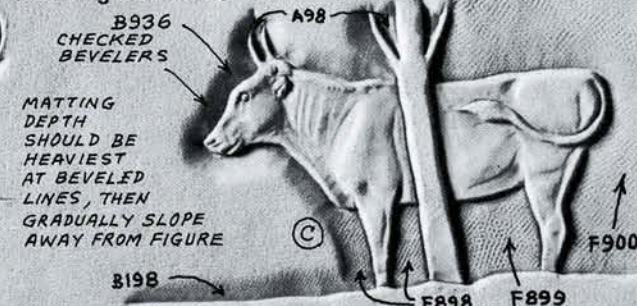
Beveling around foremost objects (A) leaves a beveled ridge. This is undesirable and must be matted down (B) before continuing with the beveling and shading of the figure. Here the figure bevelers have been employed to do the smooth-matting.



On human faces the eye sockets must be matted down to be in proper perspective. The examples here show only the tools used before any of the other beveling. After beveling chin line (right), mat the neck smooth.



How to use these tools is clearly illustrated in the books: Craftool Tech-Tips, Pictorial Carving, Pictorial Carving Finesse. The checked tools are usually used with checked bevelers for creating contrast.



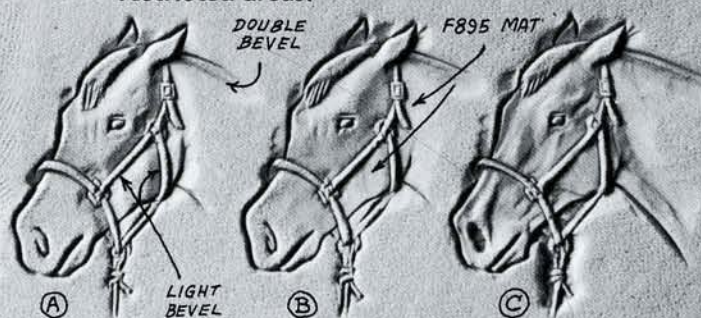
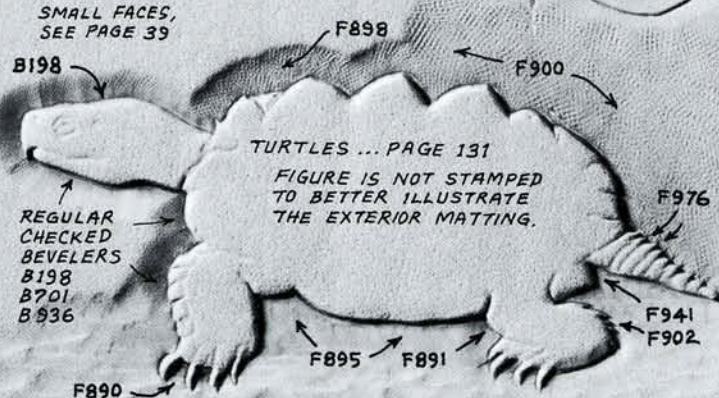
(C) figure is now rough-beveled. For contrast, checked bevelers were used around outline. Matting is completed with checked tools. Note how this brings figure into high relief (right) as opposed to beveled side only (left).

USE THE SMALL CHECKED TOOLS AROUND THE TEETH, AS SHOWN.



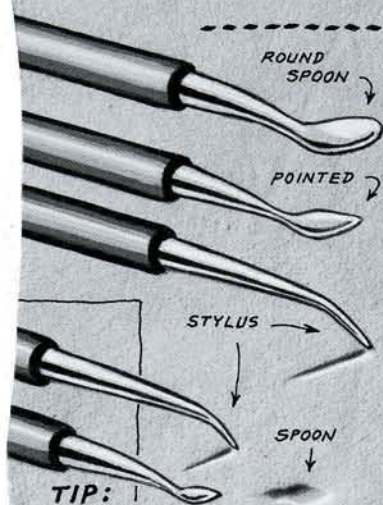
USE F895, F891, F890 TO MAT INSIDE THE LOWER JAW.

See page 4 of Pictorial Carving Finesse for matting with the small figure bevelers, in restricted areas.



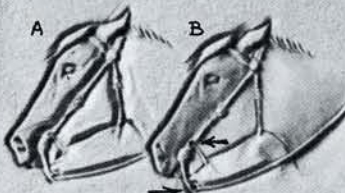
Exterior matting will generally show better definition if the figure's outline is first beveled, before employing the matting tools.

No matter how small the detail, you must mat away from the beveling (B). The figure is then rough-beveled and shaded (C). See completed figure on page 124.

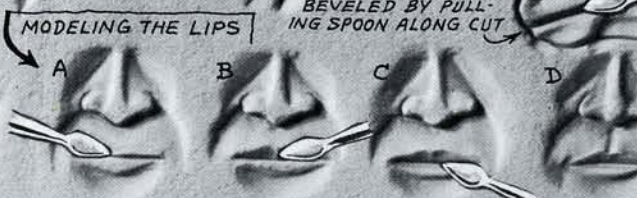


The **MODELING** tools are especially important in Figure Carving. The large rounded spoon is used to smooth out any rough beveling and shading in open areas, etc. The smaller pointed spoons are used in confined areas. The spoons are also used to round the beveled edges of figures, such as legs, neck, face, etc. The point of the spoon is used to round the eyeballs (page 32) and to add details of facial expressions, tendons, muscles, etc. They are also used to actually bevel and mat around very fine details. Detailed illustrations for using the modelers are clearly shown in the books: Craftool Tech-Tips and Pictorial Carving. Observe the additional suggestions shown here.

TIP:
FOR FINE DETAILS, GRIND THE STYLUS AND SPOON AS SHOWN. REPOLISH ON BUFFING WHEEL. THESE EXTRA TOOLS ARE VALUABLE FOR ADDING FINESSE.



Here, modeling spoon is used to bevel around the bridle (A). Mat with spoon (B). Figure is ready to form. Use stylus end to make rings in bit (arrows).



(A) begin modeling 1/2 of upper lip. (B) model 2nd half. (C) model lower lip. (D) press lightly, top and bottom, to shape both lips. Model corners of mouth. Lightly round end of nose with modeling spoon. Add cleft under nose.

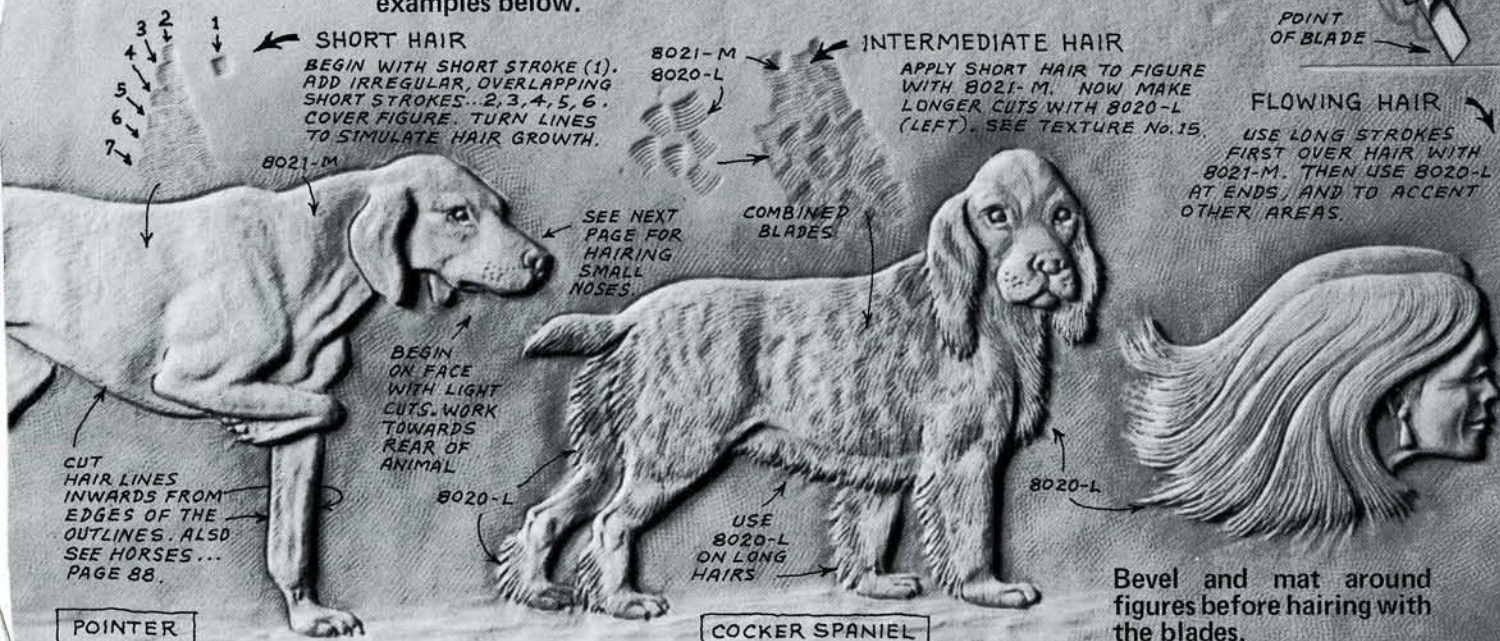
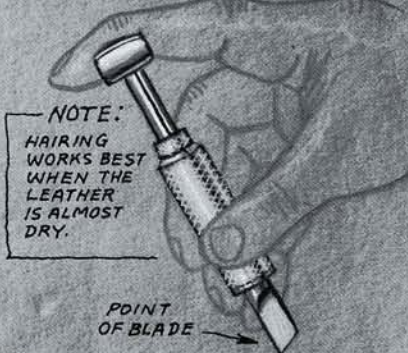
The Modeling spoon plays a vital role in forming the human face. Note how the point of the spoon is used in forming the eyes, wrinkles, and expression.

The **HAIR BLADES**

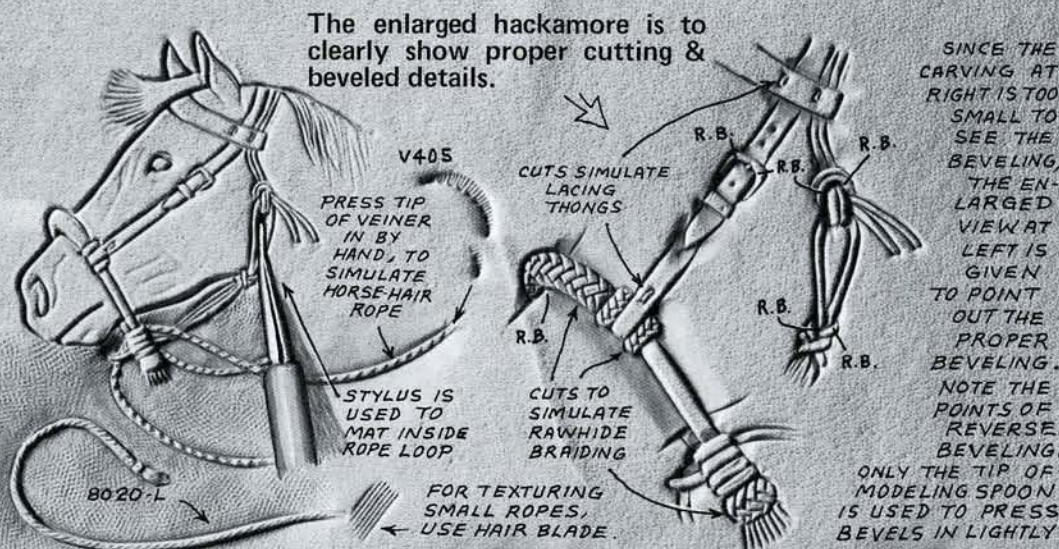
KNOW YOUR TOOLS



The **HAIR BLADES** were especially designed for "hairing" figures, and for other special lined effects. For hairing techniques, the swivel knife is held at an angle (right) so the point of the blade can make distinct cuts. The Hair Lines should conform to the natural hair growth of the figure. Long strokes of the blade are used for flowing hair, short strokes for short hair. Overlapping strokes, each with slightly different angles, should be used (see below) or the proper effect may not be achieved. Combinations of both blades can be used as shown below on spaniel and flowing hair. Study the suggestions and examples below.

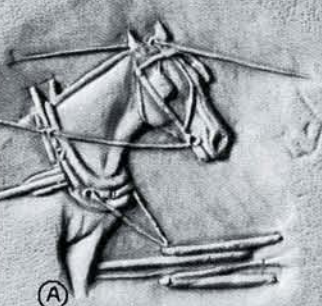


This page is more or less a review of pages 6 through 11, with added suggestions where I felt sufficient information was not presented. Very fine details require added concentration. Often a pair of magnifying glasses (head-loop style) will be of great aid in executing these tiny details. When carving and stamping a subject in this book, and that particular page does not seem to present all of the information you feel is necessary, refer back to these pages as the instructions for one subject generally apply to many others that you may not be aware of. Step-by-step instructions cannot be given for each figure, but the basic instructions throughout the book should enable you to complete any of them successfully. Read all of the copy and the hundreds of notations on these pages. The notations detailing one subject may be interrelated with dozens of others. Observe the details.

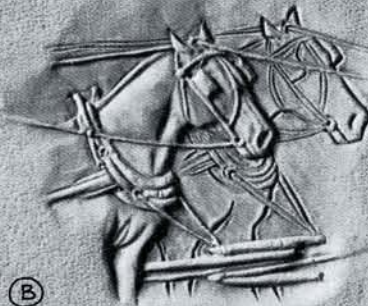


TEAM FROM PAGE 125

When stamping complex, detailed patterns, always complete the foremost subject first, then mat away from it (A). Replace tracing pattern, trace and cut the figure directly behind it (B). Continue in this manner with each receding figure or object, into the distance. If you cut the total pattern first, the cut lines of receding figures would be lost in the beveling; matting.



Do not cut the 2nd figure until the foremost one is completed.

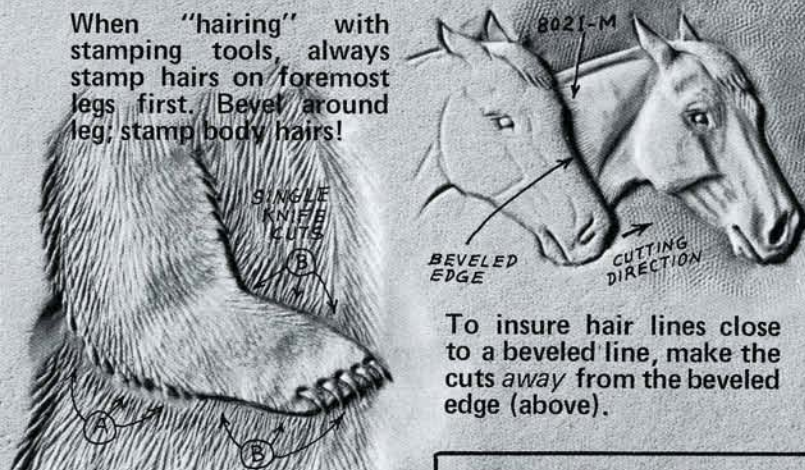


Re-locate tracing pattern. Trace and cut the 2nd figure as shown above.

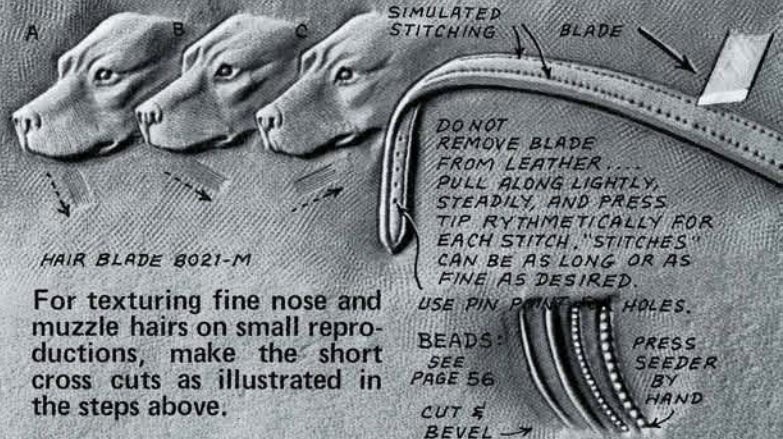


Complete the 2nd figure. Executing fine details requires exactness and patience.

When "hairing" with stamping tools, always stamp hairs on foremost legs first. Bevel around leg; stamp body hairs!

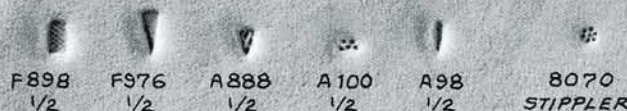


To insure hair lines close to a beveled line, make the cuts away from the beveled edge (above).



For texturing fine nose and muzzle hairs on small reproductions, make the short cross cuts as illustrated in the steps above.

Where hair stamp will not reach the foremost leg (A), complete with single knife cuts as shown at (B).



For very detailed work grind existing tools down, as above.

NEW

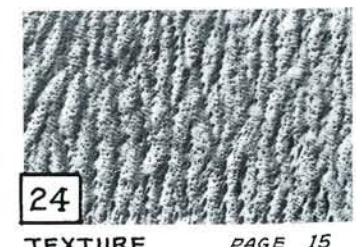
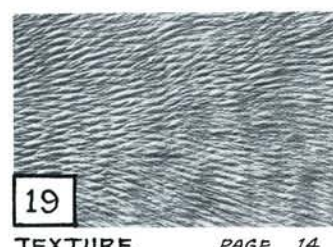
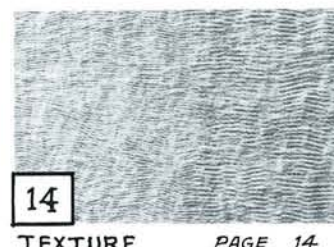
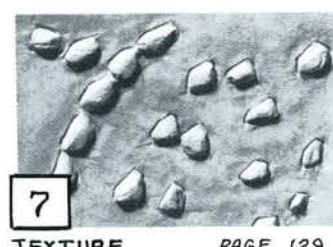
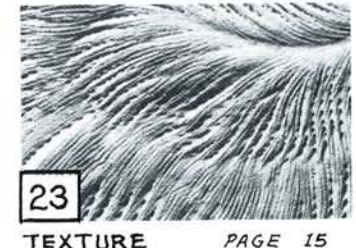
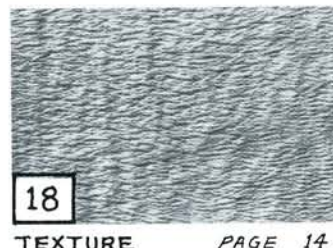
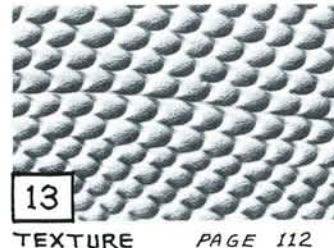
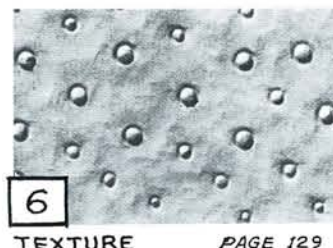
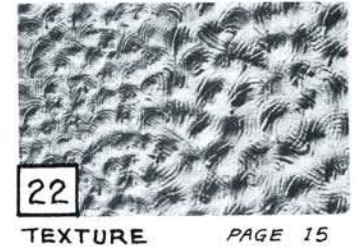
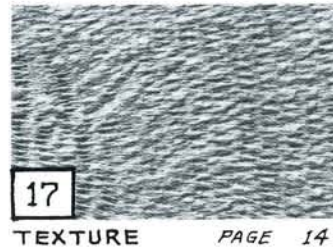
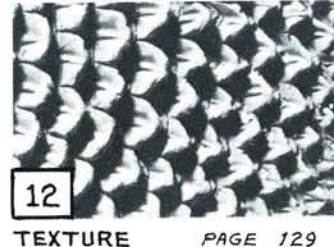
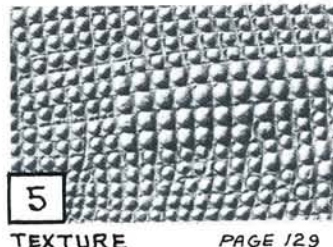
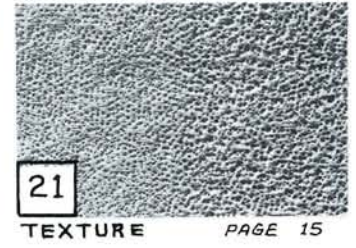
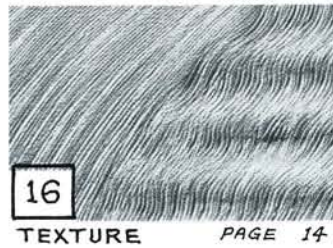
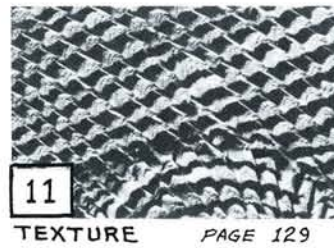
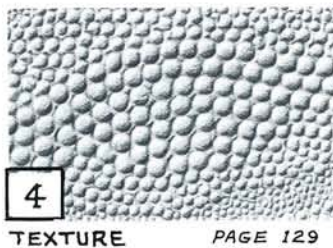
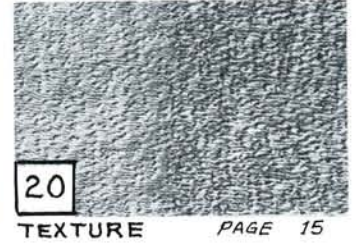
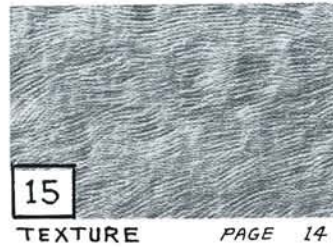
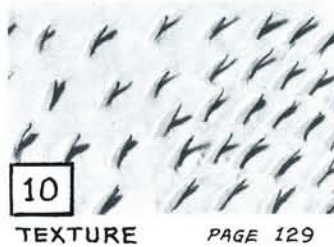
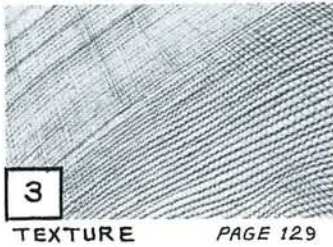
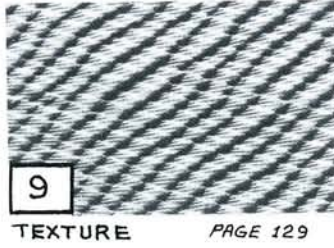
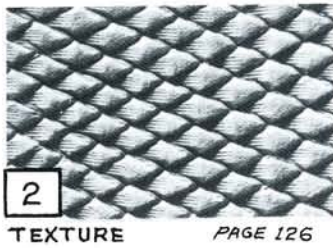
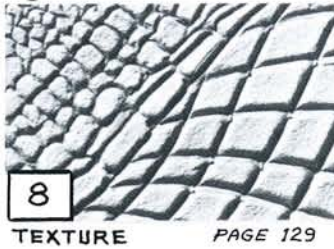
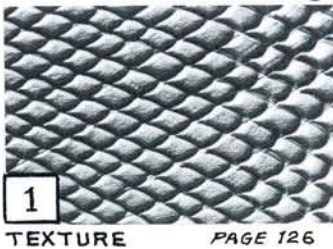
This tool is used for special effects throughout this book. It can be held in the hand and tapped rapidly into the leather. . . or tapped with the mallet. See page 15.

TEXTURES

for SKIN.....SCALES.....HAIR

This page illustrates many of the skin, scale, and hair textures used in this book. Each is given a Texture No. and the page on which instructions are given for making them. There are additional combinations of textures used on specific animals, that are given with that specific species. These are on the individual pages. Example: Alpaca, page 97.

Some of these textures are also used on birds and fishes, and are shown with the species involved. Feathers are included with the birds, pages 114 through 119.



TEXTURES

HAIRING TECHNIQUES... BEST APPLIED WITH LOW MOISTURE CONTENT.

The special techniques shown on these two pages illustrate a wide variety of hairing examples. Some of the tools are combined to create additional effects. Each example is given a Texture No. Throughout the book you'll notice a Texture No. referred to on many animals. Return to these pages to see how that particular Texture No. is accomplished. This eliminates constant repetition, allowing more space for additional animals. Study the instructions carefully.

SHORT HAIR

HAIR BLADE 8021-M

8021-M

8020-L

HAIR BLADE 8020-L

Page 11 shows how to make the short, irregular, overlapping cuts. Conform cuts to hair growth of animal.

For coarse hair, use large blade. Follow the same procedures.

FINE

COARSE



TEXTURE No. 14

INTERMEDIATE HAIR

COMBINATION OF BOTH HAIR BLADES.

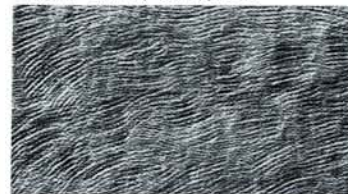
8021-M

8020-L

Begin by hairing the figure with small blade.

Now make added cuts with large blade, according to the growth of the hair of animal you're portraying.

BOTH HAIR BLADES



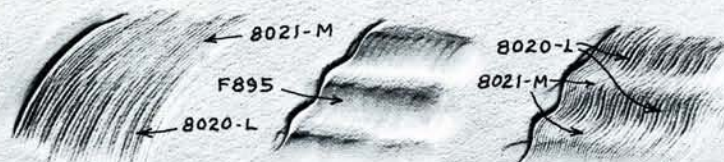
TEXTURE No. 15

FLOWING HAIR

THIS CAN BE A COMBINATION OF BOTH HAIR BLADES.

8021-M

8020-L



Make long cuts conforming to the hair growth.

For wavy hair, first bevel as shown above.

Then add hair blades, following contours.

STRAIGHT

WAVY



TEXTURE No. 16

STAMPED HAIR - BRISTLY

SEE JAVELINA PIG PAGE 38

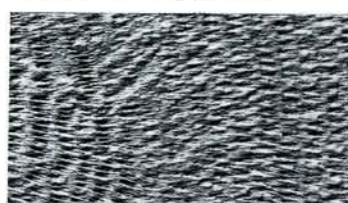
F926

HAIR GROWTH →



(A) begin by stamping impressions very close together. (B) continue as shown. (C) cover area. (D) areas can be accented with more force, tipping on point. Also used in combination with other tools; see wolf, page 82.

STAMPED - BRISTLY



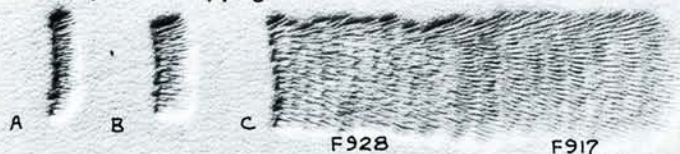
TEXTURE No. 17

STAMPED HAIR - MEDIUM

SEE BEARS PAGE 87

F928

F917



Begin stamping as above. These tools can be used in combination and are used for hairing a large variety of animals, as you will note in the book.

STAMPED - MEDIUM



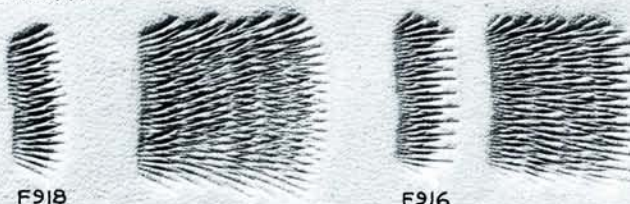
TEXTURE No. 18

STAMPED HAIR - COARSE

SEE BEARS - PAGE 86

F918

F916



These tools are used exactly as instructed above. They can be combined. F916 is good for making large, bushy tails. See opposite page.

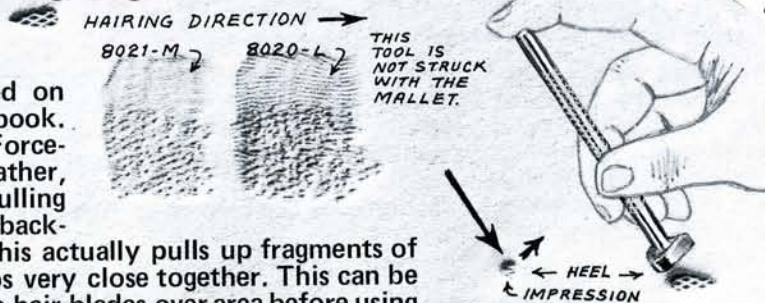
STAMPED - COARSE



TEXTURE No. 19

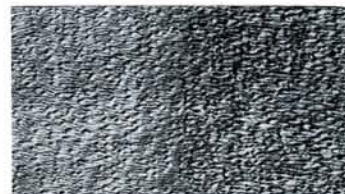
MUZZLE HAIR / FUR

This technique is used on many animals in this book. Hold tool as at right. Forcefully jab it into the leather, at the same time pulling quickly upward and backward (large arrows). This actually pulls up fragments of leather. Make your jabs very close together. This can be done quite rapidly. Use hair blades over area before using this tool. Practice on scrap.



HOLDING the TOOL

LIGHT HEAVY



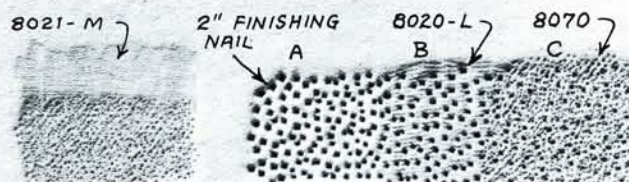
TEXTURE No. 20

SEE FOXES PAGE 83
SEE TIGER PAGE 77

CLOSE-KNIT FUR

8070 * STIPPLER

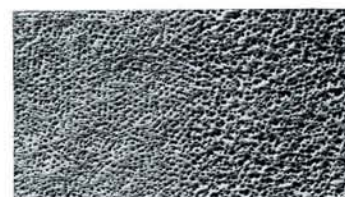
This tool can be rapidly tapped into the leather by hand, or with mallet. You'll note it tends to stick to the leather upon withdrawal. This is not undesirable, as it pulls the fur area up, keeping it raised.



For fine fur, first use the small blade then tap over with 8070.

For coarse fur, texture area with nail, or similar tool. Use hair blade over all nail texture. Then stipple profusely with 8070 (above right).

FINE COARSE



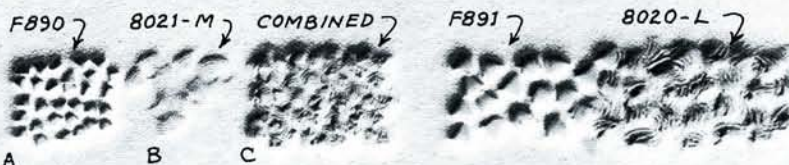
TEXTURE No. 21

SEE MONGOOSE PAGE 98
SEE KOALA PAGE 101

CURLY HAIR

SEE DOGS
PAGE 84

F890 F891
8021-M 8020-L



First stamp the area irregularly. Make small curling cuts (B) over the area (C).

For heavier curls, use F891 and blade 8020-L as shown above.

FINE COARSE



TEXTURE No. 22

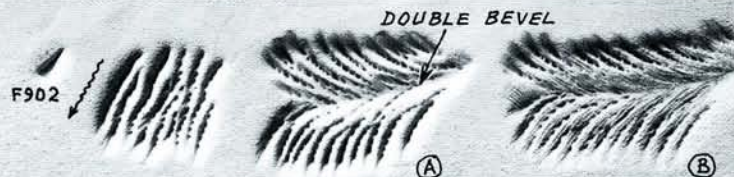
SHAGGY HAIR

SEE: BEARS,
BISON, GOATS,
ELK, ETC.

Shaggy hair, at least in part, is portrayed in various forms on many animals.

The pointed beveler is used to rough-in the shaggy hairs. "Walk" on point.

Double beveling is usually employed where hairs change direction. After roughing in the shaggy effect, use hair blades.



SHAGGY



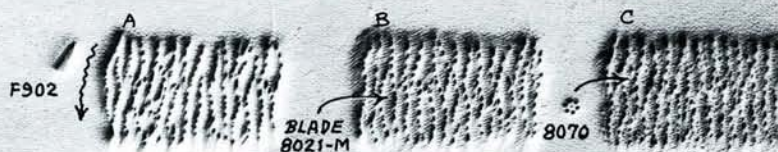
TEXTURE No. 23

WOOLLY HAIR

SEE SHEEP
PAGE 93

SEE LLAMA
PAGE 97

ADD HAIR BLADE AND STIPPLER WHEN LEATHER IS ALMOST DRY.



The procedure for making woolly hair is identical to that of the shaggy. After "hairing" the figure, use the stippler, lightly, to complete the effect (C).

WOOLLY



TEXTURE No. 24



BUSHY TAILS

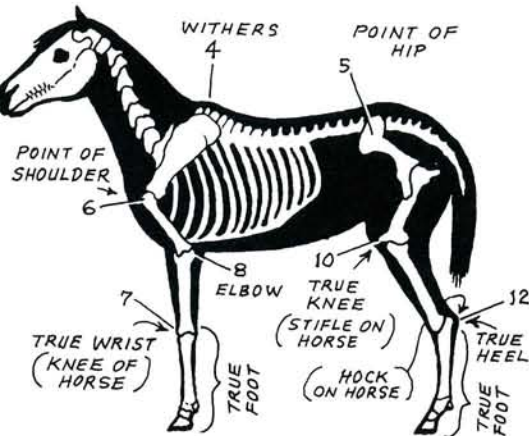
When making tails, always angle impressions outward from the center. Single knife cuts are usually added at the outer edges. Study the examples in this book.



After hairing almost any animal, single knife cuts are usually employed to complete the job. These are added to accent certain areas, as shown above. Observe the many examples throughout this book.

Figure Carving is a form of self expression. Beveling cut lines is a mechanical operation governed by set rules. Beveling, shading, and modeling the muscles and areas within cut lines is an interpretation of what you see and feel. . .there are no set rules. The anatomy and conformation of animals all vary. . .in some cases, to extremes. However, most animals have a general likeness in muscle

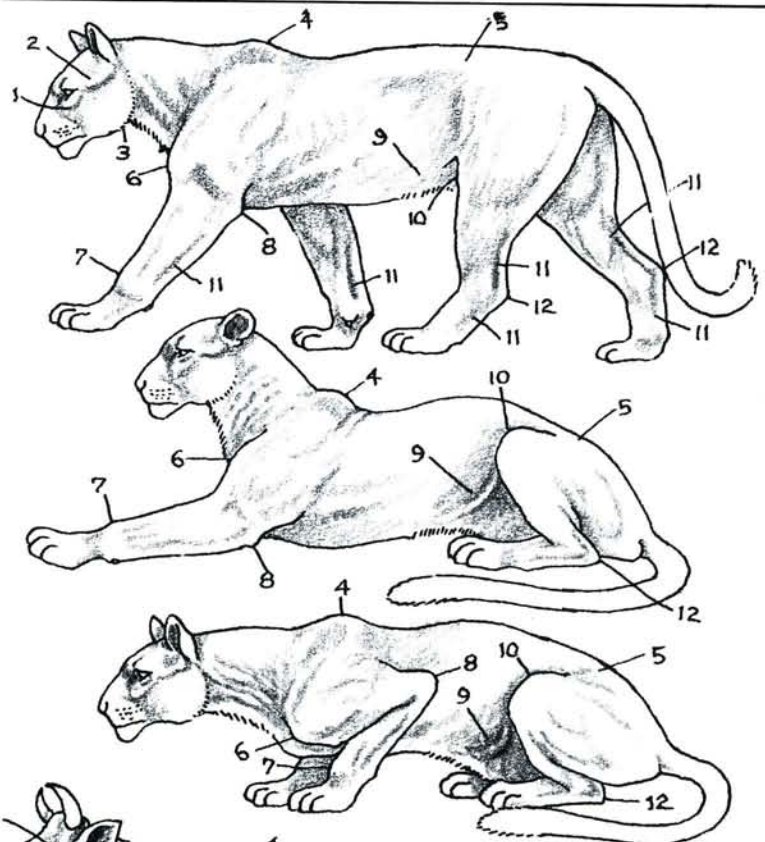
and tendon structure regardless of their contours. If you have ever skinned and butchered various animal species, this will be evident. With heavily furred or long-haired animals, these features may be obscured, but will usually show in some form of depression, or hair change, to indicate conformation (see bear below).



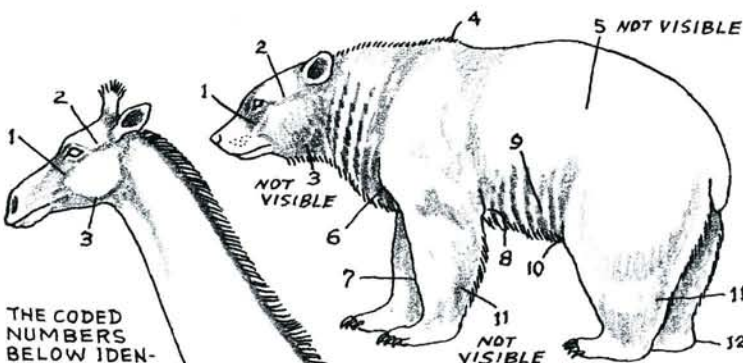
The animals on these pages are presented without their color markings or hair detail, to illustrate the similarity of conformation and make you aware of these features to aid your figure carving. Muscles are altered and become more (or less) pronounced when the animal changes position with neck or legs bent or stretched, but they are always there (see cougar below).

The biological, or true name for various parts of the anatomy are shown in the skeletal sketch at left. Most of us do not think of a horse's knee being called: "wrist". Nor the hock of a horse or cow being called: "heel". Therefore, we will take some liberties in identifying these parts of the anatomy. . .as shown on the coded number chart below.

COUGAR
AND OTHER CATS

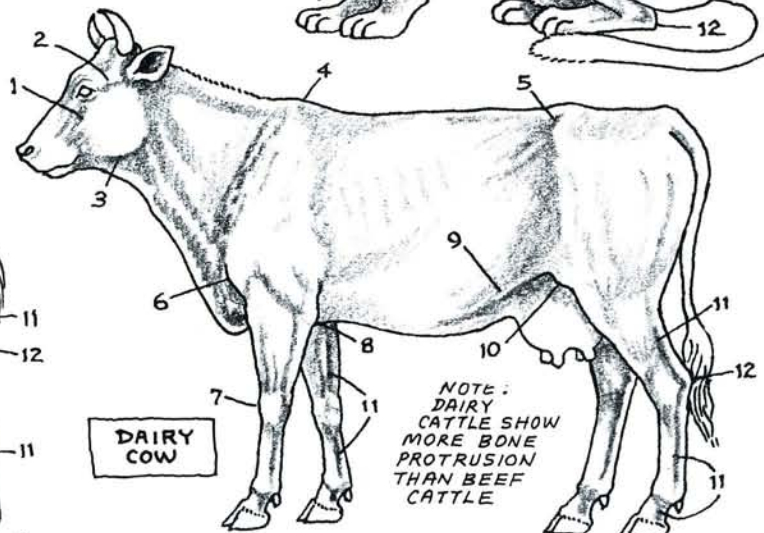


OBSERVE: The point of hip, jowls, tendons, etc., will not be as visible on some animals as others due to shaggy hair, heavily rounded bodies, etc. Examples: bear and hippopotamus. Also, the withers of some animals are not as peaked, for example, as the horse and giraffe. Study the animal you wish to depict before attempting to carve him in leather.



BLACK BEAR

GIRAFFE



DAIRY COW

NOTE: DAIRY CATTLE SHOW MORE BONE PROTRUSION THAN BEEF CATTLE

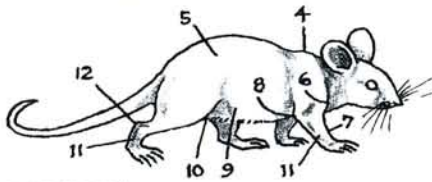
THE CODED NUMBERS BELOW IDENTIFY PARTS OF THE ANATOMY FOR YOUR REFERENCE

- 1 - CHEEK
- 2 - TEMPLE
- 3 - JOWL
- 4 - WITHERS
- 5 - POINT OF HIP
- 6 - POINT OF SHOULDER
- 7 - KNEE (WRIST)
- 8 - ELBOW
- 9 - FLANK
- 10 - STIFLE (TRUE KNEE)
- 11 - TENDONS
- 12 - HOCK (HEEL)

NOTE

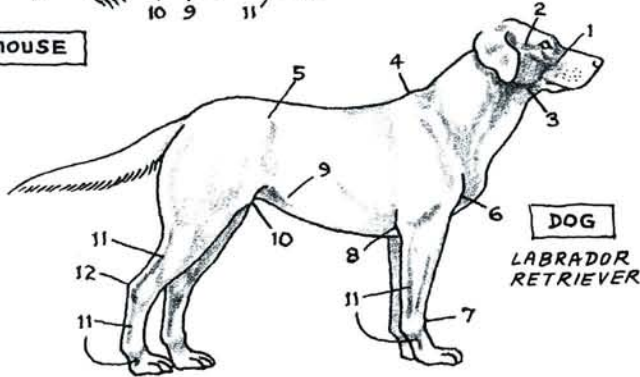
TO ENLARGE OR REDUCE
TRACING PATTERNS....
SEE PAGES 26 AND 27

Before carving any animal, one should study all of the pictures available (live animals if possible). The key word again: "OBSERVE"! Try to look beyond the color markings. . .try to see the muscle structure and conformation. Once you fix the anatomy of an animal in your mind, it will be easier to execute it in leather.



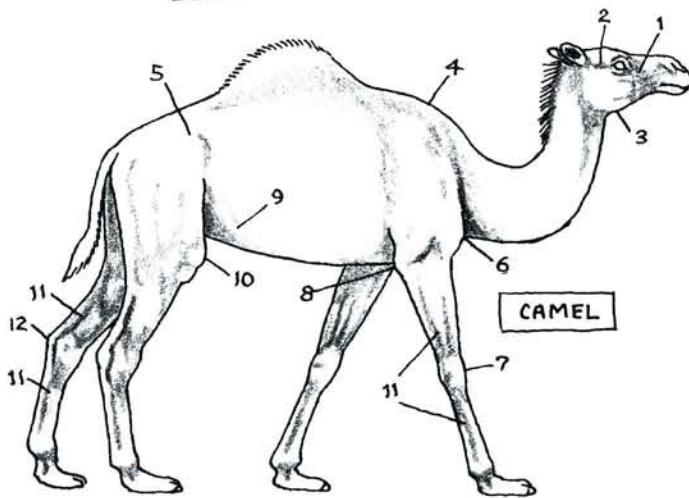
MOUSE

EVEN A MOUSE... HAS
THE SAME BASIC AN-
ATOMY FEATURES AS
AN ELEPHANT, THOUGH
CONFORMATIONS DIFFER
IN THE EXTREME!

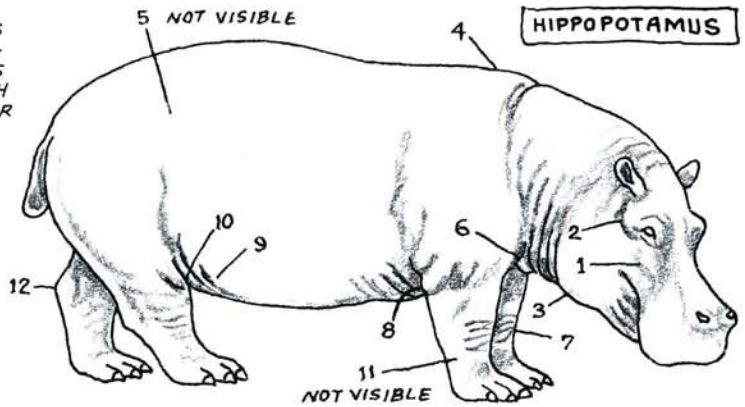


DOG

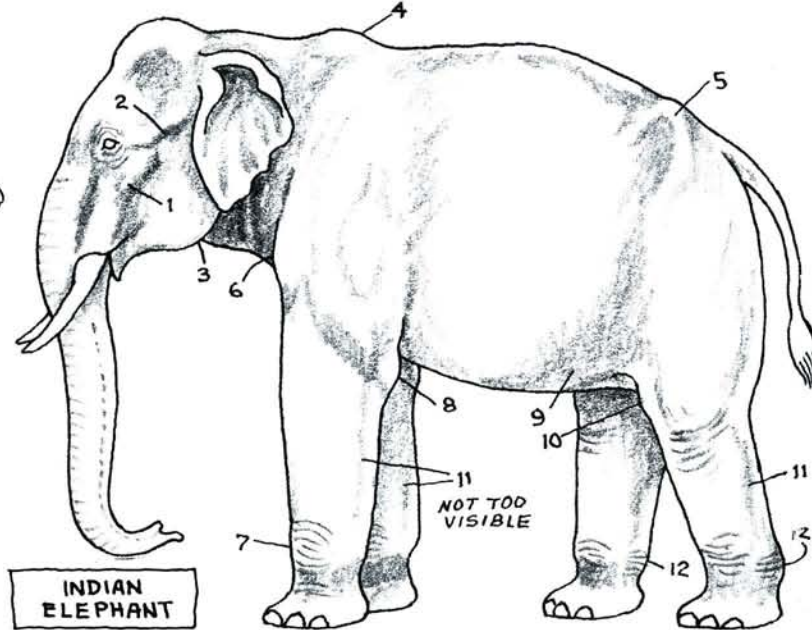
LABRADOR
RETRIEVER



CAMEL



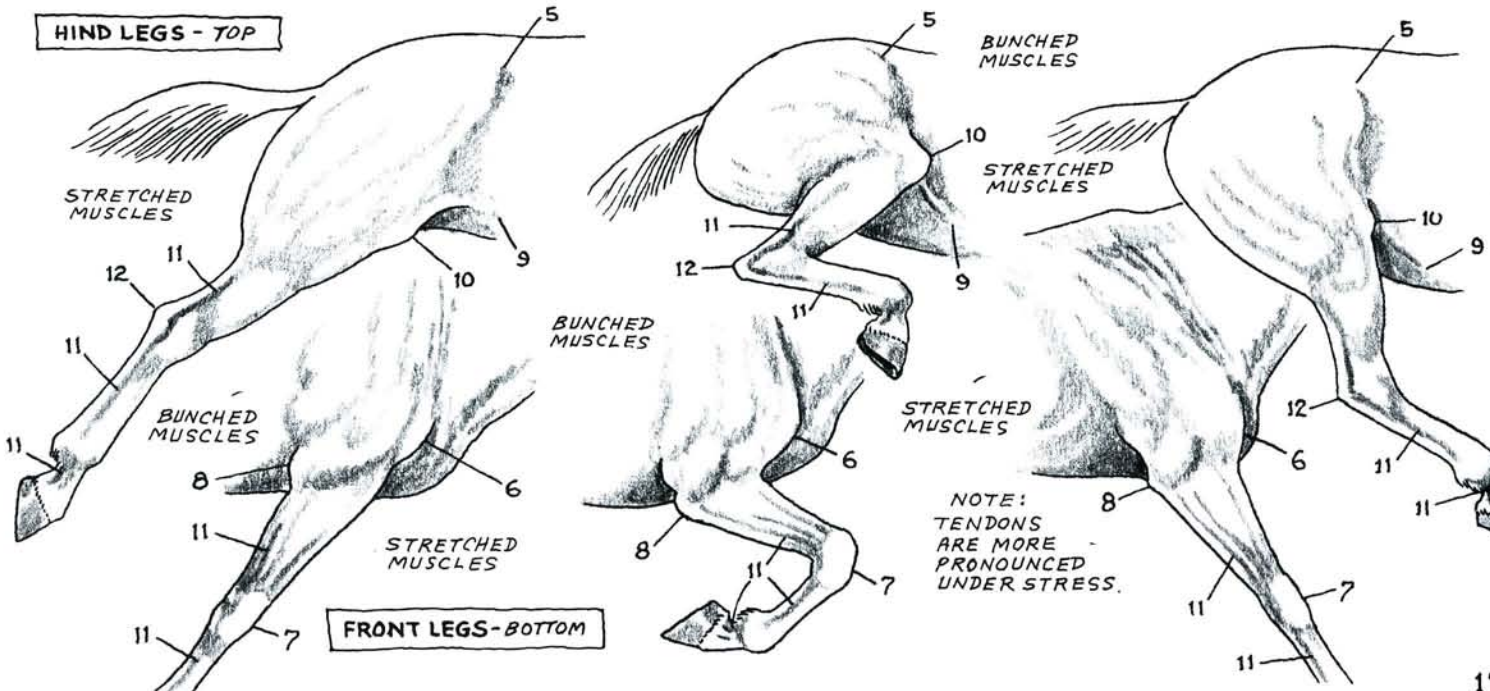
HIPPOPOTAMUS



INDIAN
ELEPHANT

Shown below are three different positions of a horse's front and hind leg, to illustrate how the muscles are altered in the different positions. These same muscle formations will generally appear the same on other species of animals with similar conformations.

HIND LEGS - TOP

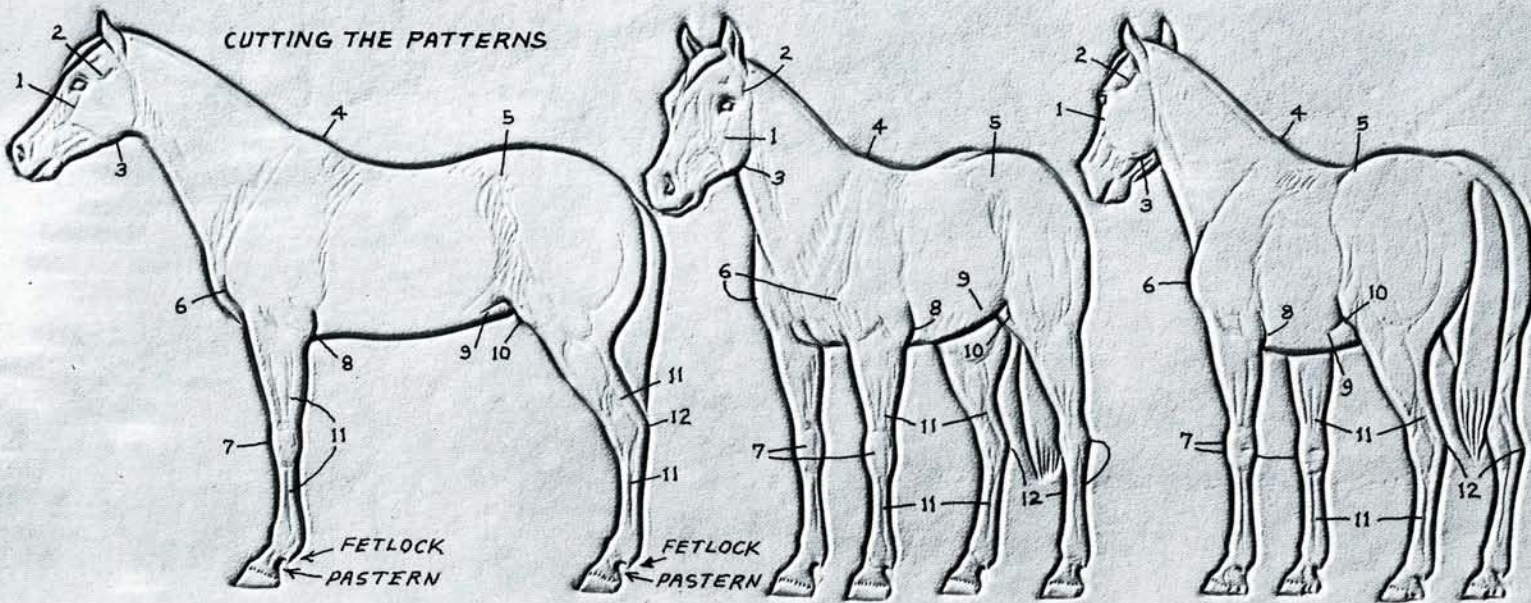


FRONT LEGS - BOTTOM

TURNING the ANIMAL --- Anatomy Continued

When carving animals in various positions, one may be in doubt about some of the lines to be cut. . . which lines have precedence over others, etc. The illustrations below (and opposite page) are presented to aid you with this problem. The same cutting will apply to most animals of similar conformation. Common sense and logic will play an important part in determining lines to cut. Examples:

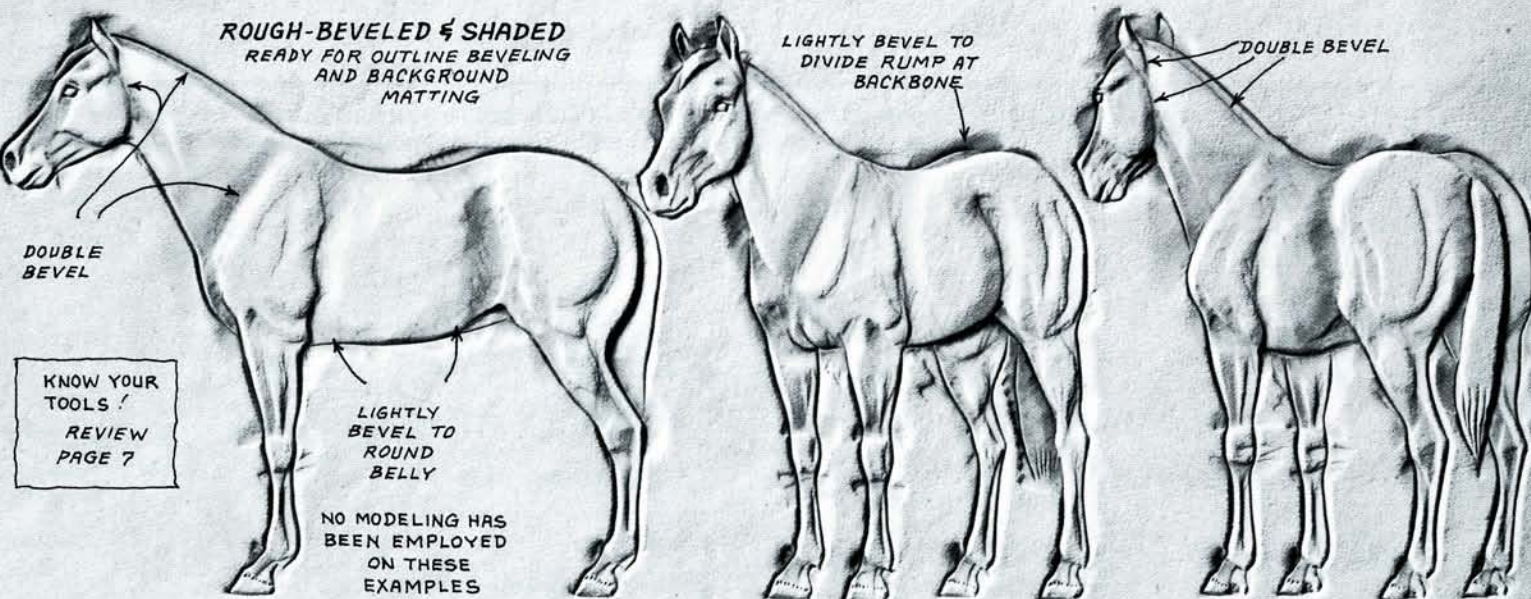
where a leg shows on the other side of the animal, we know the belly line must be cut. Where the base of the neck fuses with the shoulder. . . will not be cut, unless the animal is turned away from you, making the point of the shoulder prominent. Coded numbers (page 16) are given to help you identify the various areas. Study the examples below and on top of the next page.



Side view shows minimum cutting. Front leg has extended cut at top of foreleg and elbow. Cut flank as shown. No cut at (3). Note changes required in quarter views, where parts of anatomy overlap others.

Make jowl cut (3) and where neck overlaps shoulder. Since body is turned, lengthen elbow cut. Make rounded cut for belly. Cut stifle as shown. Note different positions of cheek & temple (above & right).

Cut jowl and jaw as shown. Cut where shoulder overlaps neck. Since hip is predominant, make a light, fading cut as shown. Stifle cut now overlaps belly. Note all of the ear cuts; three views.



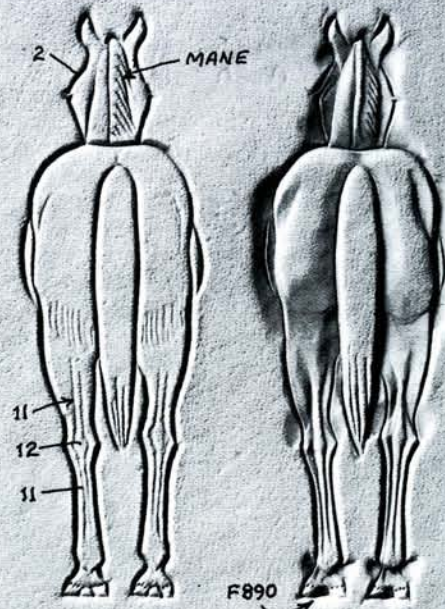
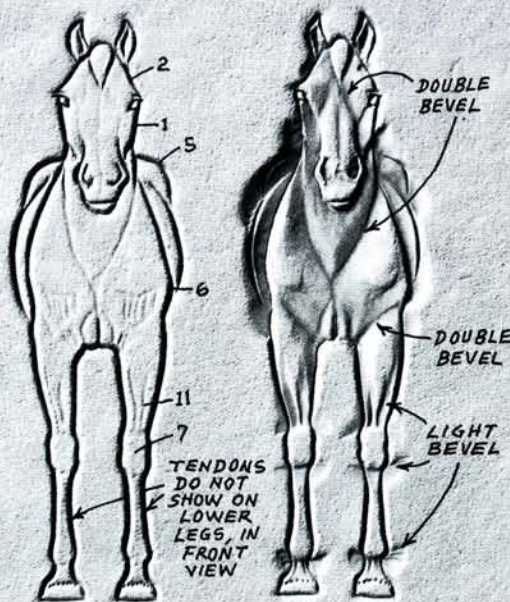
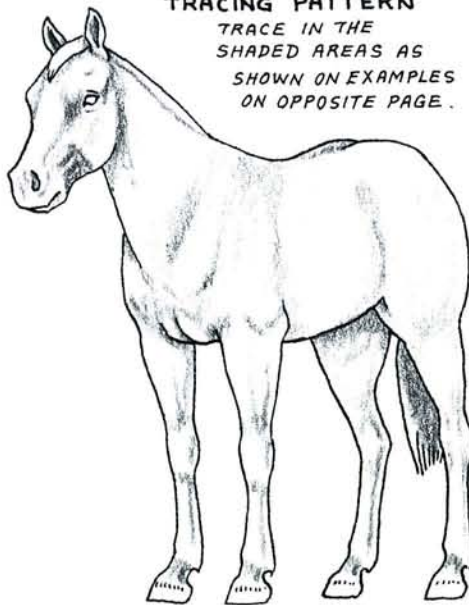
Bevel and shade all 3 examples as shown above. Note beveler faces opposite directions as (1) & (2). Bevel heavily under jowl and lightly into a double bevel up to ear. Bevel heavily below point of hip and flank.

Bevel heavy under (3), under belly, & off shoulder. Note beveling change at flank, to round belly. Bevel lightly to accent shoulder points. Shade beveling at withers. Note beveling; knees, hocks.

Note beveling to bring hip into prominence. Angle of bevel changes above elbow to show body roundness. Bevel and mat neck above point of shoulder. Note beveling at jowl and jaw.

TRACING PATTERN

TRACE IN THE
SHADED AREAS AS
SHOWN ON EXAMPLES
ON OPPOSITE PAGE.



The tracing pattern is shown to familiarize you with its relation to the carving. Use the tracings as a guide when beveling and shading.

Here, head and nose have prominence over all. Next; shoulders, front legs, body, then hips. Bevel and shade accordingly.

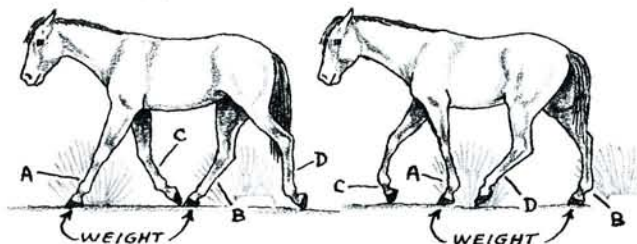
Here, tail, rump & hind legs have prominence. Next; body, neck, head. Tendons can be pressed in with the modeler.

ADDITIONAL OBSERVATIONS

NOTE:
BE SURE
TO PUT
THE LEGS
OF YOUR
ANIMALS
IN PROPER
POSITION,
OR YOUR
CARVING
WILL LOSE
AUTHEN-
TICITY!
KNOW YOUR
SUBJECT

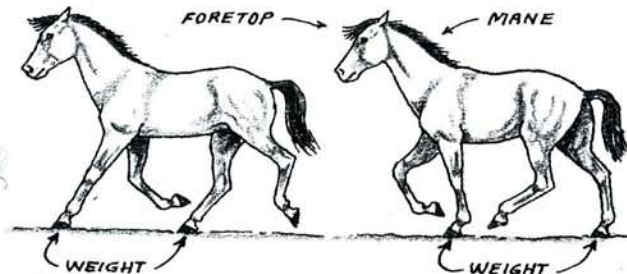
When walking or trotting... most animals travel with their weight on the front and back legs of opposite sides. This is to maintain balance. The consequence of this is that both legs (on the same side) will either be away from each other, or together, with only one of these legs (on the same side) supporting $\frac{1}{2}$ the weight. This is best illustrated by the examples below.

WALKING HEAD DOWN, RELAXED.



As the animal pulls himself forward with "weighted" feet (A-B), the others (C-D) move forward to their full stride. The weight is then shifted to legs (C-D), and the opposite ones (A-B) are lifted from the ground to repeat the forward movement.

TROTting HEAD AND TAIL ELEVATED, LEGS HIGHER FOR FASTER MOVEMENT.



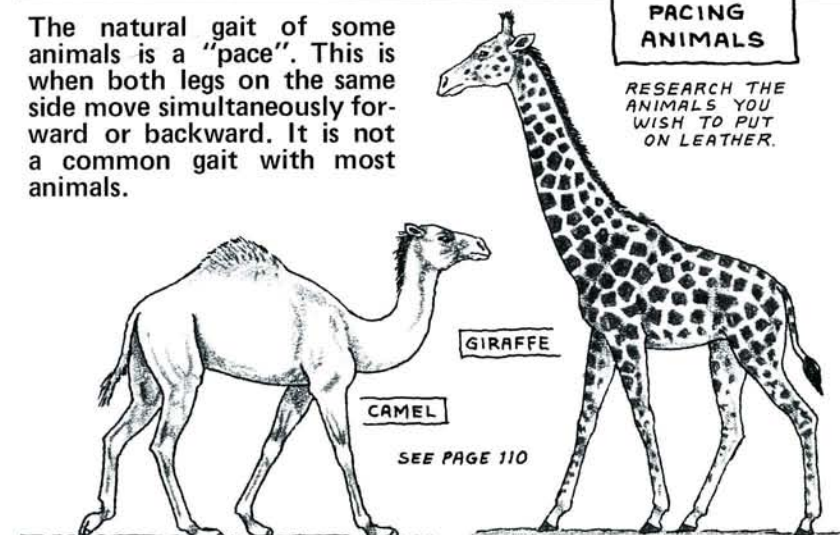
The movement of the trot is the same as the walk, only more animated. Mane, tail, and foretop will show movement.

PACING ANIMALS

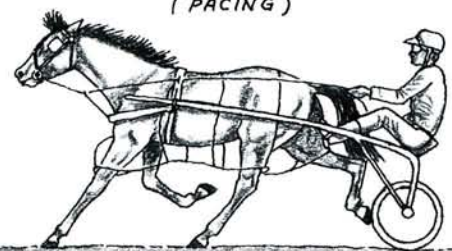
RESEARCH THE
ANIMALS YOU
WISH TO PUT
ON LEATHER.

The natural gait of some animals is a "pace". This is when both legs on the same side move simultaneously forward or backward. It is not a common gait with most animals.

The PACER (in racing) is trained to move both legs together, on the same side, contradicting most horse's normal gait. It should be noted, though, a few horses pace as a normal gait. We once had a dog who injured his back, and found pacing a more comfortable way to travel (not a normal gait for canines). This confirms the exceptions to the norm.



HARNESS RACING - SEE PAGE 121
(PACING)



MAKING A TRACING PATTERN

.. FROM PHOTOS IN BOOKS AND MAGAZINES

To make a tracing pattern from a photo or magazine reproduction, the first thing you must do is make some observations. First establish the light-source of the scene. The light-source gives roundness and form to the figure, establishing hi-lights and shadows. The darker areas (on the animal) generally indicate a depression of the conformation. Lighter areas in the picture usually indicate the high (or convex) areas of the figure, presenting roundness, accenting tendons, muscles, etc.

The shadows usually aid in interpreting the animal's conformation. As a rule, the darkest areas would indicate

the heaviest beveling and shading. However, you must be ever alert to the animal's conformation. Also, the color-markings of the species must be taken into account! Are some of the dark areas merely dark color-markings of the animal? If you are not familiar with the coloration or conformation of the species, it would be wise to consult other pictures of the animal (in various poses) to establish these distinctions. The viewing of a picture . . . is a matter of interpretation through each individual's eyes. Try to convert the picture, in your mind, into leather carving and stamping terms. Now, let's make a tracing pattern of the mule deer shown below.

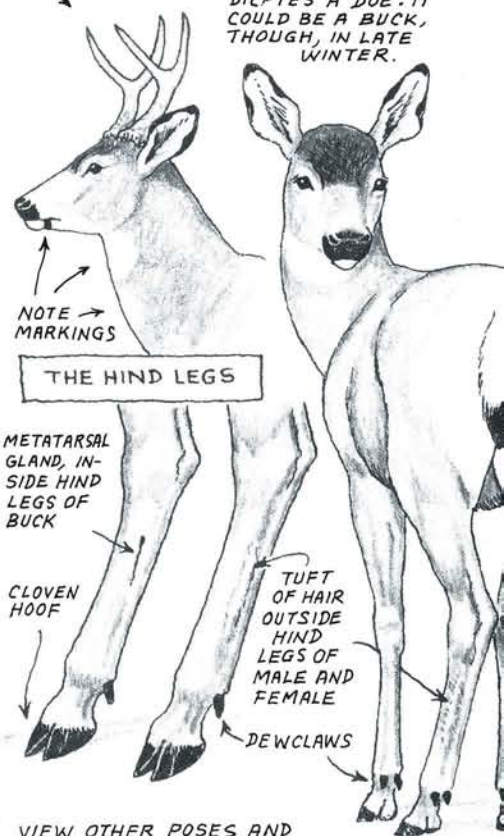
- ① = LINES CLEARLY VISIBLE, INDICATES CUTTING
 - ② = LINES INDISTINCT, CUTTING QUESTIONABLE?
 - ③ = UNKNOWN DETAIL, RESEARCH THE DEER
- SEE EXPLANATIONS IN COPY BELOW



RESEARCH PICTURES

FORKED TINES, INDICATES A YOUNG BUCK

NO ANTLERS, INDICATES A DOE. IT COULD BE A BUCK, THOUGH, IN LATE WINTER.



VIEW OTHER POSES AND PICTURES TO FAMILIARIZE YOURSELF WITH THE ANATOMY OF THE MULE DEER.

WHERE TO BEGIN?

In viewing the photo above, you may be faced with indecision: "how can I be sure of which lines to cut?" First off, . . . you can refer to other animals (throughout this book) that have been carved in similar positions with similar anatomies. Next, observe the photo above. The numbers (1) show lines distinct enough that you can be sure require cutting. Areas (2) are questionable. Let us rationalize: Beginning with the antlers, they curve outward from the head. . . then the tines curve forward. Therefore the forward tine would be foremost of the main beam. A light cut can be made under this tine to indicate its prominence. At the forehead and opposite ear, we know the ear is on the other side of the head. . . so the forehead line should be cut. Nose; nostrils may not be clear enough. . . study other pictures

to determine how nostril cuts should be made. Shoulder: the shoulder is obviously not connected to the bottom of the neck, so a cut should continue up from the leg a short way. Study other views of the deer. Belly: cut belly line, as we know the opposite foreleg is on the other side of the deer. A definite separation should be made between the hind legs of any animal. . . make a cut here. The outlines of the tail are indistinct. Obviously they should be cut, as the tail lays on top of the rump. The tail would be beveled around lightly. Numbers (3) on hind legs show some detail of which we do not understand. Our research pictures (at right of photo) show what these are. On very small deer portrayals, these would not be evident; too small to try to show them. See page 7 for beveling hocks, etc.

NOTE: IF YOU ARE UNFAMILIAR WITH A SUBJECT.... RESEARCH IT! SEE OPPOSITE PAGE.

RESEARCH YOUR SUBJECT: The Mule Deer

What do you know about the mule deer? For your figure carving finesse, there are a few things you should be aware of.

MULE DEER: Largest of the North American species. High, branched antlers project upward and forward. The main beam of each antler is evenly divided at first fork and each of the tines is again evenly divided into two smaller tines. Off-shoots of these tines occur. The brow tines (near base of antlers) are generally not long. The base of the antlers are covered with small knobby growths with grooves running up the antlers.

The antlers loosen and drop off by mid December/January (females do not have antlers). New antlers begin to form with a velvety fur-like covered ball. By spring the velvet covered antlers continue to grow and take shape (perhaps you've heard the expression: "he's still in the velvet"). They are soft and easily damaged until summer, when the blood circulation is cut off. It is not uncommon to see bucks with strips of "velvet" hanging from their antlers during this time (see page 95). Antlers differ from horns in that they are shed each year (also see page 94 for antlers "in velvet").

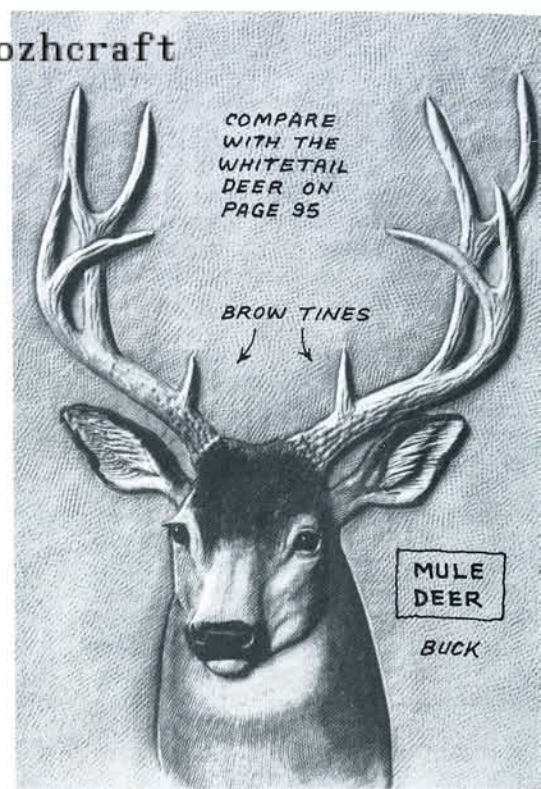
The mule deer is a strong swimmer. When in fast flight he "bounces" with all four legs, rather than gallops as with the whitetail deer. His tail is narrower than the whitetail, and is never raised in flight or alarm. As with all deer, he is cloven-hoofed with two small dewclaws (lateral hooves) set above and behind each foot.

During the rut (breeding season) the buck deer's neck muscles swell larger than normal. Metatarsal (scent) glands are located inside the hind legs below the hock (heel) producing a musky odor, to attract females. The rutting season generally occurs in late fall, in northern latitudes. Tufted hairs are visible on the outside of the hind legs (below hocks) on the male and female deer.

Coloration: throat, inside of ears and legs are dull white. Dark brownish-black patch on forehead and outline of ears. Rest of face below eyes to nostril is white. Nose is black with a black band around lower

jaw. White rump patch and tail, with black tip. Under belly, between front legs, is dark. During summer, the body color is reddish-brown. Fall and winter, the body color turns to a mixture of grey and light leather tones with the advent of colder weather. Outside of man, the cougar is No. 1 enemy of the deer. Wolves, coyotes, wolverines and lynx take their toll in deep snows.

Keep these thoughts in mind when preparing your deer scenes. Never have a reddish-brown colored deer in a winter scene! The little details add the finesse to your leather carving.



MAKING THE TRACING PATTERN

Tape a piece of tracing film over the picture. With a sharp pencil, trace carefully all around the outlines of the animal. Trace in the muscles, etc. If areas are indistinct through the tracing film, it may be necessary to lift one side to view the picture. Use care not to slip film when returning it to its original position.

Some areas of the picture may not have distinct outlines or will be fuzzy in muscled areas. It may then be necessary to try to draw these in free-hand, to complete your tracing. Refer to the suggestions on the opposite page. . . and to pages 16 & 17 on animal anatomy.

If more help is needed, research the subject via library, encyclopedias, books, or illustrated hunting magazines to view more poses of the deer.



The TRACING PATTERN

Since we are concerned only with figure carving, background scenery is omitted. Trace in, if you wish. See "Pictorial Carving Finesse" for stamping scenery of all kinds.

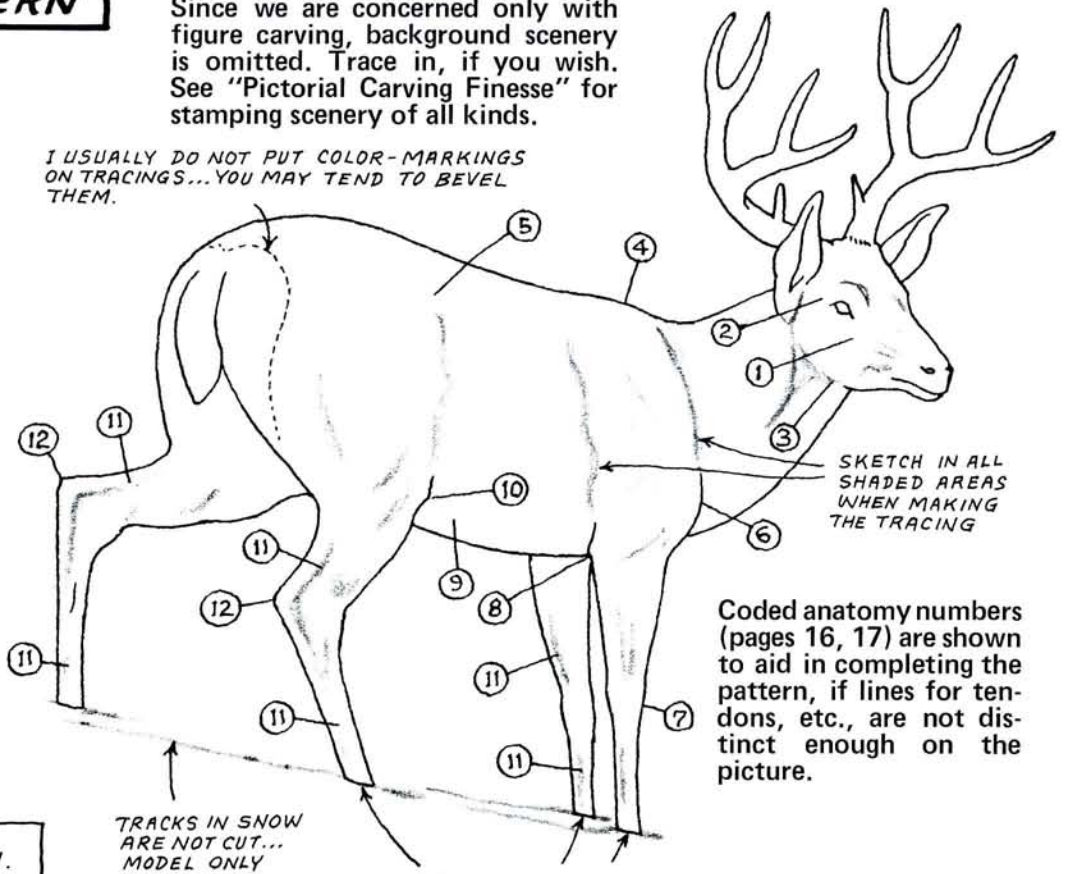
I USUALLY DO NOT PUT COLOR-MARKINGS ON TRACINGS... YOU MAY TEND TO BEVEL THEM.

After tracing, remove the pattern and place it next to the picture (opposite page). By looking back and forth, comparing your tracing with the picture, make any corrections on your tracing to the best of your ability.

If you are unsure of your talents, ask a friend to help by criticizing. Perhaps he or she will be able to see a line or alteration that you are overlooking.

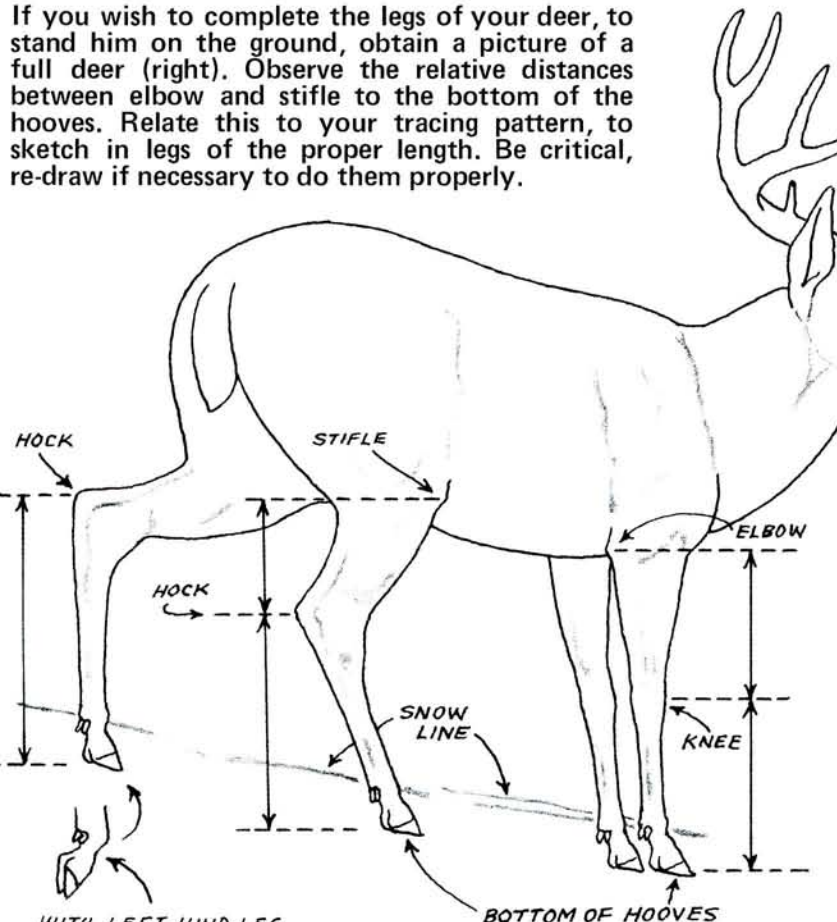
After reviewing pages 20 & 21 draw all lines (to be cut) in firmly, so they are distinct from those that will be beveled and shaded only. Fix these all in your mind. . . be thinking of converting the deer to leather via cutting, beveling, shading & matting!

If you are satisfied with your tracing, you are now ready to carve the deer.

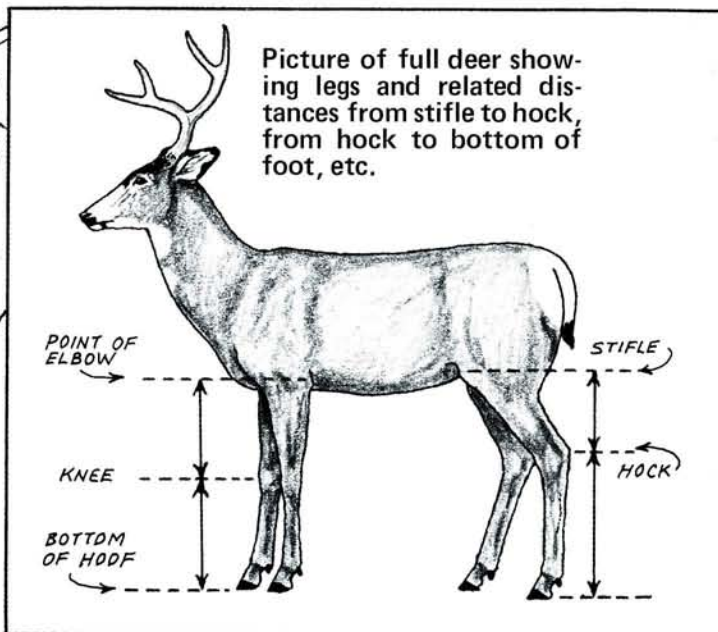


ADDING FULL LEGS TO TAKE THE DEER OUT OF THE SNOW.

If you wish to complete the legs of your deer, to stand him on the ground, obtain a picture of a full deer (right). Observe the relative distances between elbow and stifle to the bottom of the hooves. Relate this to your tracing pattern, to sketch in legs of the proper length. Be critical, re-draw if necessary to do them properly.



WITH LEFT HIND LEG BENT, THIS FOOT COULD ALSO BE SHOWN IN BENT POSITION WITH TIP OF TOE TOUCHING THE GROUND, OR ELEVATED ABOVE THE GROUND.



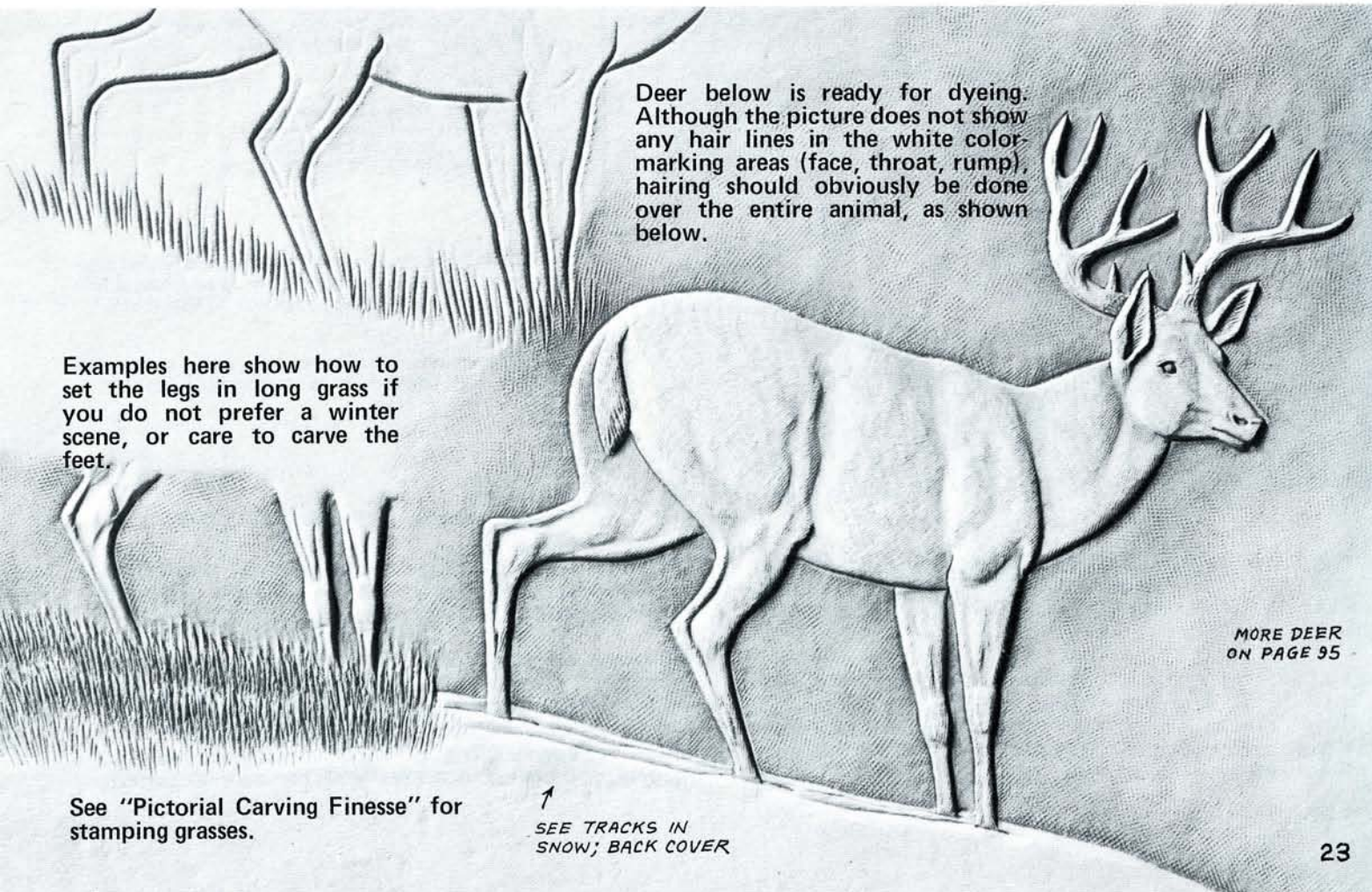
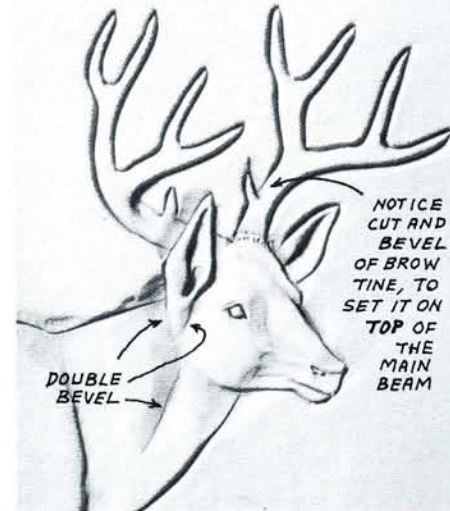
Picture of full deer showing legs and related distances from stifle to hock, from hock to bottom of foot, etc.

On the illustration above you'll notice the distance from elbow to knee, and knee to bottom of foot are almost equal; lower distance slightly longer. However, from hock to bottom of foot is a much greater distance than from the hock to the stifle. You must relate these distances to complete your legs as shown at left.



Use the picture as a guide when carving, stamping and dyeing your deer.

The example below shows how to bevel the head and antlers. The area (2), from page 20, is shown properly beveled to illustrate how the tine turns forward ahead of the main beam.



Deer below is ready for dyeing. Although the picture does not show any hair lines in the white color-marking areas (face, throat, rump), hairing should obviously be done over the entire animal, as shown below.

Examples here show how to set the legs in long grass if you do not prefer a winter scene, or care to carve the feet.

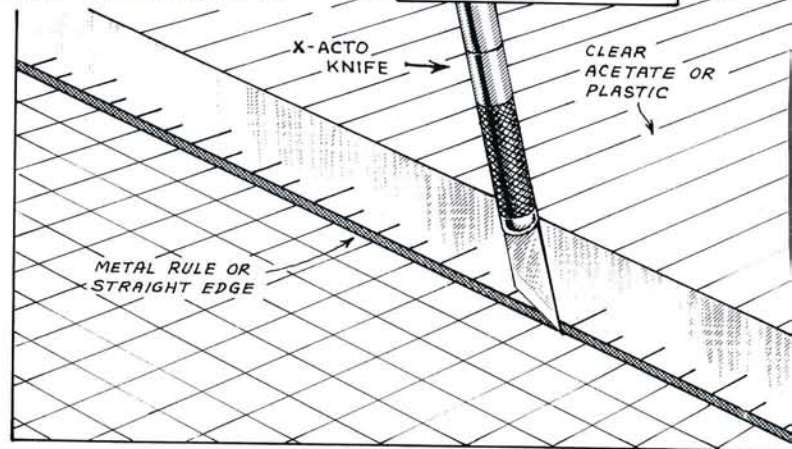
MORE DEER
ON PAGE 95

See "Pictorial Carving Finesse" for stamping grasses.

↑
SEE TRACKS IN
SNOW; BACK COVER

MAKING A TRACING PATTERN ... WITH THE GRAPH

MAKING A GRAPH



Another method of making tracing patterns from photos, magazine reproductions, etc., is by using the graph method. The graph is taped over the picture. To reproduce the tracing pattern to the same size as the original, you must have your tracing paper lined with the same sized squares as the graph. The reason for using the graph here, instead of tracing directly from the picture, would be to prevent damage to the picture or photo by excessive pressure from the tracing pencil.

The graph material must be of a clear substance (acetate, plastic, vinyl, etc.) so you can see through it. The lines on the graph should be very fine. Such graphs should be available in art or drafting supply stores. If unavailable, make your own.

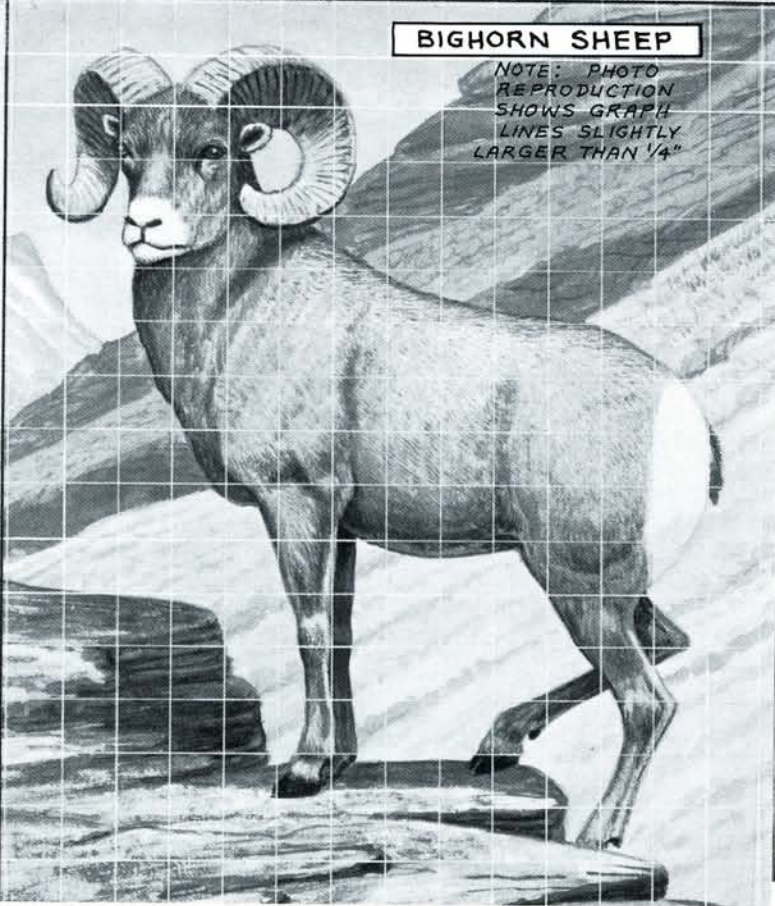
We made our graph on a piece of clear acetate. Use an X-acto blade to "score" the fine lines on one side of the film only. Measure and cut the lines very accurately. The more exact the lines, the more accurate will be the

tracing reproduction. I recommend having the squares no larger than $\frac{1}{4}$ ". If you are reproducing very detailed subjects, $\frac{1}{8}$ " squares would serve even better.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

BIGHORN SHEEP

NOTE: PHOTO REPRODUCTION SHOWS GRAPH LINES SLIGHTLY LARGER THAN $\frac{1}{4}$ "

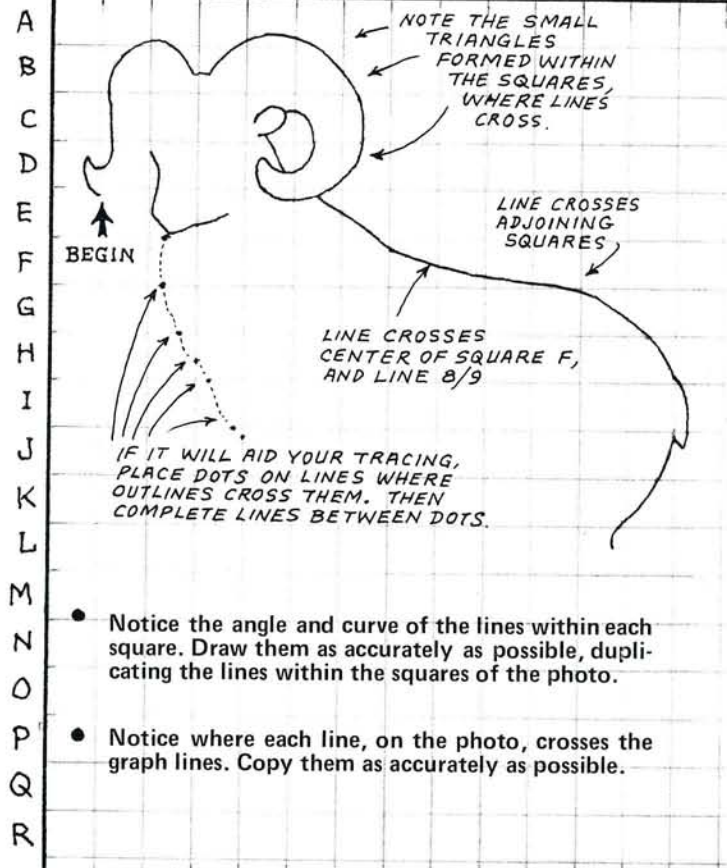


GRAPH TAPED TO PHOTO

For faster identification of individual squares, number and letter them vertically and horizontally as shown. Place the graph over the picture and tape it in place, so that it will not move.

The side of the graph on which the lines have been scored (or printed) should be placed down. . in direct contact with the picture. This will eliminate any distortion due to the thickness of the acetate, were the scored lines to be placed up.

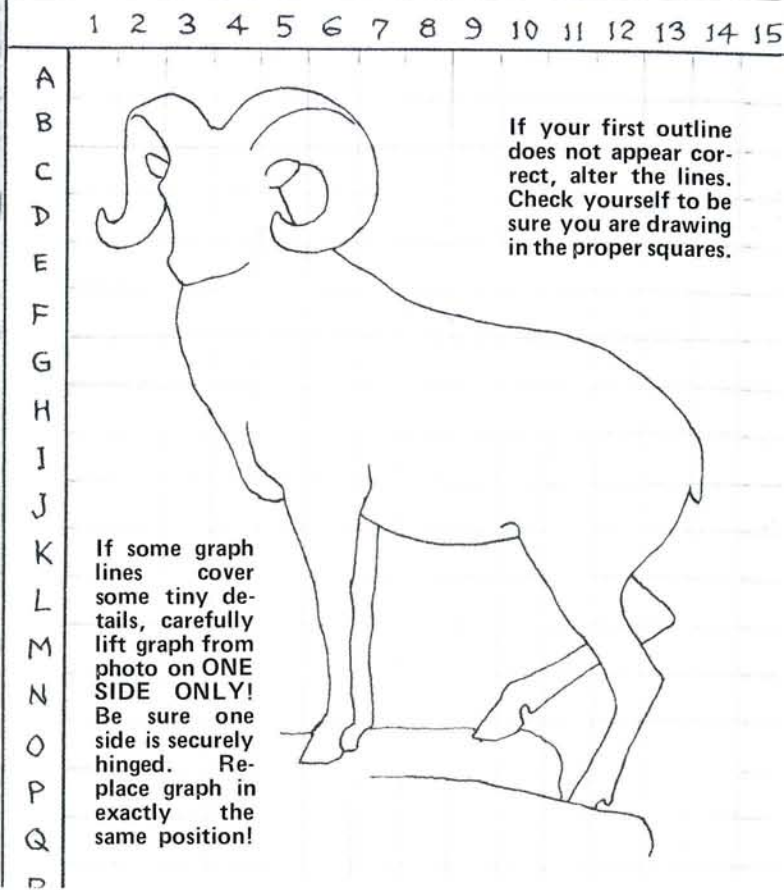
1 2 3 4 5 6 7 8 9 10 11 12 13 14



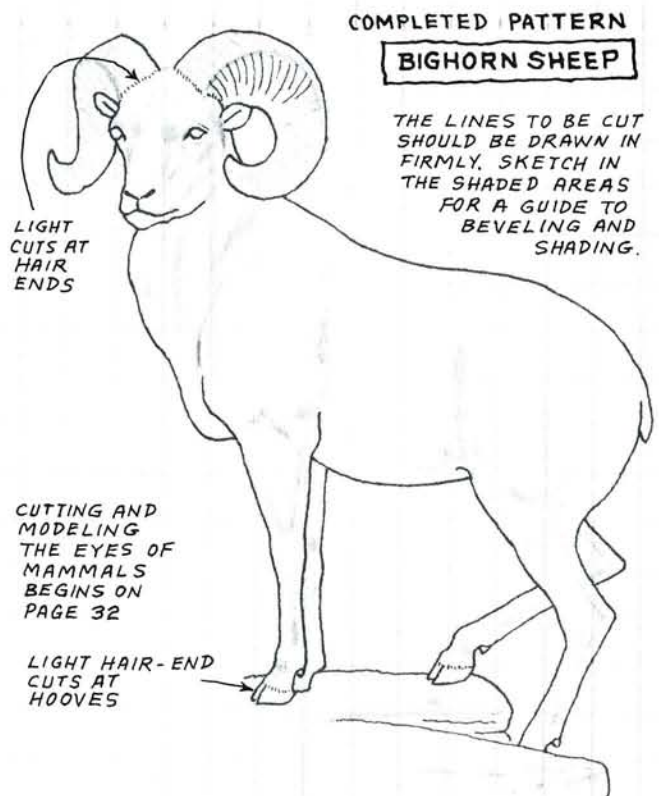
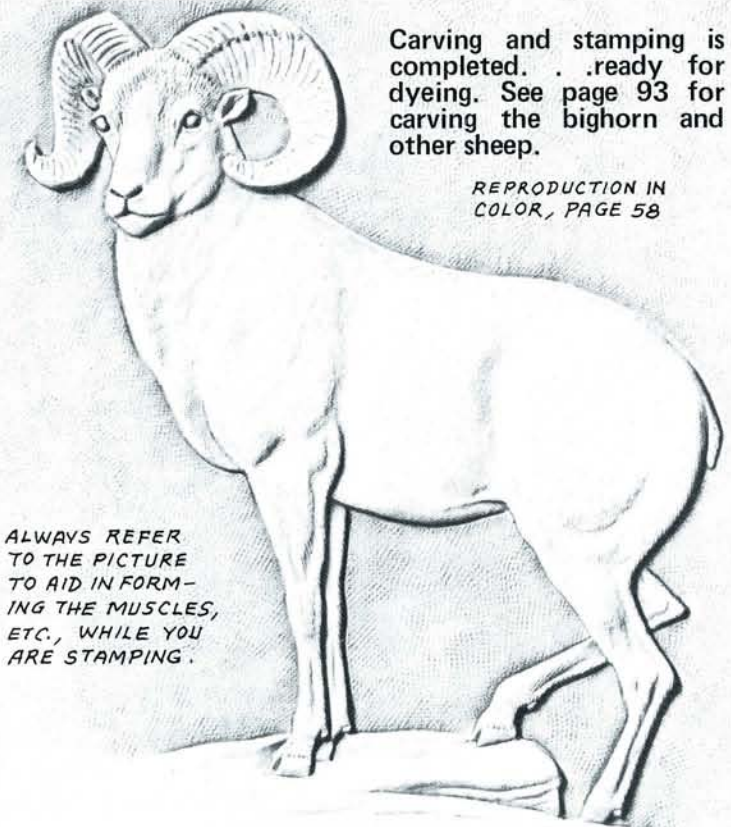
TRACING PAPER WITH GRAPH LINES

Lay out your tracing paper with identical graph lines, number and letter them in the same manner. The lines should be drawn fine, with a hard lead pencil.

Beginning is shown at heavy arrow (you can begin anywhere). The idea is to simply follow the lines within each square. Observe where the outline of the figure crosses each graph line. Draw the lines within each square first. By concentrating on individual squares, you are not confused with the over-all pattern.



Generally, the outlines of the figure should first be established. If some outlines of the picture are not too distinct you may have to draw them in as you think they should be. Studying other pictures of the species may help in determining where some lines should be in relation to others.



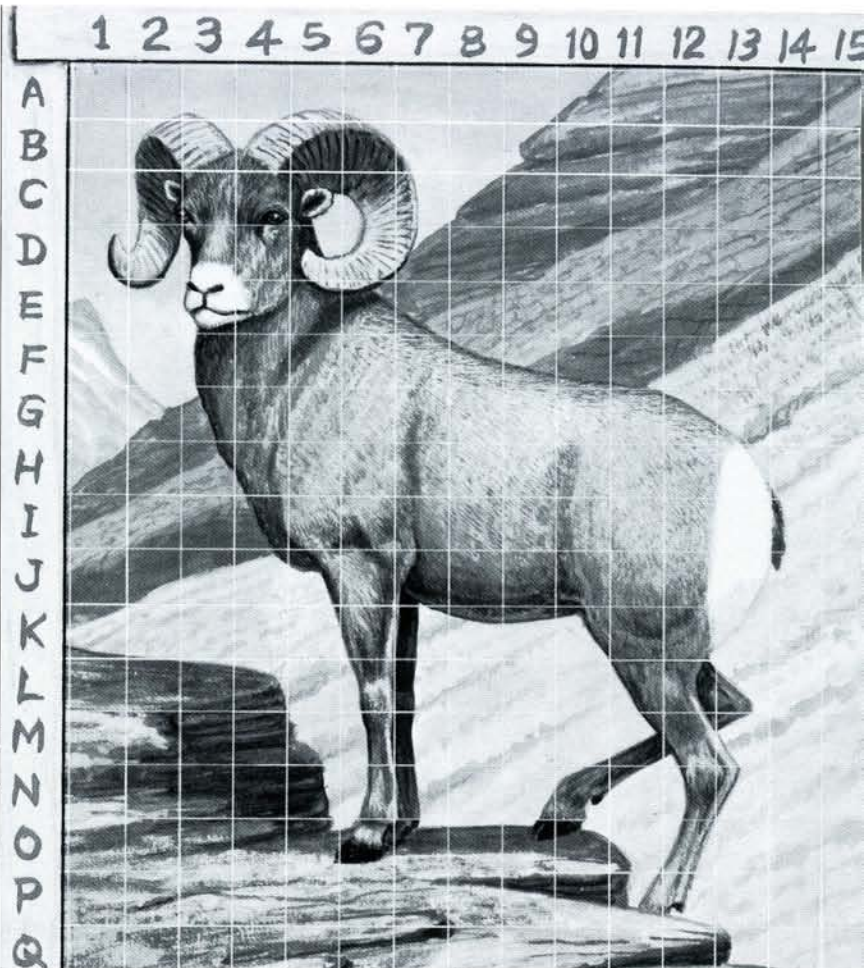
The most difficult areas to properly ascertain, are those within the outlines. The picture may give you some guidelines but in some cases the details may not be clearly defined, even in photographs. Therefore, it is a matter of individual judgement and your knowledge of animal anatomy and conformation that must be applied. Sketch in these features to the best of your ability, or have knowledgeable friends assist. Pages 16 and 17 should be of some help.

ENLARGING the PATTERN

You can enlarge a picture or pattern to any size desired by using the graph. If you wish your pattern double size, simply draw the squares on your tracing paper double the size of the squares on your graph. If the squares are $1\frac{1}{2}$ times larger than the graph, then your new pattern will be $1\frac{1}{2}$ times larger. Study the example below.

The photo of the bighorn sheep (right) is covered with a $\frac{1}{4}$ " square graph. The tracing below has $\frac{3}{8}$ " squares, which enlarges the picture $1\frac{1}{2}$ times.

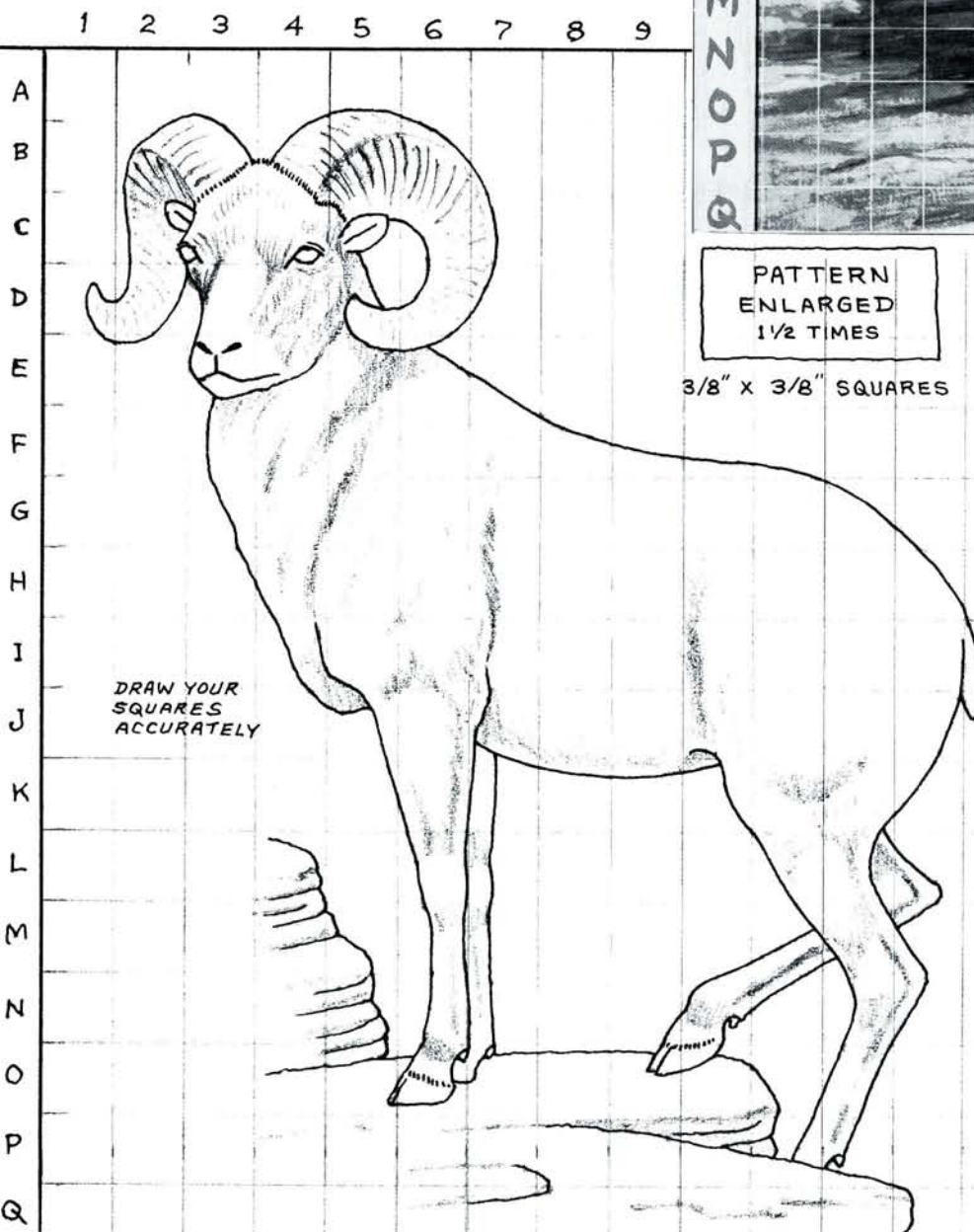
Any picture, photo, or pattern can be enlarged in this manner. Tracing patterns are generally easier to enlarge, as all of the lines have already been established leaving no areas in doubt or to guesswork.



ORIGINAL PICTURE

PATTERN
ENLARGED
 $1\frac{1}{2}$ TIMES

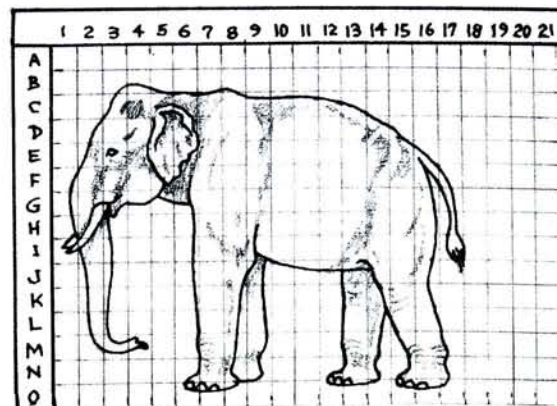
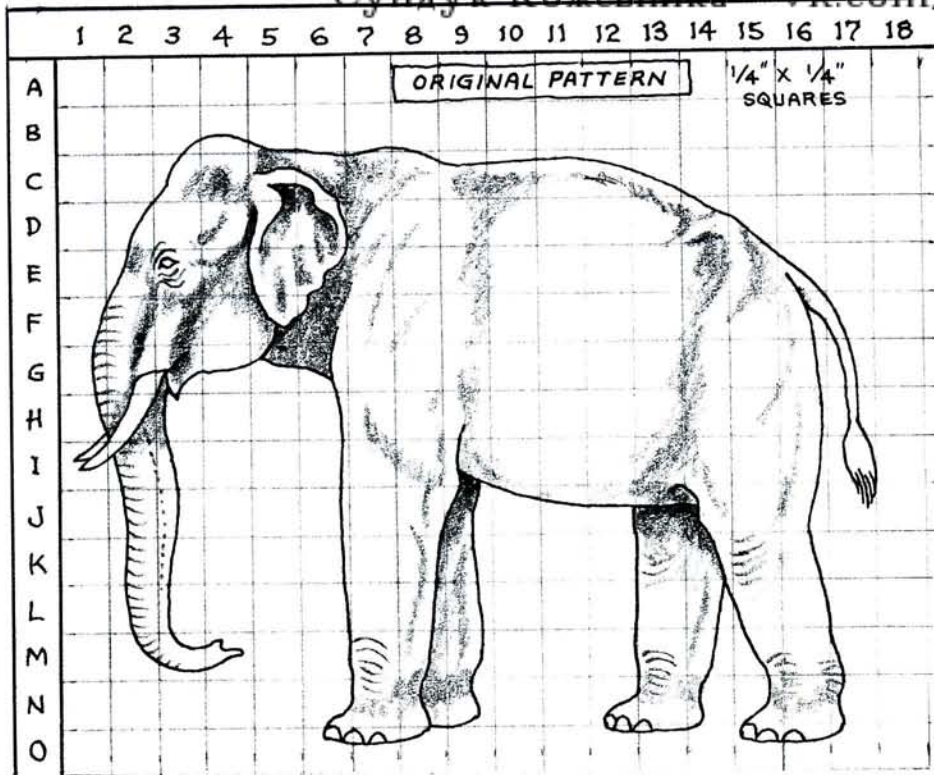
$\frac{3}{8}$ " x $\frac{3}{8}$ " SQUARES



When making enlargements from pictures, greater concentration must be applied when duplicating the lines within the squares. Although the lines are to be duplicated, the lines within the larger squares will have to be relatively longer since this is an enlargement.

Observe how a pattern line crosses a graph line. Is it in the middle, near the middle, or closer to an adjacent graph line? Here, placing dots where pattern lines cross graph lines may be useful (See suggestion on page 24). The enlargement can easily be distorted if one is not especially observant.

To make a pattern fit a specified area, see suggestions on the opposite page.

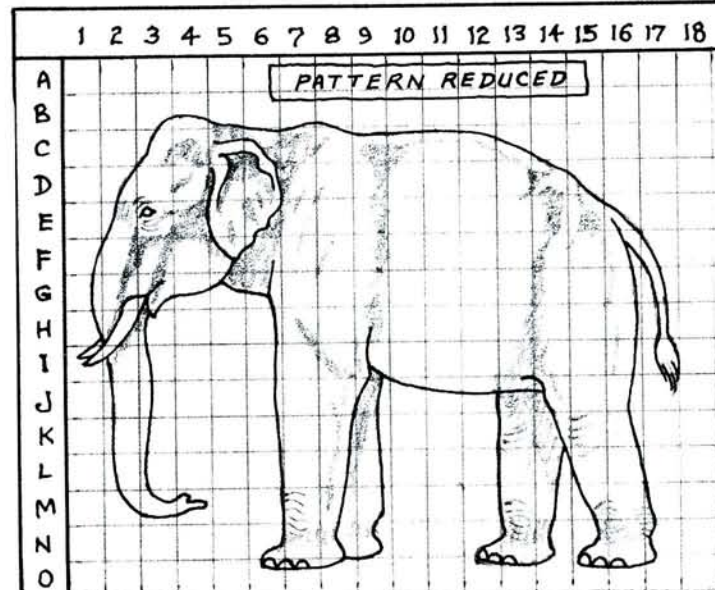


PATTERN REDUCED $\frac{1}{2}$ = $\frac{1}{8}$ " x $\frac{1}{8}$ " SQUARES

REDUCING the PATTERN

The design above was reduced $\frac{1}{2}$ by simply making the squares $\frac{1}{2}$ the size of the original. With such a large reduction, you must be especially careful with the lines within the squares. However, it should be no problem ... take one square at a time.

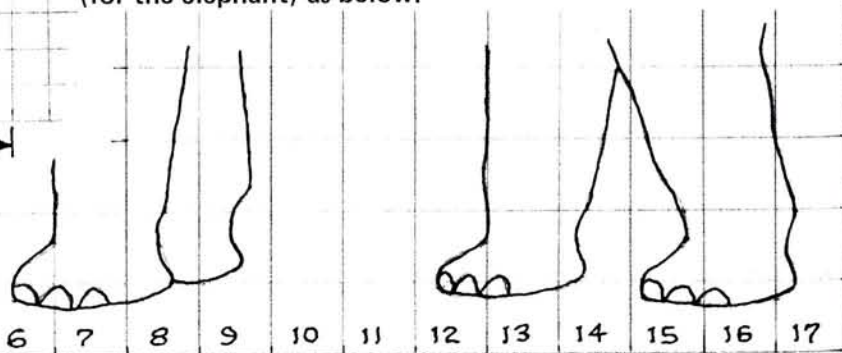
FITTING A SPECIFIED AREA



You can make your pattern (large or small) to fit within any area you wish. You must first decide on the size of the area that is to contain the full pattern, or the animal by itself.

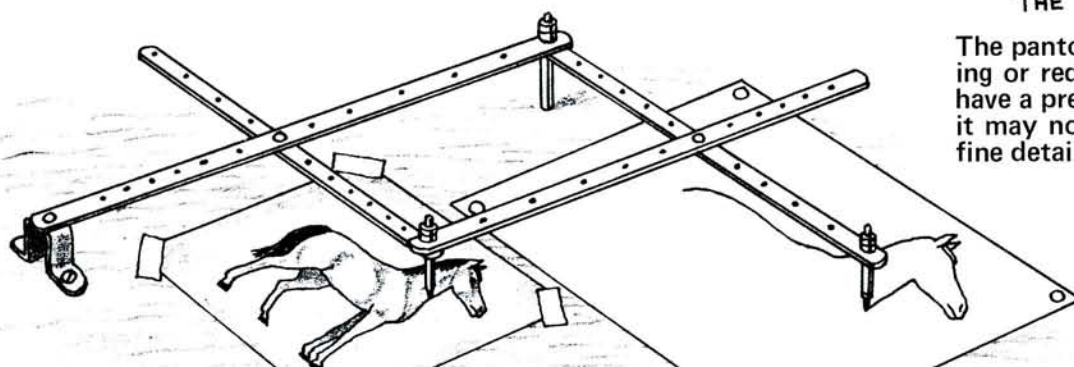
Reduced example at left: We have measured out an area that the elephant must fit within. Tape your graph to the original pattern (upper left) and count the number of squares that will accommodate the animal. In this instance, it requires 17 squares. Now, the distance you have measured off will have to contain 17 equal squares. This may require some mathematics, if your measurement converts to fractions. It is usually possible to adjust your measurement to make it easier to equalize into the required number of squares.

If you wish the pattern larger, ... again determine the boundaries, ... this area must also be converted into 17 equal squares (for the elephant) as below.



THE PANTOGRAPH

The pantograph can be a useful tool for enlarging or reducing patterns. However, unless you have a precision and finely crafted pantograph, it may not be satisfactory for interpreting the fine details into accurate reproductions.





The eyes of birds, being round, leaves one with the desire to simply stamp the eye in with a seeder. This should not be done, as the force of stamping the tool (for a clear impression) will push the eye down into the leather and it will appear sunken (see example at right). The eye should first be cut with the knife.

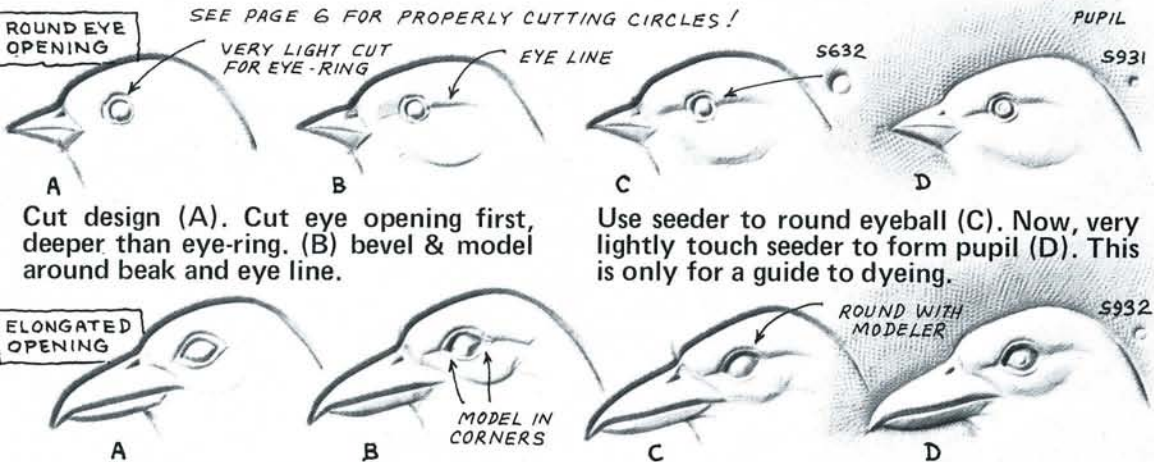
The eye openings of most birds appear perfectly round, but many are slightly elongated, though the eye ball itself is round. Birds also have eye lids that cover the eye when sleeping, as well as tiny eyelashes. Some birds, such as the ostrich and hornbills, have very long eyelashes. In general, the birds you will be carving, will not be of sufficient size to warrant portraying the eyelashes. Study the instructions on these two pages.

WRONG
EXAMPLE

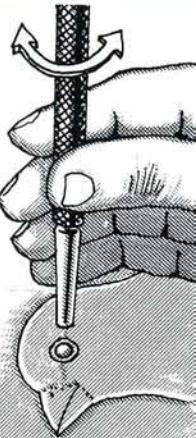


Here the eye appears sunken, being stamped in with seeder. Form eyeballs as shown below.

Most birds have what is called an "eye-ring", surrounding the eye opening (see page 114). On birds of sufficient size, this is generally lightly cut with the knife. The eye-ring varies in size and shape with different species, and is often of different colors which aid in bird identification.

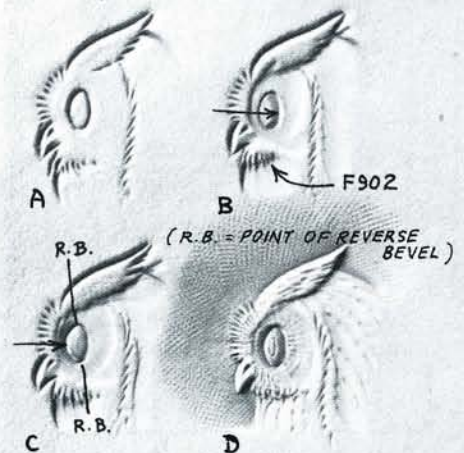


USE SMOOTH SEEDER OF CORRECT SIZE & ROUND EYE BY PRESSING DOWN WITH HAND, AT SAME TIME ROTATING TOOL IN FINGERS. IF EYE IS NOT OF COMPATIBLE SIZE TO SEEDER, FORM EYE CAREFULLY WITH THE MODELING SPOON.

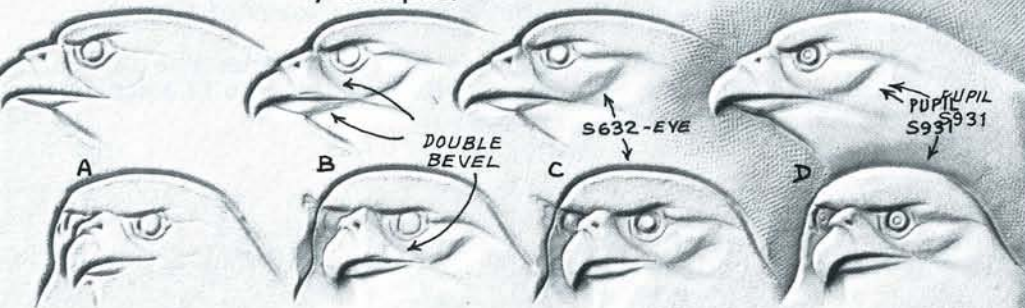


SIDE VIEW
OF THE OWL

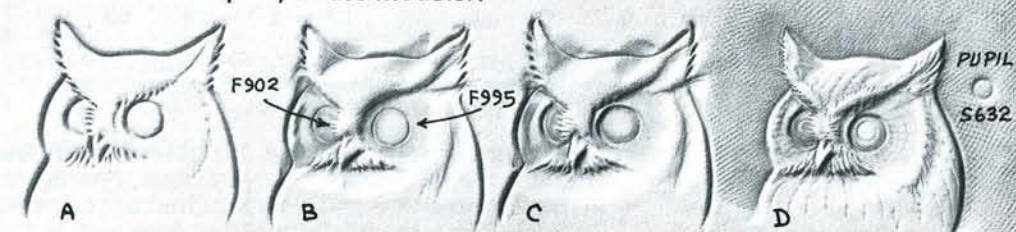
THE ELLIPTICAL EYE OF THE OWL, VIEWED FROM THE SIDE, REQUIRES A SLIGHTLY DIFFERENT EXECUTION.



Predatory birds (below) such as eagles, hawks, owls, etc., have a fierce look because of the brow line above the eyes. Bevel & shade the shape of the face, under brows, before completing the eyes. The eyes are also set more to the front of the head. Study examples.



Study examples above. Step B shows proper beveling before completing the eyes. See page 8 on double beveling. Round eyeball (C) as previously described. Since only part of eye is visible behind beak (turned head), tip seeder on edge to round visible part, or use modeler.



Cut the design as shown in step A. Note the fine feather cuts above beak. Bevel under brows and shade concave of face to set eyes back, as in step B. Use pointed beveler to accent feathers above beak. Round eyes (C) with seeder or modeler, as previously explained. Imprint pupils with seeder (or stylus), step D. Note, image is too small for eye-ring.

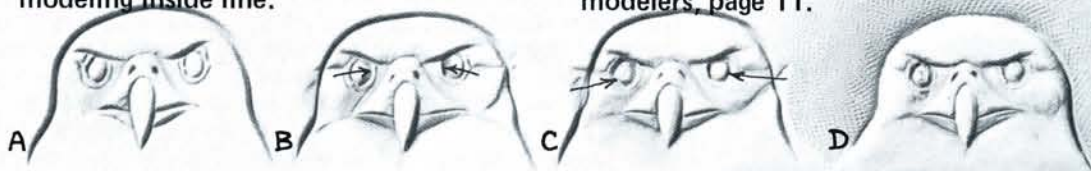
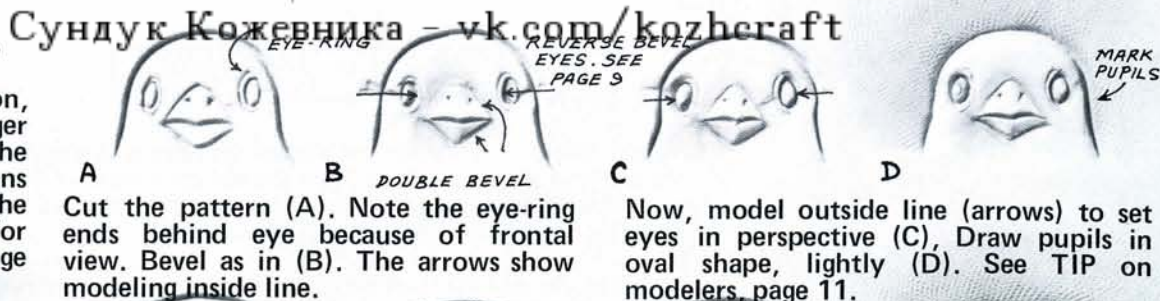
Since the eyes are in front of the head, the eye is cut oval, viewed from the side (A). Bevel & shade face depression (B). Model nearside line (arrow) inside the cut. Now (C), open cut with modeler and press outside of cut at arrow. Round the eye, on this edge, with the modeler. Step (D) shows the pupil elongated. See page 9 on reverse beveling.

THE FRONT VIEW

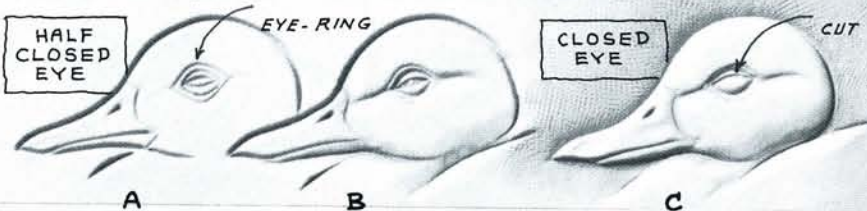
When viewed face on, bird's eyes will no longer be round (exception: the owl). Follow instructions at right for forming the eyes. See instructions for reverse beveling on page 9, for eyes.



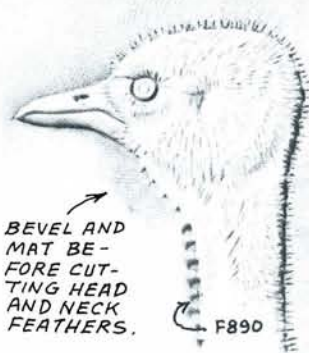
The face view of the owl is made as with side view of other birds. First bevel and shade the shape of the face.



Follow above procedures for face view of the hawk.



Be careful with the position of the pupils, or you may have a cross-eyed bird!



Ostrich eyes, showing long lashes, especially on the upper lid. Complete all beveling and modeling before cutting the eyelashes.



DYEING THE EYES

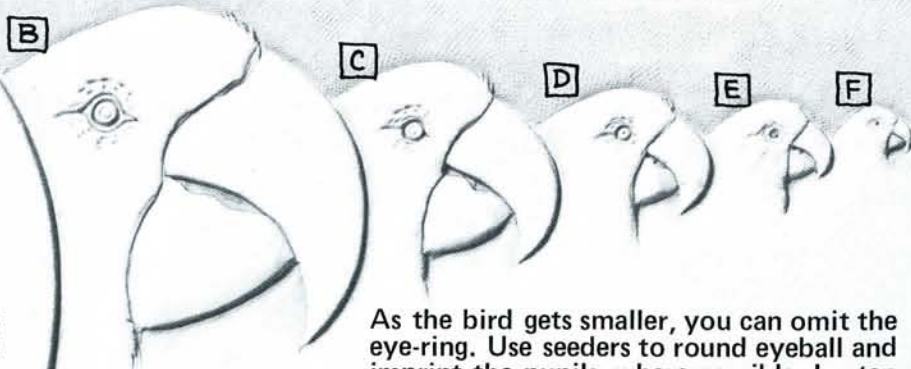
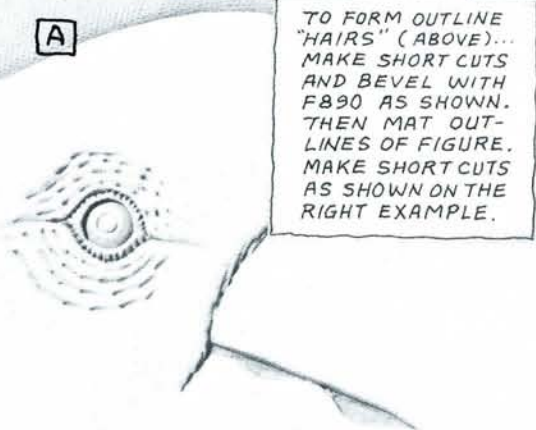
After all carving and stamping, dye your birds in their natural colors. The pupils are generally black, but the surrounding iris must be dyed the color of each species. Observe the coloring in books or in nature, to best duplicate the colors. Use care when applying dyes.



ADD "LIFE" TO THE EYES

See page 36 for special instructions on how to add the lifelike lustre and highlights to the eyes!

TO FORM OUTLINE "HAIRS" (ABOVE)... MAKE SHORT CUTS AND BEVEL WITH F890 AS SHOWN. THEN MAT OUTLINES OF FIGURE. MAKE SHORT CUTS AS SHOWN ON THE RIGHT EXAMPLE.



When making a large reproduction, more detail can be put into the eyes. Cut the eye opening deeper, as with the surrounding eye-ring. Make tiny cuts in the ring (shown above) to simulate the eye lashes. Bevel or model inside the eye opening to round the eyeball. Model lines around eyes to add characteristics of the bird species, if applicable.

As the subject diminishes in size, so will the detail. Here the eye is completed as on opposite page.

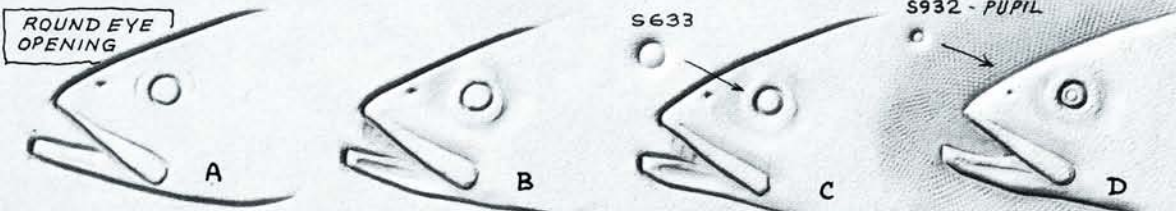
As the bird gets smaller, you can omit the eye-ring. Use seeders to round eyeball and imprint the pupils, where possible. In step (D) the pupil is made with end of stylus, as a small enough seeder is unavailable. In step (E) the eye is rounded with S931. The pupil is made with the point of a household pin. In step (F) the figure is too small to cut the eye. It is pressed in with end of stylus.

The EYES of FISHES

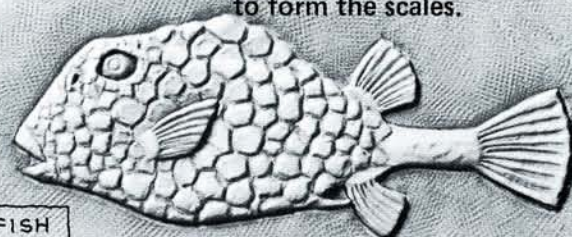
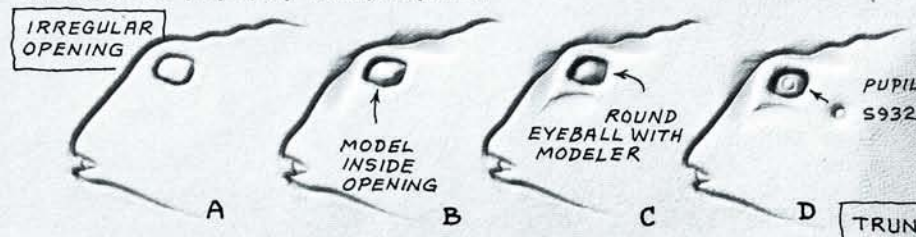


Although the eyes of fishes are round, the eye openings and the pupils are not always round. You should be aware of this when carving your subjects in leather. Examine the picture you are duplicating to see how the eyes are portrayed.

Most fishes do not have eyelids. Some sharks, however, do... and some fishes have a form of eye-shade to control the admittance of light. The eyes can act independently of each other, one looking forward, the other to the side, etc. The iris of some species is camouflaged (right) to blend with their body colors. It should also be noted that some fishes have raised or depressed areas around the eyes. The eye-ring (on birds) is not portrayed on fishes. Study your subject. There is more to making the eyes of a fish than just "whomping" them in with a seeder!

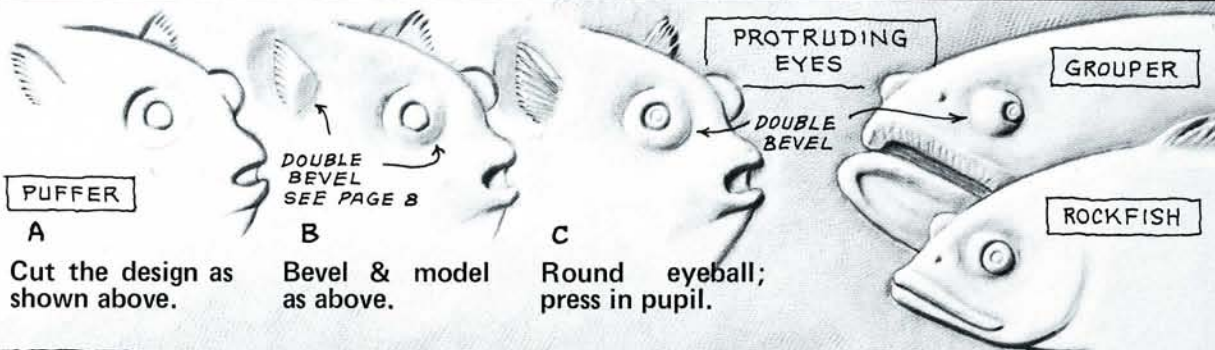


Carve fish eyes using the same procedures as with birds, on page 28. Model any protuberances around eyes and head (B). Round eyeball (C) with modeler or seeder. Lightly press in seeder for pupil, by hand, step (D).

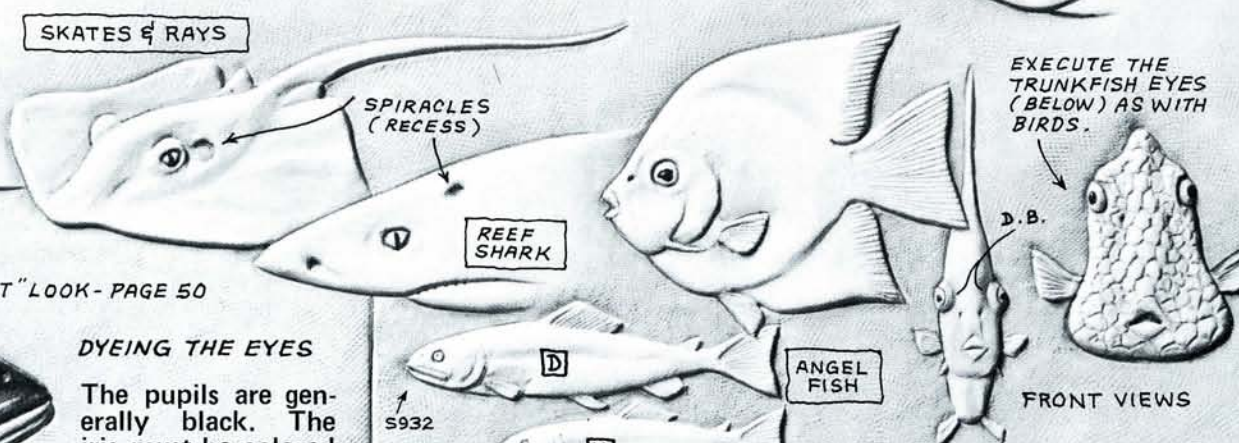


The trunkfish (below) has fused scales forming a solid shell around it. Use texture No. 8, page 129 to form the scales.

The eyes of some fishes are very protruding, as illustrated in the examples at right. The protrusions should be beveled before completing the eye itself (also see skate, below).



There are a variety of fish species that do not have round eye pupils, as shown (right).



ADD "LIFE" TO THE EYES (PAGE 36)

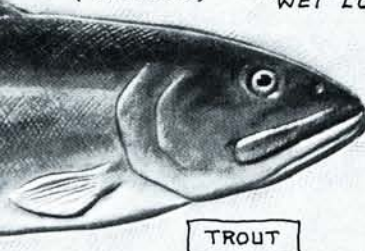
"WET" LOOK - PAGE 50

DYEING THE EYES

The pupils are generally black. The iris must be colored as per species you are representing. Observe camouflaged eyes at top of page.

PORTRAY THE EYES OF SMALLER FISHES AS WITH THE BIRDS

With protruding eyes (angel fish) double bevel (D.B. arrows) as indicated above.



The EYES of REPTILES & AMPHIBIANS

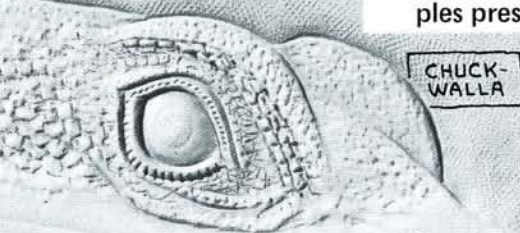
The eyes of reptiles and amphibians are as varied among the species as with other animals. Members of the lizard family have eyelids, whereas snakes, vipers, etc., do not. Note also the variations of the pupils of various species. Some are round, vertical, horizontal. Slitted pupils are narrowest in bright light. They open more in darkness, to allow more light into the eye. It has been my observation that most non-poisonous snakes have round pupils, whereas most vipers, etc., have vertical pupils. This is not a rule. . .there are exceptions in all species.

To avoid constant repetition, most of the eyes are executed as with birds and fishes. Always bevel and shape around the head before modeling the eye and pupil. Observe the examples presented here.



SIDEWINDER

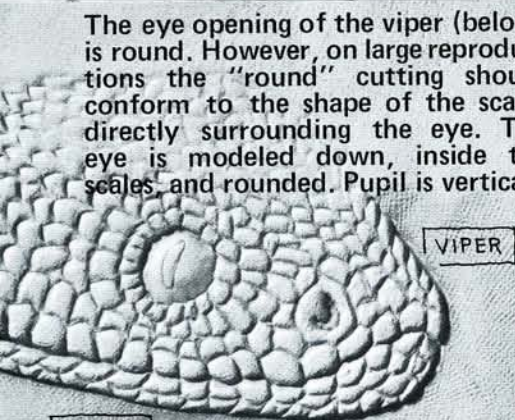
CARVING SNAKES
PAGE 126



CHUCK-
WALLA

The eye openings of most lizards and related species are generally a roundish triangle. The eye is set down into this area, as with most mammals. Note also the cutting and beveling of the eyelids. The pupils are round (some geckos have vertical pupils).

The eye opening of the viper (below) is round. However, on large reproductions the "round" cutting should conform to the shape of the scales directly surrounding the eye. The eye is modeled down, inside the scales, and rounded. Pupil is vertical.



VIPER



LIZARD

AS LIZARDS
BECOME SMALLER,
CUT THE EYELIDS
LIGHTER.



PYTHON



GARTER
SNAKE

As the snakes become smaller, the eye can be cut round. Make the scale cuts out from the eye. Be sure to round the eyeball with modeler or seeder.



MAKE VERY
SMALL EYES
AS FOR BIRDS: PAGE 29

Most frogs and toads have bulbous eye protuberances. These are stamped same as for puffer fish (opposite page). Round the eyeballs with seeders, where applicable. Notice varied pupils.



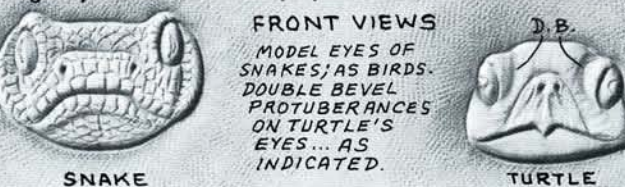
BULLFROG

CENTRAL
AMERICAN
TREE
FROG

LIGHTLY
MARK
PUPILS

GREEN
TREE
FROG

Front, quarter, and side views of a bullfrog above. Double bevel at arrows (D.B.). After rounding eyeballs, lightly mark the oval pupils.

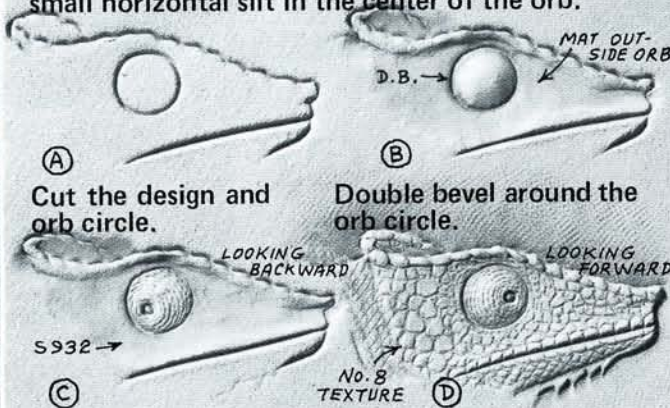


SNAKE

TURTLE

FRONT VIEWS
MODEL EYES OF
SNAKES, AS BIRDS.
DOUBLE BEVEL
PROTUBERANCES
ON TURTLE'S
EYES... AS
INDICATED.

CHAMELEON: The chameleon has a thick, conical turreted eyelid that covers the entire orb. Each eye can be moved independently of the other, or both coordinated. When asleep, the eye hole will be a small horizontal slit in the center of the orb.



(A) Cut the design and orb circle.

(B) Double bevel around the orb circle.

(C) Cut a small eye-hole anywhere in the circle you wish the animal to be looking. Press seeder in circle. Add modeling lines, circling around hole, as shown above (C) & (D).

GREEN TREE
SNAKE



ADD
"LIFE"
TO THE EYES

SEE PAGE 36

Dye the pupils black. The iris must be colored according to species represented.

CAMOUFLAGED EYES



SNAPPING
TURTLE

PAINTED
TURTLE

The illustrations above show how the iris is camouflaged, for each species.

BOX
TURTLE



BEVEL
EYE OPENING
DOWN INSIDE AND
PRESS EYEBALL WITH
SEEDER. ADD THE PUPIL



Alligators and crocodiles have vertical pupils. The alligator's eyes are more protruding than the crocodile. Both have eyelids.

ANTELOPE
SQUIRREL



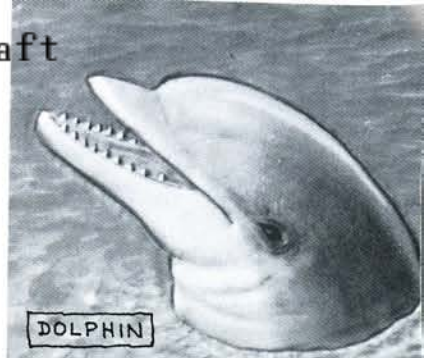
CARVING MAMMALS
BEGINS ON PAGE 77

The EYES of MAMMALS

In general, the eyes of most mammals will be executed in the same manner. Some species (as with rodents) have bulging eyes and may require rounding with seeders or modeler, similar to those of birds. All mammals have eyelids. Though the eye openings are usually not round, the eyeball (within the opening) must be rounded.

The cutting of the eyes is very important. Certain procedures should be carefully followed when cutting, as outlines below. I suggest the angle blade for all figure cutting. The filigree blade is best for cutting eyes and very fine details. Observe the instructions presented on these two pages.

DOLPHIN



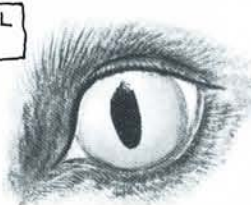
NOTE:

Dolphins, whales, etc., are also mammals. Carve eyes as with other mammals.

THE PUPILS

When carving the larger animals, the eyes become a predominating feature. . . special attention should be given to them. Study the examples below, notice the variations in the pupils. This will add authenticity to your work. Observe the eyes of the animal you are portraying. On very small presentations, the pupils may not be that evident to be concerned with.

VERTICAL
PUPILS



Many members of the feline world have vertical pupils. In bright light they will merely be slits, but in darkened areas will become larger and rounder to allow more light into the eyes.

ROUND
PUPILS



Members of the canine family: dog, wolf, coyote, and many other animal species have round pupils.

HORIZONTAL
PUPILS



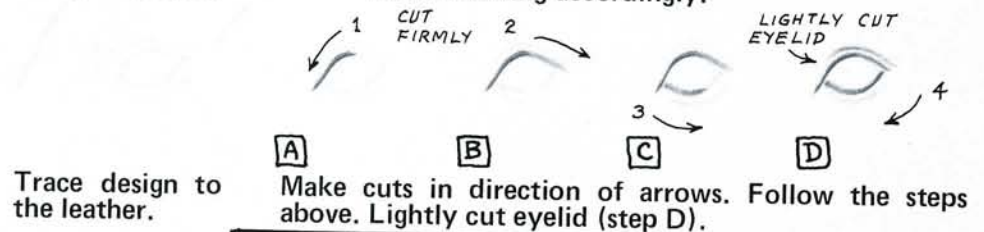
Along with horses, most cloven hoofed mammals; cattle, deer, moose, goat, sheep, etc., have horizontally elongated pupils.

CUTTING THE EYES

When cutting the eyes (large or small) the cutting procedures should be the same. Make the cuts in sequence, as illustrated below.

Example here: horse is facing to the left.

Note: if animal is facing in opposite direction, reverse cutting accordingly.



Trace design to the leather.

Make cuts in direction of arrows. Follow the steps above. Lightly cut eyelid (step D).

ROUNDING THE EYEBALL



Hold modeling tool perpendicular and press point deeply in corner (E). Next, press in opposite corner (F). With point of spoon, press inside the lids (G) & (H). Now with spoon, round the eyeball as shown in (I). NOTE: on larger eyes, bevelers can be used inside the eye opening; use caution! Use modeler to round the eyeball.

COMPLETING THE EYE - ADDING EXPRESSION

LIGHT IRIS CUTS

SEE PAGE 11 ON HOW TO
USE THE MODELING TOOL



Make very fine cuts in corners, to indicate outer edge of iris. These cuts also act to stop the dye (iris color) from bleeding into the corners of the eye. Carefully place pupil with stylus (K). Model around eye to add expression lines, etc., in (L) and at right.

ADD
"LIFE"

TO THE EYES
SEE PAGE 36

Dye the pupils black. The iris must be colored according to breed represented.



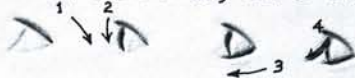
BOSTON
TERRIER

NOTE:

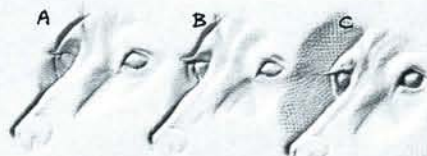
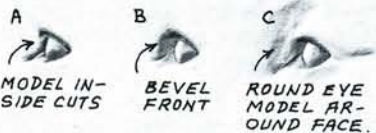
Complete all carving, beveling, and modeling of figure, before completing the eyes! Figure is then ready for "hairing".

HAIRING
TECHNIQUES
SEE PAGES
14 AND 15

CUTTING SIDE VIEW; CAT'S EYE



Little of the cat's eye is visible in side view, since it is in front of the face. Make cuts as shown above. Similar cuts should be made for dog and other predators, in the side view. Model eye as shown below.



Where partial eye is shown. . . bevel; shape face as in (A). Spread eye openings with modeler (B). Round eye balls (C).

The illustrations on this page show how to execute the eyes for the various poses. Study them closely. Horizontal column (1) shows proper cutting for all eyes and heads. Horizontal column (2) shows the subjects completed with all beveling and modeling, ready for the "hairing" (see pages 14 and 15).

Use care in columns (B) & (C) when cutting off-side eyes. In column (B) the eye of dog and horse does not show, but small cuts should be made to simulate the eyelashes (arrows E). Where part of eye is visible, in column (C), cut these very carefully.

Note cutting of horse's eyes (arrows F in column D). Bevel outside eyes at outline, as eyes are at side of head.



ON SMALL FIGURES, EYELIDS AND PUPILS WILL NOT BE DISCERNABLE.

ANIMALS IN COLUMN 2 ARE SHOWN WITH DYED PUPILS. SEE PAGE 36 FOR DYEING THE EYES.

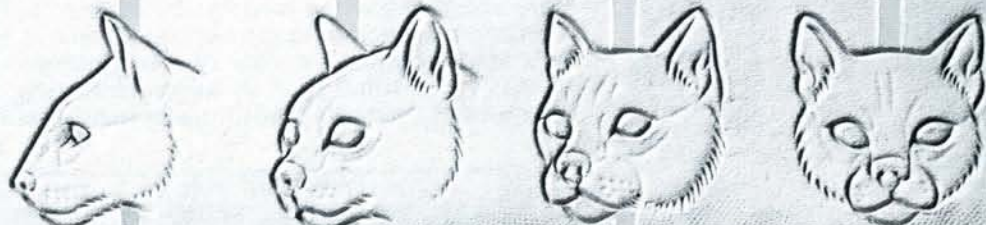
TURNING THE HEAD: Below, three animals are shown with heads turned in various positions to illustrate how the eyes should appear and be cut. The eyes of canines, cats and other predatory animals are set more to the front of the face. The same cutting principles should be applied to other animal species of similar conformation. Observe the examples below.

A COLUMN SIDE VIEW

B COLUMN PART TURN

C COLUMN 1/4 TURN

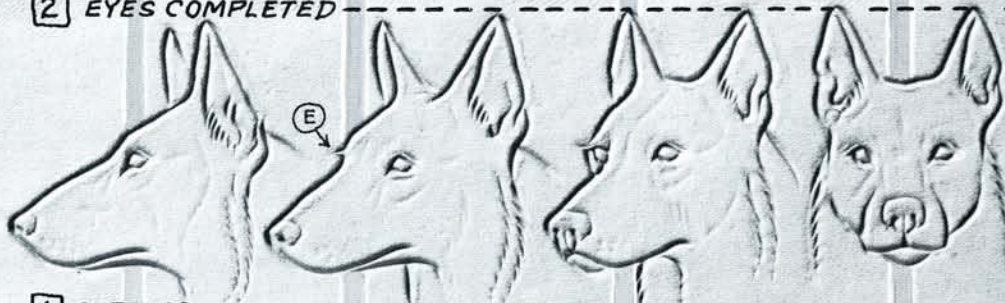
D COLUMN FULL FACE



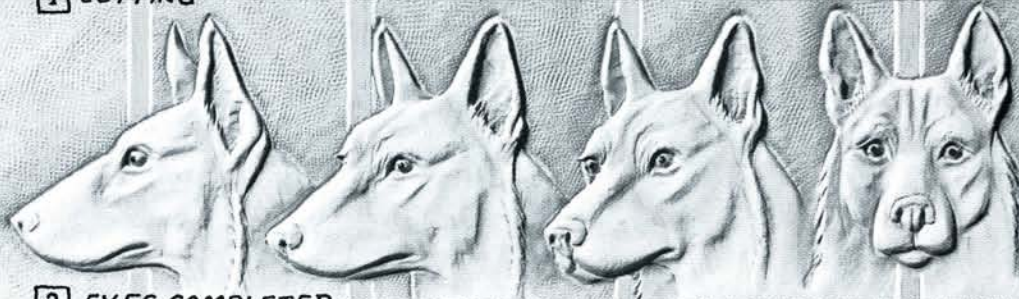
1 CUTTING



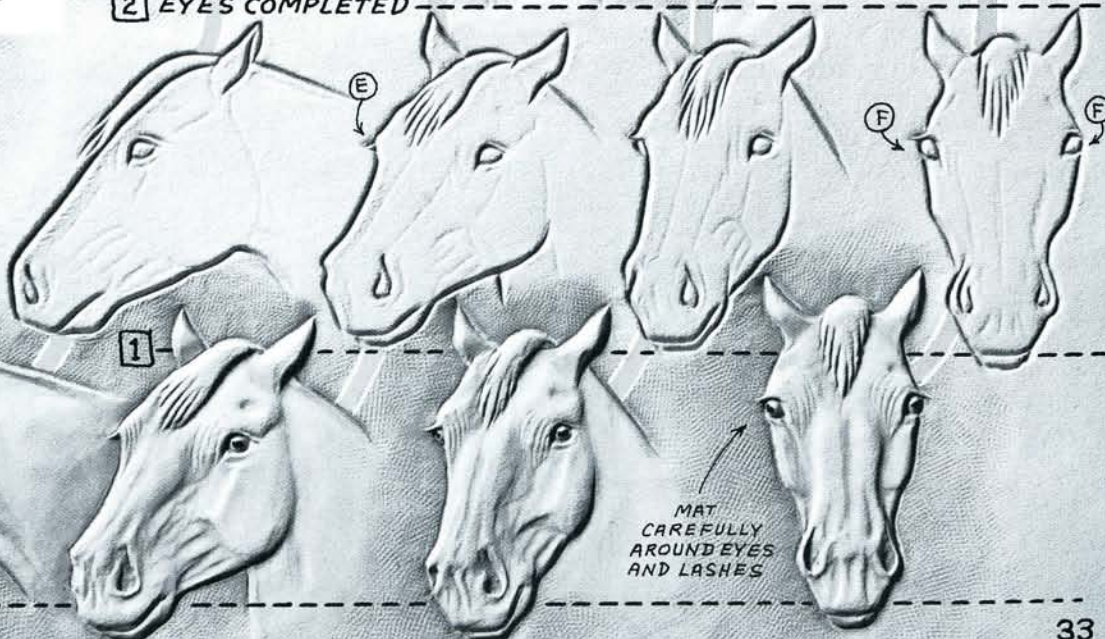
2 EYES COMPLETED



1 CUTTING



2 EYES COMPLETED





PORTRAIT CARVING - PAGE 45

CUTTING THE EYES

Cut the eyes in the direction and sequence of the numbered arrows below. You must trace and cut as accurately as possible. Follow steps A-B-C-D-E-F (at right) to carve, stamp, and model the eyes and adjacent areas.

TRACE THE EYES



WOMEN'S EYES

Women's eyes are usually represented by lightly cutting the lashes. Keep the blade sharp! Eyebrows are not as heavy, and fewer face wrinkles appear. Study the examples below. Cut the eyelashes last, after completing all other work.



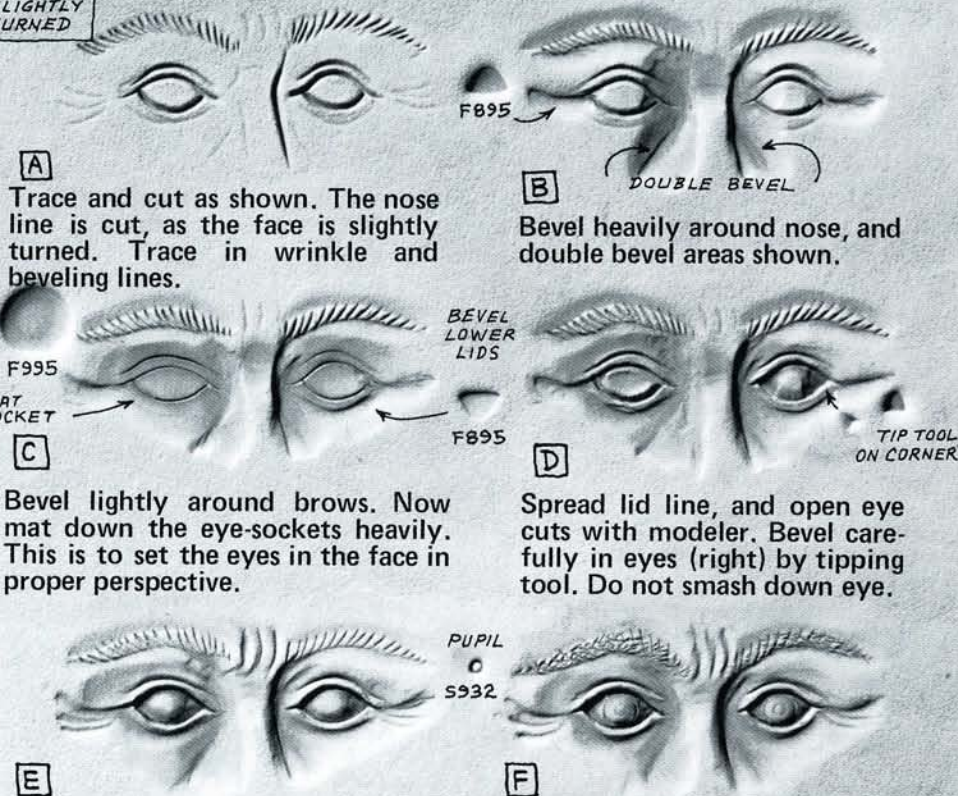
MAKE TINY CUTS (ARROWS) OUTWARDS FROM EYES. CUTS IN UPPER LID BEGIN ON THE LINE. CUTS AT LOWER LID BEGIN JUST OUTSIDE OF THE LINE.

ADD
"LIFE"
TO THE EYES
SEE
PAGE 36

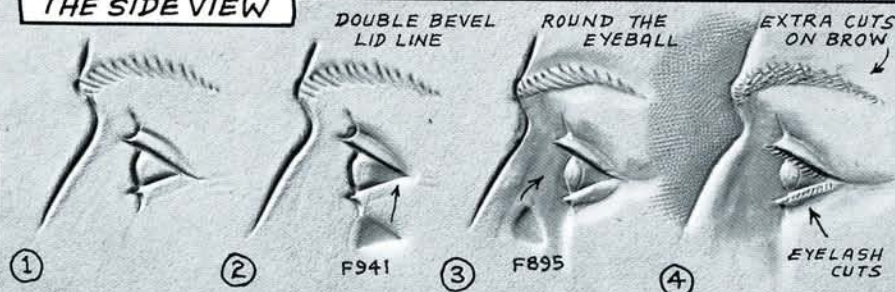
STAMPING THE FACE ... COMPLETING THE EYES

NOTE: THE EYELIDS VARY FROM ONE INDIVIDUAL TO ANOTHER.

FACE IS SLIGHTLY TURNED

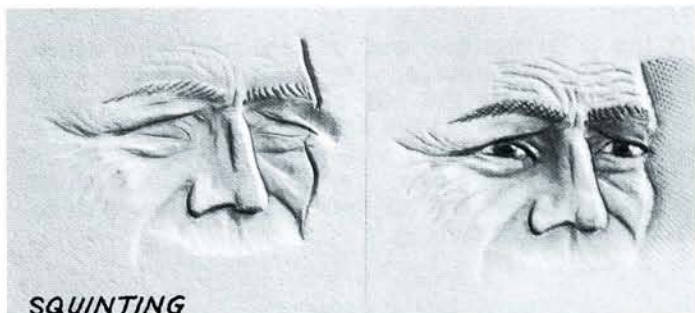


THE SIDE VIEW



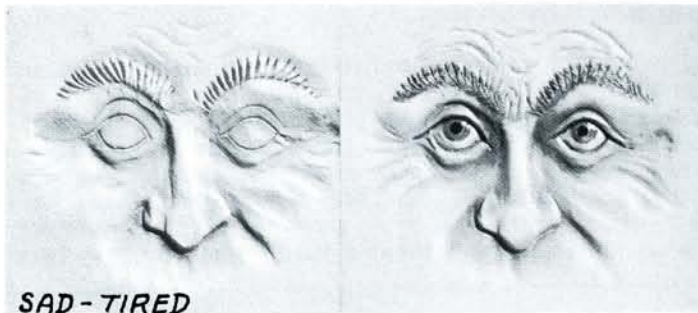
Trace and cut the pattern shown in step (1). Use pointed beveler in corner of eye (2) and double bevel eyelid, use modeler to assist. Bevel lightly over brow, fade beveling down nose. Lightly cut iris line, lightly model side view of pupil. Complete all beveling (4). Smooth out any rough beveling and model in face wrinkles. Last, cut the tiny eyelashes. Note lower lid cuts do not quite touch the line.

The examples below show how the eyes, combined with the eyebrows and facial muscles create various moods, character, and even indicate ethnic origins. The examples are offered with one image cut and rough-beveled and shaded (all with F895), to shape the face. See tracing patterns for lines to cut. The other image is completed and dyed to illustrate full effectiveness. Follow carving and stamping instructions as outlined on the opposite page. Study the examples below.



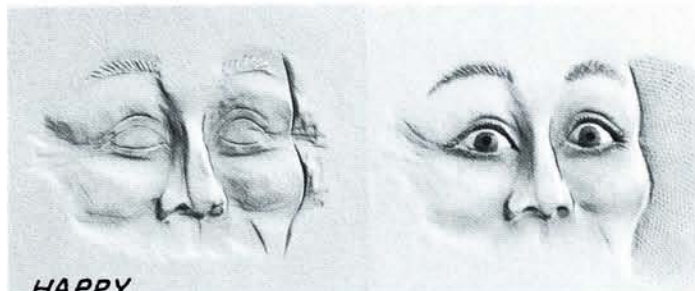
SQUINTING

The brow, pulled down to shield the eyes, makes upper lid nearly covered. The eyes are nearly closed. The many wrinkles suggest a person who spends much time in the outdoors.



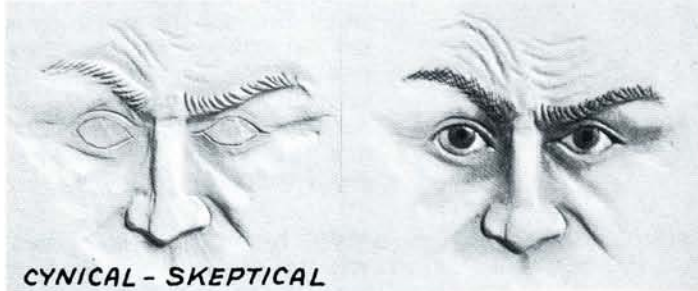
SAD - TIRED

The raised eyebrows, heavy upper lids, and sagging beneath the eyes, aids the illusion. The iris should be in upper part of the eyeball. Added wrinkles suggest tiredness; age.



HAPPY

Raised eyebrows and round upper lids. The lower lid is almost straight with relative wrinkles underneath. Iris should be in lower area. Rounded cheeks aid the illusion.



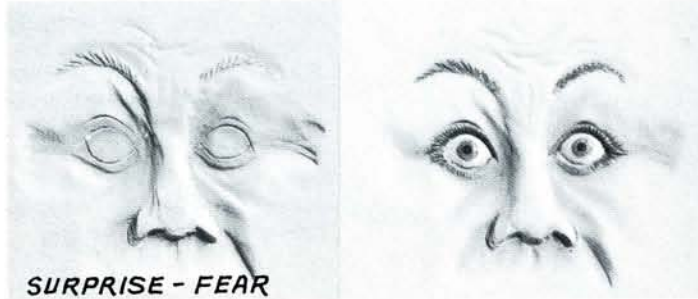
CYNICAL - SKEPTICAL

One eyebrow is raised, the other down, slightly closing that eye. Irises should be close to the upper lid. Deep furrows appear between the brows. Add forehead wrinkles as shown.



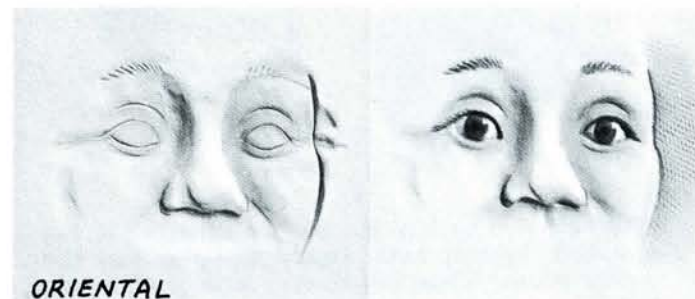
ANGRY

Brows are both pulled down. The top lids are nearly flat at the top. Deep furrows crease between the brows and forehead. The irises should be nearer the upper lids.



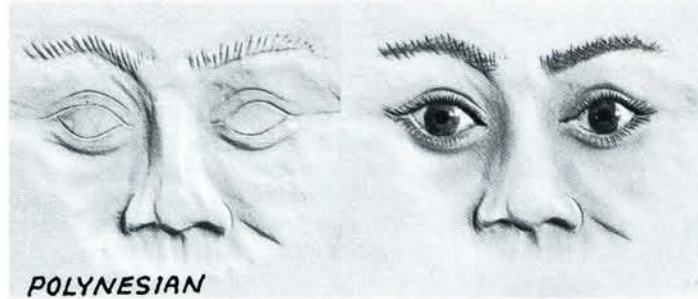
SURPRISE - FEAR

Raised eyebrows and wide eye openings. Wrinkle the forehead, as shown. The irises should be free of the eye openings, showing the whites of the eyes all around.



ORIENTAL

Cut No. 1, of the upper eye opening, should not extend beyond the lower lid cut nearest the nose. The eyelids are often heavier, as shown. Nose is flatter; eyebrows sparse.



POLYNESIAN

Eye openings are more elongated and pointed in the corners. Upper eyelids are pronounced. Model heavily under the eyes. Flatter nose; heavier eyebrows.

THE NOSES: Pay particular attention to the cutting, beveling, and modeling around the noses. Also see page 44.

DYEING the EYES

Since the eyes of your figures are so important. . . special attention should be given them, when coloring with the dyes. Nothing but the best quality brushes should be used, with well defined points. I use the red sable brushes in sizes No. 0 to No. 000. You can dye in very confined areas with these brushes.

In the earlier years, I used to leave an undyed area on the eyeball (or add a spot of white) for a hi-light, to add "life" to the eyes. My latest technique is to eliminate this white spot entirely, and dye the eyeballs completely in their natural colors. Then, coat the eyeballs with clear lacquer to give them a high gloss. If the lacquer is too thin, you may have to coat the eyeballs several times to give them a hard finish. I often first

coat the eye with Tandy Coat, as a sealer. When dry, usually only one coat of lacquer is required. This coats the eyes with a high gloss, and gives them the natural hi-lights, if the eyeballs have been properly rounded with the modeler.

I feel this is an improvement, as no matter from which direction the light source. . . the hi-light will be in the proper place. With the old method, the white spot (hi-light) might indicate the light source to be from the left side, when in reality you might have your figure lighted from the right side. . . when on display. A small detail, perhaps, but one of importance if you wish to finesse your leather carving.

QUILL PEN

DYEING THE PUPIL

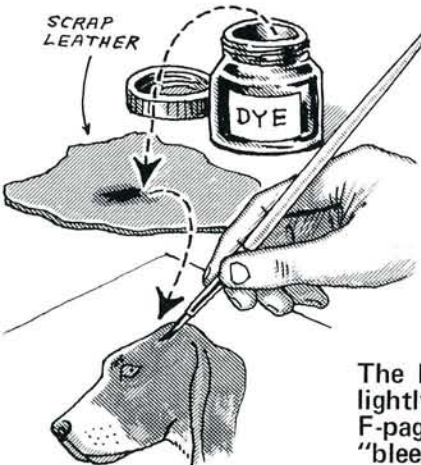


The pupil should be dyed first. Pupils are black. The outline should be precise, therefore use great care. On small figures, the spirit dyes are unsatisfactory as they tend to "bleed" (run) into surrounding areas, with ill-defined boundaries. Use Cova dye (black), or black waterproof India ink.

If you do not have a fine enough brush, or steady hand, dip a fine-pointed pen into the dye (or ink) and apply it to the pupil. On very small eyes, it will only take a touch of the pen to make the pupil.

SCRAP LEATHER

DYEING THE IRIS



Spirit dyes are usually used for coloring the iris. Keep a scrap of leather handy for removing excess dye from the brush, before touching your carving. Be sure to use the color for the iris, of species you are portraying.

The lines of the iris should be lightly cut (step J-page 32, step F-page 34) to prevent dye from "bleeding" into surrounding areas. Dye with care and caution.

ADDING THE WHITE



On most eyes (large portrayals), a portion of the eyeball shows that must be dyed white. For small figures, or tiny areas, again use the pen to transfer the white . . . if a brush will not work.

Use Cova dye white, or a white waterproof ink. Very fine details can be implemented with the pen. . . where even a small brush would prove difficult!

HI-LIGHTING the EYES

.... ADDING THE "LIFE"!



DOG:

BASSET

CLEAN BRUSH
IN LACQUER
THINNER AT
ONCE!



When all dyeing has thoroughly dried, coat the complete eyeball with Tandy Coat to seal the leather pores. Allow this to dry. With small brush, carefully coat eyes again with clear lacquer. Be sure to keep lacquer within the eye opening. Apply a second coating, if required, to obtain a high gloss on the eyeball. On small figures, a single drop will usually do. Observe the portrait above.

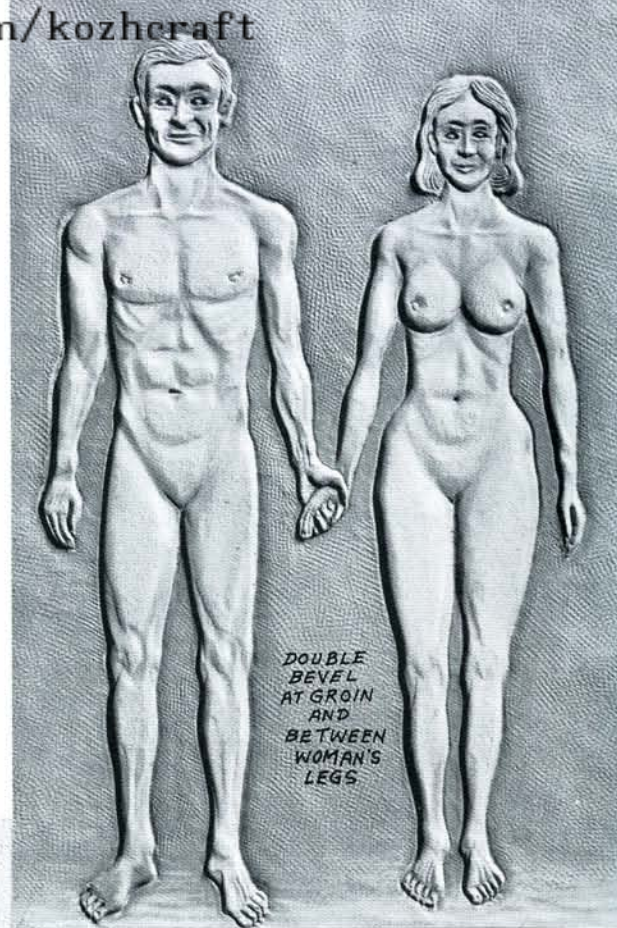
The ANATOMY of MAN

I wish to touch briefly on the human anatomy in the hope that it will be of benefit to your figure carving. A whole volume could be devoted to this subject. Since our space is limited, you could research your library or books and magazines if the need arises.

In general, the male has broader shoulders and more pronounced muscles. The reason for this would doubtless be due to more physical activity. A woman's waist is generally smaller, and the hips wider. There are, of course, vast differences from the norm due to each individual's activities and their genetic inheritance. I am only generalizing.

In doing nude or semi-nude figures, the positions and distribution of muscles becomes important. The examples on this page are presented for your awareness. The length of arms and legs should be in relative proportion to the body. Muscles and tendons will be more pronounced under stress, than when relaxed.

Books, magazines, and catalogs are good sources for obtaining figures that you may require in certain positions. The figures on this page were taken from books and modified to fit the space. Almost any book or magazine is full of subject matter. . . make your patterns from these. Page 20 shows how to make patterns from pictures. How to enlarge and reduce patterns is shown on pages 26 and 27. Study the examples here.



LIGHTLY BEVEL AND MAT AROUND HAIR BEFORE FORMING THE BREASTS.

SEE TRACING PATTERNS FOR AREAS TO REVERSE BEVEL.

DOUBLE BEVEL IN ARM PIT

Notice the lack of cutting within the outlines of the figures above. Most of the muscles and body conformations are modeled in. Cuts are made under woman's breasts, and beveled. Double bevel between them. Cut and model around the nipples lightly.

The muscle structure is the same on all humans. However, they will vary in large degree with individuals due to physical activities, and positions of stress, as shown at left.

DEPICT HAIR BLOWING AWAY FROM MOVEMENT

CARVING SMALL FACES, PAGE 39

After all beveling and matting of contours, round all parts of figures with modeling spoon.

AFTER BEVELING AROUND ARMS AND LEGS

FIGURE IS ALL ROUGH-BEVELED WITH F895

....BE SURE TO SMOOTH-MAT AWAY FROM THEM

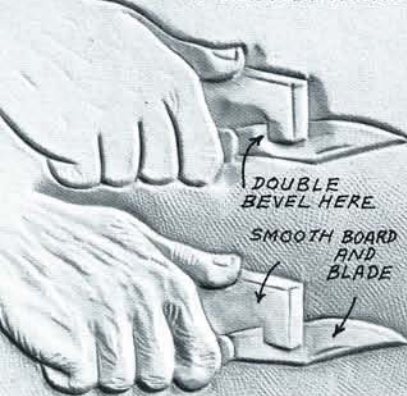
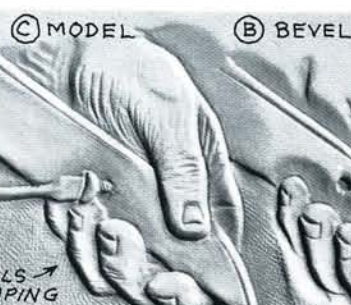
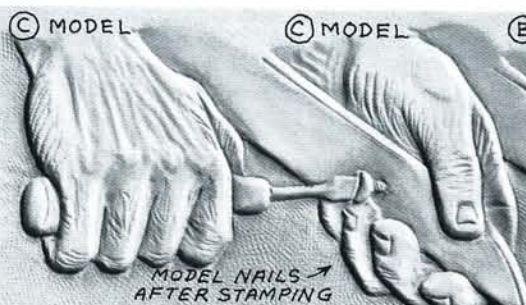
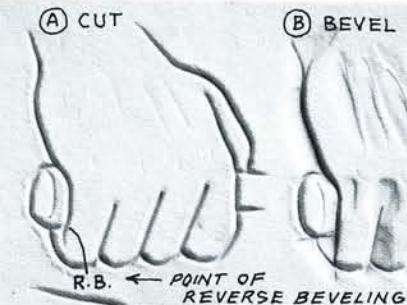
Note lack of modeling on female forms, as opposed to the males above and at right.

CARVING HANDS AND FEET ON PAGE 38

Running figure (left above) is shown cut and rough-beveled only, before use of the modeling tool. Smooth-mat away from all overlapping parts of the body. Study the figures above.

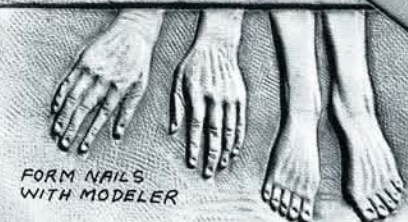
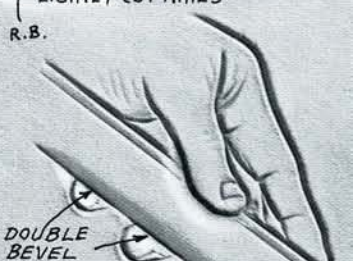
HANDS and FEET

Feet, hands and fingers are the most difficult parts of the human anatomy to portray, yet are the most expressive. The feet and hands of women are usually smaller, and the fingers slender and more refined. In general, men have larger hands and heavier fingers. On this page we offer some examples of how the cutting, beveling, and modeling can play an important part in the formation and representation of the feet, hands and fingers. In examining your own hand, you will notice all of the joints and the relationship of fingers in length and position to each other. You can often use your own hand, or that of a friend, as a model to aid your carving.



The hands, here, are shown cut, beveled, and completed with the modeling. The tendons (top of hands) are more pronounced when pressure is applied with the hand. After beveling around fingers (left hand in step B above) you must mat down the beveled ridge, on object, as shown in step C to give the object a smooth plane.

The feet and hands, below are shown in various forms of expression. Some of the hand signs are used by African bushmen to designate a certain species of game, to alert companions, while on hunting forays. The patterns are shown completed. They are presented in this manner to give you more examples. If you are confused with exactly which lines to cut see the tracing patterns.

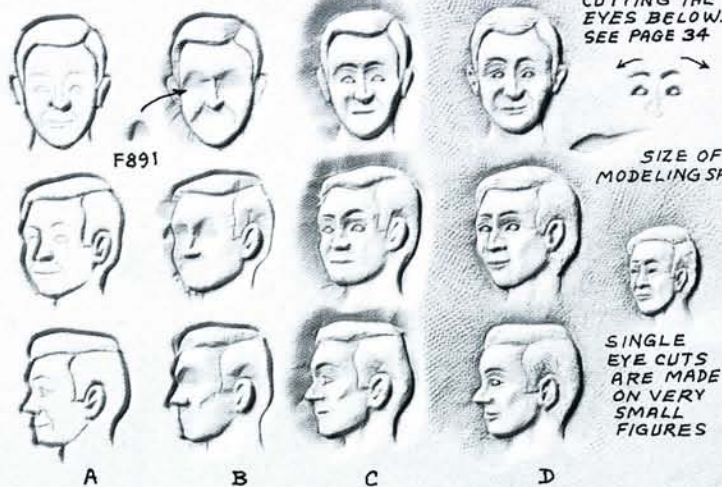


Cut and model small feet and hands carefully. The nails can be formed by pressing in tip of modeling spoon, as above.

To put your feet in shoes, look in any footwear catalog.



MODEL LIGHTLY UNDER TOES AND FEET WHERE THEY TOUCH THE GROUND



F891

CUTTING THE EYES BELOW. SEE PAGE 34

EARS

SIZE OF MODELING SPOON

SINGLE EYE CUTS ARE MADE ON VERY SMALL FIGURES

C

B

A

DOUBLE BEVEL

DOUBLE BEVEL

C

B

A

All ears are not shaped alike. However, cutting the inner ear can generally follow the examples (left), beginning below. Cut, bevel and model as shown. Ears must be double beveled lightly where they join the head.

As the head is turned to the front, the cutting changes. Bevel heavily against the cut line, lighter to form the ear, as in (B). Bevel around ear (C) and complete the modeling. Double bevel where ear joins head.

On small figures, the eyes and mouth line are not cut until step C, after the face has been formed with small beveler (step B). Eyebrows are single-line cuts. Model the face, add hair, and round eyes with very small modeling spoon (D).

THE YOUNG AND THE OLD

Babies' skins are smooth, with only a few fat wrinkles. Also note babies' foreheads are higher in ratio, than adults. The eyes should be about midway from chin to top of head.

With old people, the ears usually appear larger; the eyes more sunken, with sagging lids and facial muscles. Deep wrinkles predominate old skins that have spent a life-time in the sun. These can actually be cut with the knife. Study the examples shown here.



B

Completed. See page 41 for beards and mustaches.



C

Complete the eyes and all beveling, matting, and modeling. Now add the wrinkles with the point of your modeling spoon.



D



C



B



A



A

The design above is cut with 1/2 rough-beveled. Note light double beveling where whiskers and hair join face and head.

F976



A

Design above is cut only. Heavy cutting around outline of face and under nose. Some of the facial wrinkles are cut lightly.



B

Here the figure is roughly beveled and shaded to set face in proper perspective. Eye cuts will have to be opened with modeler.

TEETH and LIPS

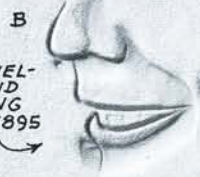
--PORTRAIT SPECIAL FEATURES



Teeth and lips can be troublesome at times. Women's lips are usually fuller and more pronounced than man. However, lips and teeth are not as difficult to carve as imagined. Follow the instructions below, carefully following each step.



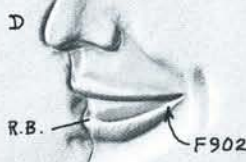
ALL BEVEL-
ING AND
SHADING
WITH F895



Trace pattern, make cuts as above. Trace teeth lightly!

First step is to rough bevel and shape facial features, as above.

Smooth-mat under nose. Model cleft and lightly over top lip.

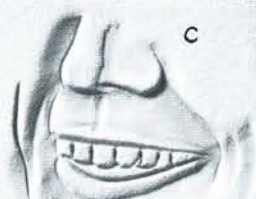
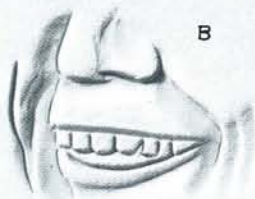


Here the figure is completed. Carving eyes on page 34. Hair styles, page 42. . .portrait carving on page 45.

Use pointed beveler in corner of mouth. Bevel inside lips, reverse bevel at R.B.

Model teeth smooth and flatten underside of top lip with spoon.

Mark teeth with modeler, add the lip wrinkles.



Trace and cut pattern. Here, light cuts can be made between teeth, to indicate separations.

Rough-bevel in facial features, as before. Bevel heavier outside mouth (at left).

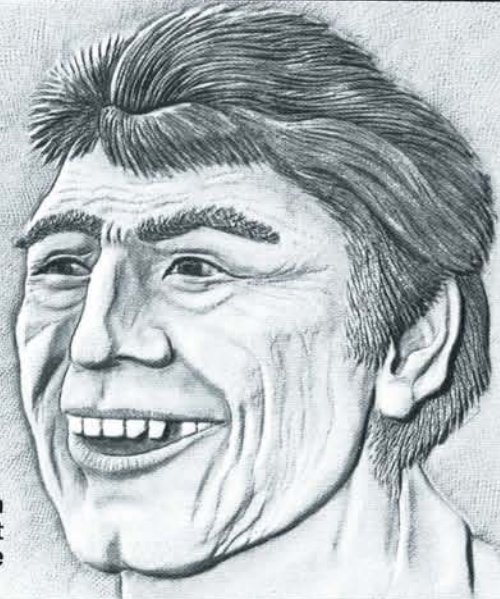
Smooth bevel under nose; above lip. Model lightly over top lip; add cleft under nose.



Point-bevel in corner of mouth. Bevel down teeth under the top lip.

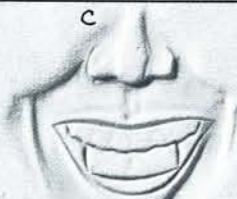
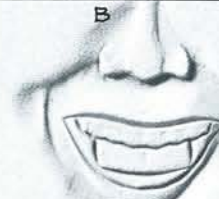
Bevel under teeth and mat inside the mouth, with F890.

Smooth teeth and flatten underside of top lip. Cut corner teeth and complete all modeling.



Our happy girl. . . see page 35 for making happy eyes.

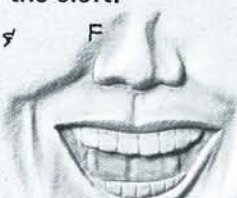
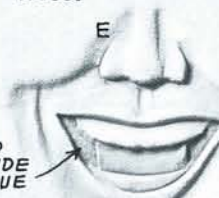
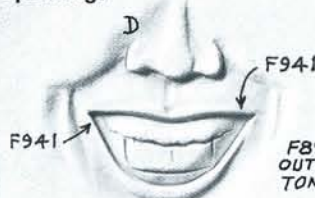
DO NOT QUITE
JOIN CUTS
WHERE LIPS
MEET
TEETH
HERE



Cut carefully; heavier at teeth edges and mouth opening.

Bevel and shape face. Smooth mat under nose.

Model lightly over top lip. Model in the cleft.



Point-bevel in corners. Bevel inside mouth opening; heavier in the corners.

Bevel between teeth and mat down inside mouth. Bevel and mat outside tongue.

Smooth teeth with modeler, and mark individual teeth. Flatten underside of top lip. Model tongue.

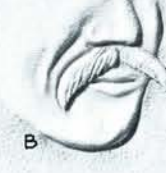
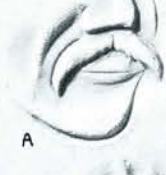
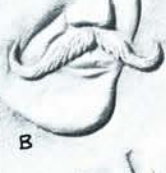
NOTE: SEE "WET" LOOK, PAGE 53....CONCERNING TEETH AND LIPS !

WHISKERS - MUSTACHES - BEARDS

--PORTRAIT SPECIAL FEATURES

OTHER TYPES OF
MUSTACHES
BELOW

HAIR
STYLES
PAGE 43



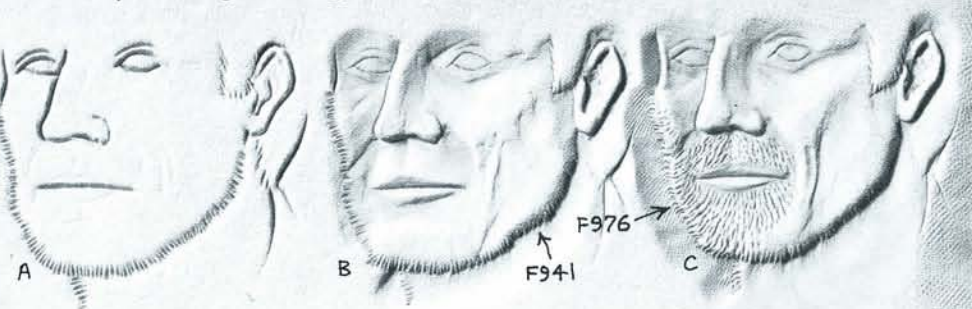
(A) cut pattern. (B) rough-bevel and shape face. Lightly bevel around mustache and goatee. Double bevel mouth line with modeler (C). Bevel around figure. Complete all modeling of figure and lightly cut mustache and goatee. Study completed figure. Note how the same face is changed by: goatee, stubble, short whiskers, and hair.



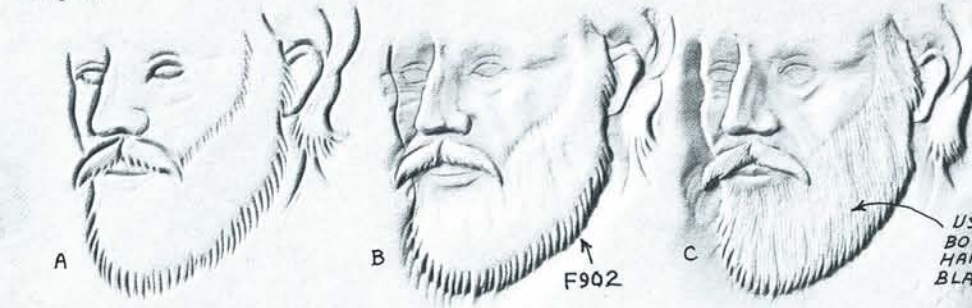
GOATEE

STUBBLE

(A) cut as shown. (B) rough-bevel and shape face. Bevel heavily under jaw, and mat. Double bevel mouth line with modeler. Complete ear (see page 39). (C) complete all modeling of face, deeper lines at nose. Bevel around figure. Now begin cutting whisker stubble with very short "ticks" of the point of swivel knife blade. Make cuts outwards, in direction of hair growth. Notice cuts around the outline of the face. Place them very close together. Study the completed figure at right.



(A) here, the whiskered outline of face and jaw is made with short cuts. (B) bevel and shape face as described above. Double bevel mouth line; complete ear. Use F941 under jaw to define whisker outline. (C) mat neck smooth. Complete all modeling of face. Accent whiskers around face with F976. Now cut whiskers, same as above, only with longer cuts. Completed figure (right).



SHORT
WHISKERS

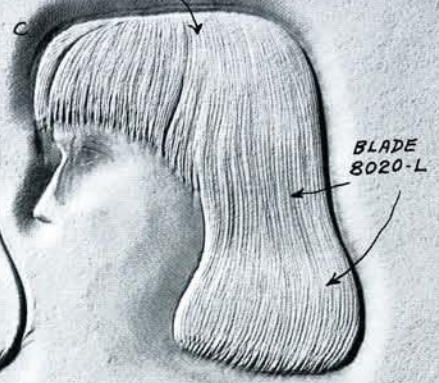
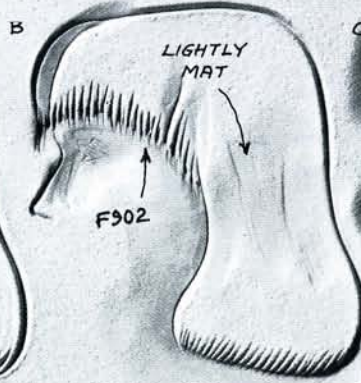
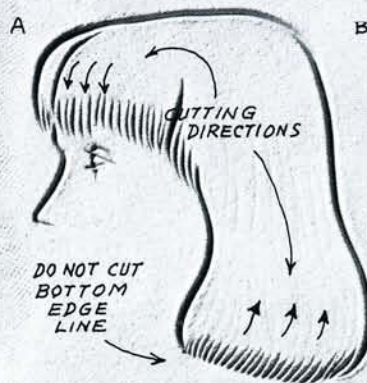
(A) study the cut pattern. Note the angle of cuts around mustache, and small cuts at side of face. (B) bevel-shape face as previously described. Bevel carefully under nose so as not to smash down mustache. Bevel around ends of mustache, and mat down any ridges on beard. Use F902 and bevel outline of beard and accent hair ends in front of ear. (C) accent hair ends under mustache with F902, lightly. Model out any marks, and double bevel lips. Double bevel, with modeler, where beard joins side of face. Complete ear, and smooth-mat neck. Complete all modeling on face. Draw hair blades over mustache and beard, as shown. To complete mustache and beard, add random knife cuts as shown on completed figure at right.



BEARD



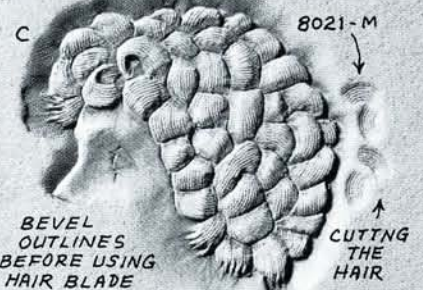
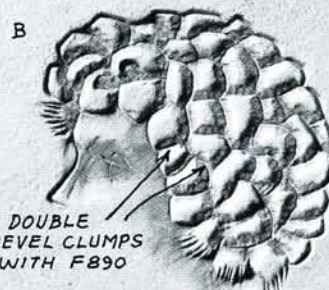
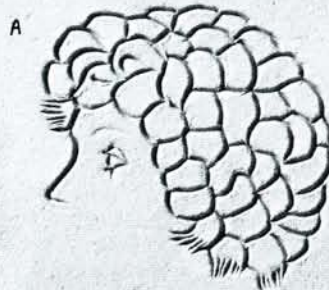
STRAIGHT



(A) cut pattern, observe direction of cuts. (B) point-bevel at brow. Bevel around hair as shown. Complete matting and shaping face. Bevel around hair, round edges with modeler, and complete hair using both blades with long, overlapping strokes (page 11). Make eyebrows with single cut.



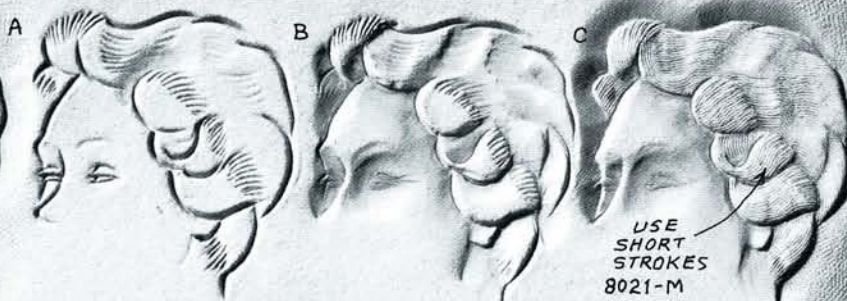
CURLY



(A) cut the pattern. (B) bevel individual clumps of hair as shown. Mat and shape face. (C) bevel around hair. Use hair blade in curling action shown, on hair clumps. Tip blade into beveled cut, pull outward. Cut from opposite direction to insure "hair" coverage of each clump. Study the photo. Complete with a few added knife cuts as suggested on completed figure.



SHORT



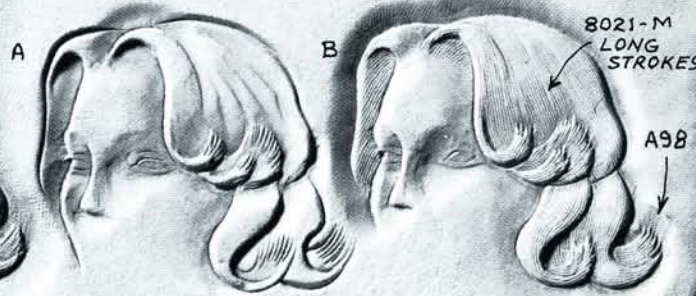
(A) cut the pattern. (B) bevel as above. Mat and shape the face. Lightly bevel waves in hair. (C) use hair blade and cut in directions shown. Now, complete cutting with swivel knife as shown on completed figure.



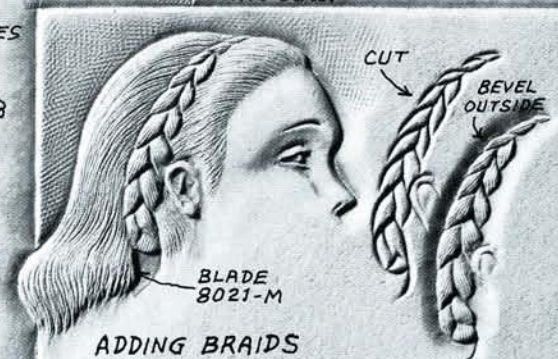
ADDING A COMB
Cut & bevel back of comb. Make teeth with knife cuts.



FLIPPED



Since we are short of space, several steps have been combined. (A) after cutting, bevel and shape hair and face. (B) point-bevel flipped hair ends with F902. Use hair blade as shown above. Complete hair with a few single cuts (completed girl at left).

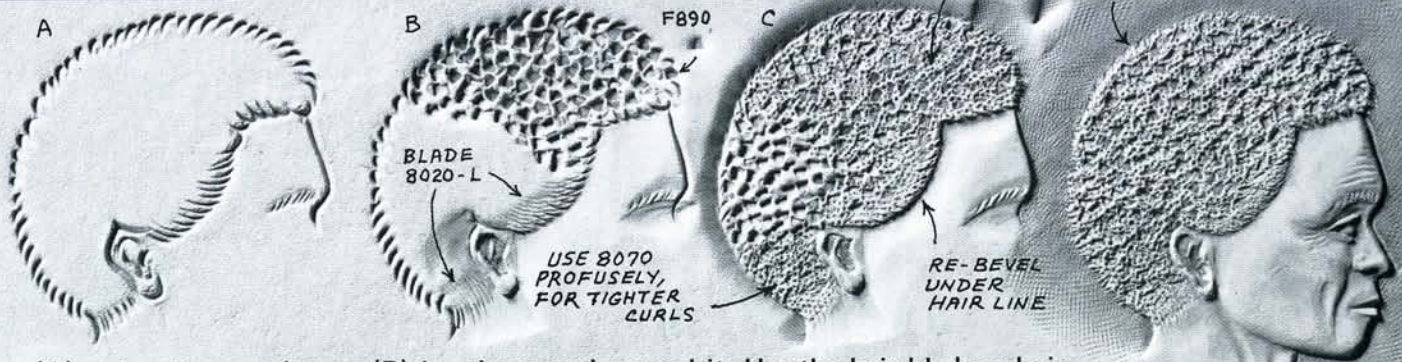


ADDING BRAIDS

Cut the braids as shown above; right. Double bevel all interior cuts of braid with modeler. Line with hair blade. Note direction of cuts.

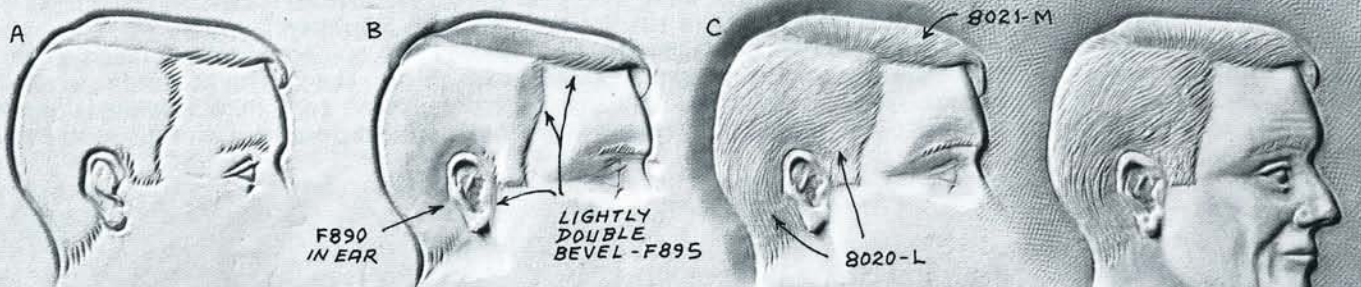
HAIR STYLES

--PORTRAIT SPECIAL FEATURES



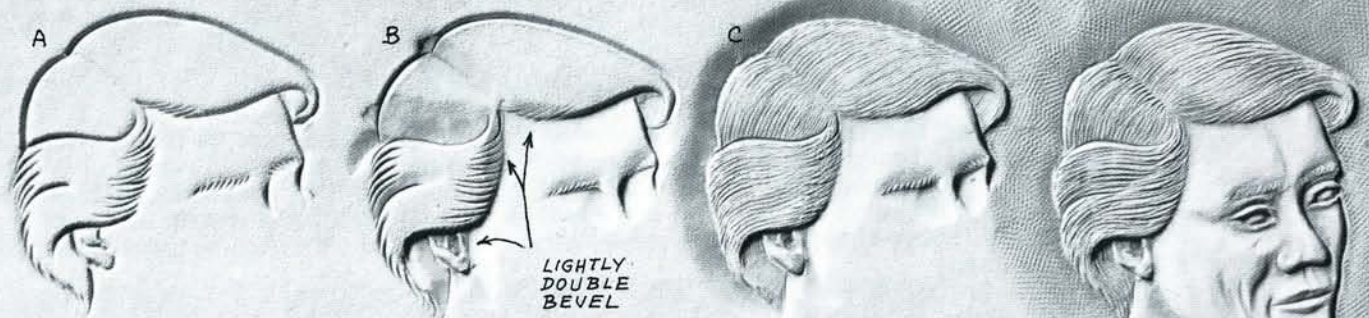
(A) cut pattern as shown. (B) bevel ear, and around it. Use the hair blade only in area shown. Now, begin stamping hair (F890) with irregular impressions, turning tool often, as shown. Stamp fairly deep. (C) lightly bevel hair line; shade face. Tap close impressions with 8070 all over hair. Outline with F976, as shown. Study the completed figure.

AFRO



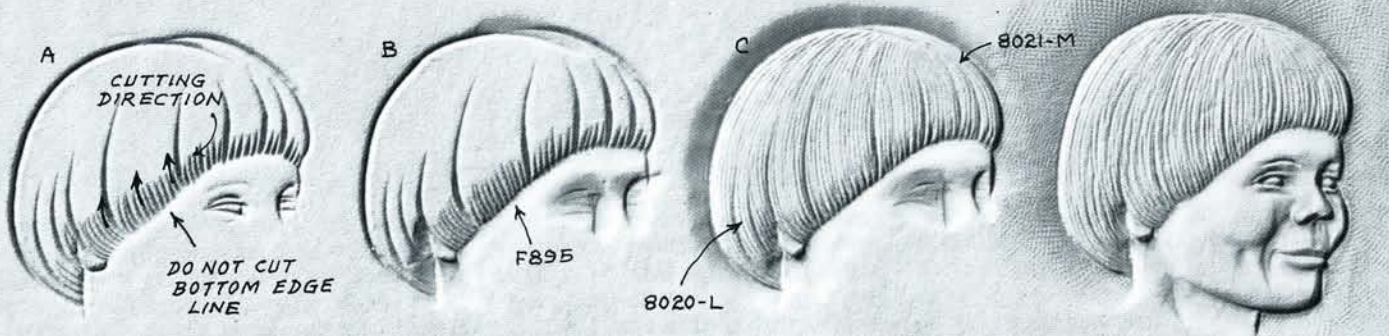
(A) cut pattern. (B) double bevel areas indicated. Bevel under hair, around face; mat and shade face. Complete ear. . bevel and mat behind it. (C) complete hair, using long strokes, combining both blades as described above. Add cuts to complete (see completed head).

TRADITIONAL



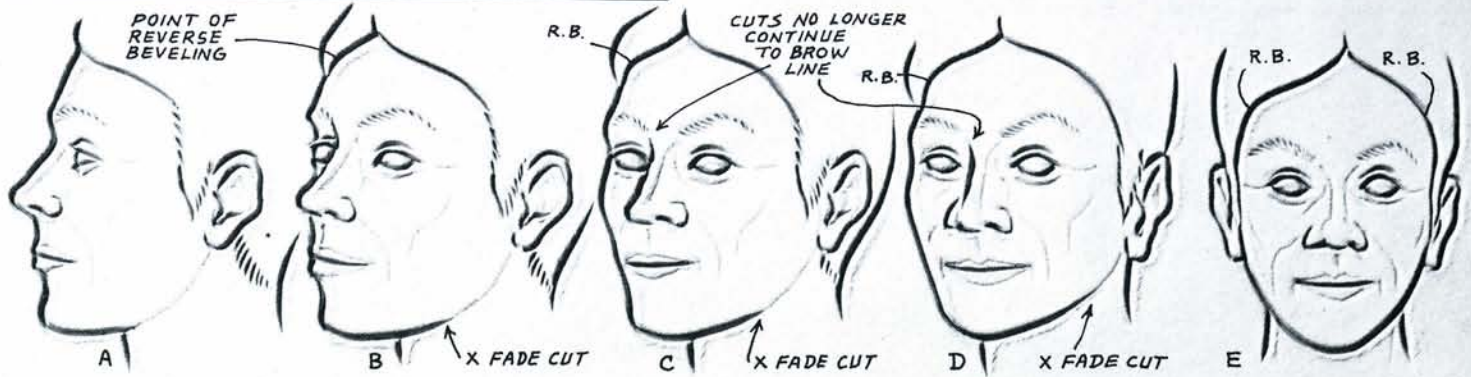
(A) cut pattern. (B) bevel ear. Bevel and mat around outside of ear. Lightly double bevel areas indicated. Shade face. (C) bevel around figure. Add the hair cuts, combining both blades in directions shown. Note cross-cutting above ear. Add small cuts to complete (see right).

STYLED

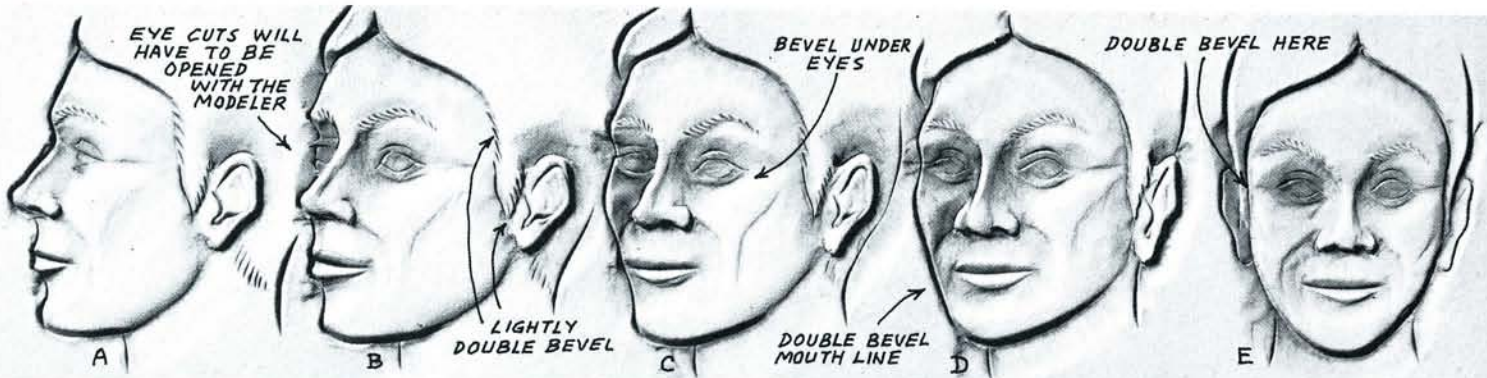


(A) cut the pattern. Observe the cutting above face. (B) bevel under ends of hair (on face). Complete shading face and bevel ear as shown. (C) complete hair with long strokes, combining both hair blades. This is exactly the same operation as with the women's hair on the top of the opposite page. Complete with added cuts.

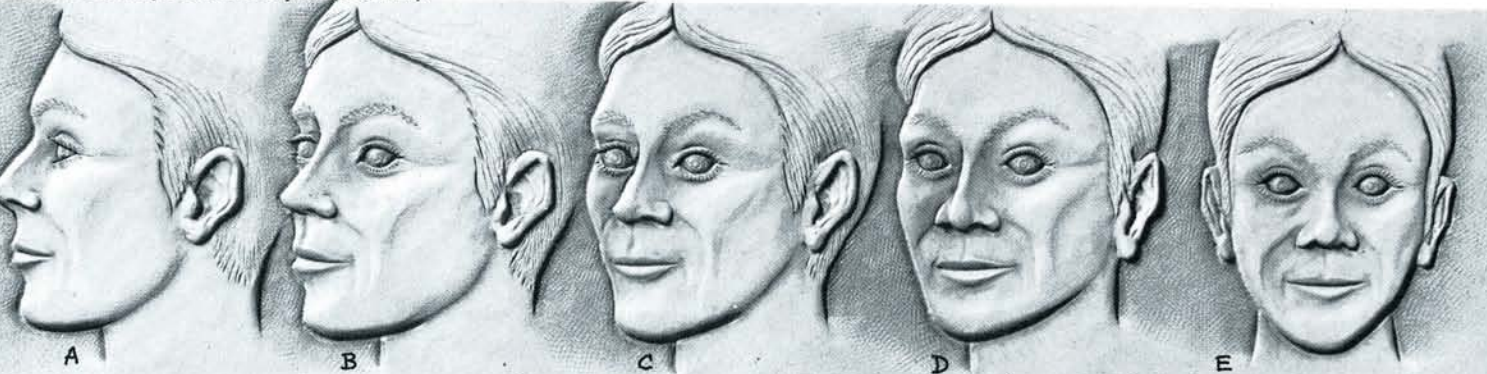
STRAIGHT



Before we begin portrait carving, I first want to point out the different changes in cutting the face, as the head is turned from profile to full face view. The nose and eyes require special attention. The designs above are shown cut . . . ready for beveling and shading. Eye cut (A) is executed as on page 34. In (B) only a portion of the right eye and lid is visible. Note the progressively longer cut at the jaw line (arrow X) as the head is turned. In (C) the nose cut is about ready to change, as the face turns to step (D). Here the cut is withdrawn before it reaches the end of the nose . . . opposite nostril is cut lightly. If the nose cut were continuous, the nose would appear twisted. Nose cuts in (E) appear only at nostrils and end of nose. No cuts are made at the sides (see how long noses are cut on pages 35 & 39). The jaw line (E) and sides of face are a continuous cut to side-burn hair, at ear. The mouth line only (in all views) is cut, top and bottom of lips are not. When making jaw line and nose cuts, "fade" cut where beveling is to continue. Fade nose cut in (D) at top and bottom. Outlines and prominent features are cut deepest. Carefully study the photo above.



Here the figures have been roughly beveled and shaded to develop the forming of the face. All beveling and shading was done with F895 (see page 7 on how to use the Figure Bevelers). Beveling is heavy at each side of nose and eyes, to set them back into the face. Bevel firmly under nose (B-C-D-E), then mat smoothly above mouth. Shade depression at lower lip and chin. Firmly bevel at jaw cut, and mat neck smooth. Double bevel mouth line with modeler (see page 8 on double beveling). Study the examples above. Note the heavy and light shading areas. Now open eye cuts, to complete the eyes (below).



Figures above are completed. Complete beveling in ears. Smooth rough beveling on faces with the modeler, and round all edges. Model lips, facial lines, and the cleft above upper lip. Model nose and around the eyes. Round eyeballs. Cut iris and mark position of pupils (see page 34). If a little more beveling and shading is required. . . do it. Some of the leather, around cut lines, can be forced one way or the other with the modeling spoon to sometimes correct (or improve) an improperly cut or beveled line. Be critical. . . take your time. Complete the hair (see page 42). Now bevel and mat all around the figures. Round edges with modeler. Check off-side eye in (B) to see if the lines need additional modeling. Make any other final clean-ups with the modeler. . . cut the eyelashes (page 34). If you have studied and practiced segments of pages 34 through 44, you should be ready for Portrait Carving!

If you have thoroughly reviewed and practiced the instructions from pages 34 through 44, you should be ready for carving portraits. On the next two pages we will carve the portrait (at right) step-by-step.

The best method of making a leather portrait is to have a photograph of the subject made to the actual size desired. A tracing pattern can be made by using the graph method (pages 24 to 27) but the actual size photograph is best.

A photo studio can do this from a negative or can copy an existing photo provided it is of good quality. If the photo is too dark in the shadowed areas you may have to do some guess work as to certain line details. A photo studio can (from a negative) over-expose the subject to make a lighter print, giving some of the shadowed areas a little more detail.

Before beginning your tracing pattern, study the photograph. Use logic in determining which lines should be cut. Example: the chin line is weak in the photo. Obviously the chin sticks out from the neck, so the bottom of the chin will require a cut!

Notice the shadows of the teeth on the tongue. You will not be concerned with this during the stamping, as between the bottom of the teeth and the top of the lower lip line will be matted down (see page 40). The light-source, coming from the right, casts a heavy shadow at the cheek. This line should not be cut, but heavily beveled, as the opposite cheek line does not indicate a cut should be made.

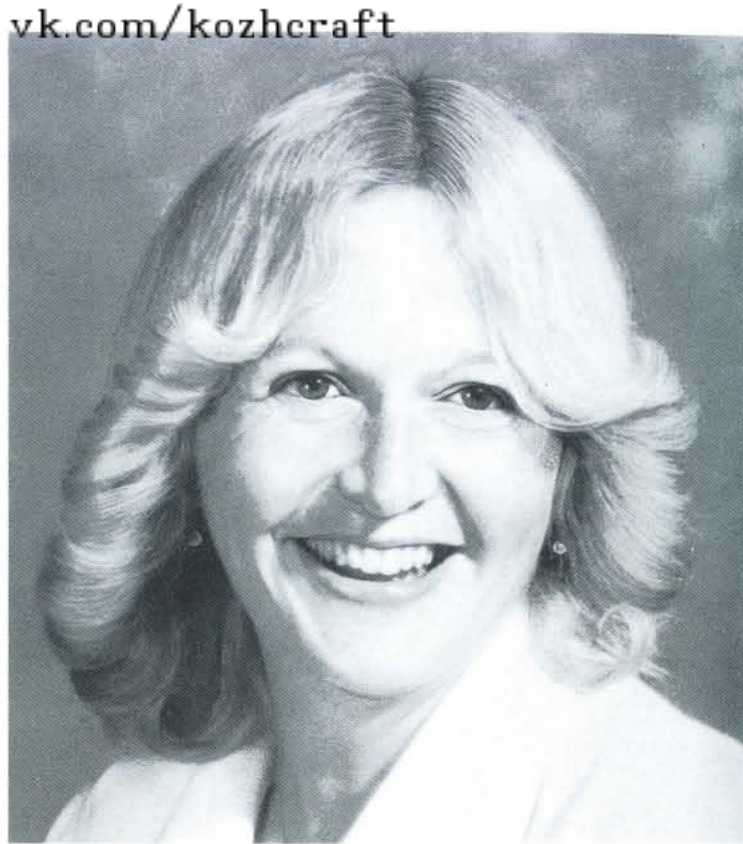
The eye openings and eyelids require the most exact cutting. One has a tendency to always cut these too large. Practice on scrap leather first, if you are unsure of yourself.

Loose strands of hair are almost impossible to portray. These can be tidied up when doing your carving, without losing any of the character of the person. See page 42 for women's hair styles.

Where any of the facial features appear "soft", they should not be cut. Use different beveling and modeling strengths to portray these. After studying the photo, you are ready to make the Tracing Pattern.

Place the tracing film over the photograph and tape it so it will not move. Begin with the eyes and the facial features. Draw the lines in lightly at first so corrections can be made without too many erasures. The lines to be cut can then be drawn in heavier, as a final step. Beveling and shading lines can be dotted or sketched in and shaded in varying strengths with the pencil to suggest heavier or lighter beveling or modeling, as with the pattern shown at right.

NOTE: In comparing the completed carving (step H, page 47) with the portrait above, you'll notice the hair, neck, and chin lines may be more prominent since these lines are cut and beveled to acquire the proper depth of the subject. This in no way takes away from the character of the person. The deep shadows of the cheek, though only beveled, still compare with the photo as the leather was lighted from the same side. Dyeing the tooth shadows on tongue is actually not required.



THE PORTRAIT



THE TRACING PATTERN

With Tracing Pattern completed, case your leather. When the moisture content is just right for carving (see page 3 of "Pictorial Carving Finesse") carefully trace the pattern to the leather.

Turn the page, and let's begin carving this portrait. . . step-by-step!

NOTE VERY
FINE CUTS OF
EYEBROWS



Cut the pattern. I recommend using the filigree angle blade for cutting portraits. Use care at the eyes and mouth. Cut only the bottoms of the teeth, with slight indentations at their separation, as shown.

DOUBLE
BEVEL THE
PART IN
HAIR



Begin beveling. Here the figure is roughly beveled to begin forming the face. Bevel down eyesockets and heavily around nose (see pages 34, 35, 44). Bevel inside the lips, around them, and the facialexpression!

BEVEL OPEN
STRANDS OF
HAIR AT
LEFT
EYE



Continue beveling. Add more beveling to hair. Smooth-mat teeth (page 40), neck, and around necklace. Note matting above flipped hair ends, on head. Now, open the eye cuts with point of the modeling spoon.

BEVEL IN
CORNERS
OF EYES



Continue beveling. Use F890 & F902 to bevel and mat the mouth, under the teeth. You may have to file some thickness off these tools to work in tiny areas. Bevel the outline. Note choppy beveling at the hair ends.



MAT THE
BACKGROUND

MODELING. Now smooth all beveling with the modeler. Smooth around nose, eyes, face, and neck. Round all cut edges. Round eyes (page 34). Complete teeth, lips (page 40). Model lines in hair and wrinkles at eyes.



TEXTURING. Texture clothing (see page 55). Use both hair blades on the hair (page 42). Pull the blades to conform to the curl and sweep of the hair. Use single knife cuts where the blades will not fit.



ACCENTING. Use extra knife cuts on the hair at flipped ends, hair parting, and to stress flow of hair. Compare with step F above. Lightly cut iris (page 34). Make the necklace chain as shown on page 6.



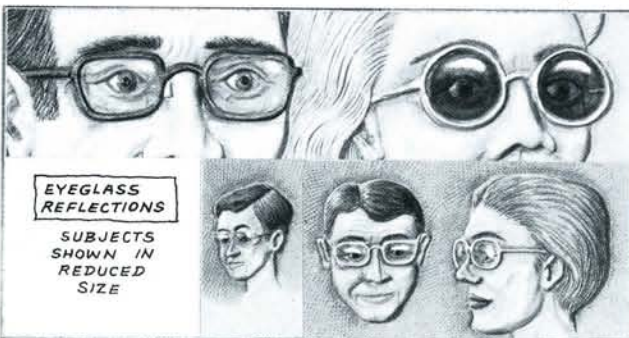
COLOR-DYEING:
SEE COVER, AND
PAGE 75

DYEING. When dyeing, place your leather next to the photo to aid with the light and dark areas of shading. Dyeing eyes; page 36. Compare this photo with portrait on page 45. Add additional shading, if required.

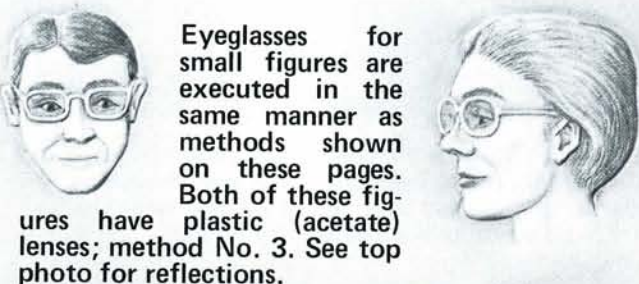
EYEGLASSES

Сундук Кожевника - vk.com/kozhecraft

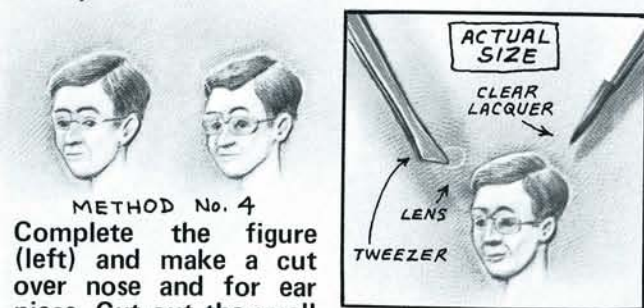
I have been experimenting for years, trying to find a simple solution for adding eyeglasses to a leather portrait. There seems to be no easy solution. I have developed four different methods of adding eyeglasses to your figures. Methods No. 1 and No. 2 are adaptable for leather articles that will stand a lot of abuse (handbags, etc.). The other two are suitable for pictures that should have a lot of flexing, or handling. I will leave it up to you to select the method you feel best suited to your talents, or requirements. The instructions for methods No. 1 and No. 2 begin at bottom of page. .working upwards.



Life-like reflections are shown in photo above, with eyeglass method No. 3 and below. By using plastic lenses, light reflections are picked up just as with real glasses, adding realism to your work. NOTE: A similar effect can be achieved with method No. 1 by coating lens area with Tandy Coat. Then apply several coats of clear lacquer. It may, however, give lenses a tinted look.



As figures become smaller, eyeglasses become more difficult. .illustrated by the examples above. Unless you used magnifying glasses, frames are impractical to cut. In No. 1, the outside of frames is cut. A single cut is made for ear piece and over bridge of nose. In method No. 2, the lens area is carefully beveled down with F890 and eyes are cut and modeled as shown. Don't forget to cut the eyebrows!



METHOD No. 4
Complete the figure (left) and make a cut over nose and for ear piece. Cut out the small lenses and adhere in place. To stick lenses, hold lens in tweezers (inset) and apply a drop of clear lacquer on the eye. Immediately put lens in place, press lightly and allow to dry. The lacquer will hold the lens, and not impair the clarity of the acetate lens. Note: I have tried glueing lenses with white cement, but it will "cloud" the lens, spoiling the effect!

METHOD No.1

DYE FRAMES GOLD, SILVER, OR OTHER COLOR



Add white to eyeballs. Add a spot of white to hi-light eyes, since they are not modeled round.



Dye the shading; wrinkles around eyes. Dye the eyes. Dye fine line around irises. Compare with figure (right) both should look alike.



Outline eyes; lids with dk. brown & black to simulate the cuts. Compare with example at right.



Outline eyes with lt. brown. Dye light shade inside frames to match beveling; right.



Carve and stamp the figure around the glasses. Cut inside glass frames lightly. Lightly model inside frames. Trace eyes very lightly.

↑ **BEGIN- METHOD No. 1**

METHOD No.2



Add white to eyeballs. Coat eyes with lacquer (p. 36). Rounded eye will make its own hi-light.



Dye the figure, and the eyes. Dye eyebrows and shadows inside frames on both carvings. How to dye eyes on page 36.



Continue beveling & modeling wrinkles, etc., inside frames. Lightly cut irises, position pupils with seeder.



Spread matted lines of eyes open and round the eyeballs (see page 34).



Carve & stamp the figure. Bevel inside frames, mat down as shown. Use care in beveling around frames. Clean up with modeler.

↑ **BEGIN- METHOD No. 2**

METHOD No. 3
CLEAR LENSES - BIFOCALS

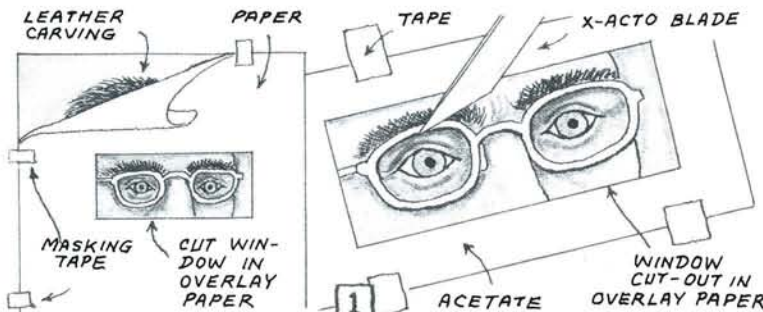
METHOD No. 3
DARK LENSES

METHOD No. 4
RIMLESS - BIFOCALS



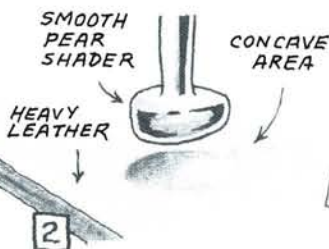
CARVED FIGURE BEFORE
ADDING THE GLASSES

METHOD No. 3 is actually a continuation of method No. 2. Here, lenses are cut out of clear acetate, fitted and glued inside the frames. Complete your carving as instructed in method No. 2. Be sure you have lacquered the eyes! Follow instructions below. Use a lightweight clear acetate, as used in bill-fold windows, or even a bit heavier weight.

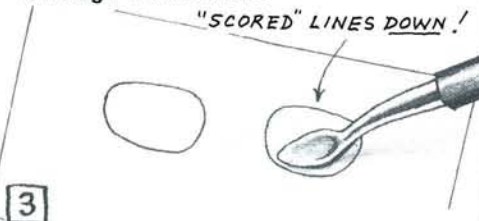


NOTE: To prevent tape from marking leather, cut a window out of paper and tape over carving as shown.

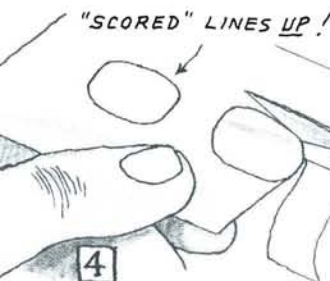
Tape acetate, to paper, over the window. Now, very carefully "score" a line (with knife) inside the frames, following your cut and beveled line. Do not cut through the acetate!



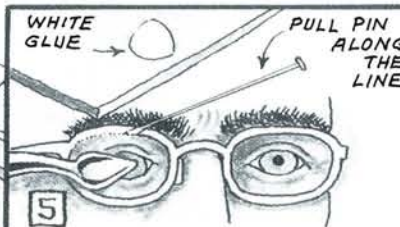
Moisten a firm piece of leather and stamp a depression in it, a bit larger than your lenses.



Place the acetate in a glass of very hot water (from tap) for about 5 minutes, to soften. Remove and dry it. Place over the depression in leather (scored lines down) and "dome" lens area with modeler. Press firmly near scored lines with point of modeling spoon.

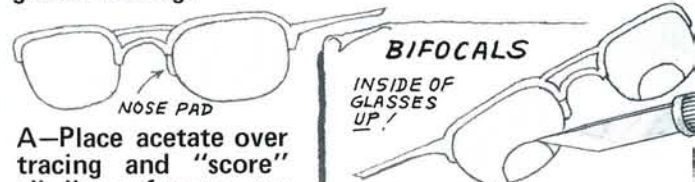


Carefully cut out lenses with x-acto or manicure scissors. Remember, the side with the scored lines (domed) is the front of the lenses. Check with carving for fit. Trim any adjustments if required. Handle lenses with tweezers.



Place lens in position with tweezers. Put a blob of white glue on a scrap of leather. Dip an ordinary pin in the cement and pull along edge of lens and inside frames (in crack). Hold in place with modeler. Do not have excess glue. If glue gets on lens, wipe off immediately with damp cloth, toward frames.

METHOD No. 4. The figure is carved without glasses or frames (above left). Glasses should be drawn on your tracing pattern, or on an overlay piece of tracing film. Be very accurate with your glasses tracing.



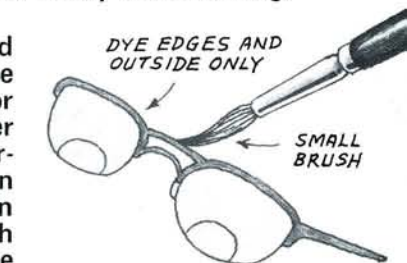
A—Place acetate over tracing and "score" all lines; frames, ear piece and lenses, same as step 1 (left).

B—Add bifocals now, if desired.

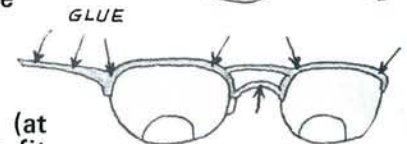
C—"Dome" lenses exactly as step 3, method No. 3.

D—Carefully cut out the glasses. A knife will be required to cut out the area between frame and nose piece. To aid while cutting, place acetate on firm cardboard; hold firmly when cutting.

E—Dye the frame and ear piece only. Use Zoes (Tandy) gold or silver, or any other color desired. A tortoise shell effect can be had with brown spirit dyes. Hold with tweezers to aid in the dyeing.



F—Apply a touch of white glue to inside of frames only (at arrows) and carefully fit on carving with tweezers. Hold down lightly with fingers until glue sets. Too much glue will force out at edges. This can be removed with modeling spoon. See completed photo at the top of the page.



DARK GLASSES: METHODS No. 3 OR No. 4

If tinted acetate is unavailable, use the clear, and score lens lines as in step 1. Turn acetate over and dye *inside* with dk. brown spirit dye . . . wipe off evenly. Complete glasses as instructed in steps on this page. This method was used on the completed photo of the girl, above. Carefully study all examples presented on these pages.

The "WET" LOOK



This shows the figure completed. Notice the many water drops on the face, and water running from the chin, jaw, and ends of the hair. Reflected light also shows the shiny wet look of the face and hair. The hair has also been "wetted". See instructions below for "wetting" the subjects; adding the high gloss.

On these pages, some examples are shown to illustrate how you can add the "wet" look (or high gloss) to your carvings. This is desirable to portray glassware, or highly polished items, as well as wetness to your figures. The effect is amplified when the subject is properly drawn to suggest a figure having just emerged from the water, as with the examples on these pages.

Before beginning the instructions, it is necessary for you to study the pages in "Pictorial Carving Finesse" for making "rain" and "snow flakes". The procedures for applying water drops here are exactly as described in the above book. By avoiding continuous repetition, this allows us more space for fresh ideas and patterns within the pages of this book.

Water drops are made with the white glue, and applied as with snow flakes on page 52 of "Pictorial Carving Finesse". On large figures (portrait above) the drops should be larger than those on the girl below. On distant figures these drops can be omitted, but should be "wetted" as instructed below. All dyeing should be completed before adding the water drops and "wetting" the scene.



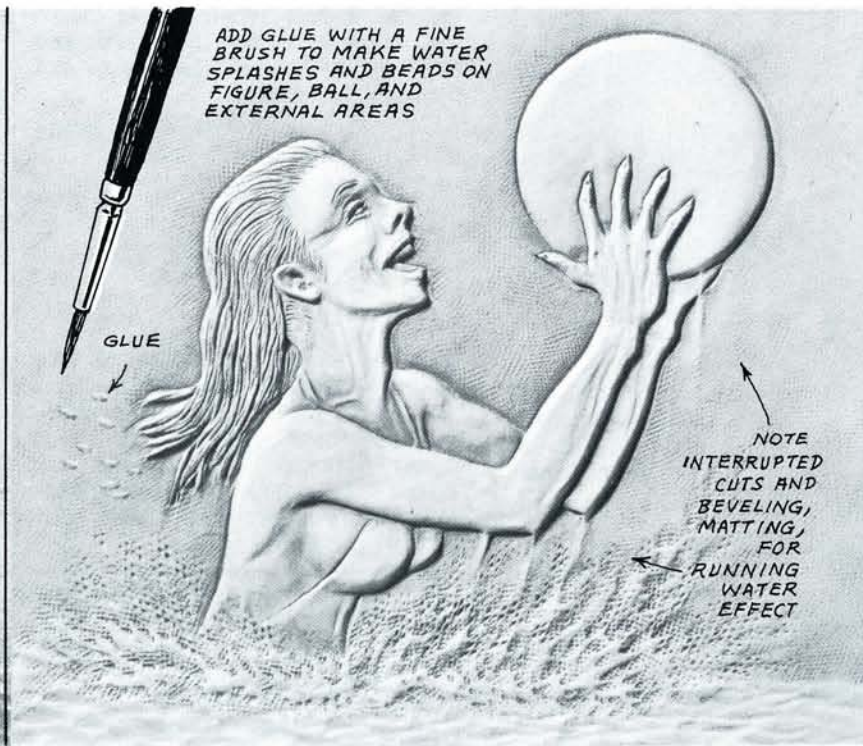
Here the figure has been completed, ready for dyeing and "wetting". Observe how the jaw and chin line has been interrupted and vertical lines beveled and matted (arrows). The technique, and purpose, is identical to that for making "rain", page 47, "Pictorial Carving Finesse".

NOTICE AREAS OF WATER DROPS (GLUE APPLICATION) TO INDICATE RUNNING WATER, BEADS, SPRAY, ETC.



WETTING THE SCENE

ADD GLUE WITH A FINE BRUSH TO MAKE WATER SPLASHES AND BEADS ON FIGURE, BALL, AND EXTERNAL AREAS



After applying the water drops with glue, allow to dry thoroughly. . .it will be transparent. Now. . .to get the "wet" look, all water areas and all driblets and splashes (made with glue) must be coated with Tandy Coat finish. Use a fine brush, do not apply any finish to background or areas that have not been in water. If the girl and ball were supposed to have been totally submerged, then coat all with Tandy Coat finish, including hair. When Tandy Coat is dry, re-coat only the figure and ball with clear lacquer. This gives them the gloss required to suggest wetness. The water areas and water drops (glue) do

not require the addition of clear lacquer. The reason for first coating the figures with Tandy Coat is to seal the leather pores, preparing it for the lacquer. Also, the Tandy Coat will not darken the leather, as would the lacquer, if applied first. If you do not desire to high-gloss the figures, the Tandy Coat only can be used. Tandy Coat in itself is sufficient to add the sparkle to the water splashes, water drops, and water areas. Use this same technique on all of your water scenes. Remember. . .apply no finish to areas, other than water or those that are to appear "wet".

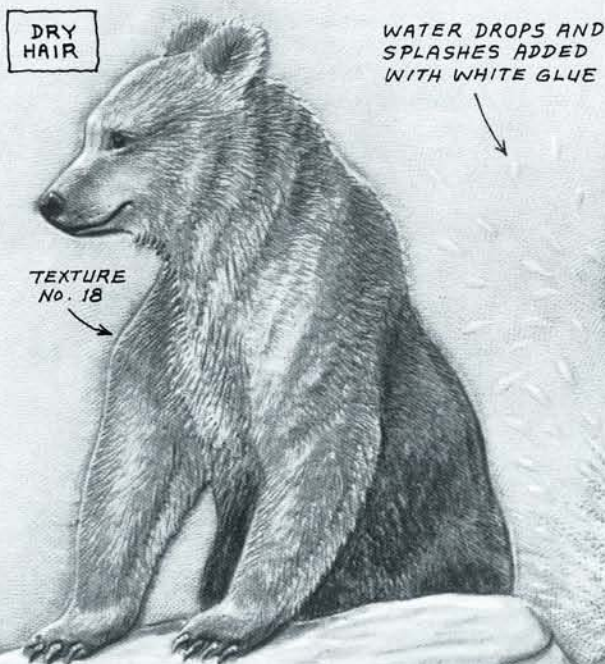
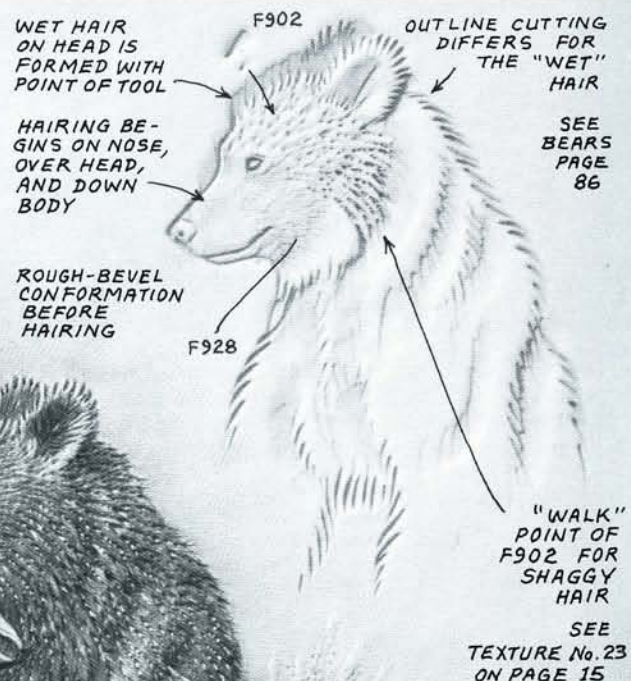
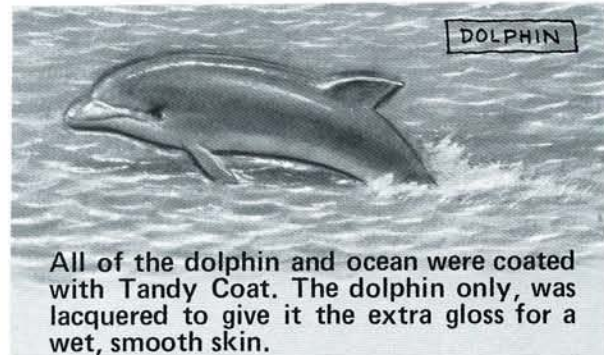
The subjects on this page are presented to illustrate some of the many aspects of figure carving suitable for the wet look. Most subjects, just having emerged from the water, should appear wet. With furred or haired animals, the appearance of their natural coats (when dry) will differ when wet. Examples: beaver and bear.

The frog and water snake (right) are shown completed. The water, frog and snake have been coated with Tandy Coat. After drying, the frog and snake were lacquered to give them the "wet" look. Do not lacquer the water!



Here a wet beaver is just emerging from the pool. The one behind is shown with dry fur. Compare the difference in the hairing direction and techniques. This, and the wetting technique aids the illusion of wet fur. Lacquer the "wet" beaver.

The bear and salmon (below) have been wetted, as previously instructed. Water splashes, from the flopping salmon, were added with glue, coated with Tandy Coat. Notice how the light reflects from the hair, water, etc., to suggest wetness. Lacquer the bear and the fish.



Notice the different stamping techniques for "dry" hair (above) and "wet" hair (right).

IN COLOR:
PAGE 72

COLD BEER

Here we show how to portray a wet and cold appearing bottle, with water droplets running down the sides. No label is shown on the bottle to better illustrate this technique.

Carefully follow the steps below for dyeing and adding the "frosted" look. The white glue is applied to make the raised droplets and beads of water. Study the photos and notations.

NOTICE DIFFERENT
SIZED SEEDERS
IMPRINTED IN FOAM
ON SIDE OF GLASS.
STAMP FOAM WITH
A 100

TEXTURING
CLOTH - PAGE 55

Completed. Notice the light reflections on all "water" and "wet" areas.

Design carved, ready for dyeing and "wetting". See notations.

LEAVE FOAM
AREA NATURAL,
INSIDE GLASS

FADE DYEING
HERE...TO
SUGGEST
ROUNDNESS

Use the colors from
the dye chart, page
31, of the book:
"PICTORIAL
CARVING
FINESSE".

DYE WITH
F-1...TO
INDICATE
LEVEL OF
LIQUID,
AND THE
BOTTOM
OF THE
BOTTLE

DRY-BRUSH FOAM
WITH WHITE: Z-1

COLOR CLOTH
AS DESIRED

DYE A
WEAK
WHITE
WASH IN
WATER
AREAS
ON CLOTH →
SEE PATTERN BELOW

Begin dyeing with lightest shades. Color beer, in glass, with C-2, C-3. Leave foam (inside glass) natural leather. Shade bottle with F-2, F-1. Dye entire bottle with D-1... be sure to "fade" all dyeing shown on photo above.

Shade sides, bottom, and handle of glass with M-2, M-3. Add L-1 sparingly at bottom and on handle, also at side of glass nearest bottle. Complete dark shading of bottle with L-1, L-2. Highlight bottle and glass with white Z-1.

Z-5

F-1

ADD
WHITE
GLUE

A

B

C

AFTER GLUING, ADD TAN-KOTE
TO BOTTLE, GLASS, FOAM, DROPS
ON TABLE. WHEN DRY, COAT
BOTTLE AND GLASS WITH
LACQUER....NOT THE FOAM!

ADD GLUE TO
SIDES OF BOTTLE

"Frost" the bottle (A) by brushing on the fog-mix, Z-5, as above. Use several applications if necessary, but liquid level must still be visible within bottle. (B) now dye in the path of the water drops. Dye right over the fog-mix, as shown. (C) add water drops with glue. Place along sides of water paths, and add a heavy blob at their termination. See pattern (right) for all suggested water areas.

Black areas above suggest gluing positions, for the water. Large areas indicate the heaviest concentration of glue (highly raised). Repeat applications of glue, if desirable.

SPECIAL EFFECTS using the "WET" LOOK TECHNIQUES

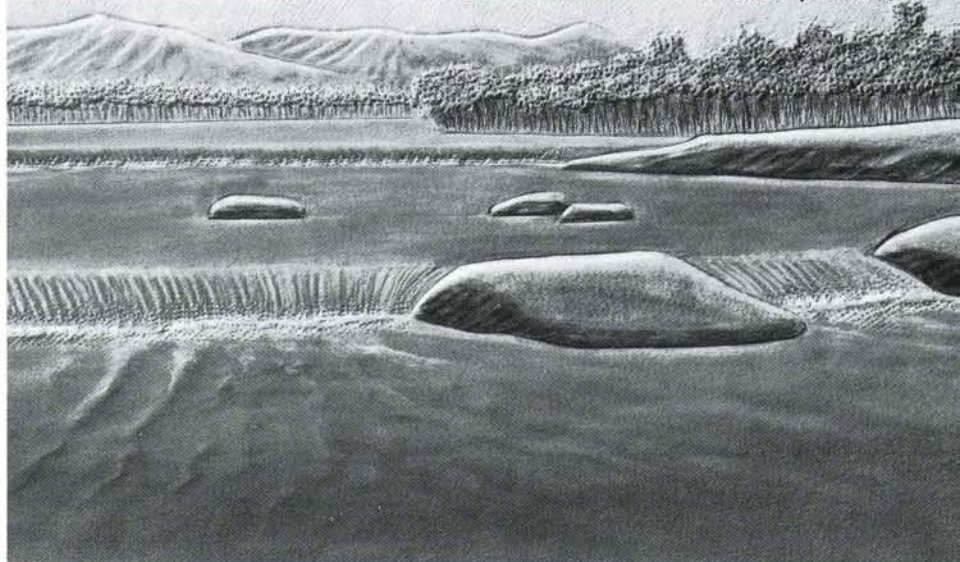
SEE "SPARKLING"
SCENE ... PAGE 3.
IN COLOR, PAGE 72

Since the completion of my book: "Pictorial Carving Finesse", I have developed some new techniques to enhance your water scenes.

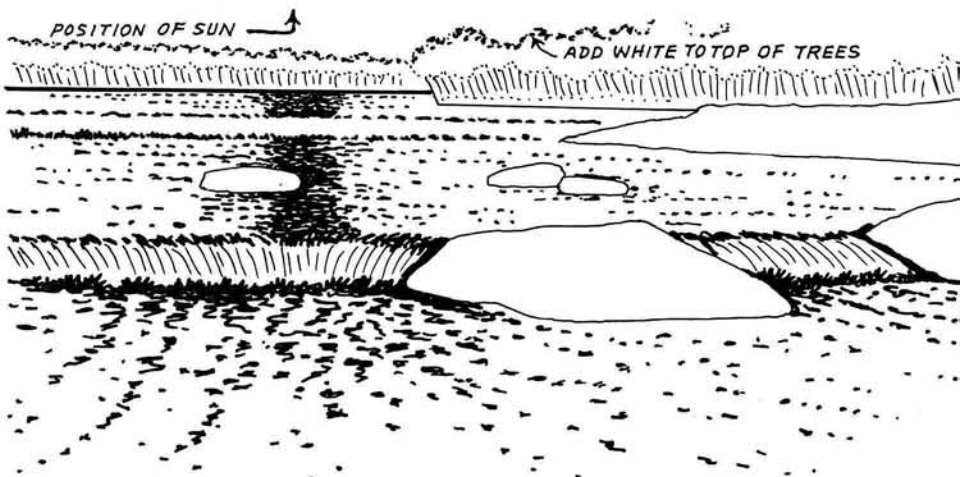
In general, a leather finish should not be applied to a leather picture, especially if glossy, as the light-bounce will be distracting. . unless it is properly lighted for viewing. I do, however, use the Tandy Coat finish on rain scenes, as it is conducive to the "wet" look.

I recommend using the Tandy Coat finish on all water areas of your scene. Even with light-bounce, it adds to the sheen of the water without distraction. I failed to mention this in "Pictorial Carving Finesse".

Adding water drops with the glue, and creating more spray with the glue (pages 50-51) gives further realism to the scene. Very effective sparkle can be added to your water scenes (suggesting back-lighting) with the addition of white dye and glue. See instructions at right.



The river scene above has been carved and dyed in the regular manner. To BACK-LIGHT. . white dye (Z-1) is applied to all areas where sunlight would be bouncing off the water into your eyes (sun would be in front of you). Apply the white glue over all white dye. Extra spots of glue can be placed randomly in between and to the side areas. When dry, brush Tandy Coat liberally over all water areas only. This adds the sparkle to your water when properly lighted. The pattern below shows all areas (solid black) where white and glue has been applied (see page 3).



Most women's lips should be given the wet look. Teeth should also appear moist. Since a dog perspires through his mouth, it too, should be wet. Also, a healthy dog's nose is usually moist. Treat all of the above with a coating of Tandy Coat.

DEWDROPS

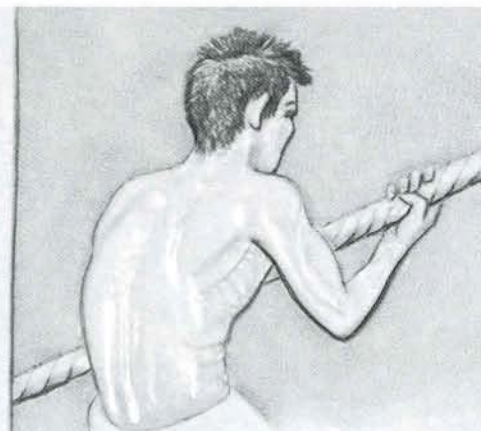
Make dew drops on spider web & apple with blobs of glue. Coat webbing, dew drops, and all of apple with Tandy Coat, since apples are usually glossy.



MAKING
SPIDER WEBS
AND INSECTS...
PAGE 132



Feet standing in water can show legs wetted with drops of glue, and coated with Tandy Coat. Apply Tandy Coat to lower part of legs, and to the water.



A sweating figure can be portrayed by simply coating body with Tandy Coat to suggest perspiration.

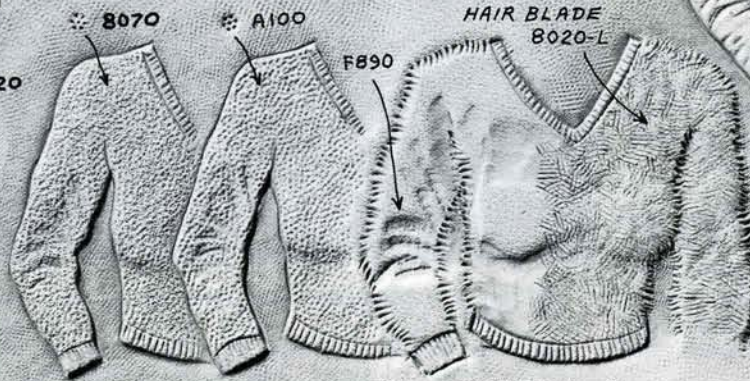
TEXTURES

WRINKLES will not appear in material stretched over objects, as where blouse pulls over the breasts (below).



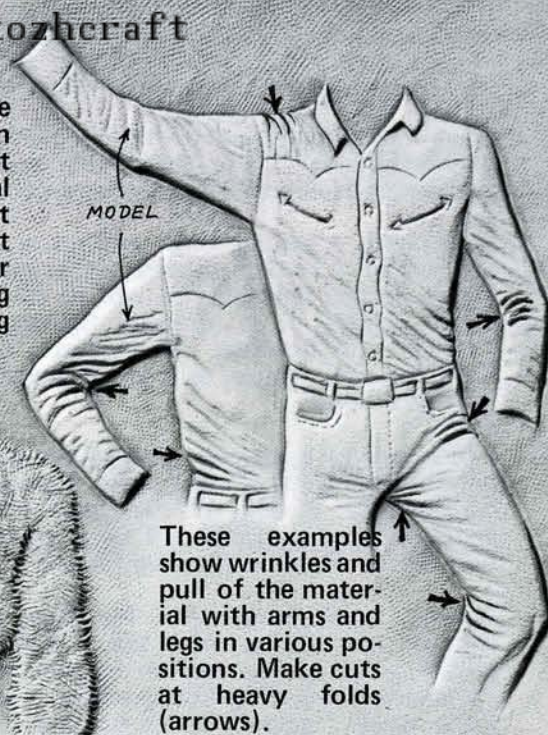
PLEATED MATERIAL: Make cuts (left), stamp as shown. In effect, this is double beveling.

These pages are presented to make you aware of the folds in clothing, with the body in various positions, and to illustrate different methods of texturing materials when special effects are desired. Tracing patterns are not given, since these are only examples without the figures. Books, magazines, and mail-order catalogs are excellent sources for clothing patterns and additional examples showing the proper folds in clothing.



The two sweaters above are textured with tools shown. Bevel wrinkles before texturing.

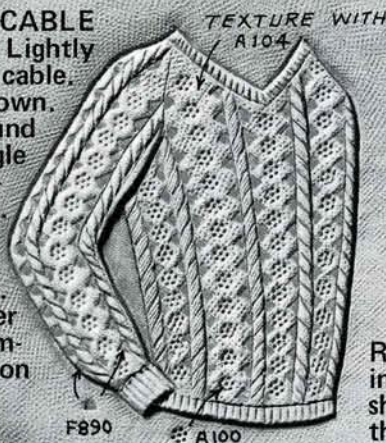
The **ANGORA** effect is cut as shown (left). Bevel wrinkles in choppy. Main beveling; F895. Use hair blade with short, varying strokes. Cut deeply with edge of blade.



These examples show wrinkles and pull of the material with arms and legs in various positions. Make cuts at heavy folds (arrows).

TEXTURING SWEATERS: All interior beveling must be done before texturing. All texturing must be done before beveling outlines.

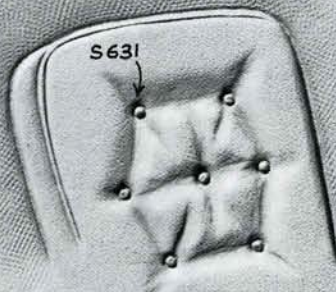
Cut the **KNITTED CABLE** effect as on arm. Lightly bevel around the cable. Stamp A100 as shown. Use F890 around A100. Each triangle effect is two impressions of F890. Now, lightly texture between cables with A104. Pull hair blade over the cables. Completed section on right side.



RIBBING effect is made by walking F902 on its point. Stamp shoulder ribbing first, then from there outwards and downward. Study above photo.

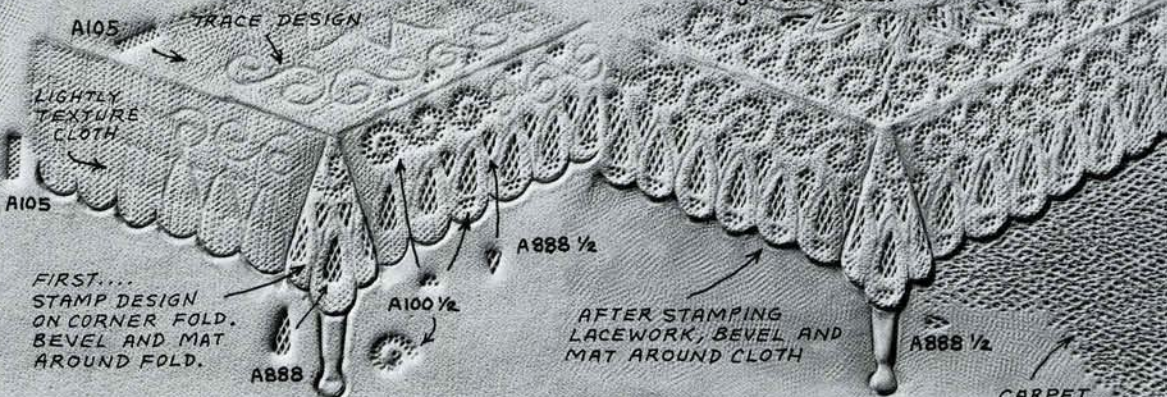


HOOD FUR: Cut outlines (left). Bevel and complete face. Bevel & mat around hood. Cut fur with hair blade, complete with short knife cuts as shown on right side.



PADDED CHAIR: Stamp depressions as shown. Stamp seeder for buttons, model around seeder, and smooth the beveling with the modeler.

LACEWORK: After texturing the cloth, trace design and stamp with tools shown. Experiment with your tools. . learn to form your own designs.

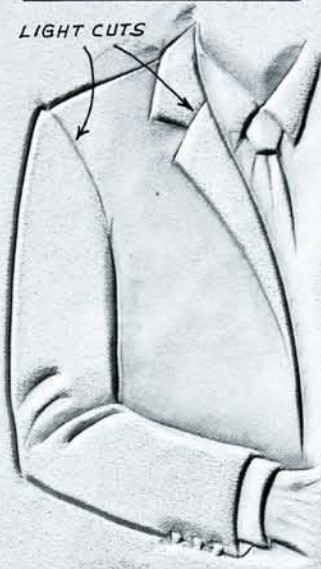


QUILTING: The quilted jacket is made by simply modeling over light out lines.

TEXTURES

--SPECIAL EFFECTS

LIGHT CUTS



TEXTURING MEN'S SUITS:
Before texturing, the suit should be beveled as shown at left. Cuts are made (arrow) at the heavy fold in arm. The outline beveling and matting of the figure is not done until all texturing has been completed.

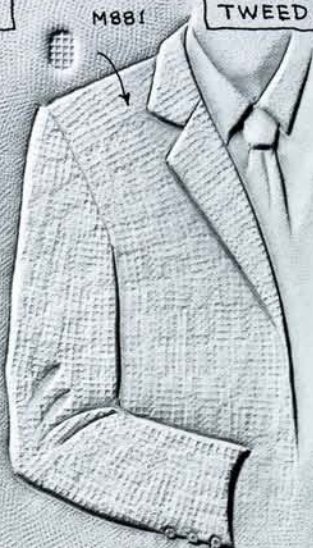
When texturing with the hair blades, always run the lines conforming to the curving of the body and any wrinkles. Carefully study the examples.

BLADE 8021-M

PIN STRIPE

M881

TWEED



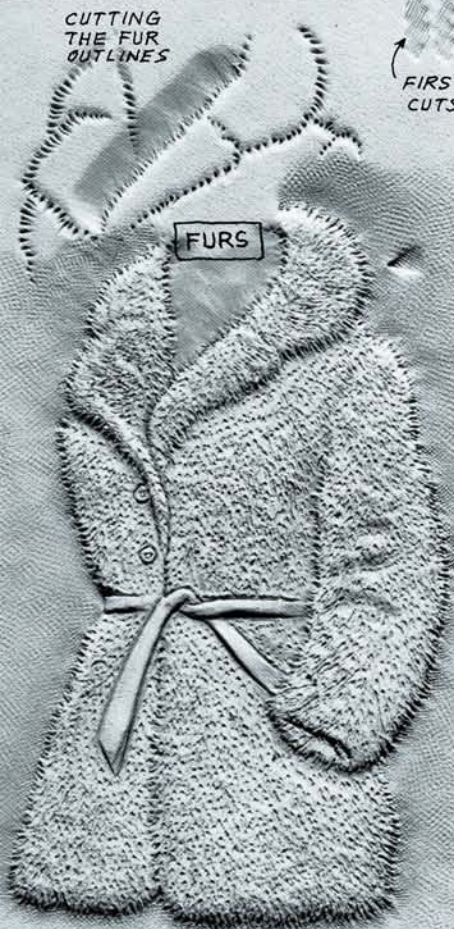
MAKING THE HERRINGBONE



Pull the blade over the suit at angles shown. Note angle at collar, where it goes behind the neck, and over the sleeve wrinkles.

This tool is lightly stamped. Notice how the angle must change to make impressions conform to garment.

CUTTING THE FUR OUTLINES



FURS

HERRING BONE

BLADE 8021-M



CHECK

BLADE 8020-L



CORDUROY

BLADE 8020-L



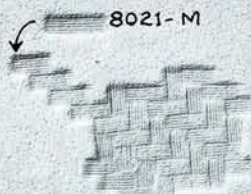
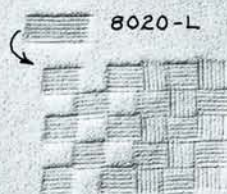
LEATHER BUTTONS

Make 1st cuts at angle as shown above. Use tip of blade; cut deeply. Cut suit in one direction first. Then make cuts in opposite direction, between the 1st cuts.

Here the blade is used in two directions. Cut as for pin stripe; cross-cut opposite way.

The large blade is used, as with pin stripe. Cut lines deep. Corduroy suits usually have leather buttons.

OTHER TEXTURING EXAMPLES



Make offset checkerboard cuts (left). Then cut in opposite direction for woven effect.

Begin staggered cut (upper left). Length is double width of blade. Alternate cuts vertically.

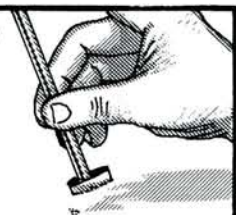
Texture area lightly with A105 (left). Space horizontal cuts with blade as shown. Add to the pattern with vertical cuts (right).

The example above shows the coat fully furred. Bevel all of the folds before texturing. Use pointed bevelers around all edges, very close together. This garment is textured with A888, as illustrated below.

TEXTURE No. 20

SEE PAGE 15 FOR COMPLETE INSTRUCTIONS

TOOL IS NOT STRUCK WITH THE Mallet.



Volumes would be required to fully portray the Indians. These pages refer mostly to the plains Indians. Their relationship with the bison was life itself. Not only was the buffalo the main source of food, it also served to house, clothe, and fuel their fires. Hides were used for lodge covers, robes, moccasins, etc. The rawhide lashed housing, equipment, and horse gear together, as well as strengthening stirrups made of bent, green wood, etc. Rawhide and woven buffalo hair were made into ropes and reins. Bones were fashioned into tools and weapons. I am sorry I do not have more space to amplify the fascinating history of Indians. Books, magazines, libraries, are sources of knowledge and patterns for making your own indian designs.

TEPEE IS SHOWN WITH BOTH SMOKE FLAPS OPEN. THEY ARE CLOSED FOR RAIN, SNOW, AND VENTILATION CONTROL.

EAGLE DANCE

(TUEWA)
NEW MEXICO



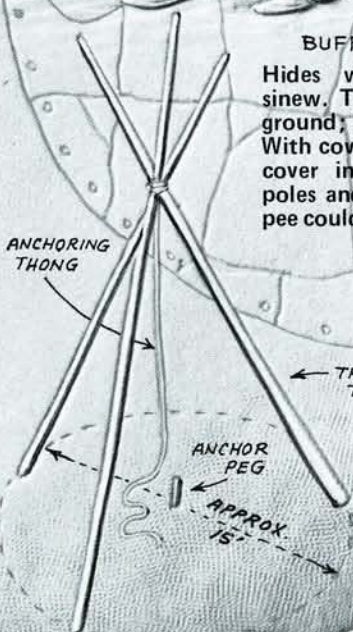
War shields were made of heavy layers of bull buffalo hide. They could deflect arrows or low-velocity musket balls.

LIFTING POLE TIED HERE
POLE POCKET FOR SMOKE FLAP
SMOKE FLAP

BUFFALO HIDE LODGE COVER

Hides were stitched together with sinew. Tripod frame was anchored to ground; remaining poles put in place. With cover rolled, a lifting pole hoisted cover in place, cover pulled around poles and secured with lodge pins. Teepee could withstand gale-force winds.

ANCHORING THONG



TRIPOD... BEGINNING OF TEPEE ASSEMBLY

ANCHOR PEG
APPROX 15'

TRAVOIS POLES WERE ALSO TEPEE POLES

PLATFORM

STICK CAGES WERE SOMETIMES BUILT ON PLATFORMS TO HAUL FOWL, SMALL ANIMALS, OR CHILDREN!

WAR SHIELD

TEPEE

SMOKE FLAP CLOSED
WOODEN LODGE PINS

ANCHOR PEGS

DOOR FLAP

SIDE IS RAISED FOR VENTILATION

POLE POCKETS

SMOKE FLAP OPEN

3 EXAMPLES OF CONTROLLING A HORSE

END TIES TO NECK

SINGLE REIN

DOUBLE HALF HITCH OVER JAW

DOUBLE REIN

SINGLE REIN

END TIED TO LOWER JAW

"SQUAW" SADDLES WERE ADAPTED FROM THE SPANISH. HIGH BOWS WERE USUALLY FRINGED WITH BUCKSKIN.

DECORATIVE SADDLE CLOTH

CRUPPER... NOT ALWAYS USED

BREAST STRAP

NOTE: SINCE HORSES WERE NOT "NECK" REINED, LEG PRESSURE WAS USED TO AID IN TURNING THEM.

TRAVOIS:

A common mode of transportation. Poles were lashed in front. Buffalo rawhide strips wound around shafts and lashed to cross pieces to form the platform. Saddles were usually ridden by women. Warriors preferred light grass or hair stuffed pads, similar to the saddle cloth shown on saddle above.

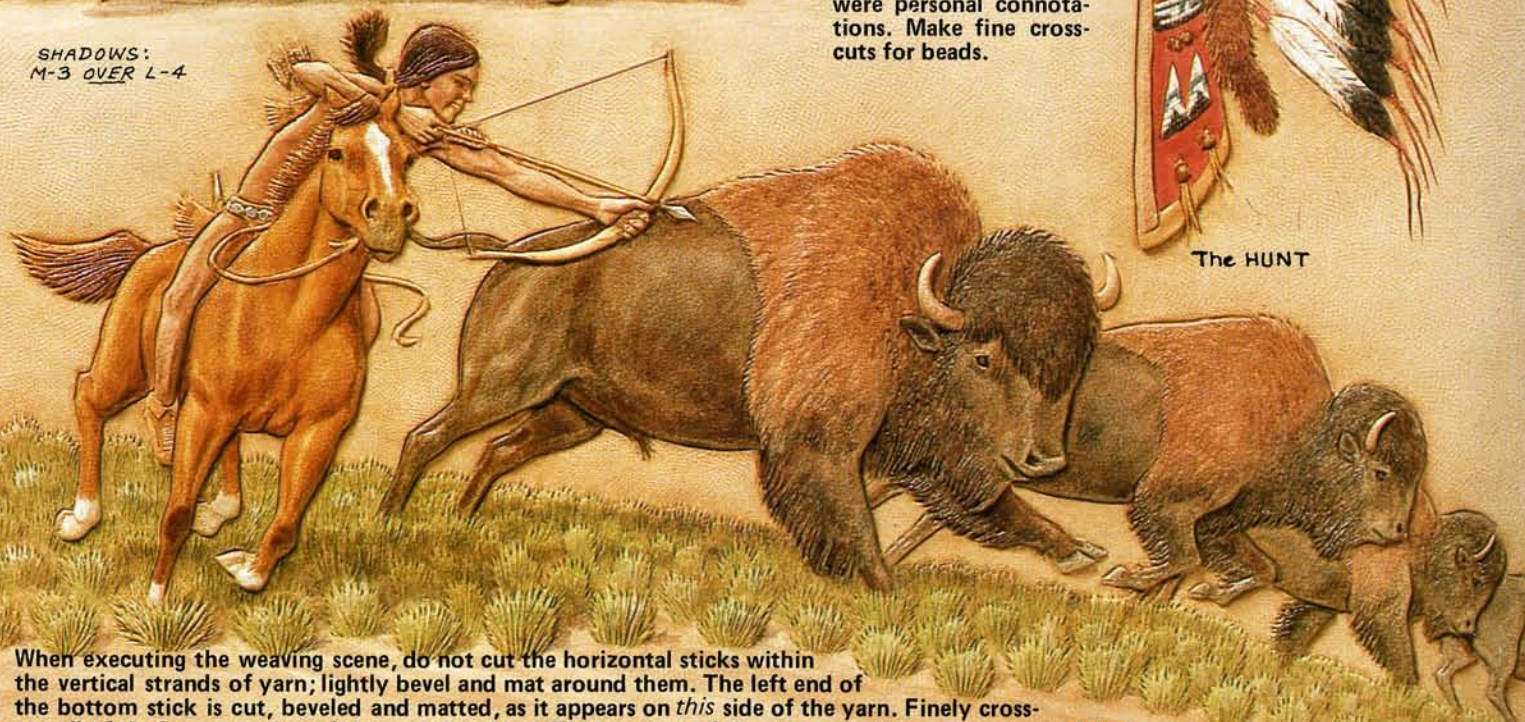


AL
 STEHLER

WARRIOR



SHADOWS:
 M-3 OVER L-4



The HUNT

WAR
 BONNET

The war bonnet was more of a spiritual symbol for each chief-tain, believing it gave him superhuman powers. For some, the grizzly bear hide was his personal guardian, while fierce predatory qualities were bestowed upon him with the eagle feathers. Beaded designs were personal connotations. Make fine cross-cuts for beads.

When executing the weaving scene, do not cut the horizontal sticks within the vertical strands of yarn; lightly bevel and mat around them. The left end of the bottom stick is cut, beveled and matted, as it appears on this side of the yarn. Finely cross-cut all of the lower portion of the completed rug. That portion of the sky, mountains, grass, behind the loom yarn is not cut or beveled. . . dye them as shown. . . then cut the fine, vertical lines of the yarn. This gives the illusion of viewing the mountains through the yarn. If the yarn was cut first, the dye would run down the cuts!

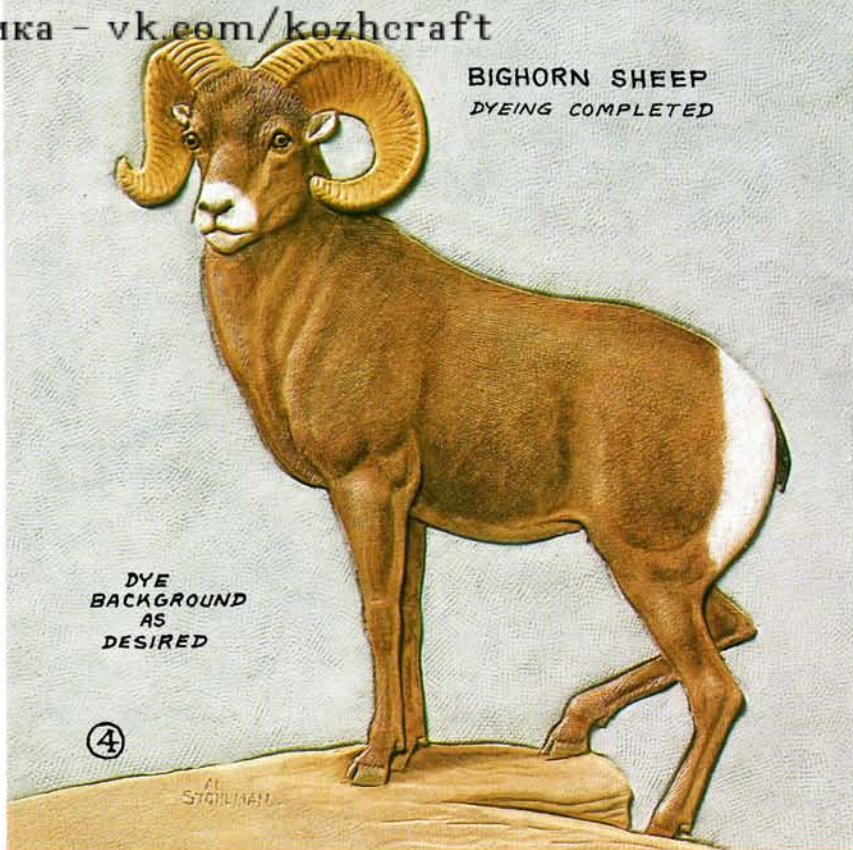
FIGURE DYEING with COLOR

Color-dyeing figures is not as difficult as one might imagine. "Shading" with the brushes is of paramount importance. This requires practice, of course, to be skilled in dye application. Pages 20 through 23 of *How To Color Leather* should be reviewed and practiced to acquire this technique (also see *Pictorial Carving Finesse*). When coloring your figures, you should have color photos or color reproductions from magazines or books for reference. . . and as a guide.

The Color Dye Chart on page 31 of *Pictorial Carving Finesse* shows about all of the color hues required for dyeing any figure, as well as a color index on how to mix each shade. Applying one hue over another creates still more shades.

Any white color-markings of animals, or bright color accents on bird's feathers, etc., are usually dyed with Cova (acrylic) dyes after all of the spirit dye applications. Always practice dyeing on scraps of leather, to be sure of how the colors will look, before dyeing your finished leather carving. And, always begin with the lightest hues, usually the basic underlying body color. The bighorn sheep below (reduced from page 26) is shown to begin our figure dyeing lessons.

NOTE: The first three steps are shown cut only. This is to better illustrate the application of the dyes. This same technique is used throughout the color pages. **IN ACTUAL PRACTICE,** all carving and stamping should be completed, before applying any of the dyes!



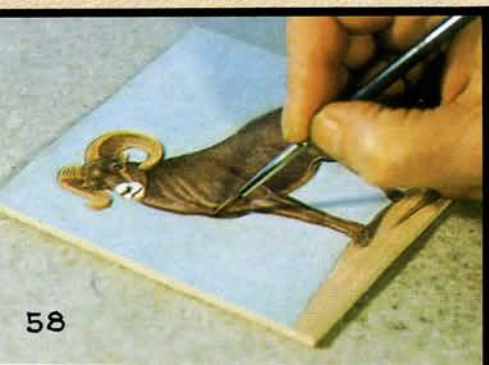
Dye basic body color L-6 all over, as above. Areas to be white should be left undyed. Dye the horns all over with I-1.



Deepen color with L-4. Note forming of highlights on face, shoulder, back and legs. Fade dyeing in these areas. Also shade horns with L-4.



Add L-3 & L-2 for strength and roundness, allowing a bit of each preceding color to show. Blend hues with brush. Additional horn shading: L-3.



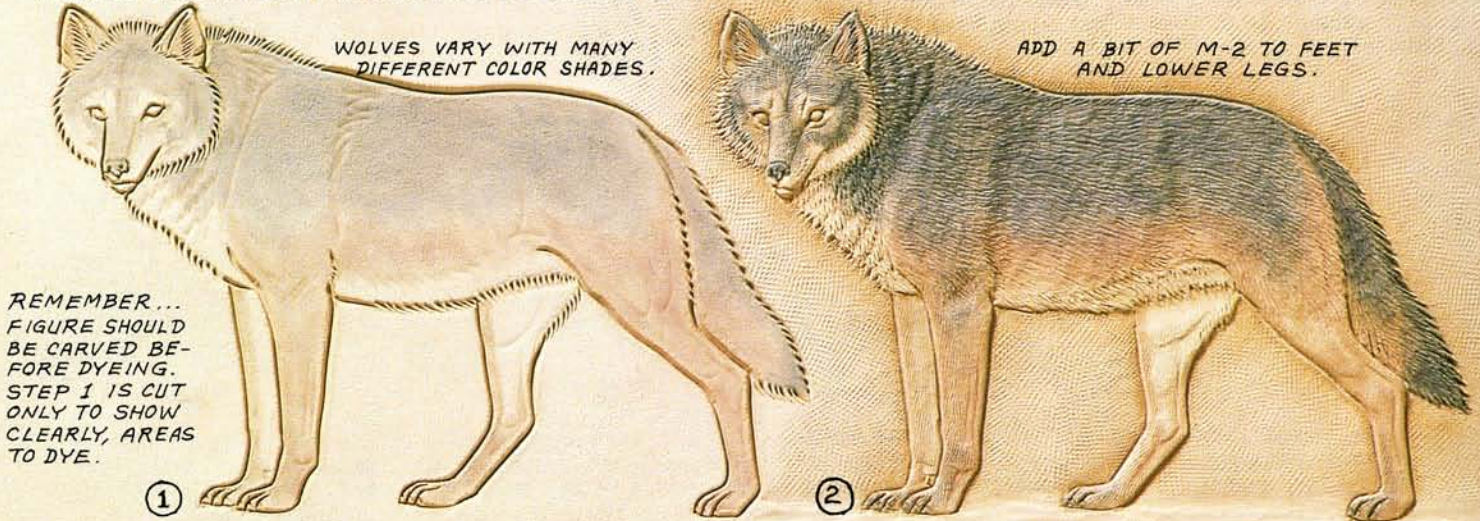
When dyeing the raised portions of your carving, you must also dye all of the edges that have been cut and beveled. This requires a good brush, steady hand, and care in application. Turn the leather so you have a good view of the raised edge. After some practice, you will be able to quickly dye the edges without getting dye in unwanted areas. Fast, sure, application of dyes means less errors. Practice on scrap! It should be noted: Figures are usually fully dyed BEFORE dyeing the background areas.



GOLDEN-CROWNED KINGLET

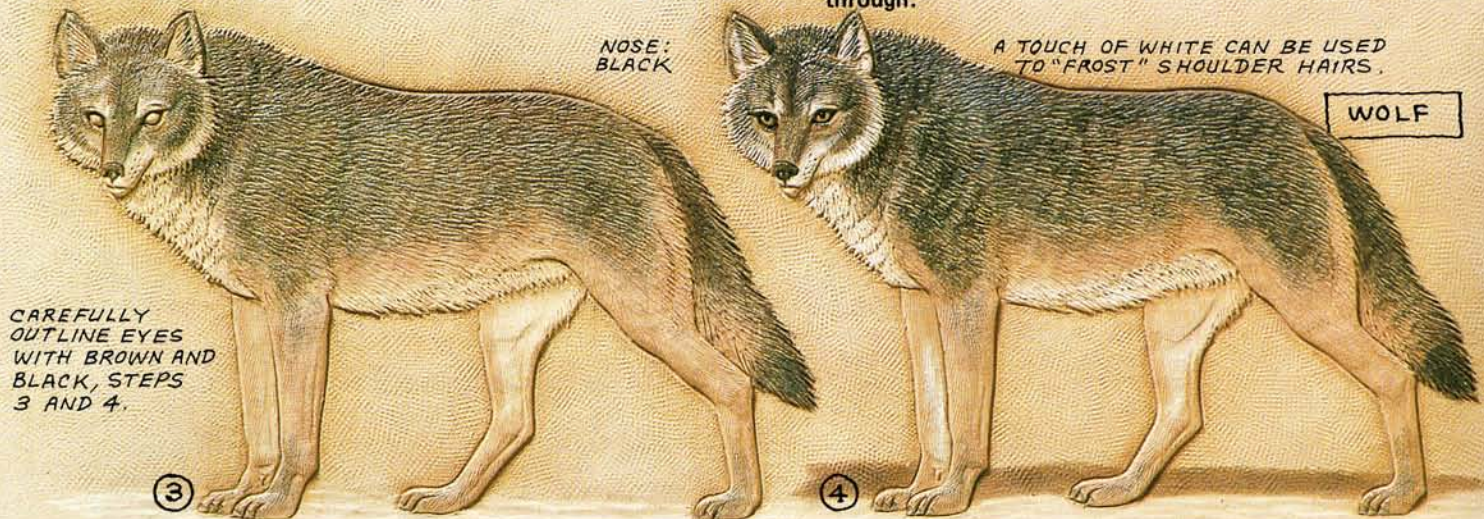
Example shows bright coloring of feathers, using Cova dye: white, yellow, and red.

The coloring of animals with heavy fur or long, shaggy hair is ideally suited to the dry-brushing technique. The animals are usually dyed first to establish their basic body colors with saturated brush, allowing the dye to run down into the hair lines. The various color shades are then added in ever darkening hues until completed. . . dry-brushing areas where you wish the hair lines to be most prominent. Dry-brush strokes **ACROSS** the direction of hair lines. Study the examples below.



Dye basic body colors first. M-4 on head, back, tail. L-6 on legs, upper belly, ears. Light hair and white areas should be left natural.

Now, dry-brush M-2 over all gray areas, overlapping a bit into the brown. Notice how the basic body hue still shows through.

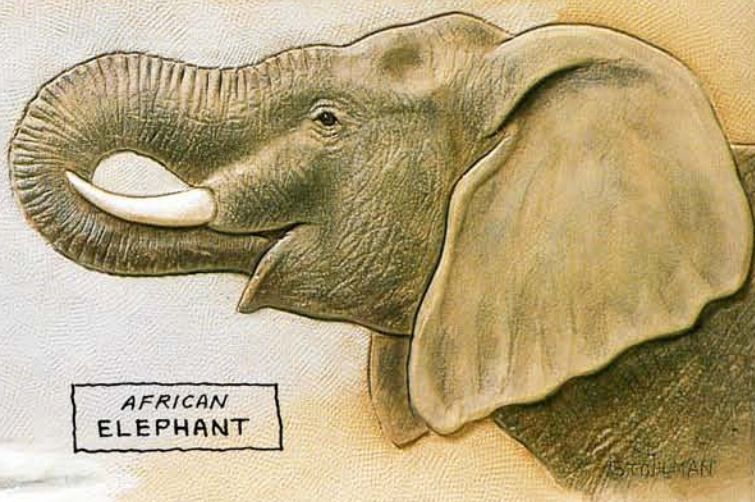


Dry-brushing continues with L-2, most heavily on top of head, back, and tail. This adds roundness and strength to the figure.

Black (M-1) is now carefully dry-brushed over the figure. Note the basic color still shows in hair lines. Dry-brush a bit of white as shown.



Here, dry-brushing with white simulates blown snow on the animal. Basic body color: M-4. Shade with: M-3, M-2, L-4, L-2. Horns: I-2.

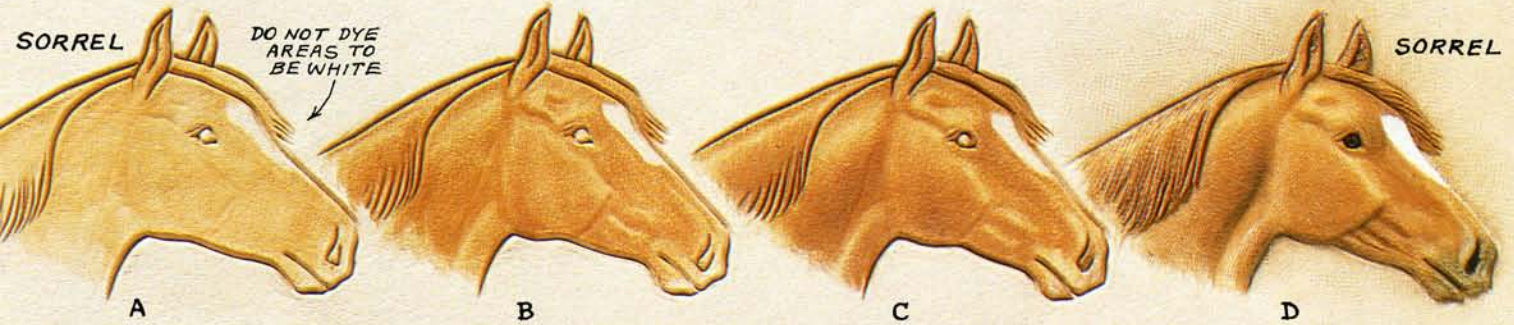


This illustrates how dry-brushing will bring out the wrinkles in the skin. Basic body color: M-4. Shade and dry-brush with M-2, L-2.

BASIC BODY COLORING

USE COLOR DYE CHART, PAGE 31, OF "PICTORIAL CARVING FINESSE."

Many animals, of different species, have very similar hair or skin coloring which should begin with a basic body color of light hue. Additional colors must be added to strengthen the hue, create roundness, and darken the shadowed areas. Aside from their basic body coloring, many animals have light or dark color-markings. I shall begin with some common body colors for horses, and you will see how they can be applied to other animals. Bear in mind, that even the colors of "buckskin", "sorrel", "bay", etc., will vary in hue from one animal to another. So in general, you do not have to have the exact color mix unless you wish to portray a specific animal. Study the procedures.



SORREL

Basic body color: H-2. NOTE: More or less solvent may have to be used to duplicate the colors shown.

Shade with K-2, allowing highlights of H-2 to show as illustrated above. Fade dye near the highlighted areas.

Add L-3 to strengthen figure and create roundness, allowing portions of preceding colors to show.

Use L-1 in eyes and shadowed areas. Dye muzzle with M-3. Dry-brush white for the face marking.



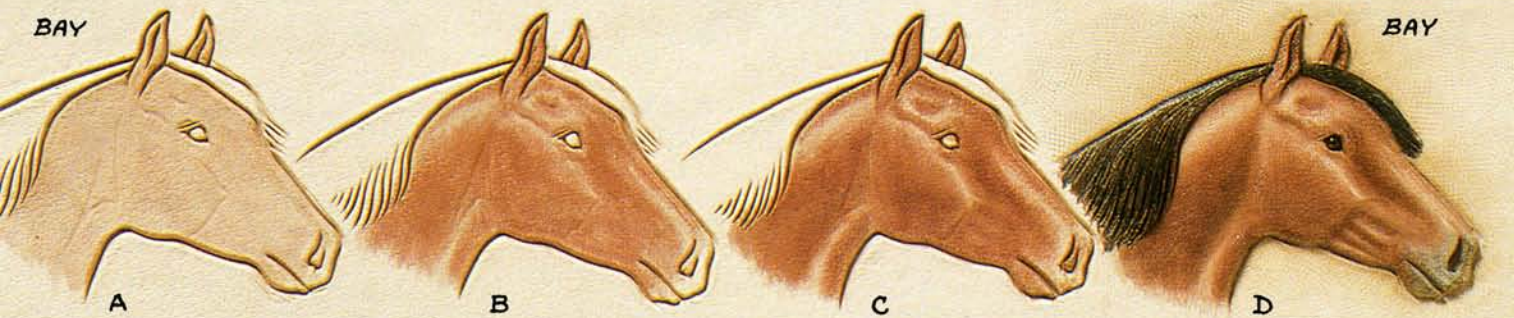
BUCKSKIN

Basic body color: I-1. Dye basic colors with a wet brush, to get into all hair lines.

Shade with L-4, again leaving the highlights. Always test dyes on scrap leather first.

Use L-2 on mane and sparingly in shadowed areas. Eyes: L-1, mane: M-1, muzzle: M-3.

By simply dyeing mane white, the "buckskin" becomes a palomino. Same basic body hues.



BAY

Basic body color: F-3. Note: add more solvent to this mix.

Shade with F-2. You may have to add more dye to this mix.

Shade the deeper areas with L-3. Remember to preserve the highlights.

Shade shadows and dye mane with L-2. Dye mane black, muzzle M-3.



BROWN

Basic body color: L-4. Follow same procedures as above.

Shade with L-3. Be sure to leave the highlighted areas.

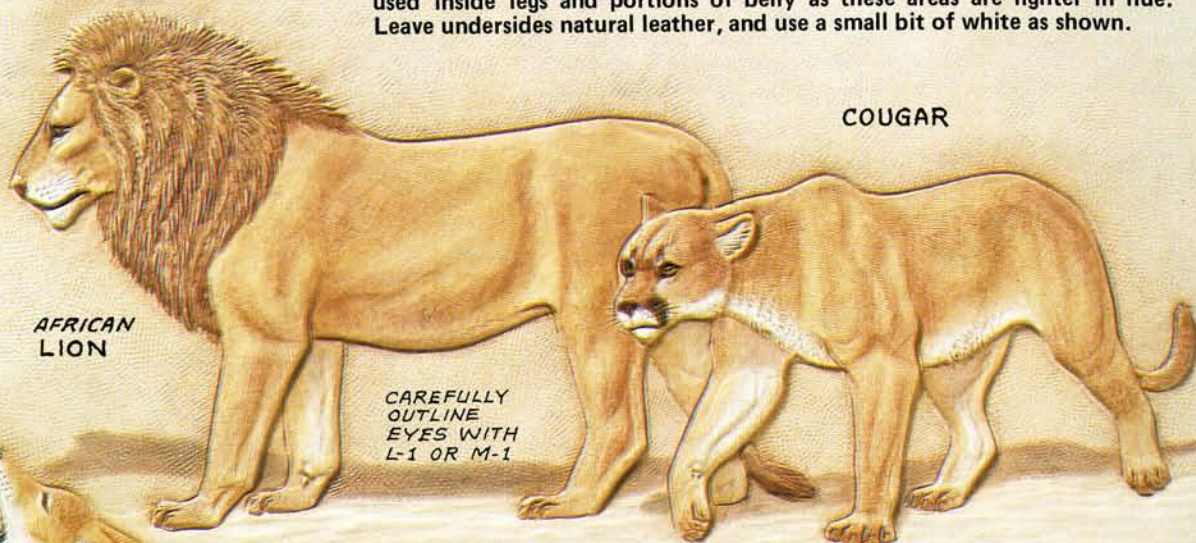
Continue with L-2 for roundness and to deepen the color hue.

Complete shadowed areas with L-1. Dye mane black; muzzle M-3.

See page 32 of Pictorial Carving Finesse for creating roundness by shading with the brush. The dry-brush technique (to accent hair lines) is explained in How To Color Leather. Dyeing of eyes; page 36 of this book. For albino animals, see the example at the bottom of this page. The lions are shown with "buckskin" coloring, which is not used inside legs and portions of belly as these areas are lighter in hue. Leave undersides natural leather, and use a small bit of white as shown.

Dry-brush a bit of white on lions' faces. Use darker browns on the mane of the African lion.

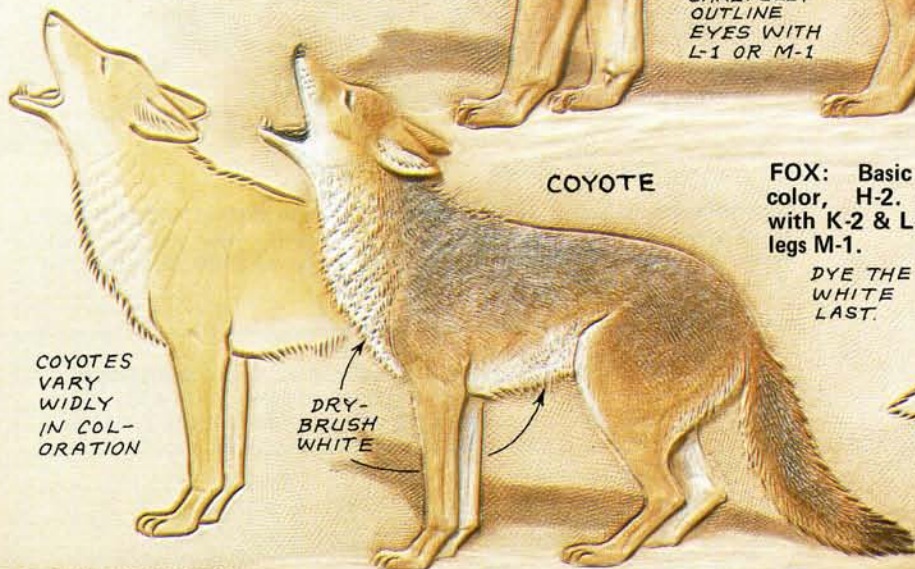
COYOTE: Basic: I-1. Add K-3 to head, legs, lower side, as shown. Dry-brush following colors in this order: L-3, M-2, L-2, Z-1. "Frost" hair with Z-1.



AFRICAN LION

COUGAR

CAREFULLY
OUTLINE
EYES WITH
L-1 OR M-1



COYOTE

COYOTES
VARY
WIDELY
IN COL-
ORATION

DRY-
BRUSH
WHITE

FOX: Basic body
color, H-2. Shade
with K-2 & L-2. Dye
legs M-1.

DYE THE
WHITE
LAST.



RED
FOX

DRY-BRUSH WHITE
FOR "SILVERTIP"



KODIAK
BEAR



GRIZZLY
BEAR



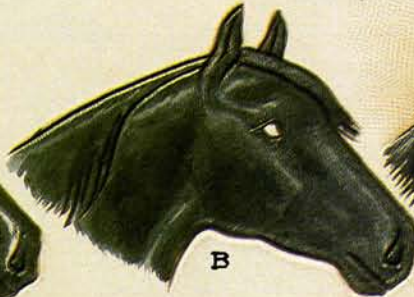
BLACK
BEAR

The three bears are shown with the same basic coloring as the horses: (sorrel)—(brown)—(black). See page 86 for information concerning the coloration of bears.

BLACK



A



B



C

BLACK

ALBINO



Tandy Super Dyes (black & dk. brown) do not penetrate well over other dyes. Therefore, for black animals, the black (M-1) should be used first (step A), leaving highlights as shown. Step B, dye over highlights with M-2. Step C, use L-1 in shadowed areas and eyes. Dark brown over black will intensify and strengthen the hue.

Albinos have a pink skin. The pupils are deep red with pale blue or pink iris.

Again, the basic body color of an animal should be dyed first. The zebra's basic body color is white. The shadowed areas, however, should be a light gray. . . dye first with spirit dyes. The white is then blended into the shadowed areas with dry-brushing, controlling the shadowed areas to be darker or lighter in hue, as you may desire. In some cases where an off-white shadow is desired, the leather can be left natural as with the polar bear, shown below.

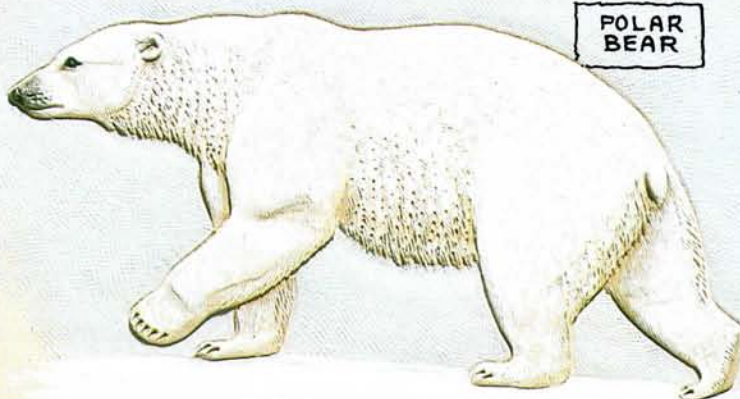
FIGURES SHOULD BE COMPLETELY CARVED BEFORE DYEING. STEPS A AND B ARE SHOWN CUT ONLY, HERE, TO MORE CLEARLY ILLUSTRATE THE AREAS TO BE DYE-SHADED.

SHADING:
M-4 & M-2

BLEND
WHITE INTO
GRAY WITH
DRY-BRUSH
AND/OR
DILUTING
WHITE TO
A WASH.

APPLY
STRIPES
WITH INDIA
INKS OR
COVA DYES.

BURCHELL'S
ZEBRA



POLAR
BEAR

The polar bear's hair is not all pure white. Some natural leather should be allowed to show by dry-brushing with white over the hair lines. Natural leather, along with M-4 depicts shadowed areas. Use the spirit dyes first. Muzzle, M-3. Nose, M-1. Eyes, L-1.

The illustrations below show how the same figure can be dyed into three different animals. Tracing pattern is on page 16. CAUTION: This can only apply when conformations are very similar. For a jaguar (opposite page), the head should be a bit larger.

CAREFULLY
OUTLINE
EYES
WITH L-1

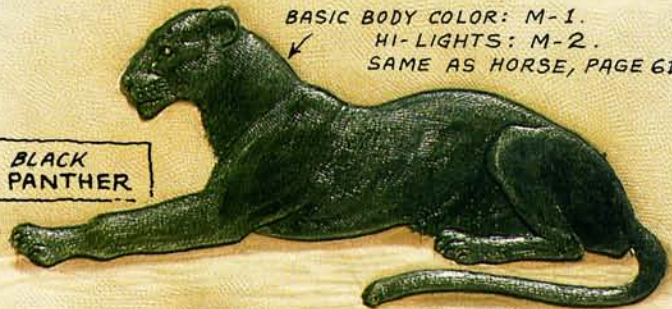
BASIC BODY COLOR: I-1.
SHADING: L-6, L-3.
MUZZLE: L-1, M-1

COUGAR



BASIC BODY COLOR: M-1.
HI-LIGHTS: M-2.
SAME AS HORSE, PAGE 61.

BLACK
PANTHER



BASIC BODY COLOR: I-1.
SHADING: K-3, L-3.
DYE INSIDE SPOTS K-2
WHITE AS
SHOWN.

LEOPARD



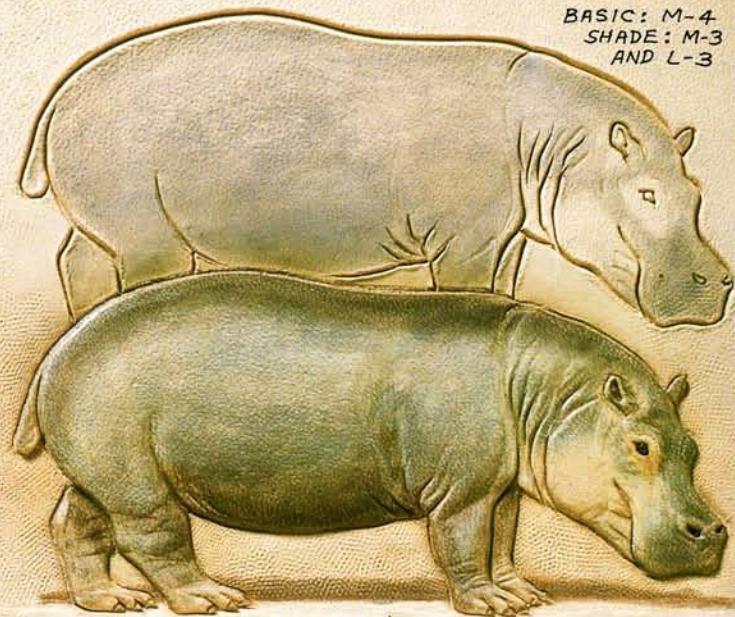
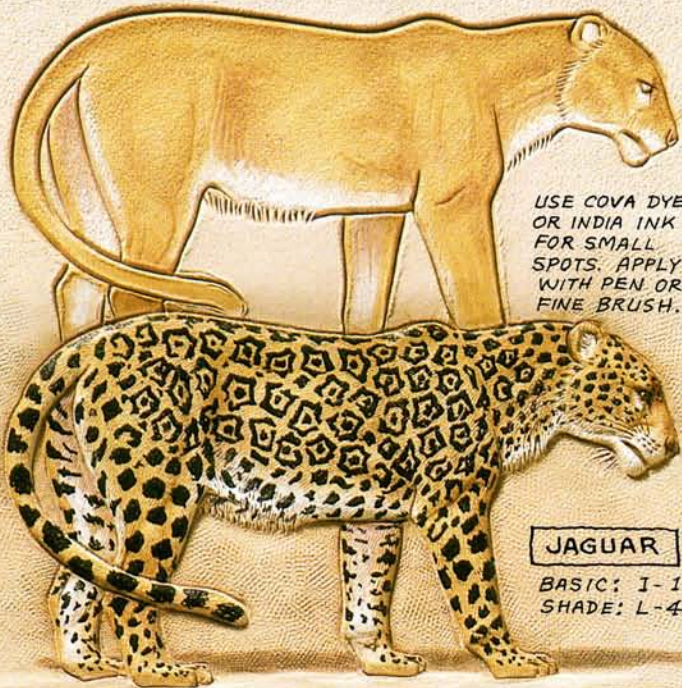
PATTERN FOR SPOTS
IS IN "FINESSE
TRACING PATTERNS"

AL STAHLMAN

"Finesse Tracing Patterns" shows how to transfer the stripe patterns to your leather carving. Dye eyes, L-1.

When dyeing animals with spotted markings, first complete all dyeing of the figure, as illustrated on the example below.

Animals with a gray skin should be dyed as below. First dye the basic color. Then add darkening shades to create roundness. Notice how some of the natural leather tones have been allowed to show through.



SHADOWS: M-3 OVER L-4

HIPPOPOTAMUS



NOTE:

Spots were dyed with L-1 spirit dye. White is then dyed around the spots. If most of the animal's basic body color is white, as with the zebra, then dye the white first and dye brown spots (over white) with the Cova dye. Spirit dyes do not cover well over Cova dye.

The bull-fighting scene is presented to add to your knowledge and carving skills. The darts in the bull's back are called 'banderillas'. Mucus from the bull's mouth is created with white glue. Fine cuts are made to decorate the matador's costume. Gild with Zoes gold. Basic body color of bull; M-3. Shade with M-2, L-2, and M-1. Leave high lights as shown.



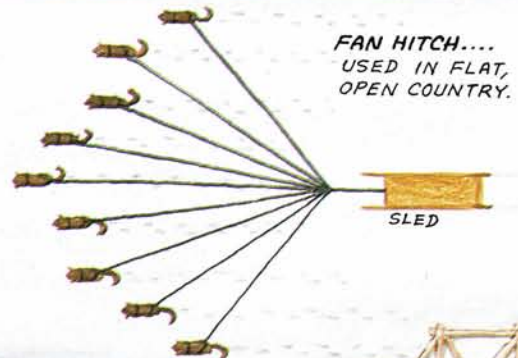
The peoples of the world who live in the arctic circle and the frozen parts of the northern hemisphere have had to adapt to the extreme conditions in order to survive. The Eskimo has handled this admirably with nothing but nature to draw from for his housing, clothing, tools, and food. The sled dog, being able to withstand the extreme cold, has played a vital role. Study the many notations below. The dog team on the opposite page will give you patterns to work from. More dogs should be added for a larger sled. Different types of hitches are shown below. Icebergs are dyed as with the snow on the opposite page.

THE KAYAK IS USED FOR SUMMER HUNTING AND TRAVEL.



FEATHER HITCH.... USED IN NARROW PLACES OR TIMBERED AREAS.

TOP VIEW OF TEAMS



FAN HITCH.... USED IN FLAT, OPEN COUNTRY.

SLED

Diagrams above (and at right) show methods of hooking up dog teams to the sleds. Sled harness is made of walrus hide or sealskins.



SLED - OR - SLEDGE (THERE ARE MANY TYPES)

The igloo is made of blocks of packed snow. Cracks are filled with snow. The entrance is made as shown, when snow is deep enough.

IGLOO... TEXTURE No. 8



SIBERIAN HUSKY



Clothing is made of caribou and polar bear hides and sealskins. The hood is lined with wolf or wolverine fur, as it will not ice up from breathing. Inner clothing is made of soft fur or sometimes birdskins, with the fur or feathers on the inside. This makes excellent insulation. "Socks" have fur on the inside, packed with dry grass which is changed often.

The Siberian husky, Alaskan malamute, and Eskimo breeds are all used in the arctic as working dogs, and are not too different in appearance. Color markings can vary wildly. They have a double coat of hair and can withstand temperatures of minus 60 to 70 degrees without discomfort. See dry-brushing techniques; page 59.



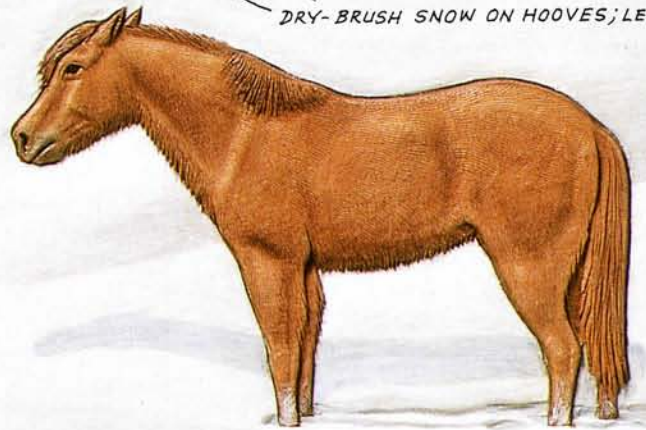
The examples on this page illustrate the effectiveness of dyeing for snow. After carving is completed, all snow areas that have depressions (such as tracks) or shadowed areas are dyed with color mix A-6 as shown below. Dye other objects in their natural colors. Then, "paint" on Cova white for the snow. Dilute and wash over shadows so a bit of blue shows through. Dry-brush horizontally over the bushes. You should always practice new techniques on leather scraps. Also see page 33 of "Pictorial Carving Finesse".



← DRY-BRUSH SNOW ON HOOVES; LEGS.

**SNOWING
SCENES**
IN "PICTORIAL
CARVING FINESSE"

In very cold climates, animals that winter out grow heavier coats of hair or fur. Your animals should be carved accordingly, as with the horse at right. Hair will be void of a highlighted sheen, as it might appear in summer.

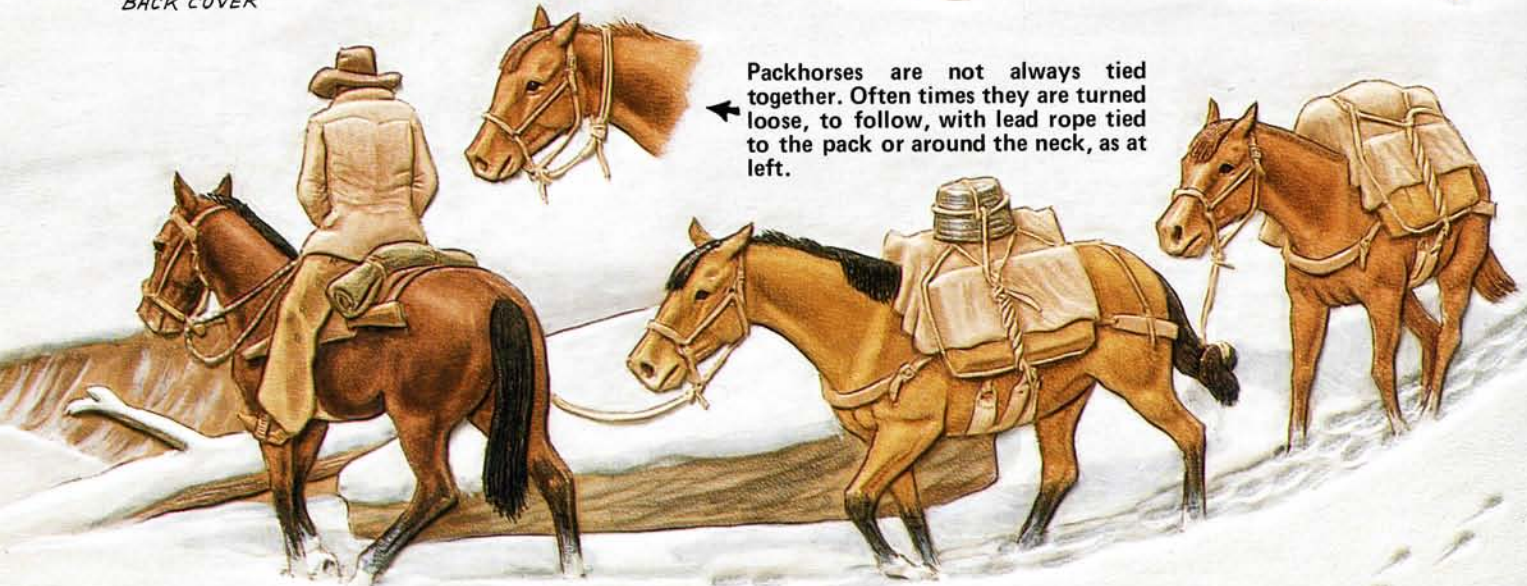


DOG TEAM SHOWN WITH
THE FEATHER HITCH.



**ANIMAL
TRACKS**
BACK COVER

← Packhorses are not always tied together. Often times they are turned loose, to follow, with lead rope tied to the pack or around the neck, as at left.



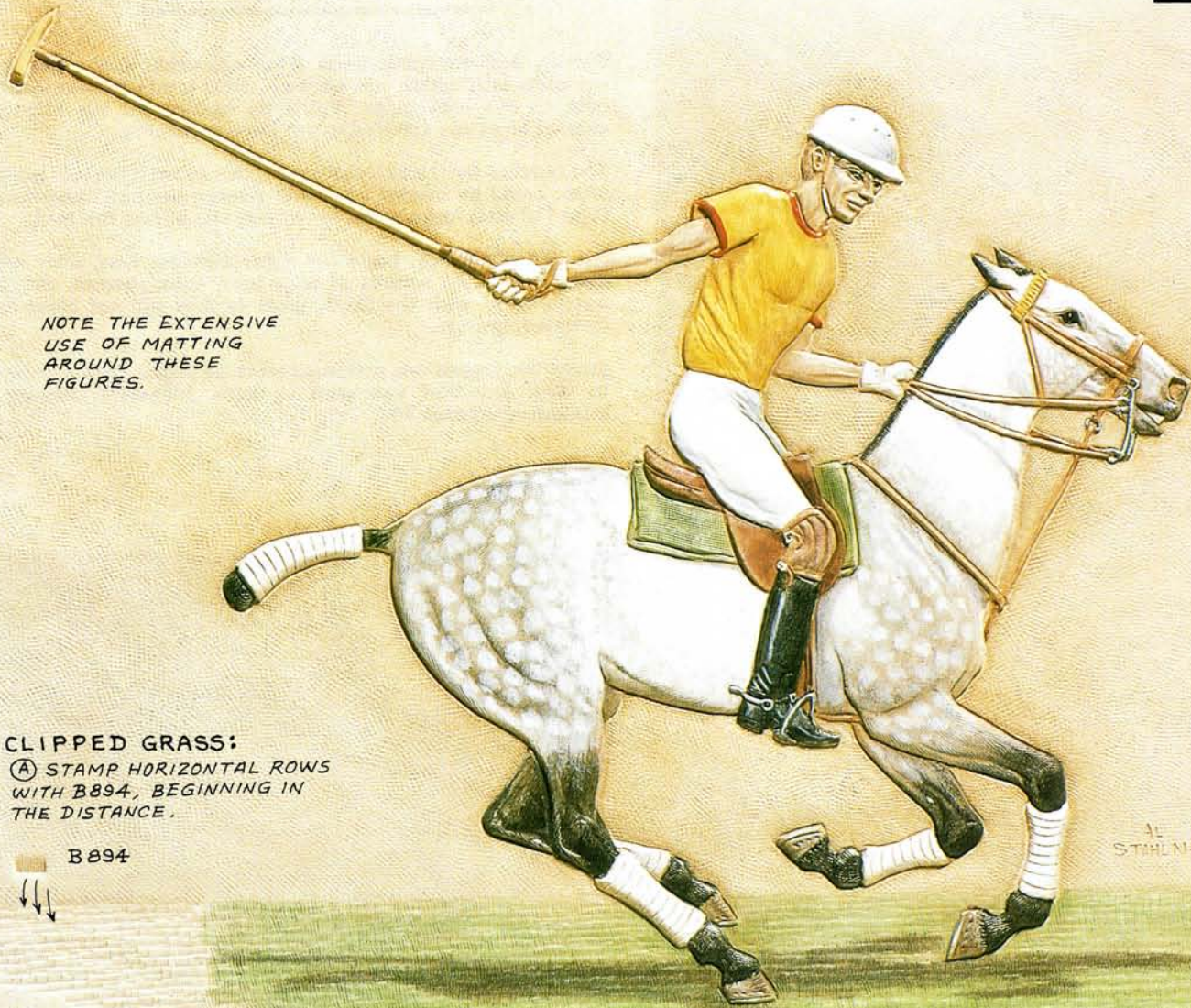
Always bear in mind, any creature traveling through the snow will leave tracks. These must be beveled or modeled in. In deep snow, clear impressions are not required. Study the examples above. See the back cover for many different animal tracks.



This scene is presented to show you that fine detail can be put into a leather carving. If you have studied (and put to practice) all of the pages relative to this scene: horses, harness, human anatomy, clothing, color-dyeing pages, etc., there is no reason you cannot successfully duplicate this scene. Be sure to review page 12 for stamping complex designs. Carving all background scenery, water, wagon and wheels, is covered in "Pictorial Carving Finesse". Also see "Finesse Tracing Patterns" for aid with underwater rocks. The chestnut sorrel (left lead horse) is first

died exactly like the sorrel at right. Then overdyed with F-2, and shaded with L-2, & L-1. The pinto horse is dyed with L-4 & L-2. Mane and tail is M-1. All of the metal parts: bits, rings, snaps, buckles, chains, wheel rims, horseshoes, etc., are dyed with M-3 & M-2, then accented with Cova white. Study the scene above. Lines (from the bits) are run through white plastic rings, shown here, between the teams. Snaffle bits (page 120) are used on team harness. White of the water spray, and sky reflection Cova colors on the water are used last.

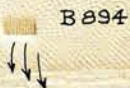
AL STEINMAN '02



NOTE THE EXTENSIVE
USE OF MATTING
AROUND THESE
FIGURES.

CLIPPED GRASS:

(A) STAMP HORIZONTAL ROWS
WITH B894, BEGINNING IN
THE DISTANCE.



(B)
COMPLETE
WITH SHORT
CUTS OF
BLADE No.
8020-L

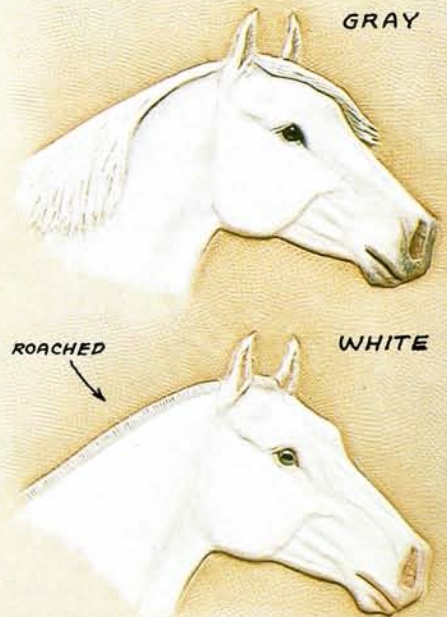


Polo is a game resembling hockey, only played on horseback. The origin of the game is not known, but was first played by the English about 1863. Little has changed except for the modernization of equipment. There are two teams, each with four players. A wooden ball is struck with the broad side of a long handled mallet.

The game is divided into timed periods called "chukkers". Due to the fast action, horses are changed at the end of each chukker. The horses' legs are usually wrapped to prevent injury from a swinging mallet. Also, tails are folded and wrapped to avoid interference with the mallet. There are other methods of wrapping than those shown here. The manes and foretops, also are usually roached (clipped) close to the horse's neck.

English riding equipment is usually associated with polo. Many types of bits are used to control the horse. A Pelham bit (page 120) is shown above. Modern players may also wear knee pads and light gloves. The horse above is called a dappled gray. Gray tones: M-4, M-3, are dyed first. Legs, mane and tail, are usually black. Dry-brush the white spots over the gray.

The horseheads at right are shown to illustrate the difference between a "gray" and a "white" horse. Most gray horses are erroneously called white, simply because their basic body color is white. The difference is in the pigment of the skin. The skin of the "gray" horse is gray. The skin of the "white" horse is pink. This shows where hair is very short; on nose, inside ears, around eyes, etc. The white horse could be an albino (page 61) except for the eyes which usually have normal coloring. Generally, the white horse will have "glass" eyes (page 88) as shown at right. An "iron gray" horse would be colored about like the polo horse above, minus the dappled spots.



Carving and stamping birds is an enjoyable experience, but complete satisfaction will not be realized until you have learned how to dye with color. You'll be looking for the brightest colored birds you can find to put them on leather.

The lyrebird (left) was a challenge to me to see if the lacy feather effect could be created while still viewing the bird underneath. Page 118 gives instructions for carving and dyeing this bird.

As with all dyeing, begin the lightest shades first, with spirit dyes. The bright accents of wing bars, color patches, etc., are usually dyed with the Cova colors as they will not bleed into surrounding areas.

Study the suggestions presented on these pages. They will apply to most any bird you wish to color. Iridescent coloring is introduced on page 70.

SUPERB LYREBIRD

CAROLINA WREN
SEE DESCRIPTION
ON PAGE 115

B—Add F-3 to top of head, back, tail. Overdye M-3 on beak and legs.

C—Use L-3 to further darken head, back, tail, and spots on flank.

D—Final step: add white as shown below.

A

B

C

D

TOPOGRAPHY
OF BIRDS.....
SEE PAGE 114

C—Dye bars on wing with L-2 as shown.

D—Dye eye, eye line, bars on tail, undertail coverts, primary feathers, and accent wing bars with L-1.

A—Dye belly I-1. Use L-4 as shown, also on eye ring. Notice all of the areas left in natural leather.

COMMON
LOON

A

B

FULL PATTERN IN....

RED-SHOULDERED
HAWK... "FINESSE
TRACING
PATTERNS."

BASIC FEATHER COLOR

BALD EAGLE

AFTER
DYEING
BASIC COLOR
OF FEATHERS,
ACCENT ENDS
AND EDGES
WITH L-1
AS SHOWN.

Where multiple spots appear, dye the basic body colors first (A). Tiny white spots are added with brush or pen dipped in Cova white (B). This is reversed on neck, where dark stripes are applied over white.

When barred wing and tail feathers have distinct and wide enough bands, they can be dyed individually without first dyeing a basic color. Small white spots on ends of the primary feathers will have to be dyed over basic black. Dye the black tipped feathers over basic rust shoulder color.

* SEE NOTE AT BOTTOM OF PAGE.

QUETZAL

BALTIMORE ORIOLE

DYE BARRED TAIL AND WING FEATHERS OVER BASIC BLUE.

BLUE JAY

BOHEMIAN WAXWING

MEANING OF SYMBOLS BELOW:



MALE



FEMALE

This random selection of colorful birds is presented with the hope that it will inspire you to use color on your own leather carvings. Since the male birds are usually more colorful than the female, only males are shown on these pages.

Use the color dye chart on page 31 of "Pictorial Carving Finesse" as a guide. You will find all of the spirit dye hues required. The Cova dye chart will not show all of the shades used in this book. It would be nearly impossible, here, to show every conceivable mixture. Mix small amounts to obtain a desired hue. See "How To Color Leather" for creating specific color hues. Study the shading on these pages.

SCARLET MACAW

PALE PINK FEATHERS ON BACK IS A MIXTURE OF COVA WHITE WITH A TOUCH OF COVA RED.

FLAMINGO

DYE THE BLACK LACE EFFECT AFTER DYEING THE TAIL'S BASIC COLOR.

DOWNY WOODPECKER

On the quail below, most of the bright flank feathers are dyed over the basic body color, be it red, gray, beige, white, etc. Shade the body for roundness first, before adding the bright or accent feathers. Use the natural leather tones whenever it is possible.

GOLDEN PHEASANT

NOTE: CROWN, NAPE, AND RUMP FEATHERS ARE GOLD: IRIDESCENT COLOR No. 4. BACK, No. 7... AND CAPE, No. 3. SEE PAGE 70.

LIGHTLY CUT BREAST, BELLY, AND BACK FEATHERS OF SCALED QUAIL; BELLY FEATHERS OF CALIFORNIA.

AL STELLING

CALIFORNIA QUAIL

GAMBEL'S QUAIL

MOUNTAIN QUAIL

SCALED QUAIL

BOBWHITE QUAIL

CHUKAR

* NOTE: QUETZALS, MACAWS, PARROTS, WOODPECKERS, HAVE TWO TOES FORWARD; TWO BACKWARD.

IRIDESCENT COLORS

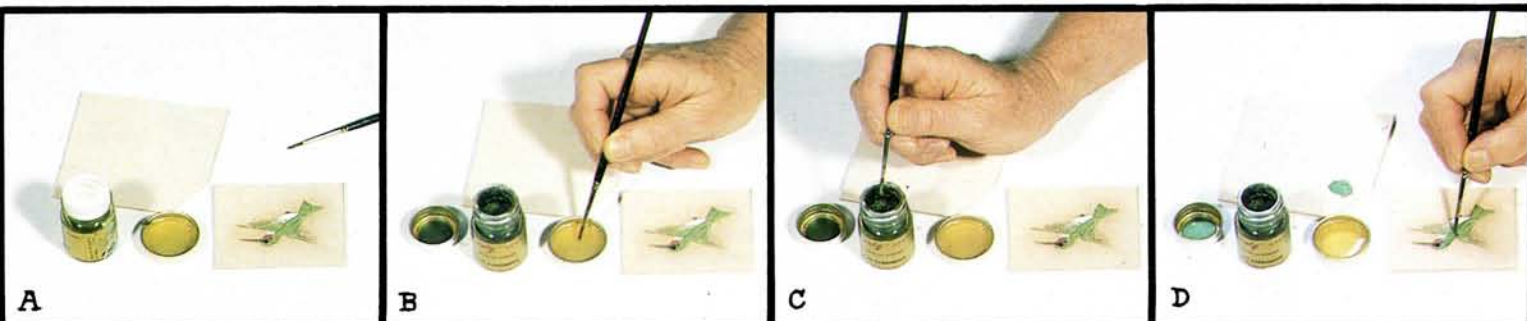
To obtain these metallic powders, contact any ceramic dealers/suppliers in your area. Colors will vary from one manufacturer to another.



The colors shown here are metallic powders. Their original intent and use is for decorating ceramics. I have found them useful in certain areas of leather carving. A few examples are shown on these two pages. They may stimulate your imagination to further usefulness. These are dry powders. I have found they mix well with Tandy Coat leather finish, and are easily applied with a brush. They can be painted on heavily or dry-brushed, depending on the effects desired. Instructions below.

These colors can be intermixed to create a multitude of hues. Example: No. 9 was made by mixing equal amounts of 7 & 11. No. 2 by blending 3 & 14. No. 5 by adding 4 to 6. Red can be made pinkish by adding silver; adding gold brightens it. Experiment with mixing the metallic powders.

COLOR CODE: 1-silver. 2-bronze. 3-copper. 4-gold. 5-green/gold. 6-lt. green. 7-green. 8-aqua. 9-blue/green. 10-lt. blue. 11-blue. 12-red. 13-orchid. 14-amethyst.



(A) Carve and completely dye project in natural colors. Pour a small, clean lid full of Tandy Coat. Have a scrap of leather handy. (B) Dip point of brush in Tandy Coat. (C) Immediately dip brush in metallic and withdraw, the powders will adhere to the Tandy Coat. (D) Mix powders and Tandy Coat on scrap of leather. Repeated applications will be necessary to have the proper mix. You will learn when you have too much powder, or too much Tandy Coat, when mixing. Mix thoroughly to dissolve all of the powders. Twist brush, to form a point and apply directly to your carving. Always practice on scrap leather first when trying new techniques. A larger mix will brush more evenly to cover large areas. Clean your brushes in water.

STATUES

Iridescent colors on the subjects below are indicated by number. Example: cairns butterfly... No. 5.



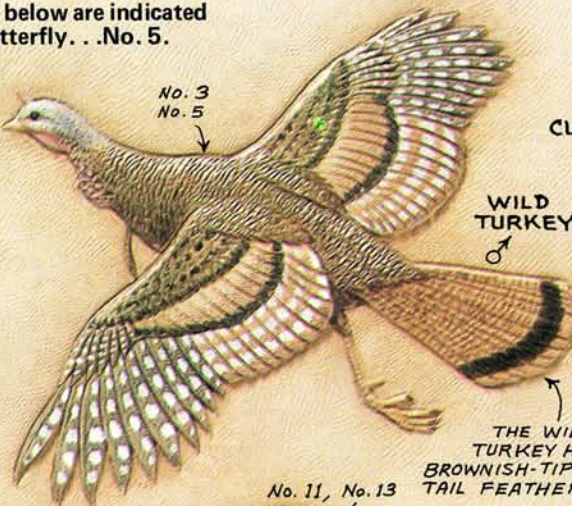
BRUTUS

The gold, silver, and copper colors can be very effective when representing figurines, trophies, sculptures, etc! Here, the color shade No. 2 was used for the bronze effect.



RING-NECKED PHEASANT

Many birds have some iridescent feathers. Dye birds first with their natural coloring. Add iridescents last. Colors can blend into each other.

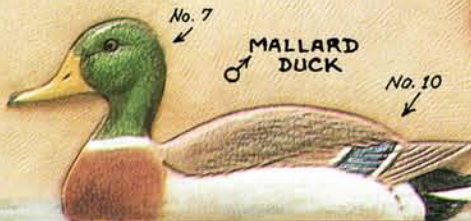


WILD TURKEY

THE WILD TURKEY HAS BROWNISH-TIPPED TAIL FEATHERS.



WOOD DUCK



MALLARD DUCK

SOME INSECTS ARE IDEALLY SUITED TO THE IRIDESCENT COLORING.

CUCKOO WASP
NUMBERS:
7-6-10-13



CAIRNS BIRDBWING BUTTERFLY



BLUE MORPHO BUTTERFLY

NOTE: DO NOT APPLY LEATHER FINISH OVER METALLICS...IT WILL DULL THEIR BRILLIANCE!

ADDING SHEEN TO THE HORSE

The sorrel horse is an excellent example of how these colors can simulate the sheen of summer hair.

SORREL HORSE

SUMMER SHEEN

FIRST DYE HORSE IN NATURAL SORREL COLOR.

A weak mix of No. 3 is brushed over highlighted areas, working it into the hair lines. Use care.

THE HUMMINGBIRD

(A) Dye with spirit dyes. (B) Dye body with No. 7, throat with No. 12. (C) Shade with No. 6 and highlight with No. 4. Note: Throat can be brightened by mixing 4 with 12.

A

DYED IN NATURAL COLORS

B

IRIDESCENTS: No. 7- No. 12

C

RUBY-THROATED HUMMINGBIRD ♂

COLORING THE PEACOCK FEATHERS

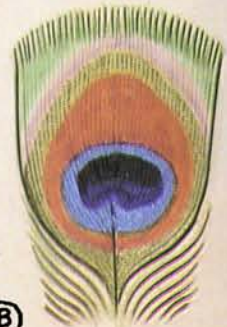
The metallic powders are ideally suited for the peacock feathers. Some intermixing or blending of colors will be required for some hues. Follow the instructions below for dyeing the "eye" of the tail coverts. Some detail will be sacrificed on the smaller feathers (left), but procedures are the same. Bevel and mat around the bird before cutting the feathers.

DYE IN THE CUTS



(A)

Use spirit dyes as above. Eye is purple with black at top. Orange and brown surround the eye.



(B)

Begin adding the iridescents: No. 10 around the eye. No. 5 encircles the orange/brown area.



(C)

Now add No. 14 at upper area. Dry-brush No. 3 in the upper orange/brown area.



(D)

Now complete the feather with No. 7. Observe the step-by-step procedures.

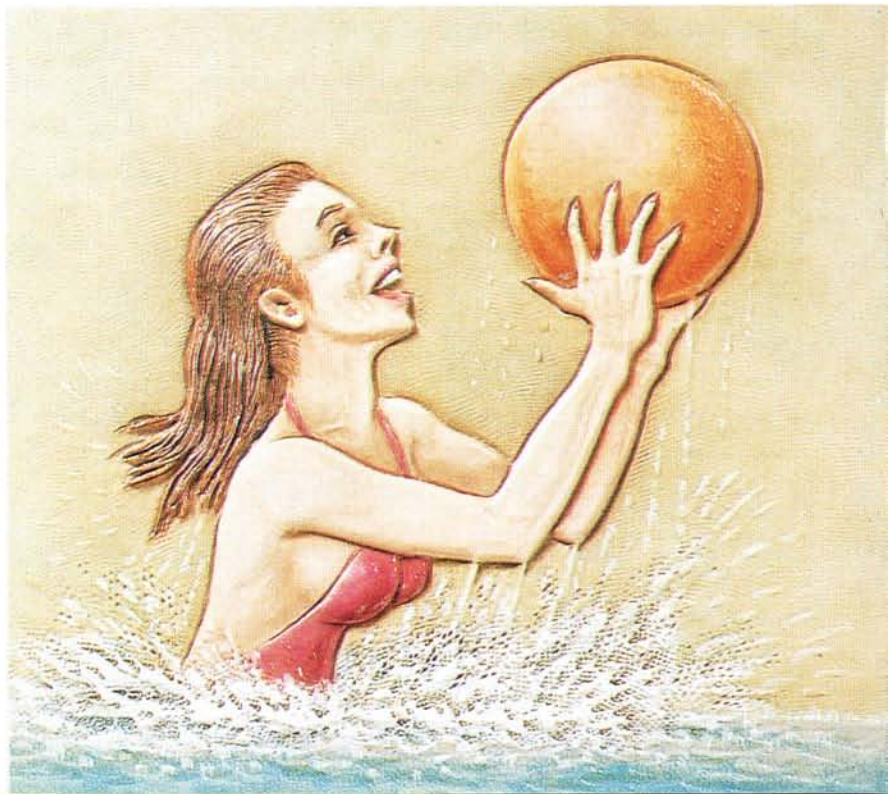
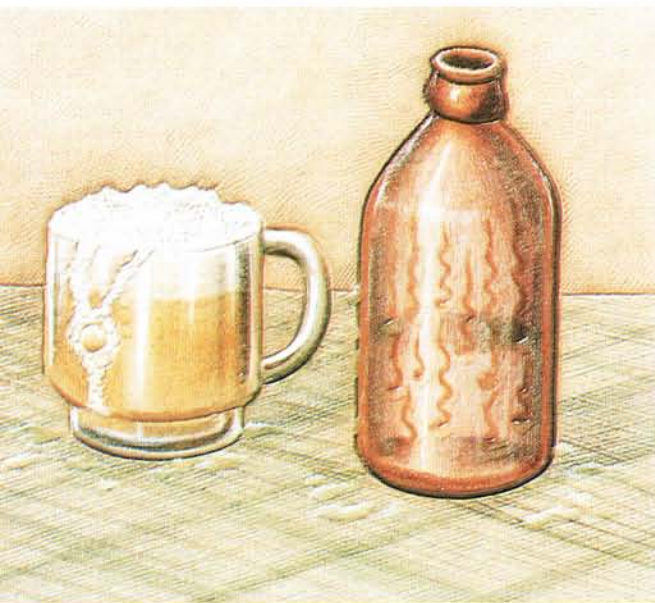


♂ PEACOCK

SEE "FINESSE TRACING PATTERNS" FOR FULL PATTERN AND CUTTING OF THE FEATHERS.

The "WET" LOOK

See pages 50 through 53 for complete instructions on the "wet" look.



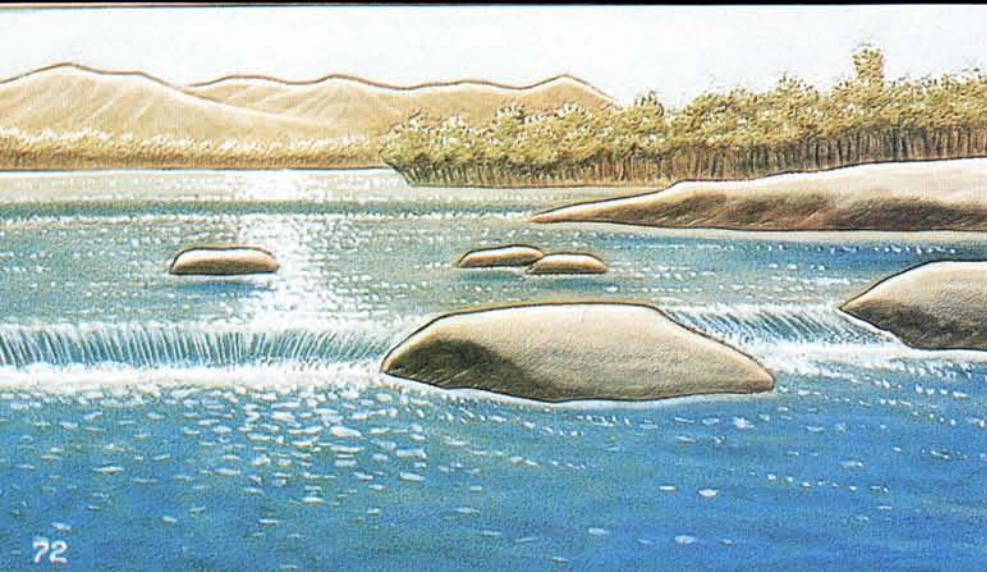
Some other items that should have the "wet" or hi-gloss look are shown here. For the glassware: (A) cut, bevel, mat. (B) Dye background (any color you wish) right over the glassware. (C) Dry-brush with Z-5. (D) Carefully dye rim, edges, highlights and cut glass effect (E) with white (Z-1). Apply Tandy Coat and clear lacquer to glassware and all items requiring a hi-gloss. Tea kettle is dyed in tones of gray, Zoes silver, and white. Chandeliers can be executed as with the glassware.



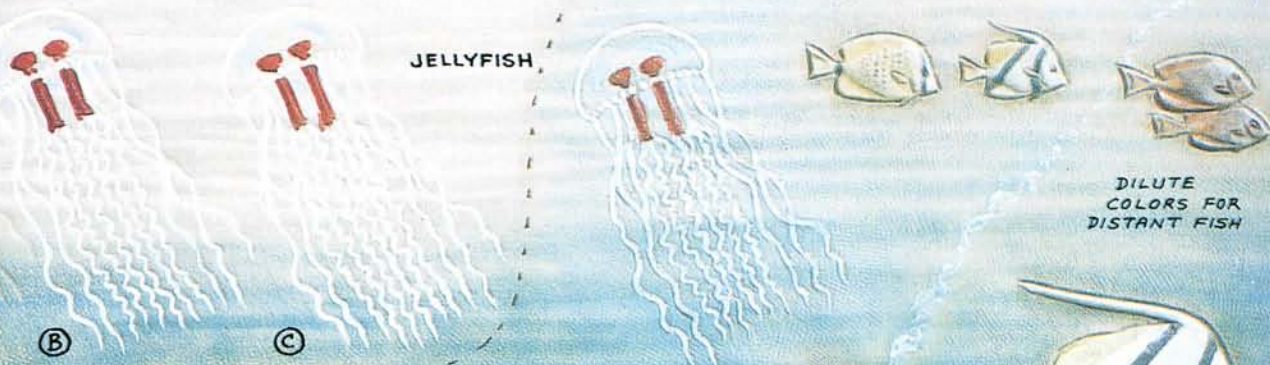
SPARKLING WATER

This color reproduction is from pages 3 and 53. Page 3 shows this scene in black and white. Page 53 gives the necessary procedures for achieving this effect. A fisherman, or animal, could be put in the foreground to add personal interest.

Colors used for the water are A-6 (being most distant) A-5, A-4, and some A-1 is used in foreground and shading under rocks to indicate depth in the stream.



This page offers some suggestions for underwater scenes. The left side of the page (separated by the meandering broken line) shows the subjects dyed their natural colors. Basic shark color: M-4, shaded with M-2 & L-3. The area to right of broken line is completed with a wash of A-7. Note how it changed the hues of the shark, and also the man. This is the same technique as used on the moonlight scene, page 40 of "Pictorial Carving Finesse". Dye all figures and background first, with spirit dyes. Then add any bright colors with Cova dye, where required. Wash the whole scene with A-7, quickly.



JELLYFISH

DILUTE
COLORS FOR
DISTANT FISH

(A)

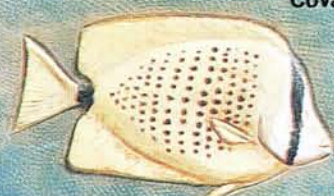
Trace design. Dye water.

(B)

Dye colors of
jellyfish with
Cova dyes.

(C)

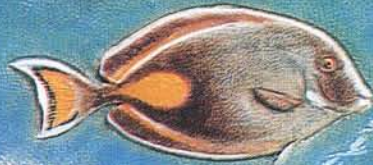
Apply glue on outlines
and tentacles.



LEMON BUTTERFLYFISH



MOORISH IDOL

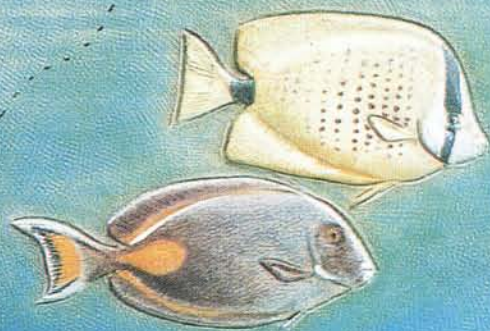


ACHILLES TANG

DO NOT CUT
OR BEVEL
INSIDE THE
FACE MASK.
DYE ONLY.



DYE
Z-5



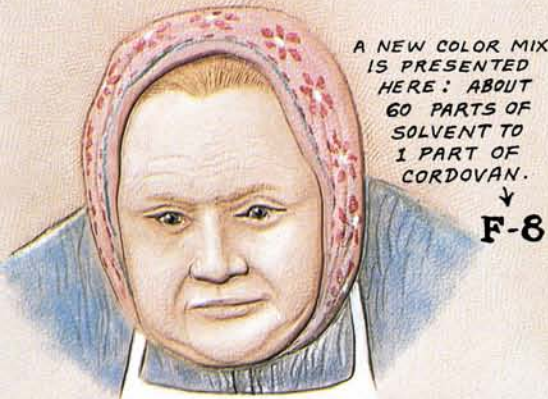
PHOTOSTOMIAS GUERNEI →

In the total darkness of great ocean depths, some fishes are distinguished only by luminous outlines and dots. Dye ocean color right over fish, then accent with Cova dyes and paint luminous areas with the metallic powders (see page 70). Note: metallic powders are the very last application.



This page offers some portraits of different peoples of the earth, to illustrate the facial features characteristic of each race. However, as most societies have overlapping relationships and ethnic groups intermingle with those of neighboring countries, facial features alone cannot positively identify a specific race of people. The examples here are presented to give you the basic skin tones and

other color shades required to create the specific coloring shown on the different faces below. Bear in mind, the color hues of this reproduction may not be exactly as the dyed leather hues due to photography, printers inks, etc., but they should be close. Some of the color shades may require more or less solvent than the formulas given. ALWAYS experiment on scrap leathers first.

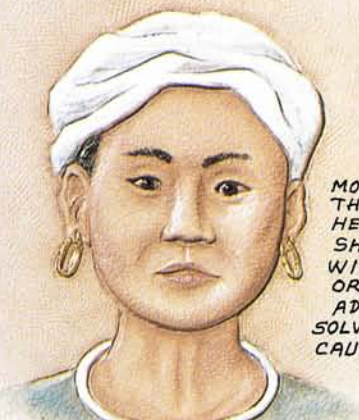


A NEW COLOR MIX IS PRESENTED HERE: ABOUT 60 PARTS OF SOLVENT TO 1 PART OF CORDOVAN.

F-8

EASTERN EUROPE

Basic skin tone: natural leather.
Shading: F-8, L-7.



MOST OF THE LIPS HERE ARE SHADED WITH F-2 OR F-3. ADD MORE SOLVENT FOR CAUCASIANS.

INDONESIAN

Basic skin tone: I-2.
Overdye I-2 with L-7.
Shading: L-4.



AFRICAN

Basic skin tone: M-4, and lips.
Shading: M-2, L-4, M-1.
Use the black cautiously.



NOTE: AFTER DYEING BASIC SKIN TONE, SHADE OTHER HUES IN THE ORDER GIVEN.

EYEGLASSES: METHOD No. 2

SCOTSMAN

Basic skin tone: natural leather.
Shading: F-8, L-7.



EAST INDIAN

Basic skin tone: L-6.
Shading: L-4, M-4, L-3.
Use the gray sparingly.



ESKIMO

Basic skin tone: L-7.
Shading: L-6, L-3, L-2.
Use L-2 sparingly.



AMAZON INDIAN (BRAZIL)

Basic skin tone: K-3, and hair.
Shading: L-6, L-3, L-2.
Use L-2 on hair, sparingly on face.



MANCHURIAN

Basic skin tone: I-2.
Overdye I-2 with L-7.
Shading: L-4, L-3, sparingly.

BLACK HAIR: DYE FIRST WITH L-2. OVERDYE WITH M-1

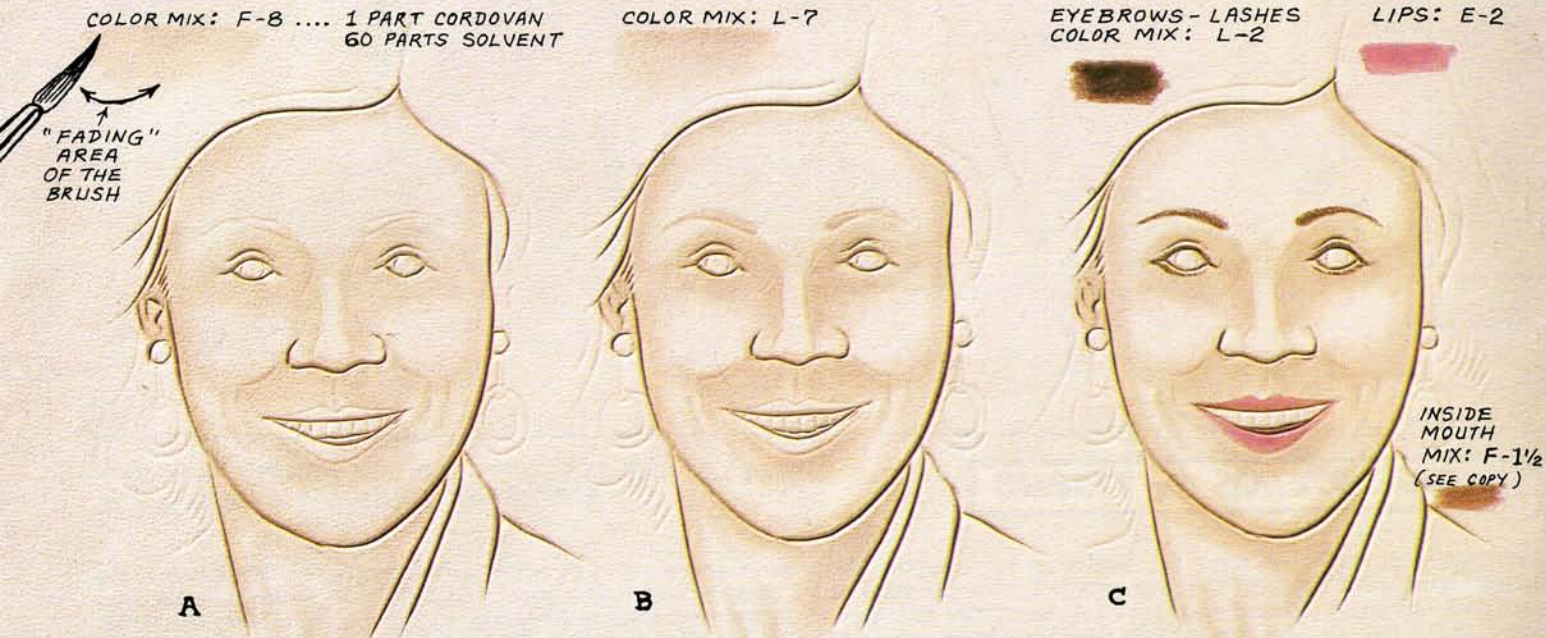


AMERICAN INDIAN (COMANCHE)

Basic skin tone: F-3.
Shading: L-4, L-3, L-2.
Use L-2 sparingly.

DYEING A PORTRAIT

Natural leather is the perfect medium for skin tones of the Caucasian figure. After your carving has been completed, only a few shades of dye are required to add the roundness of form. Below, the steps are shown for dyeing our cover girl. Eyes and hair, of course, can be shaded with any colors desired. Here we are mostly concerned with the skin tones. This requires quick application of the dyes, with the brush, to achieve the proper "fading" of the hues. Special attention should also be given to dyeing the teeth. Teeth are generally not pure white, especially in the shadowed corners



The illustrations above are cut only, to better show the application of the dyes (carving should be completed before dyeing). Note the fading of the dye to blend it into the natural leather areas. You should put in a lot of practice on scrap to master this technique.

The slightly darker hue is added to the face to bring out more of the shadowed areas. Note how it is used around the eyes, nose, neck and sides of face. . . still allowing some of F-8 to show. Fade the dyeing to "fuse" the hues.

Carefully dye the eyebrows and the eyelashes. When dyeing the lashes, the dye will usually run the eyelash cuts. A very fine brush should be used here. Inside of mouth (F-1½) is a mix of 1 part cordovan, 1 part solvent.

EYES and TEETH

When dyeing the eyes, the iris should be darker around the outside, as shown at right. White should be strongest next to the iris, and can fade in intensity toward the corners. Since the eyeball is round, great care should be used when dyeing.

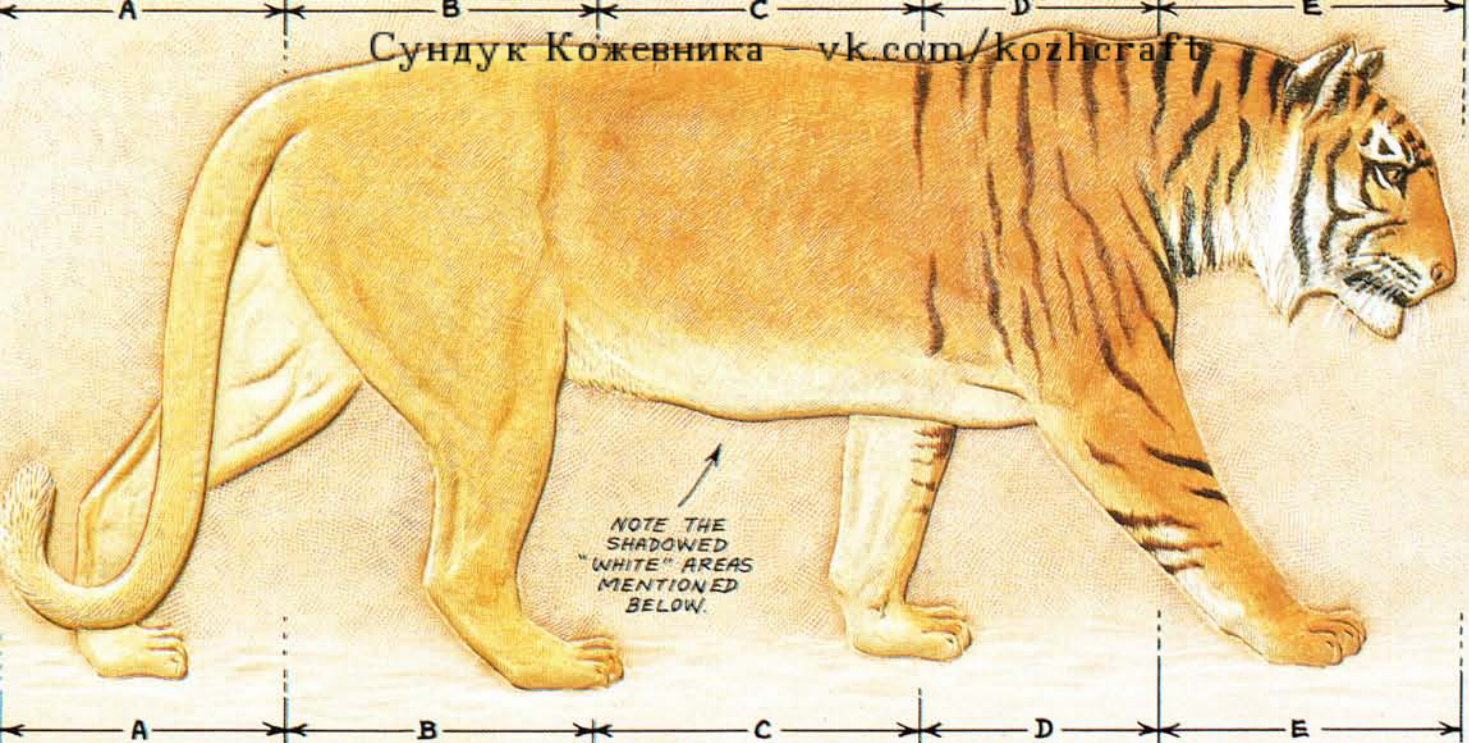
The separations of the teeth here are not cut, they are marked with the point of a modeling spoon. When dyeing the teeth, try to avoid getting dye into these separation lines. Fade the white near the corners of the mouth, allowing natural leather to show. This aids the illusion of the curvature of the teeth. Strong white gives a buck-tooth appearance.



WOMEN'S
MAGAZINES
ABOUND WITH
HAIR
STYLES.



We have changed the color of our cover girl's eyes and hair. Eyes: L-3. Hair: L-4, L-3, L-2, L-1. Note the areas of darkest shading.



COLOR-DYEING the TIGERS

NOTE: COLORS ARE FROM DYE-CHART, PAGE 31 OF "PICTORIAL CARVING FINESSE"

SECTION (A): Dye basic color (all over) with I-1. . . except lighter areas, and areas to be white, as shown above. Fade dye into the natural areas. SECTION (B): Overdye with H-2, allowing some of I-1 to show near lighter areas. SECTION (C): Overdye darker areas with G-2 and shade muscled areas with L-5. SECTION (D): Dye all stripes (and areas to be black) with L-1 using a fairly dry brush. Some of the dye will run into the hair lines for natural look. SECTION (E): Now overdye all brown (L-1) with black (M-1). NOTE: In some instances, Tandy Super Dye black will not penetrate well over other dyes. In this case, use black India ink. . . or. . . dye the black before using the other colors. Dry-brush Cova white (Z-1) on face, and a bit on belly and inside of legs. See back cover of "Pictorial Carving Finesse" for this tiger completely dyed. Use white in single cuts of whiskers. Study the cats below.

SEE "FINESSE TRACING PATTERNS" FOR STRIPE PATTERNS OF THESE TIGERS, AND HOW TO APPLY THEM.



A—Begin, as at right, by cutting the design. Right side is shown rough-beveled. Notice the double beveling below the nose and at center of head. Face is dished (between eyes) by double beveling with F897. The muzzle line, from eye to whiskers, is also heavily double beveled. Bevel around, and mat between whiskers. Bevel and mat under chin. Note the beveling around the side of face, in the ear, and the slight bevels at brow (above the eye).

B—Below: Pointed beveler, F902, is used in ears, at brow cuts, and hair ends of cheek. The eyes have been beveled and rounded with the modeler. Now, completely hair tiger with 8020-L (left side of cat). Texture over hair blade with F928 (Texture No. 18) as shown on right side. Notice how this tool is "fused" into hair blade cuts around the nose.



C—F928 is also used on the neck, under the chin, shown on right side of the example at left. Now use the pointed bevelers at hair ends around the outside. Bevel around the design as illustrated at left. See page 8 for various hair end lengths.



D—The figure at right is completed, ready for dyeing. Texture No. 20 has been used on muzzle and top of nose. F926 is used to accent on the neck (see texture No. 17). Use the pointed beveler at top of the head, and mat around the figure. Position pupils in eyes with S864. Now, complete with the swivel knife. Make single cuts for mole hairs on cheeks, brow hairs, add extra whiskers and muzzle cuts. Make additional cuts inside ear, on shaggy cheek hairs, and chin.

E—Dye the figure. Observe the example on the opposite page. The nose is dyed a pinkish brown; eyes yellow. The eyes are outlines in black. Dye all of the whiskers white. Follow the dyeing procedures as instructed on opposite page. Also see color pages 58 thru 75.



The BIG CATS

Сундук Кожевника - vk.com/kozhercraft

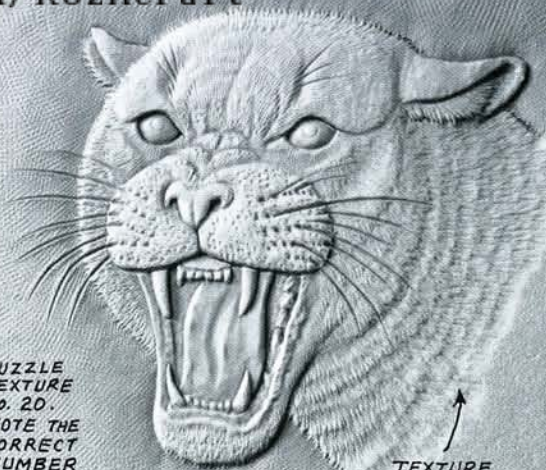
Many members of the feline group, jaguars, cougars, etc., are very similar in conformation and general appearance although the jaguar has a noticeably larger head, in proportion, than the leopard. Some of the big cats can be interchanged by simply dyeing their color markings. Example: The head at right could be a cougar, leopard, or black panther (which is actually a black leopard). Cats do not roll their eyes (as a dog) but turn the head to look directly at a subject. Most big cats have round pupils. The big cats pace (see page 19) when walking. The common house cat is a good representative for motions, positions, and actions of all cats. By studying your pet, you can properly depict any of the big cats. Carving, stamping, and hairing the cats (with some exceptions) are generally the same. Study these examples.

RIGHT FRONT FOOT



The 5th toe (dewclaw) is located on inside of front legs only, between toes and heel. Note its indication on the carvings presented. Cats can extend or withdraw their claws at will. Bottoms of toes, feet, are padded.

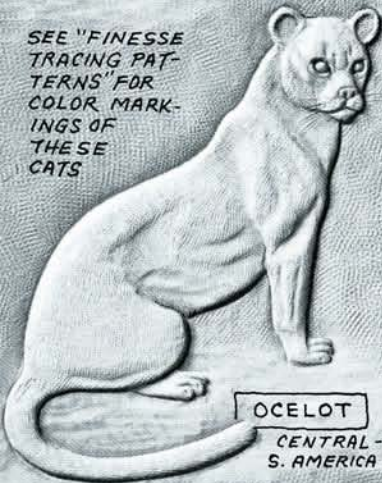
MUZZLE
TEXTURE
No. 20.
NOTE THE
CORRECT
NUMBER
OF TEETH



TEXTURE
No. 18

Stamping the cougar. See "Finesse Tracing Patterns" for precise lines to cut. All beveling in step (A) is done with F895.

SEE "FINESSE
TRACING PAT-
TERNS" FOR
COLOR MARK-
INGS OF
THESE
CATS



OCELOT

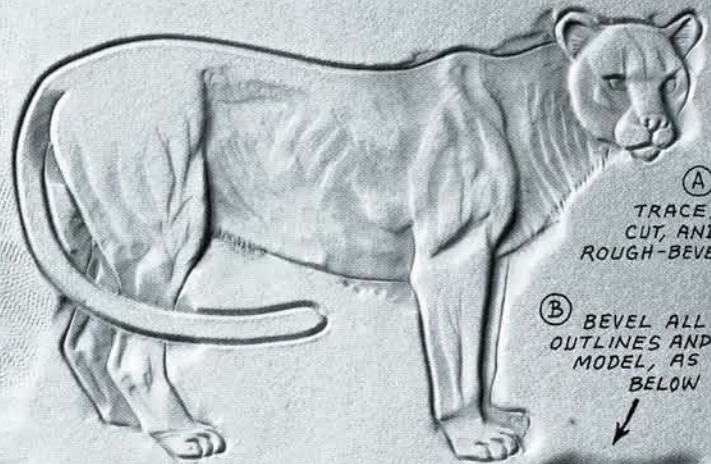
CENTRAL-
S. AMERICA

LONG TUFTS
ON EARS



CARACAL

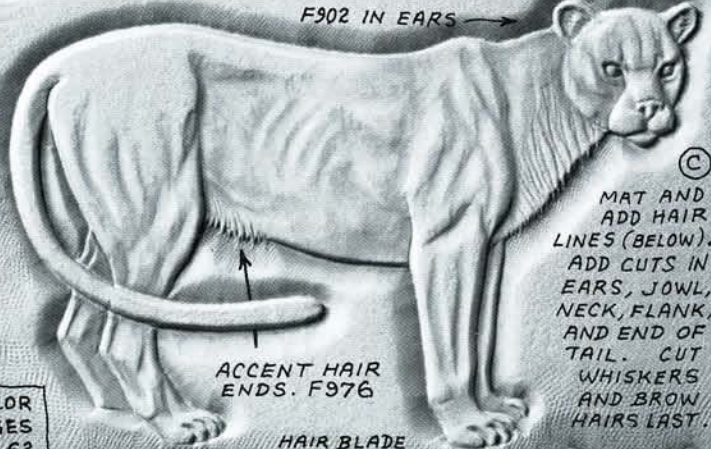
AFRICA - ASIA
(OF THE LYNX
FAMILY)



(A)
TRACE,
CUT, AND
ROUGH-BEVEL

(B) BEVEL ALL
OUTLINES AND
MODEL, AS
BELOW

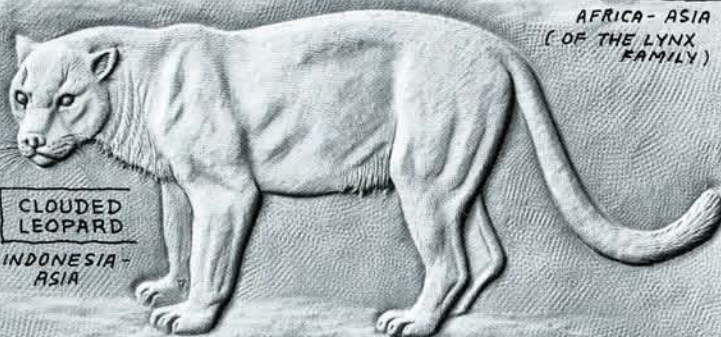
F902 IN EARS



(C)
MAT AND
ADD HAIR
LINES (BELOW).
ADD CUTS IN
EARS, JOWL,
NECK, FLANK,
AND END OF
TAIL. CUT
WHISKERS
AND BROW
HAIRS LAST.

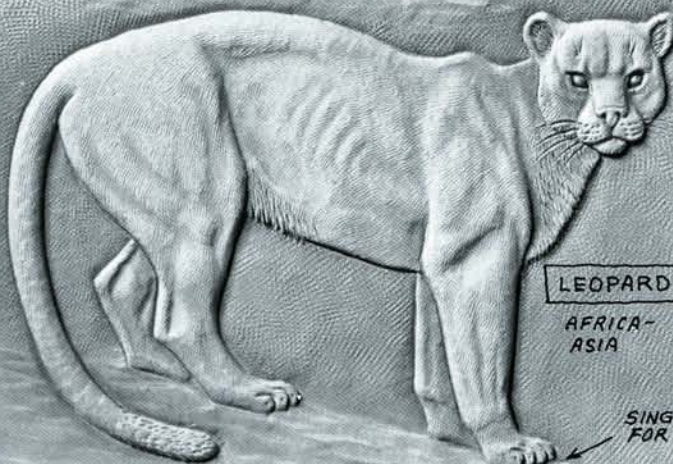
ACCENT HAIR
ENDS. F976

HAIR BLADE
8021-M



CLOUDED
LEOPARD

INDONESIA -
ASIA

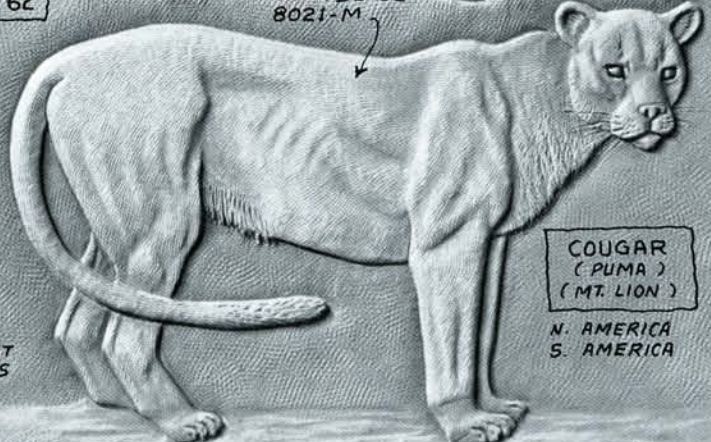


LEOPARD

AFRICA -
ASIA

SINGLE CUT
FOR CLAWS

COLOR
PAGES
61-62



COUGAR
(PUMA)
(MT. LION)

N. AMERICA
S. AMERICA

SNOW LEOPARD

ASIA

Сундук Кожевника - vk.com/kozhecraft

CHEETAH

AFRICA

FASTEST
RUNNING
ANIMAL.
70 m.p.h.

SERVAL

AFRICA
(LONG LEGGED CAT)

THE CATS ON
THESE PAGES
ARE ALL SHOWN
IN RELATED SIZE
TO EACH OTHER

JAGUAR

CENTRAL AND
S. AMERICA

BOBCAT

NORTH
AMERICA

SHORT
EAR TUFTS

SHORT
TAIL

LONGER
EAR TUFTS

LYNX

N. AMERICA
EUROPE

LONGER
TAIL

COMPARISON
OF BOBCAT AND LYNX.
LYNX IS A BIT LARGER.
BASIC BODY COLORING, OF
BOTH, WILL VARY FROM
SUMMER TO WINTER.

LONGER
CHEEK
CRESTS

TIGER

ASIA

AN ADULT SIBERIAN
TIGER MAY WEIGH
OVER 700 LBS.

LION

AFRICA

ONLY MALES
HAVE HEAVY
MANES

LIONESS

AFRICA

Siesta time for the African lions. Being lighter and more agile, mostly females and young are usually found in trees.



COUGAR

LEOPARD

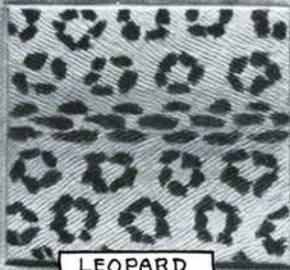
CHEETAH

TIGER

THE UNDYED CATS CAN BE
A COUGAR, PANTHER, OR
LEOPARD... SEE PAGE
62. DYE SMALL SPOTS
WITH PEN & BLACK
INK OR DYE

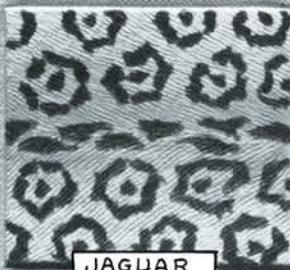
SOME
IDENTIFYING COLOR
MARKINGS OF CATS.

After dyeing the body hues... first dye spots dark brown. Then dye over them with black, as explained on page 76. Dye the small animal's spots with black only, using dry-brush or pen. No two animals are marked alike.



LEOPARD

On each side of backbone, rosettes are formed by four or five spots joined together. No spots in center of rosettes.



JAGUAR

On each side of backbone, irregular rosettes appear with a spot in center. Solid spots appear on legs, head, and tail.



OCELOT

Elongated spots of irregular shape angle away from the backbone. Tail has broken stripes. Lower legs; solid spots.



CHEETAH

Spots on backbone often touch. Spots on sides, legs, are farther apart, vary in size. Tail is striped at end.

Domestic CATS

This page shows some typical poses of cats. The big cats can be depicted in these same positions. Hairing techniques for the Persian (right) require special procedures.

Cut the hairs as on the lower example. Rough-bevel nose and shape of face as shown on right side. Hair ends are accented with F902. If checked background is desired, use A98 on outside hair ends as shown. When all rough beveling is completed, bevel around ears and mat background. Now "hair" the face with long strokes and pull over all of the long hairs. Add knife cuts to the face and cut the whiskers. Study the completed example.

As figures become smaller (left & below), outlines can be cut solid. After beveling, cuts can be made in edges of jowl, neck, tail, etc., to indicate coarser hairs where required. Extra knife cuts are usually required to complete the hairing. The whiskers and brow hairs are always cut last.

SILVER PERSIAN

USE BOTH HAIR BLADES. WHISKERS CUTS ARE DYED WHITE.

DOUBLE BEVEL

F890

F902

A98

RANDOM BEVELING

A99 MAT

F902

F976

F976

HAIR 8021-M

F941

F902

8020-L

R.B.

Begin the stamping procedures with most any animal as shown here. (A) trace, cut, and rough-bevel the figure. (B) Mat away from the rough bevels. Use pointed bevelers to accent hair ends and use in restricted areas. Bevel the outline. (C) Mat the background and use the hair blade as shown. (D) Complete the figure with knife cuts. Note the many tiny cuts in ears, face, neck, chest, and tail. Compare with the photo in step (C).

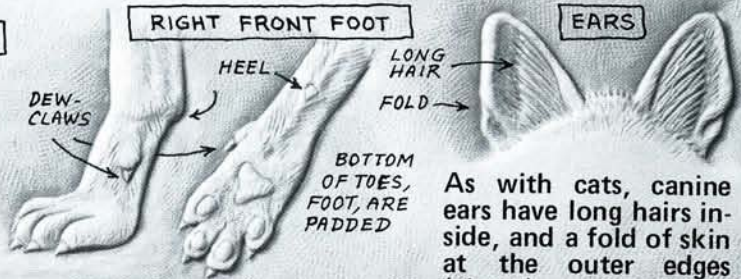
CANINES

-- INCLUDES DOGS

Members of the canine family have general characteristics, though sizes and shapes vary a great deal. Most canines have a dewclaw inside the front legs midway between toes and heel. However, the hyena and African wild dog do not have them. When depicting an animal, one should learn as much about it as possible to be sure of authenticating his work. Study the examples here.



WOLF



As with cats, canine ears have long hairs inside, and a fold of skin at the outer edges (above).

NOSE,
LIGHT
TEXTURE
No. 20

NOTE THE
EFFECTS OF
DRY-BRUSHING
DYE OVER
THE HAIRS



SMALL
AFRICAN
FOX



RED FOX

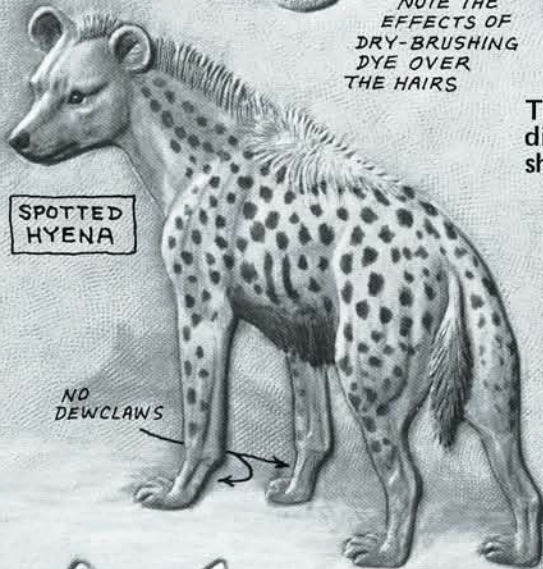


GRAY FOX



ARCTIC FOX

The foxes' ears play a part in controlling body temperature. Much heat is dissipated through the ears. As a result, foxes living in colder climates have shorter ears, as with the arctic fox (above).



SPOTTED
HYENA

NO
DEWCLAWS



TASMANIAN WOLF

FOUND ONLY IN
TASMANIA

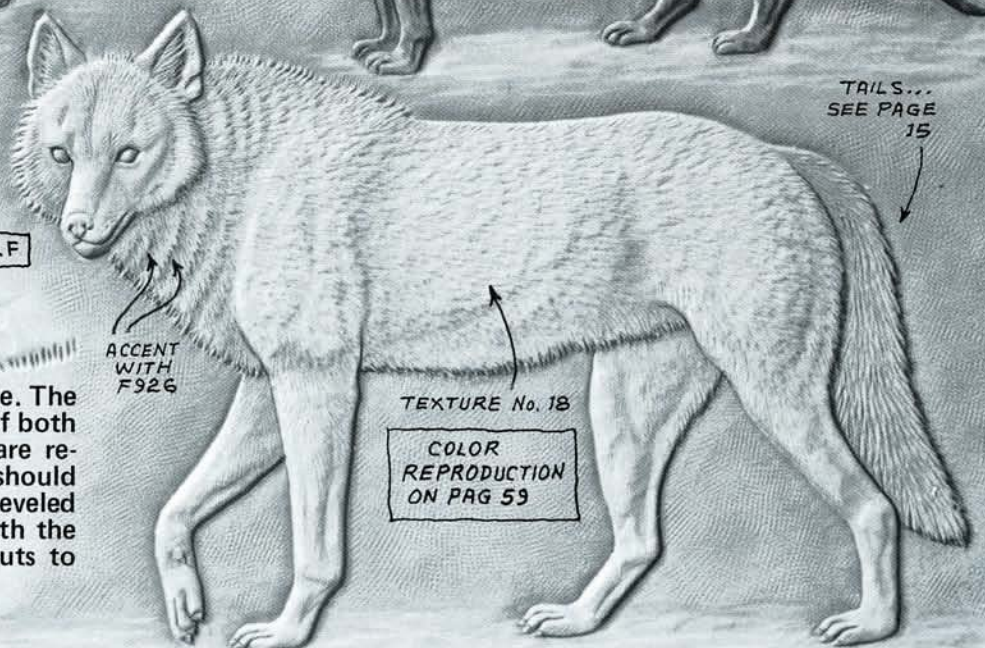
REVIEW
PAGES 6
THROUGH 15



WOLF

ACCENT
WITH
F926

Rough-bevel your figures as shown above. The wolf's face and legs are a combination of both hair blades. When coarse body hairs are required with stamping tools, the hairs should be stamped *before* the outlines are beveled and matted. Turn tools to conform with the hair growth. Always add additional cuts to accent the hairing.



TEXTURE No. 18

COLOR
REPRODUCTION
ON PAG 59

TAILS...
SEE PAGE
15

WOLVES ---- ON ATTACK!

BLACK-BACKED JACKAL

NOTE:

After applying the basic body hairs, add other tools and knife cuts as required to accent shaggy or long hair ends. Study these examples.

COYOTE

POUNCING ON A MOUSE, UNDER THE SNOW

TEXTURE No. 20

COLORING ON FOXES CAN BE INTERCHANGED TO ALTER SPECIES

AFRICAN WILD DOG

(CAPE HUNTING DOG)

NO DEWCLAWS

GRAY FOX

COYOTE

TEXTURE No. 20

RED FOX

IN COLOR PAGE 61

DINGO

AUSTRALIAN WILD DOG

EARS MUST BE SHORTENED TO MAKE AN ARCTIC FOX

SILVER FOX

THE BLACK (SILVER) FOX IS A COLOR MUTANT OF THE RED FOX

NOTE DRY-BRUSH EFFECT ON HAIRS

ADD A BIT OF TEXTURE No. 20 TO FOXES' TAILS

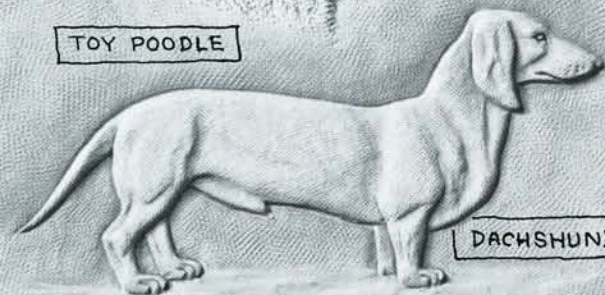
DOGS

As with other canines, dogs have similar conformation, though shapes and sizes vary to extremes. This page offers as many breeds and variations in hair effects as space permits. A whole volume on dogs would barely scratch the surface. Many of the hairing examples shown here can be applied to other breeds where similarities occur. Study the examples presented and try to visualize some of the hair effects applied to other breeds.

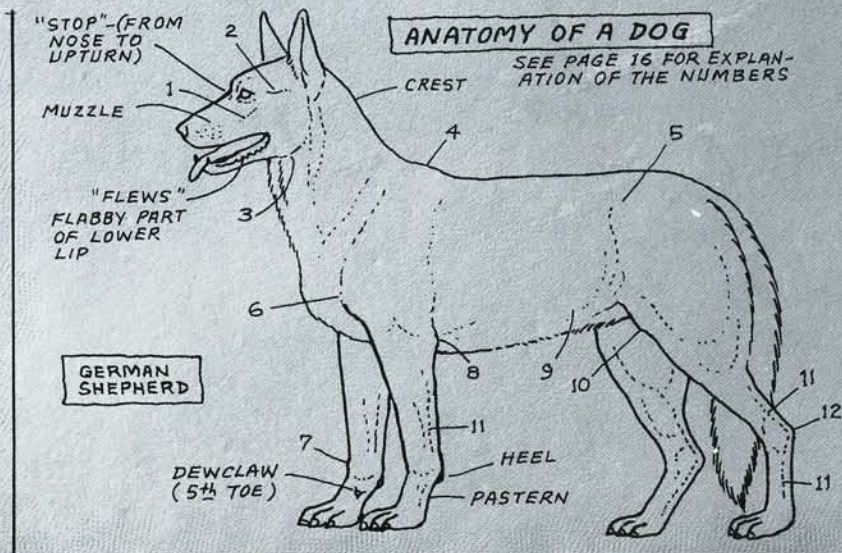


TEXTURE TOP OF HEAD AND NECK AS WITH AFRO HAIR STYLE PAGE 43

TOY POODLE

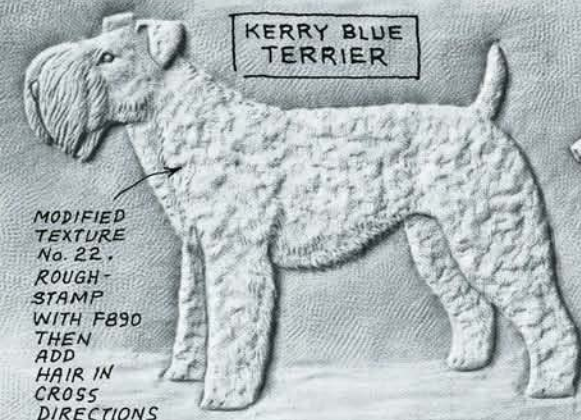


DACHSHUND



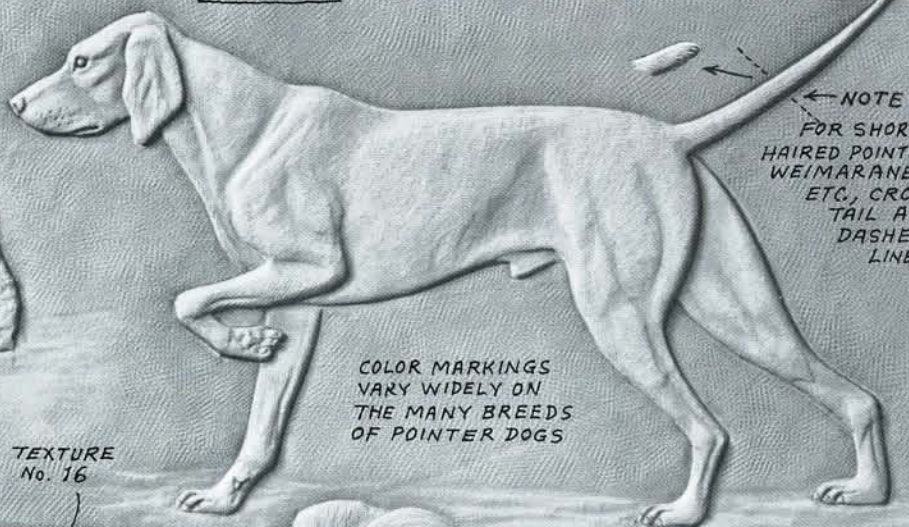
ENGLISH POINTER

DACHSHUND AND POINTER ARE HAIRIED WITH TEXTURE No. 14



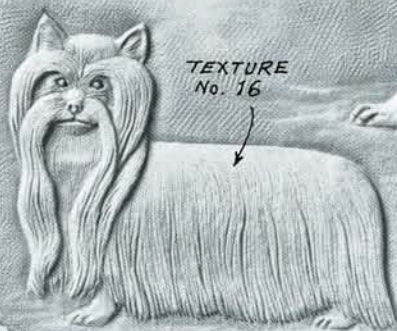
KERRY BLUE TERRIER

MODIFIED TEXTURE No. 22, ROUGH-STAMP WITH FB90 THEN ADD HAIR IN CROSS DIRECTIONS



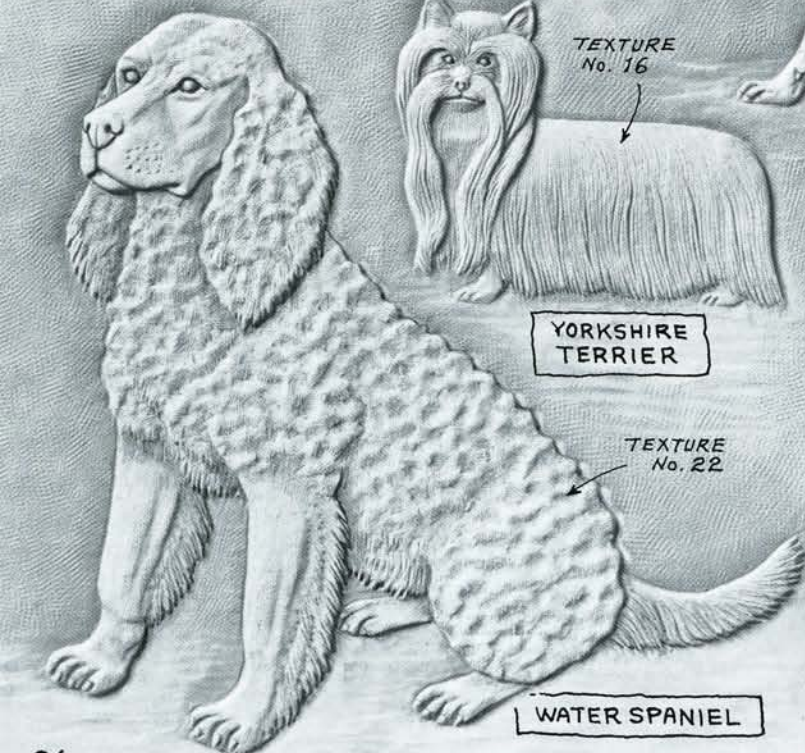
NOTE FOR SHORT-HAIRED POINTER, WEIMARANER, ETC., CROP TAIL AT DASHED LINE

COLOR MARKINGS VARY WIDELY ON THE MANY BREEDS OF POINTER DOGS



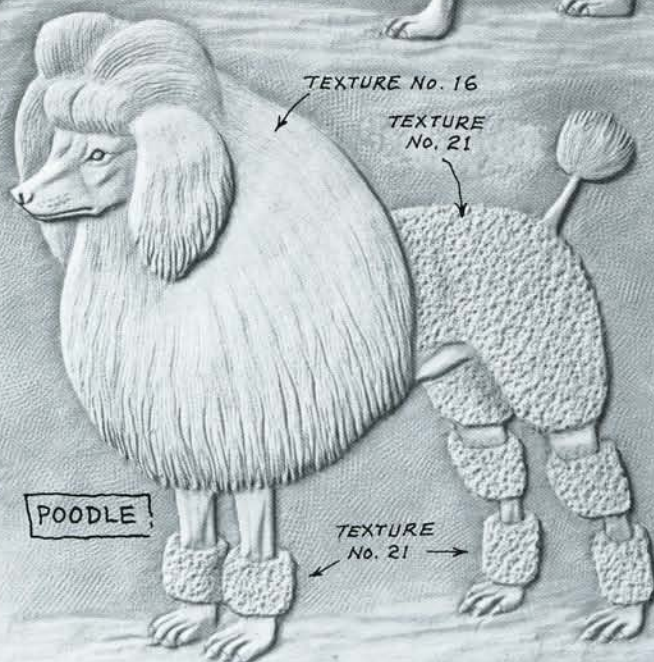
YORKSHIRE TERRIER

TEXTURE No. 16



WATER SPANIEL

TEXTURE No. 22



POODLE

TEXTURE No. 16

TEXTURE No. 21

TEXTURE No. 21

POLAR BEARS

F976 (OUTLINE)

Due to heavy, close-knit hair, polar bears require hairing techniques different from other bears. . . shown in the top example. Step (C) shows completion with combination of hair blades and added knife cuts. Use finer texturing on more distant animals.

Ⓑ

USE POINTED BEVELER F902 TO ACCENT THE SHAGGY HAIR ENDS AND DIRECTION OF HAIRS →

F902 IN EAR

SEE
TEXTURE
No. 23

Ⓒ ↗
COMPLETE
THE FIGURE
WITH BOTH
HAIR BLADES
AND ADDED
KNIFE CUTS

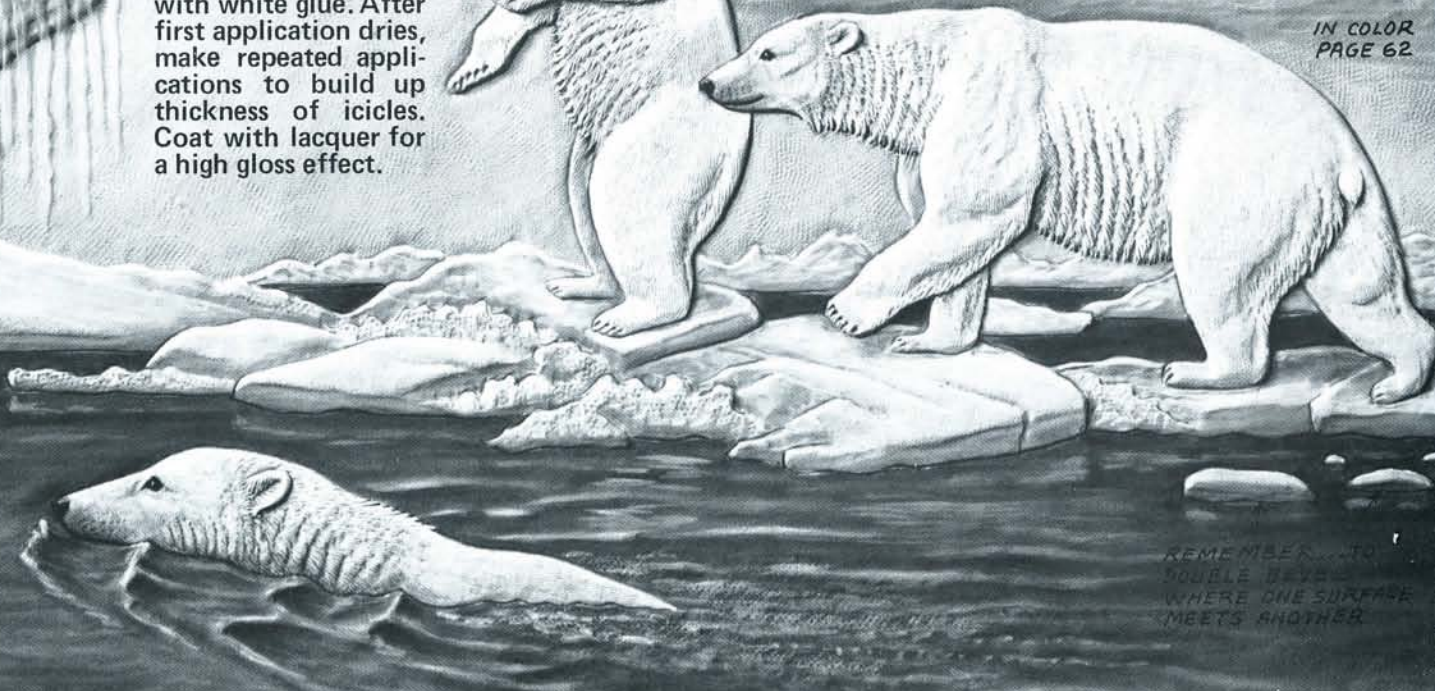
Ⓐ ↗

CUT AND ROUGH-BEVEL THE CONFORMATION OF THE ANIMAL. ALL BEVELING SHOWN IS WITH F895

ICICLES

After all stamping and dyeing, make icicles with white glue. After first application dries, make repeated applications to build up thickness of icicles. Coat with lacquer for a high gloss effect.

IN COLOR
PAGE 62



REMEMBER... TO
DOUBLE DYE
WHERE ONE SURFACE
MEETS ANOTHER

BEARS

The brown, kodiak, and grizzly are all classified as brown bears. They all have the hump at the shoulders, and are the largest land carnivores. The kodiaks, of Alaska, are the largest. . . standing up to 10 feet tall, weighing over 1500 lbs. The adult grizzly may weigh over 900 lbs. All of the above range in a wide variety of colors from black to yellow, brown, reddish, and beige. The "silver-tip" grizzly was so named because some have white-tipped hairs, giving a frosted appearance. The black bear is a smaller species. Being lighter and more agile, they take readily to the trees. They can also be brown in color.

The carving, stamping, and hairing of most bears is identical. Different hairing tools are required on larger or smaller animals. Study the examples on these two pages.



BROWN BEARS

USE LARGER TOOLS ON LARGER FIGURES

F916

NOTICE HOW HAIRS GROW OUTWARD FROM CENTER OF BELLY



POLAR



BLACK



BROWN

Profile of three bear species is shown above. Note the distinct dish of the brown's face; receding chin of the polar.

THE FEET OF BEARS

Bears walk flat on their feet. Claws are longer on the front than on the back, and remain in this fixed position.



HEEL

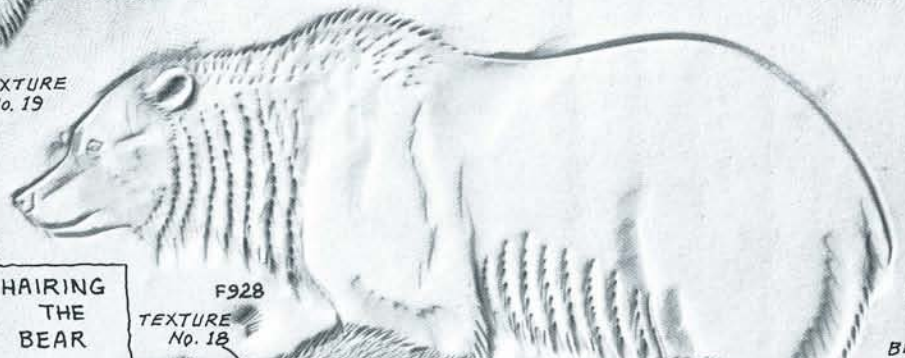
RIGHT - FRONT

Bottom of toes and feet are padded. Hind foot pad is almost like that of a human.



RIGHT - HIND

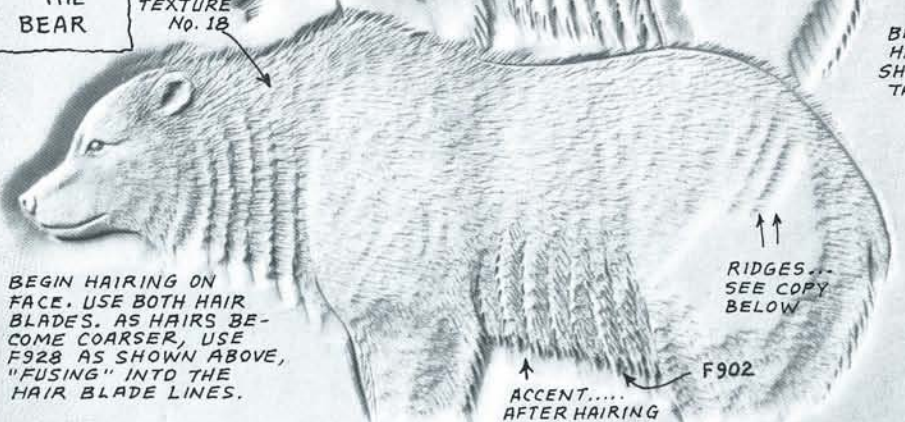
TEXTURE No. 19



HAIRING THE BEAR

F928

TEXTURE No. 18



BEGIN HAIRING ON FACE. USE BOTH HAIR BLADES. AS HAIRS BECOME COARSER, USE F928 AS SHOWN ABOVE, "FUSING" INTO THE HAIR BLADE LINES.

BEARS HAVE SHORT TAILS

RIDGES... SEE COPY BELOW

ACCENT..... AFTER HAIRING

F902

When hairing with the blades, the figure should be beveled first, as at head. When hairing with the stamping tools, hairing should be completed before beveling outlines. Restamp tool to take out the ridges (see above). Stamp heavier impressions in depressed areas.

Сундук Кожевника - vk.com/kozhecraft

Bears shown here are in proportionate sizes. Weights are approximate for adult males.



KODIAK - 1500 lb.

GRIZZLY - 900 lb.

BLACK - 500 lb.

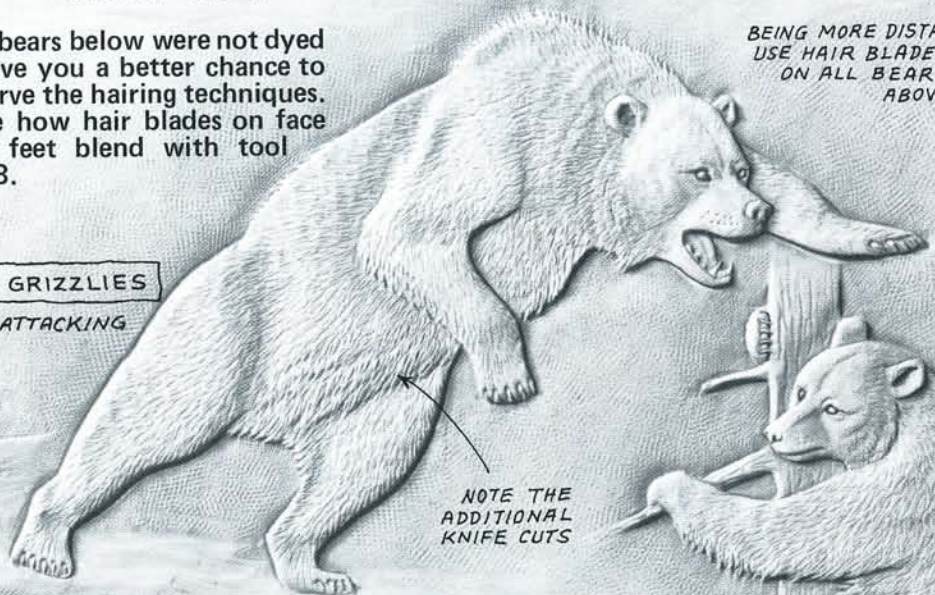
POLAR - 1300 lb.

The bears below were not dyed to give you a better chance to observe the hairing techniques. Note how hair blades on face and feet blend with tool F928.

BEING MORE DISTANT, USE HAIR BLADES ON ALL BEARS ABOVE



GRIZZLIES
ATTACKING

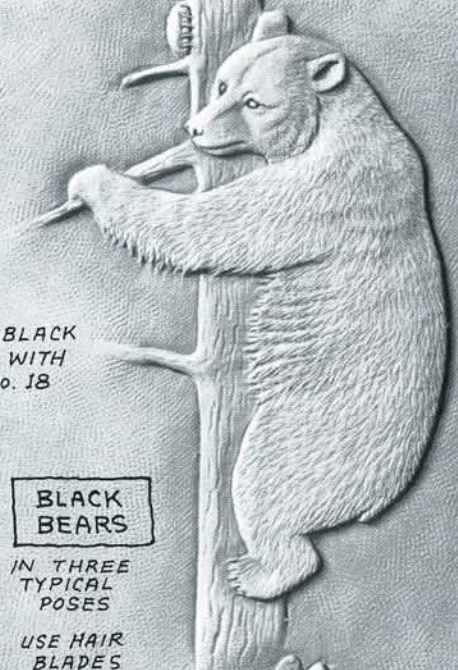


NOTE THE
ADDITIONAL
KNIFE CUTS



BROWN
BEAR

GRIZZLY, BROWN, AND BLACK
BEARS WERE HAIRIED WITH
TEXTURE No. 18



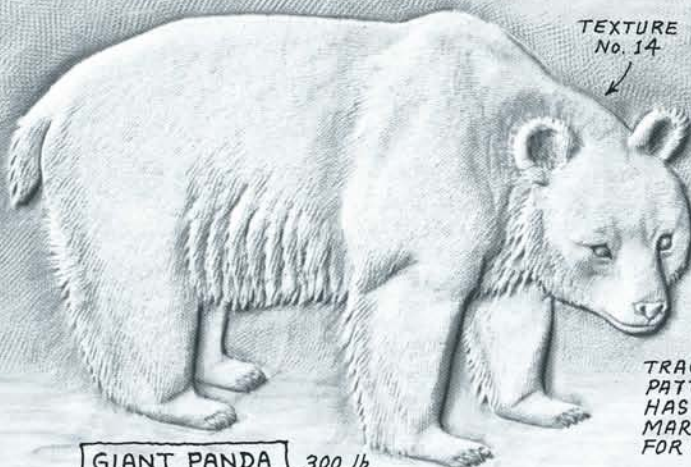
BLACK
BEARS

IN THREE
TYPICAL
POSES

USE HAIR
BLADES
ON EDGES
AFTER
MATTING

8020-L

THE PANDA HAS FINER
HAIR. USE BOTH HAIR
BLADES



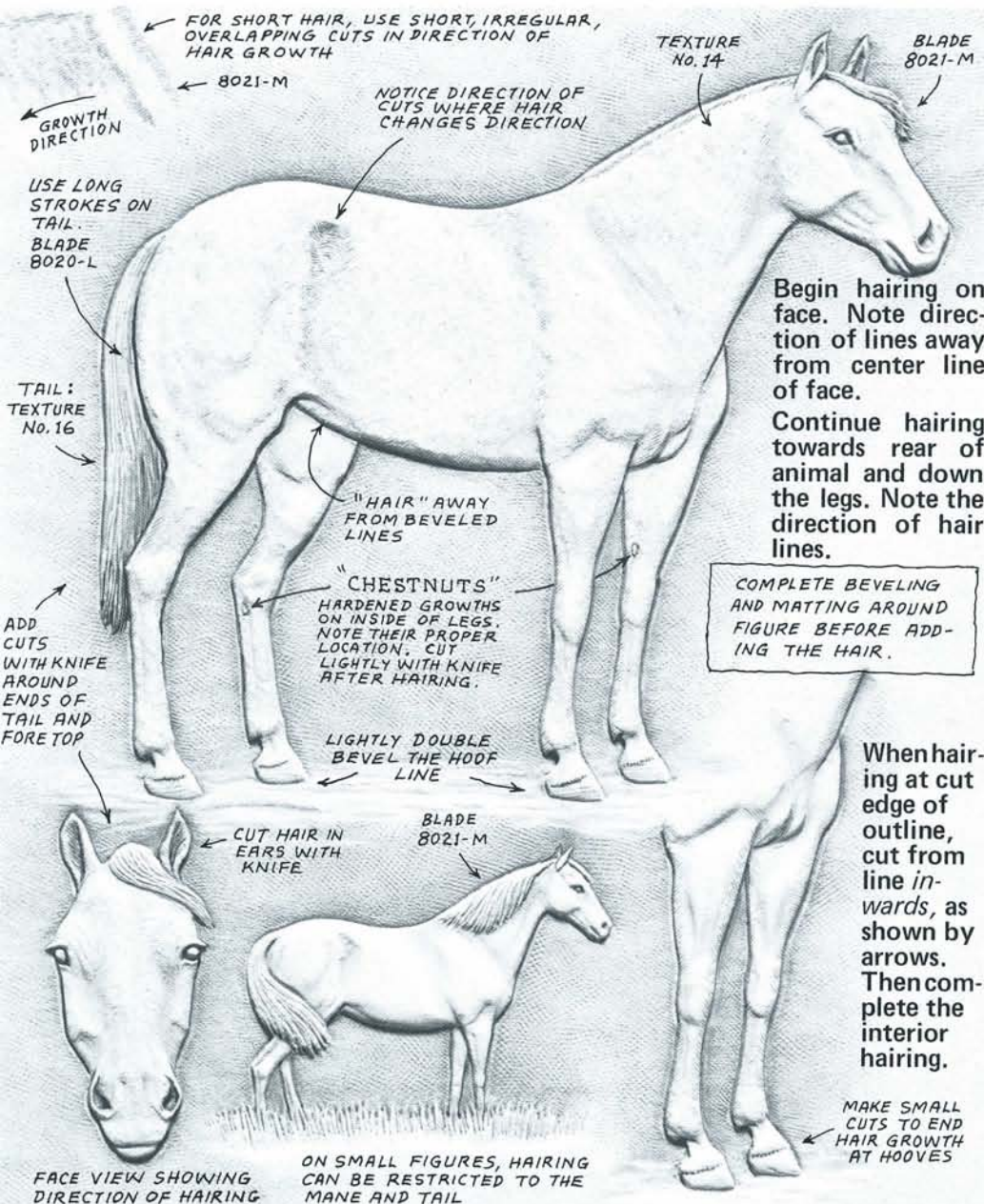
TEXTURE
No. 14

TRACING
PATTERN
HAS COLOR
MARKINGS
FOR PANDA

GIANT PANDA 300 lb.

HORSES

There are many breeds of horses, each with its own characteristics, though all may appear the same to the casual observer. The examples at right show the variances of four common breeds. The Quarter Horse generally has a small muzzle, shorter ears, wide head, and deep jowls. Arabians characteristically have a dished face, large eyes and nostrils. The Morgan, other than the heavy neck, closely resembles the Saddlebred, Standard bred, and others. Some good and bad examples of horses' legs (affecting all breeds) are shown at the bottom of the page. Hairing techniques for the horse and similar type animals, are shown below, Refer to page 7 for beveling and shading techniques.

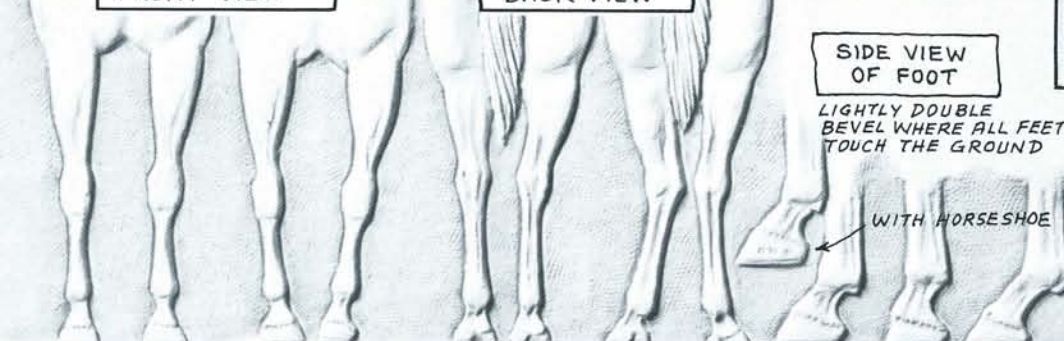


FACE VIEW SHOWING DIRECTION OF HAIRING

ON SMALL FIGURES, HAIRING CAN BE RESTRICTED TO THE MANE AND TAIL

FRONT VIEW

BACK VIEW



GOOD

BAD
BOW-LEGGED
TOEING IN

GOOD

BAD
COW-HOKED
TOEING OUT

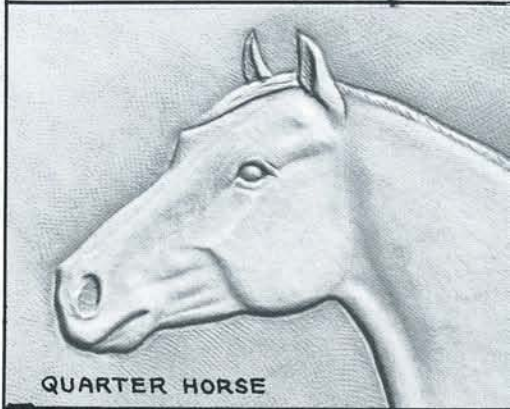
GOOD

BAD
TOD
STEEP

BAD
TOD
SLOPING



THOROUGHBRED



QUARTER HORSE



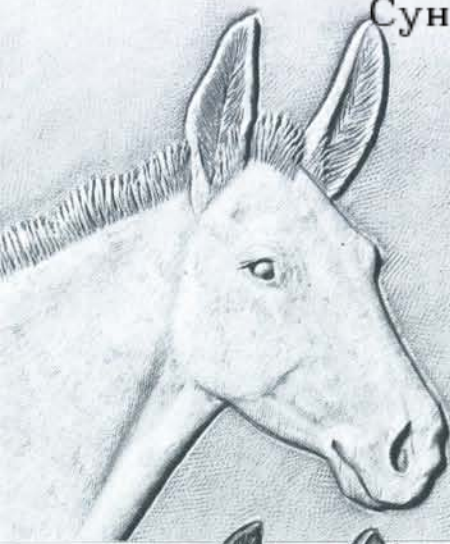
MORGAN



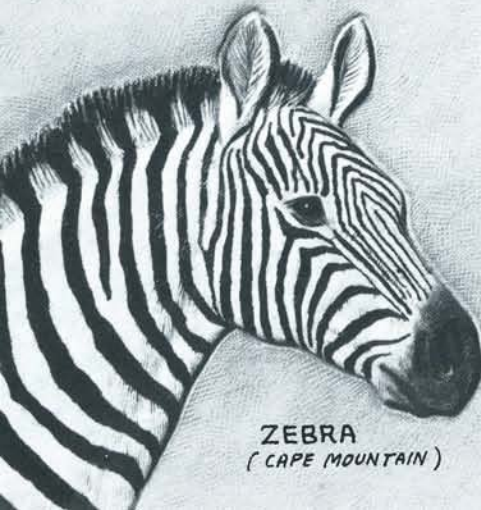
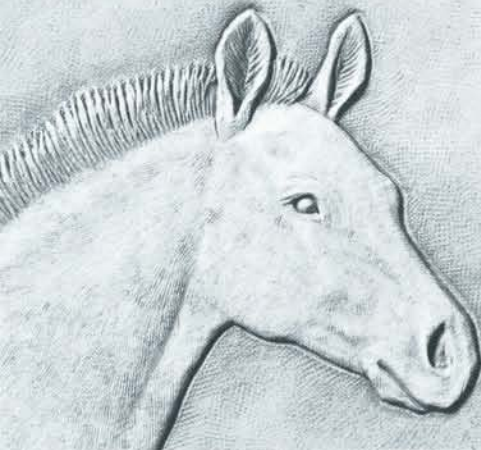
ARABIAN

"GLASS" EYES

The iris of most horses is dark brown. On occasion, this pigment is missing, and the iris is blue-grey in color. This is referred to as a "glass" eye.



MULE

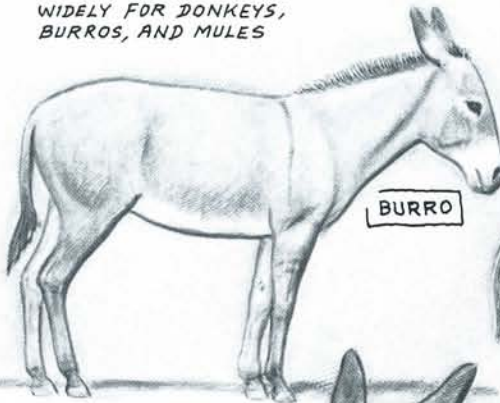


ZEBRA
(CAPE MOUNTAIN)

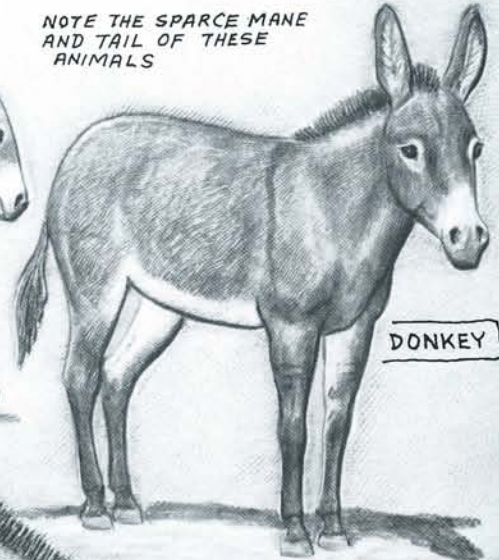
The zebra is related to the horse and the wild ass. His ears are not as long as the mule or donkey, and are more rounded. The tail is tufted. The donkey is descended from the ass. The burro was introduced to North America by the Spanish, and is a smaller version of the donkey. Both have scraggly, almost tufted tails. The mule is a hybrid mammal, the offspring of a male (jack) donkey and a female (mare) horse. . . or, from a female (jennet) donkey and a male (stud) horse. It may be of interest that a donkey or mule will not over eat (causing founder), or drink when overheated. Notice the difference, from the horse, of the dropping off of the nose, straighter backs, and lack of peaked withers of the animals on this page. The hairing techniques are the same as with the horse. Observe all notations.

COLOR MARKINGS VARY WIDELY FOR DONKEYS, BURROS, AND MULES

NOTE THE SPARSE MANE AND TAIL OF THESE ANIMALS

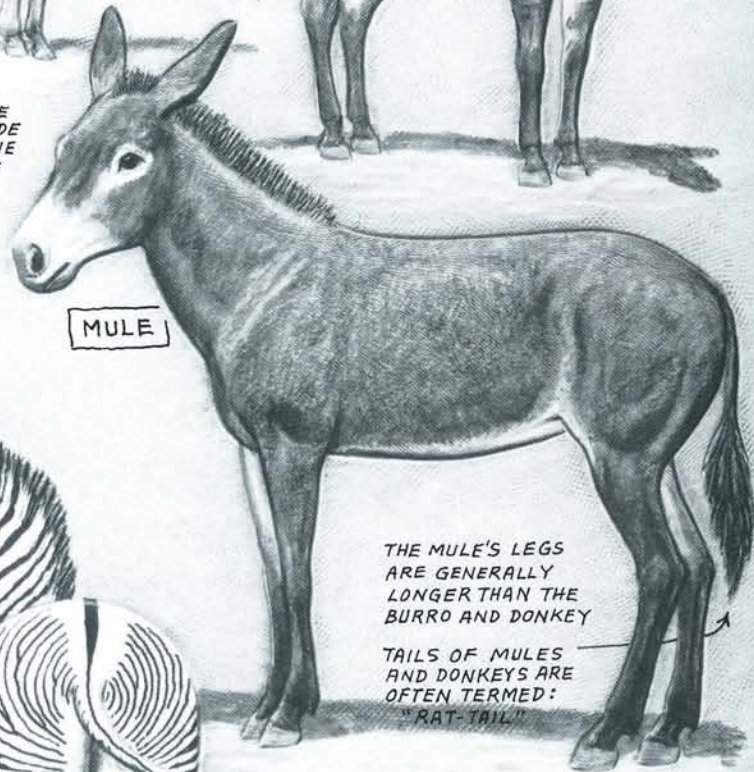


BURRO



DONKEY

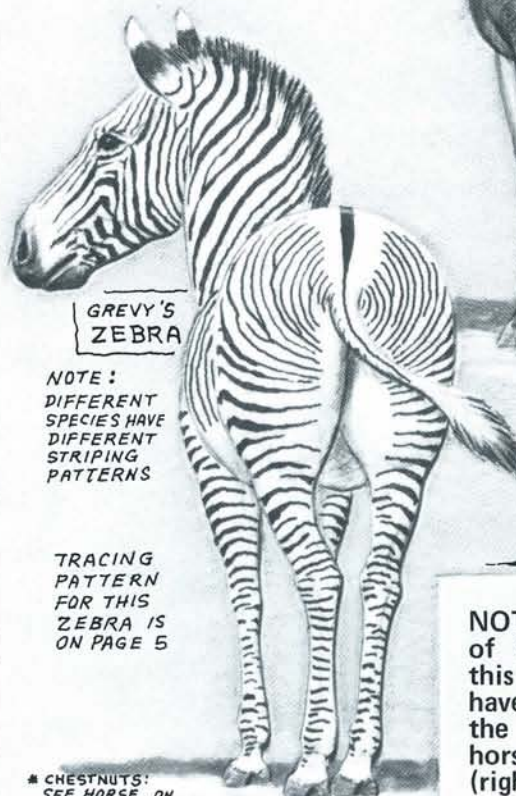
NOTE :
THESE ANIMALS HAVE CHESTNUTS* ON INSIDE OF FRONT LEGS. NONE ARE ON HIND LEGS OF ZEBRAS OR WILD ASSES. SOME DONKEYS AND MULES HAVE THEM, OTHERS DO NOT. YOUR CARVINGS CAN CORRECTLY OMIT THEM ON HIND LEGS OF ALL OF THESE ANIMALS



MULE

THE MULE'S LEGS ARE GENERALLY LONGER THAN THE BURRO AND DONKEY

TAILS OF MULES AND DONKEYS ARE OFTEN TERMED: "RAT-TAIL"



GREY'S ZEBRA

NOTE :
DIFFERENT SPECIES HAVE DIFFERENT STRIPING PATTERNS

TRACING PATTERN FOR THIS ZEBRA IS ON PAGE 5

* CHESTNUTS: SEE HORSE, ON OPPOSITE PAGE



TO LIE DOWN OR GET UP, EQUINES BEGIN IN SITTING POSITION

NOTE: The hooves of the animals on this page tend to have less angle than the hoof of the horse. See examples (right).

STEEPER

DONKEY

HORSE

CATTLE

Space does not permit showing all cattle breeds. The breeds shown illustrate some of the fundamental characteristics of most cattle. Bulls always have heavier necks and bone construction than beef cattle. The fatty hump of the brahma aids in temperature control allowing them to withstand hotter climates. Many ranchers cross-breed with the brahma to produce hardier cattle for extreme conditions. Study the examples and many notations on this page. Hairing techniques are generally the same as for the horse.



LONGHORN

HOW TO READ THE BRANDS IS SHOWN BY EACH ANIMAL



LONGHORN STEER

A STEER IS A CASTRATED BULL

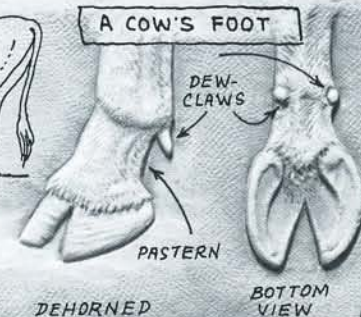
BRAND: LEFT RIBS. "BACKWARD L, SLASH, L"

ALL CATTLE TEXTURE No. 14

TO LIE DOWN OR GET UP, CATTLE BEGIN IN A KNEELING POSITION



The cow's hoof is in two parts (cloven). Two dew-claws are at the back of each leg as shown.

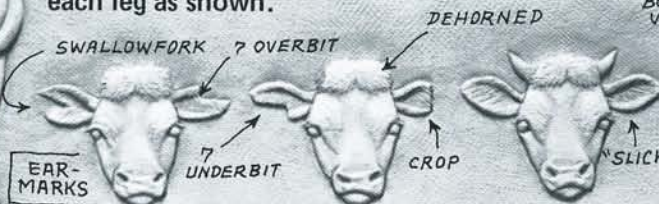


A COW'S FOOT

DEW-CLAWS

PASTERN

BOTTOM VIEW



SWALLOWFORK

OVERBIT

DEHORND

EAR-MARKS

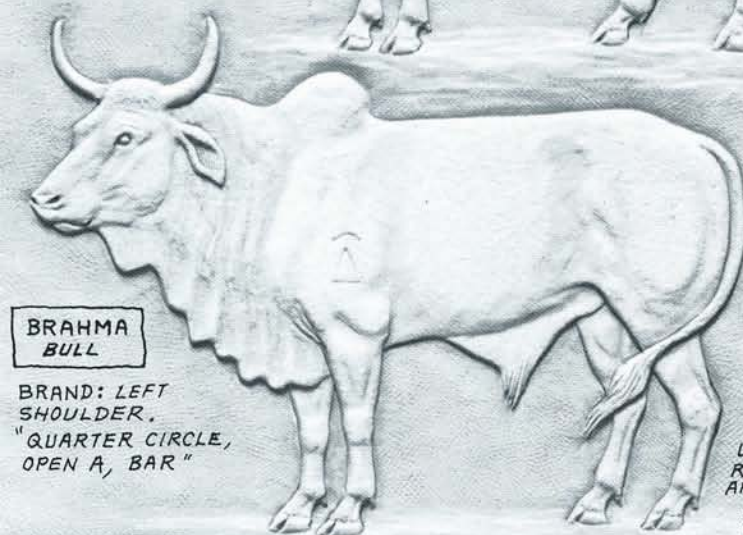
UNDERBIT

CROP

"SLICK"

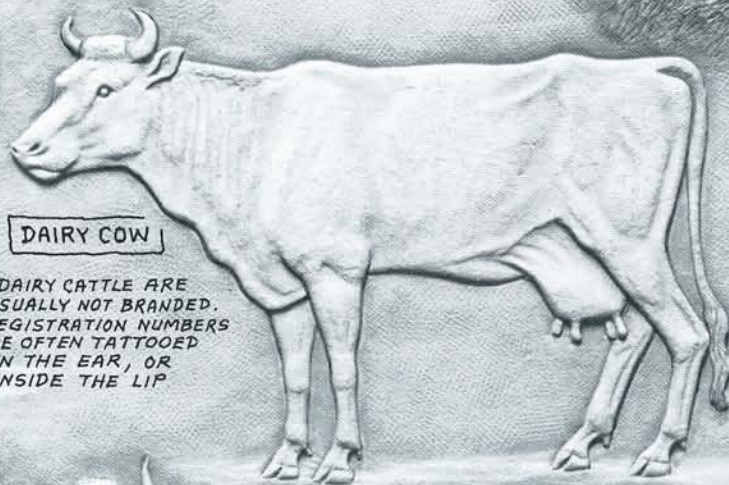
BRANDING IRON

For range cattle, calves are usually branded, etc., at weaning time. Brands and earmarks are registered by the ranchers. Ears are cut (above) for quick identification. Cattle will always look at you when riding near them. Area cowboys will know the brand, without seeing it, simply by the earmarks. Usually only one earmark is used, with each brand. A "slick" suggests an unbranded animal.



BRAHMA BULL

BRAND: LEFT SHOULDER. "QUARTER CIRCLE, OPEN A, BAR"



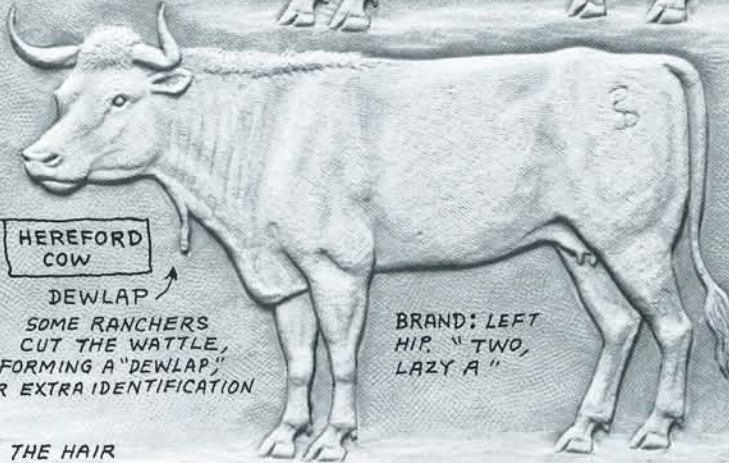
DAIRY COW

DAIRY CATTLE ARE USUALLY NOT BRANDED. REGISTRATION NUMBERS ARE OFTEN TATTOOED IN THE EAR, OR INSIDE THE LIP



HEREFORD BULL

BRAND: LEFT RIBS. "RAFTER, J, P"



HEREFORD COW

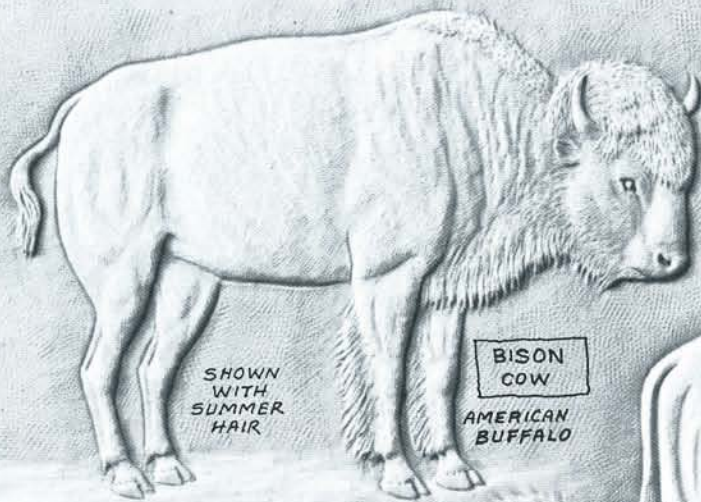
DEWLAP SOME RANCHERS CUT THE WATTLE, FORMING A "DEWLAP" FOR EXTRA IDENTIFICATION

BRAND: LEFT HIP. "TWO, LAZY A"

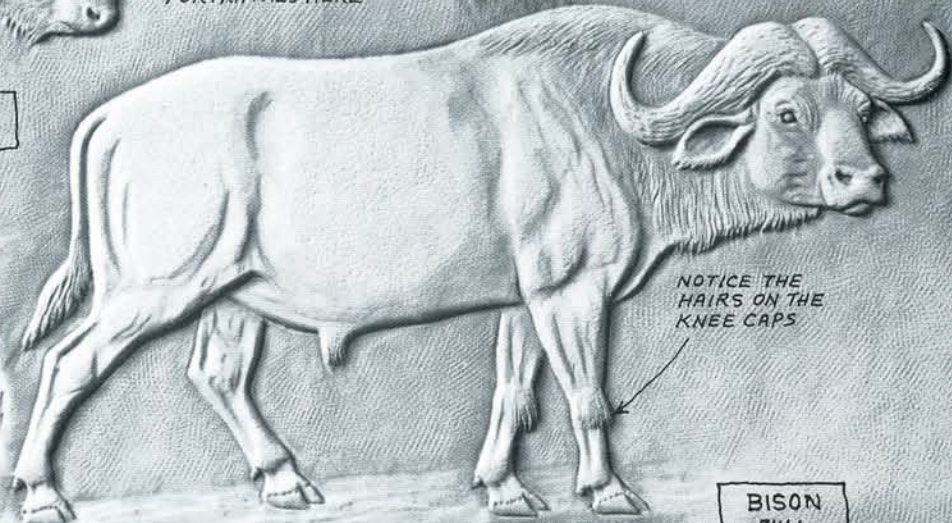
BRANDING: CUT BRANDS LIGHTLY BEFORE ADDING THE HAIR

CLOVEN HOOFED MAMMALS

Notice the similarity to cattle, of the animals on this page. Except for some of the specialized hair effects, these animals are much like carving and stamping cattle. Review the hairing techniques on pages 14 and 15. Closely observe the details on all of the animals.



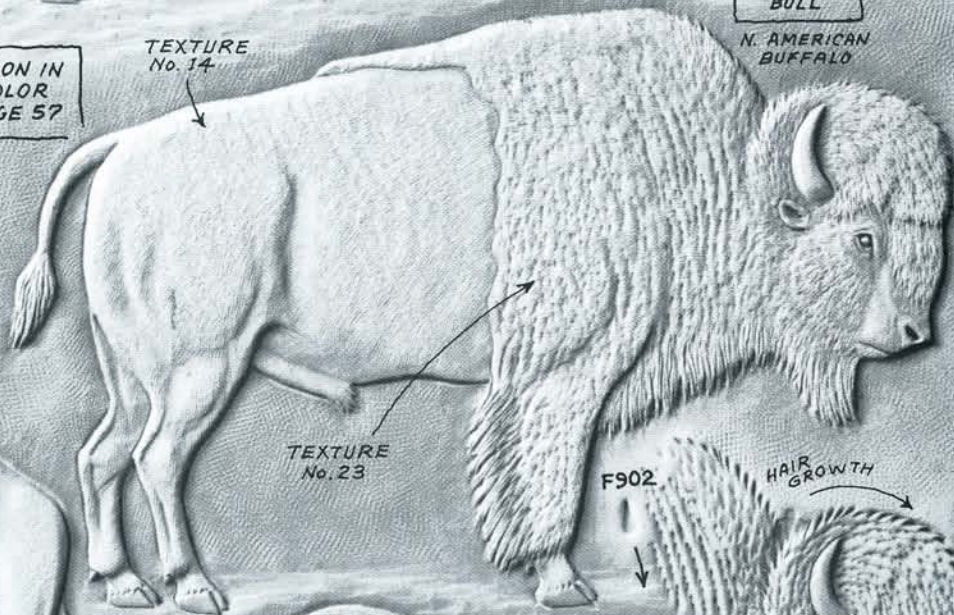
CAPE AND WATER BUFFALO HAVE VERY SPARSE BODY HAIRS. FEW NEED BE SHOWN ON PORTRAYALS HERE



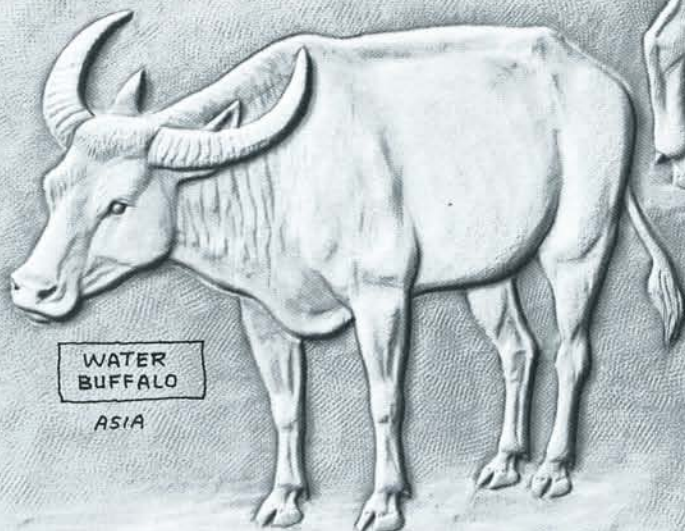
NOTICE THE DIRECTION OF THE HAIR ON HEAD AND FACE. ADD EXTRA KNIFE CUTS AFTER USING THE HAIR BLADES



TEXTURE No. 14

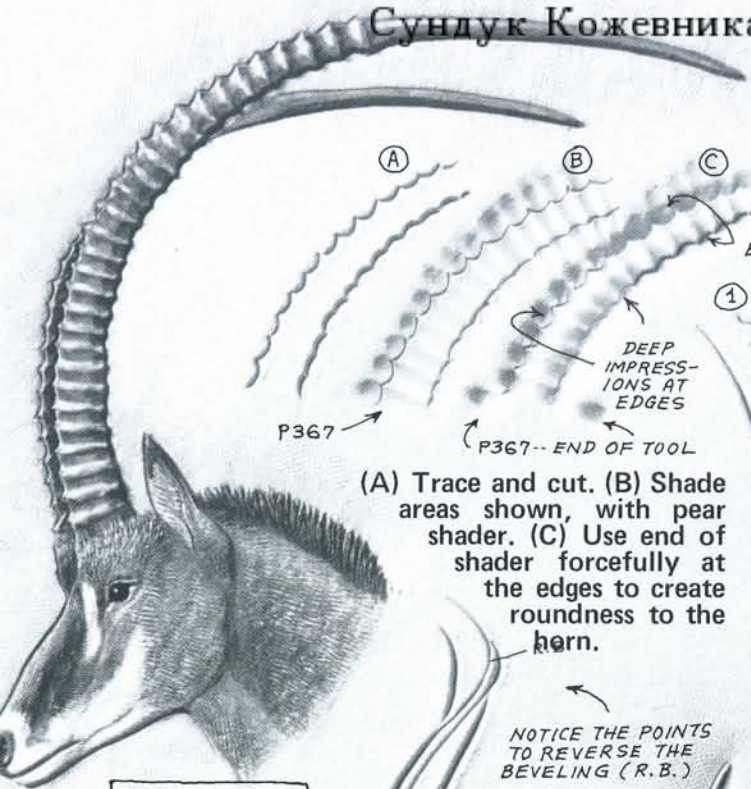


The shaggy hair of the bison and yak are portrayed by first stamping impressions with F902 as shown on bison (right). The hair blades are then used conforming to the hair growth. Added knife cuts are used to complete. Study the examples.



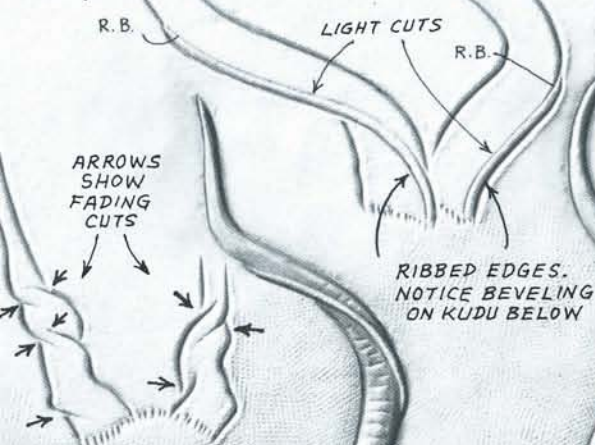
STAMP F902 AS SHOWN... BEFORE USING THE HAIR BLADES

This page shows a variety of horns and how to execute them in leather. The same techniques will apply to other horns of similar composition, structure, and texture. Note the many uses of the modeling tool.



GIANT SABLE

Trace and cut the spiral horns as shown below. Note the fading cuts at some of the spirals.



(A) Trace and cut. (B) Shade areas shown, with pear shader. (C) Use end of shader forcefully at the edges to create roundness to the horn.

BEVEL OUTLINES

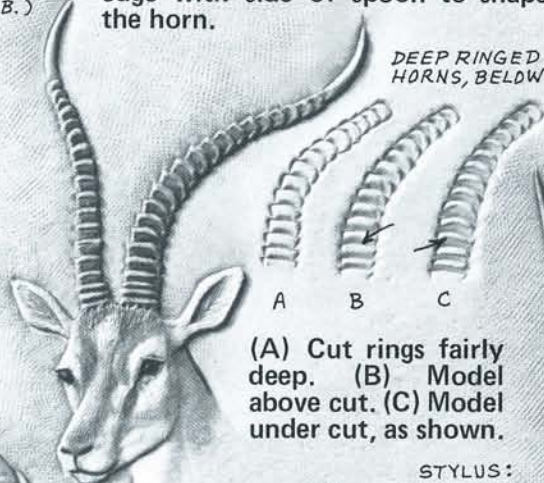
1 2 3 4



(1) Trace and cut. (2) Bevel the notches first on one side (top) then on the other (bottom). (3) Use modeler to smooth and shape notches. (4) Model the notched edge with side of spoon to shape the horn.

DEEP RINGED HORNS, BELOW

IBEX



(A) Cut rings fairly deep. (B) Model above cut. (C) Model under cut, as shown.

GAZELLE

(1) Cut and bevel. (2) Press flat of stylus as shown. (3) Use end of stylus at edges to round horn, as step (C); sable.

STYLUS:

A99 FLAT END

ORYX:

1 2 3

USE POINT OF MODELING SPOON TO TEXTURE THE HORNS

ORYX

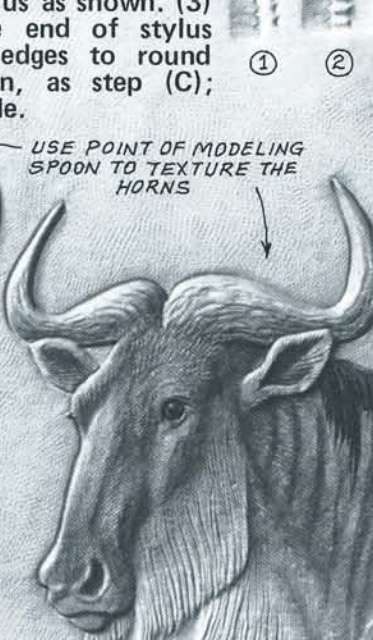
(GEMSBOK)



ELAND



KUDU



WILDEBEEST
(GNU)

heraft

A detailed black and white illustration of a ram's head, facing forward. The ram has large, thick, spiraling horns that curve backwards and then forwards. Its eyes are dark and focused, and its nose is prominent. The texture of its fur is finely detailed with lines. The background is a light, textured surface.

DOMESTIC SHEEP
COMPLETE TRACING PATTERN
IN "FINESSE TRACING
PATTERNS".

(A) AFTER BEVELING
HEAD, TEXTURE
WOOL EFFECT
WITH F902
AS SHOWN.
ADD HAIR
BLADE STROKES
(STEP B)

(B) 8021-M
HAIR
BLADE

(C) LIGHTLY TEXTURE
ALL WOOL AREAS
WITH STIPPLER
No. 8070

TEXTURE No. 24

ADD KNIFE CUTS
AT WOOL ENDS

ALL WOOL AREAS
WITH STIPPLER
No. 8070

DALL
SHEEP

DOUBLE BEVEL
IN EAR CUT WITH
FB90 (SEE ABOVE)

BEVEL INSIDE CURL,
AS ABOVE, BEFORE
MODELING CURL
LINES



BEVEL INSIDE CURL,
AS ABOVE, BEFORE
MODELING CURL
LINES

During mating season, the rams challenge each other by first rearing on their hind legs then charging head-on with closing speeds up to 45 m.p.h. The crack of horns can be heard a mile away. They charge many times until one concedes. Thick facial hides and porous double layered skulls cushion the blows.

93

ELK

(WAPITI)

MOOSE

Tines on antlers are not all alike on each animal.

GROOVES IN ANTLERS ARE FORMED BY BLOOD VESSELS OF THE VELVET (SEE BELOW AND TEXT ON PAGE 21).

MODEL BASE OF ANTLERS WITH DEEP GROOVES, AND SIMULATE HORNY PROTUBERANCES WITH STYLUS END

FOR COLOR REPRODUCTIONS SEE "PICTORIAL CARVING FINESSE".
MOOSE: PAGE 37.
ELK:PAGE 1.

The moose is the largest antlered ungulate in the world. Long legs, short tail & neck. Full grown can weigh 1500 lbs. or more.

A large bull will weigh up to 1000 lbs. or more. They are distinguished by a heavy mane and have a short tail.

HEAVY MANE

MOOSE

MOOSE

COW

MATURE BULLS

ELK

COW

ELK

BELL

COWS HAVE NO ANTLERS; A SMALLER BELL

DEWCLAWS

USE STIPLER TO SIMULATE THE VELVET

BOYD

DEWCLAWS

DEVELOPMENT BY JUNE

ELK

MOOSE

SPLIT VIEW.... AT WATER LEVEL

DO NOT CUT WATER LINE

ANTLERS IN "VELVET"

Antlers (unlike horns) are shed every year during winter. They are re-grown each year and attain full growth by late summer. They increase in size each year until the animal is mature.

Moose are strong swimmers. Can stay submerged for 3 or 4 minutes.

ANTELOPE and DEER

The pronghorn antelope is not related to the antelope or deer family. It is unique in that it has horns, yet sheds them annually. It trots, gallops, and runs like a horse, attaining 60 m.p.h. It is cloven-hoofed but has no dewclaws.

There are many species of deer. Some interbreed producing hybrid strains. The key deer of Florida and whitetail have similar shaped antlers. The blacktail, coast, and mule deer's antlers are similar. Colorations vary from one area to another and with seasonal changes. Research your subject for authentic representation.

When alarmed, the whitetail will trot, gallop, or run, throwing his tail up showing the white underneath and rump. The mule deer will trot or "bounce" with springing action of all four legs. He does not throw his tail up.

COMPARE ANTLERS WITH MULE DEER ON PAGE 21

BROW TINES ARE LONGER

WHITETAIL DEER

PRONGHORN ANTELOPE (BUCK)

SHORT MANE

RUNNING WHITETAIL DEER

"FLAG" UP

RUBBING OFF THE VELVET

ALL DEER HAVE DEWCLAWS

MULE DEER "BOUNCING"

NO DEWCLAWS

DOES MAY HAVE SMALL HORNS

DOE

DOES DO NOT HAVE ANTLERS

HAIR BLADE & KNIFE CUTS 8070

USE HAIR BLADE, KNIFE CUTS AND STIPPLER

NORMAL ERECTED RUMP of the PRONGHORN

Stiff rump hairs are controlled by muscular discs. When alerted, the hairs are erected to warn of danger. Pronghorns have very insignificant tails.

The horns are hollow sheaths that grow over a blade-like bony core. They shed after rutting season, while new horns have already begun to form; a membrane of stiff hairs. No velvet.

WHITETAIL MULE BLACKTAIL
TAILS and MARKINGS of THREE DEER

300 lb.

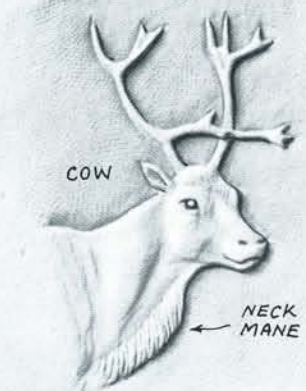
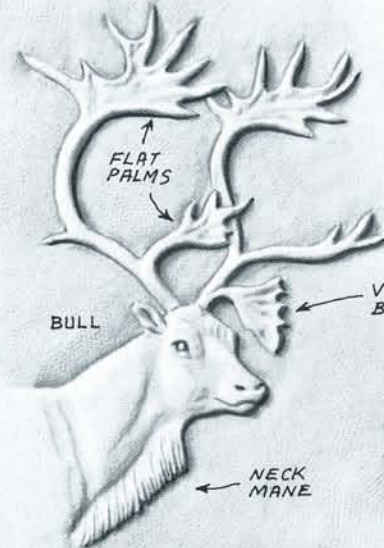
400 lb.

200 lb.

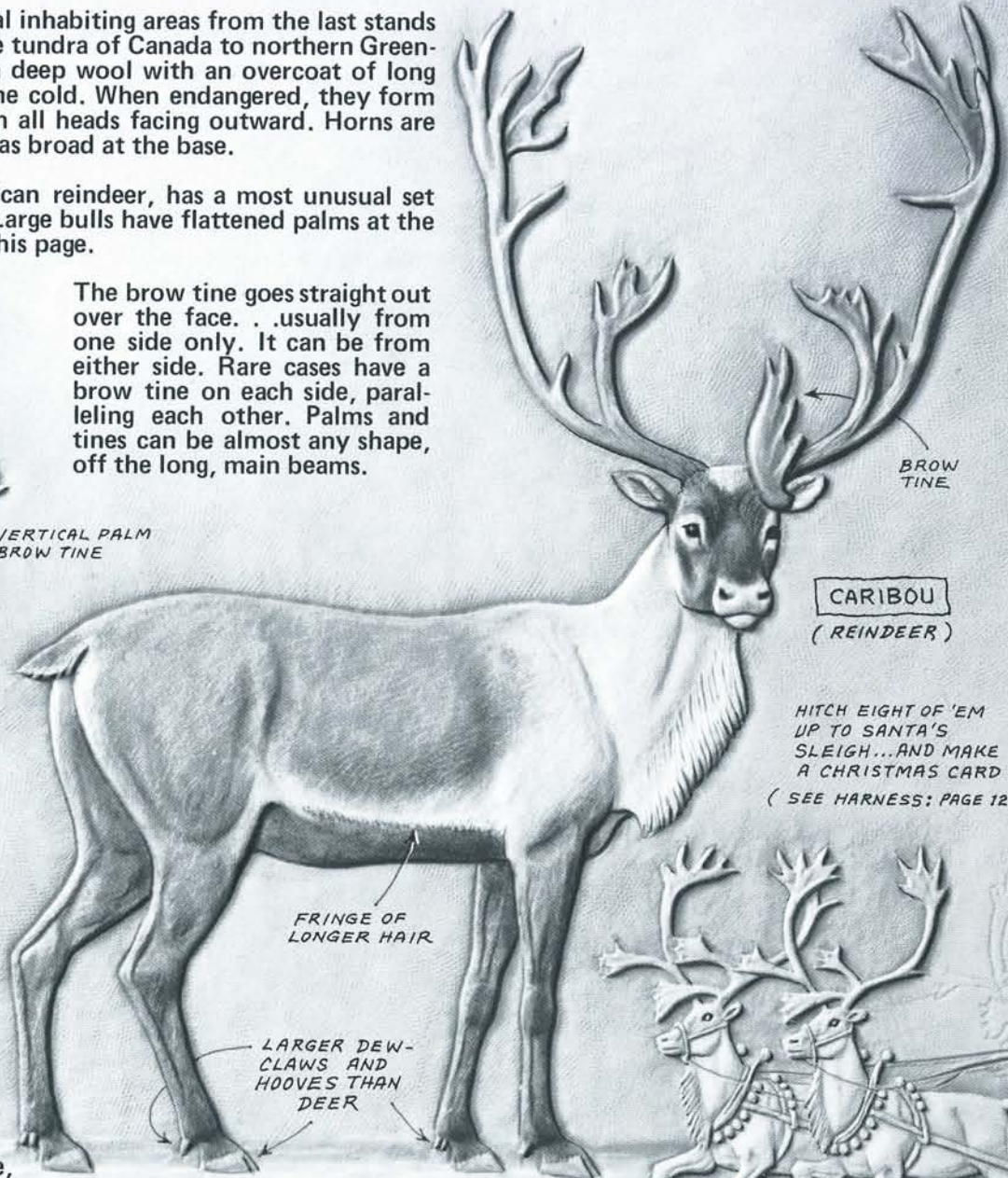
COMPARABLE WEIGHTS FOR MATURE DEER

The musk ox is a hardy animal inhabiting areas from the last stands of timber to the polar seas, the tundra of Canada to northern Greenland. Its skin is covered with deep wool with an overcoat of long silky hair to withstand extreme cold. When endangered, they form a circle around the calves with all heads facing outward. Horns are not shed. Cow's horns are not as broad at the base.

The caribou, or North American reindeer, has a most unusual set of antlers. No two are alike. Large bulls have flattened palms at the ends. Study the examples on this page.



The brow tine goes straight out over the face. . . usually from one side only. It can be from either side. Rare cases have a brow tine on each side, paralleling each other. Palms and tines can be almost any shape, off the long, main beams.



HITCH EIGHT OF 'EM UP TO SANTA'S SLEIGH... AND MAKE A CHRISTMAS CARD
 (SEE HARNESS: PAGE 125)



Cows have less impressive, spindly antlers. Bulls shed antlers in winter, cows in May, after calving.

Carve the lead team, then each succeeding one behind it. Use lead team as pattern for others. Alter antlers for easier carving, if necessary. Cut "lines" last. For carving complex details, see page 12.



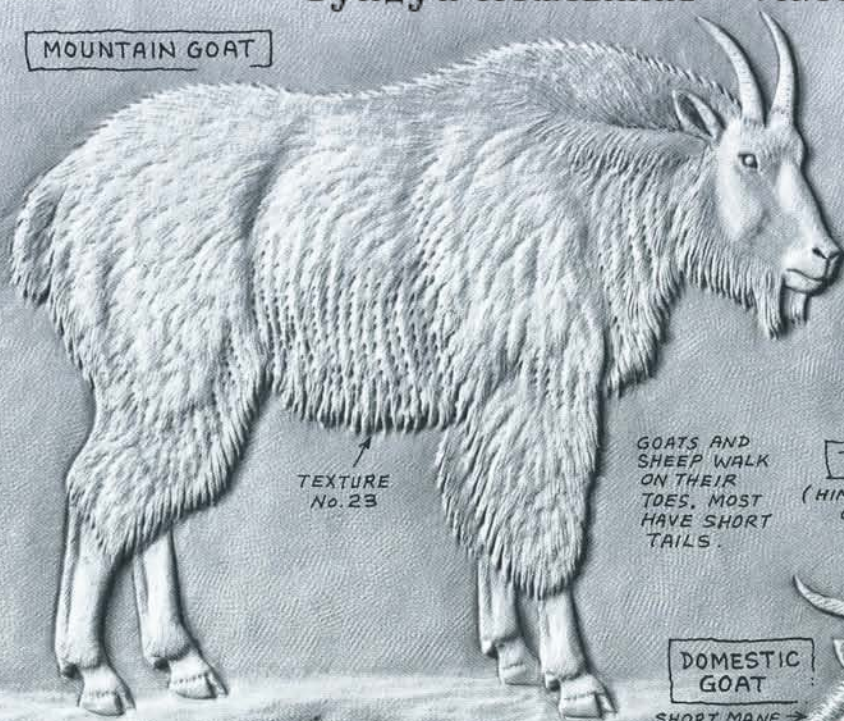
IN COLOR
 PAGE 59



FIGURE AT RIGHT IS ROUGH-BEVELED. COMPLETE AS AT LEFT.

GOATS and other MAMMALS

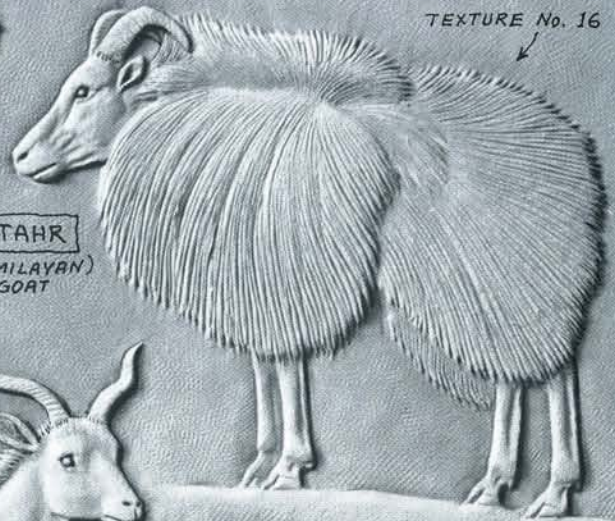
MOUNTAIN GOAT



TEXTURE No. 23

GOATS AND SHEEP WALK ON THEIR TOES. MOST HAVE SHORT TAILS.

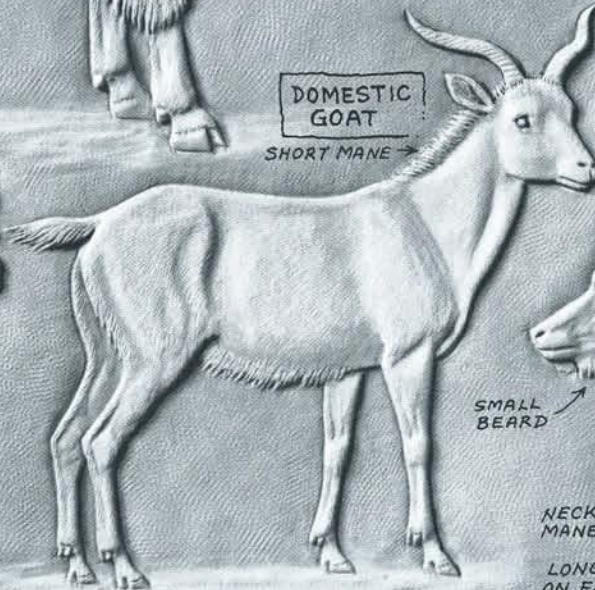
TAHR (HIMALAYAN) GOAT



TEXTURE No. 16

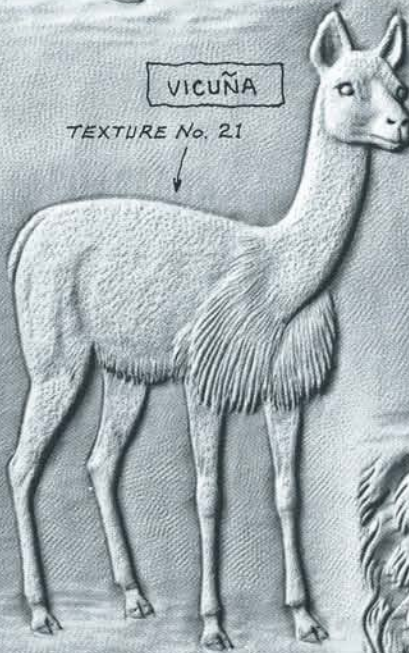
DOMESTIC GOAT

SHORT MANE



VICUÑA

TEXTURE No. 21



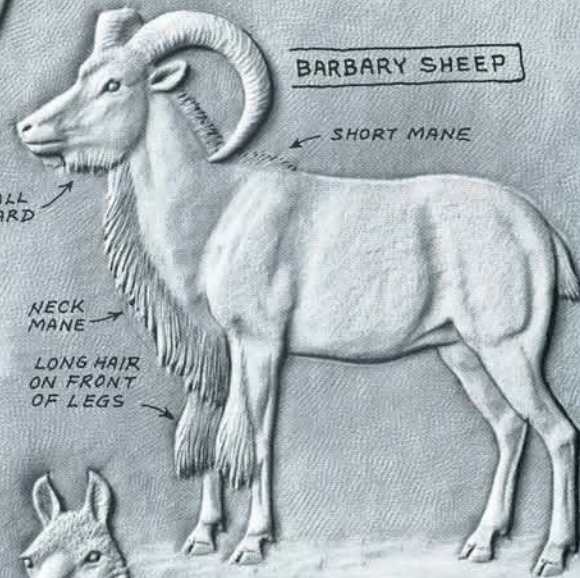
BARBARY SHEEP

SHORT MANE

SMALL BEARD

NECK MANE

LONG HAIR ON FRONT OF LEGS



HAIR BLADE 8021-M

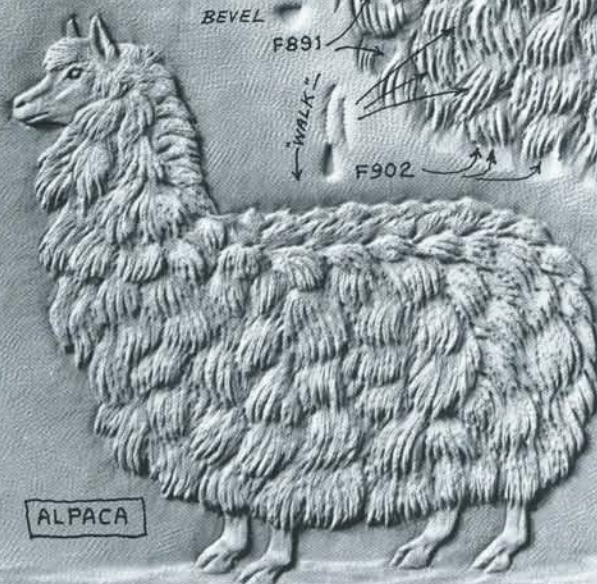


BEVEL

F891

WALK

F902

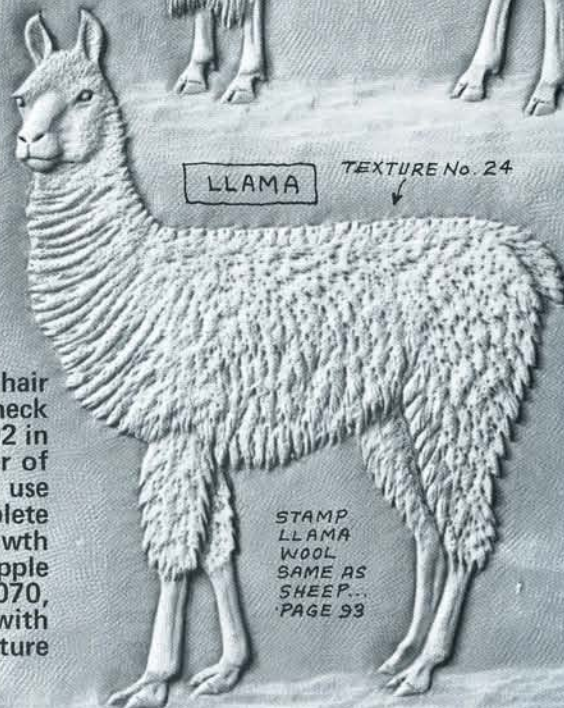


ALPACA

Cut & stamp alpaca hair in clumps (as on neck above). "Walk" F902 in cuts as on remainder of clumps above. Now use hair blade over complete animal, following growth direction. Lightly stipple woolly hairs with 8070, as at left. Complete with fine knife cuts. Texture No. 24.

LLAMA

TEXTURE No. 24

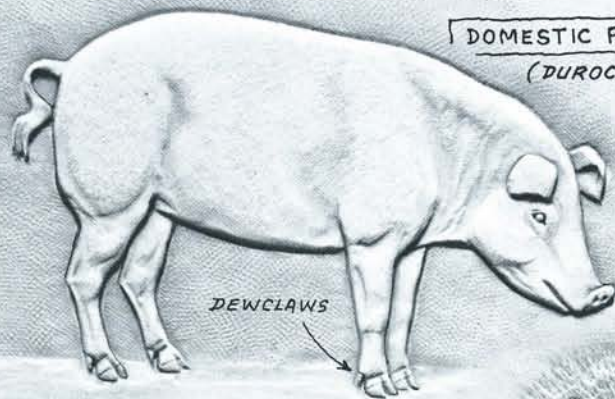


STAMP LLAMA WOOL SAME AS SHEEP... PAGE 93

THE LLAMA, ALPACA, VICUÑA ... ARE RELATED TO THE CAMEL. NONE OF THESE ANIMALS HAVE DEWCLAWS.

PIGS and other MAMMALS

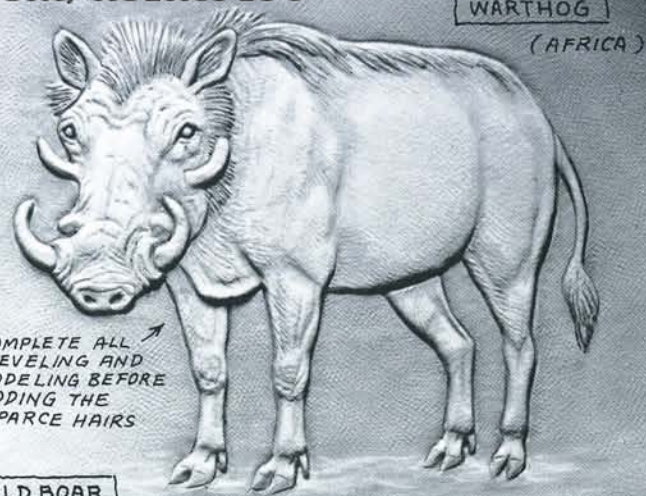
Here a wide variety of textures and hairing techniques are employed. Where coarse hair is desired, as with the wild boar, javelina, and sloth, extra individual cutting with the swivel knife is required. Study the examples.



DOMESTIC PIG
(DUROC)

NOTE THE
STEEP
ANGLE OF
DEWCLAWS
ON PIGS

DEWCLAWS



WARTHOG

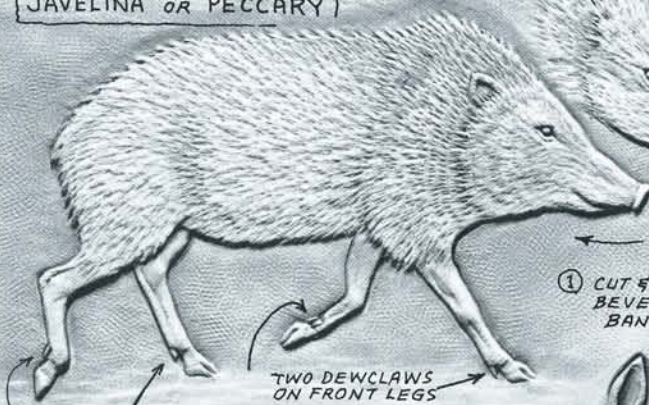
(AFRICA)

COMPLETE ALL
BEVELING AND
MODELING BEFORE
ADDING THE
SPARSE HAIRS

WILD BOAR
(EUROPE)

USE TIP
OF F926
ON FACE,
OVER
HAIR
BLADE

JAVELINA OR PECCARY



THE JAVELINA HAS ONLY ONE
DEWCLAW ON HIND LEGS

TWO DEWCLAWS
ON FRONT LEGS

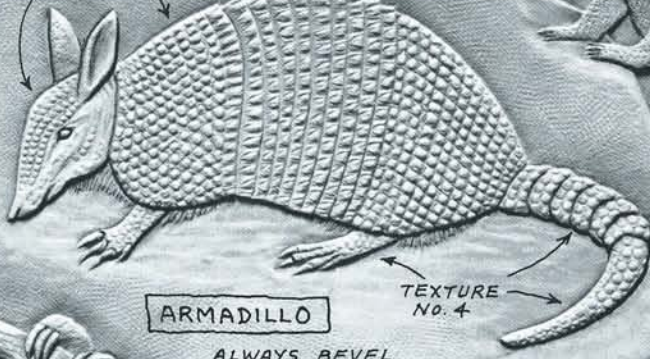
TEXTURE No. 17

① CUT & LIGHTLY
BEVEL THE
BANDS

③ MODEL
BETWEEN
CUTS

② LIGHT CUTS

TEXTURE
No. 5

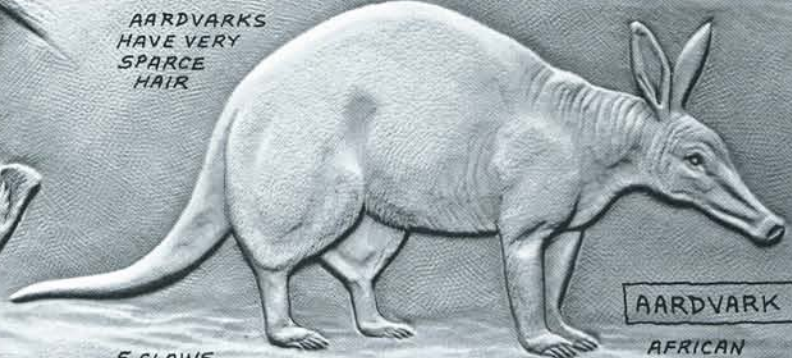


ARMADILLO

ALWAYS BEVEL
CONFORMATION OF ANIMALS BEFORE
ADDING THE SCALES OR HAIR

TEXTURE
No. 4

AARDVARKS
HAVE VERY
SPARSE
HAIR



AARDVARK

AFRICAN
ANTEATER

5 CLAWS
ON BACK FEET.....4 ON FRONT

PANGOLIN

AFRICAN
ANTEATER



SCALES:
MODIFIED TEXTURE No. 12.
CUT AND "KEEL" SCALES...
(TEXTURE No. 2, PAGE 126)
BEFORE UNDERCUTTING

THREE-TOED SLOTH

TEXTURE
No. 15



NOTE DIRECTION OF
ADDITIONAL CUTS FOR COARSE HAIR

SMALL MAMMALS

NOTICE
SHORT CUTS
OF LARGE
HAIR
BLADE

BADGER

TEXTURE No. 15

PORCUPINE

EXPOSE
QUILLS

TEXTURE
No. 10

NORMAL HAIR POSITION

TOP OF
TAIL
TEXTURE
No. 10

THREATENED

UNDERCUTTING QUILLS:
ALSO SEE PAGES
101 AND 119

MINK

HAIRS OF WHITE
STRIPE ARE MORE
PRONOUNCED

SPOTTED
SKUNK

STRIPED SKUNK

TEXTURE No. 14

PINE
MARTEN

WEASEL
OR
ERMINE

RACCOONS

Raccoons use their forefeet
as hands. They often wash
their food before eating it.

BLACK-FOOTED
FERRET

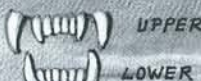
In winter, the wea-
sel is called an ermine
when his fur becomes
snow white except
for a black tipped tail.

HEAD, TEXTURE No. 18
WITH ADDED KNIFE CUTS

WOLVERINE

POUND FOR POUND
THE MOST FEARLESS
OF ALL ANIMALS, THOUGH
HIS AVERAGE WEIGHT IS ONLY
ABOUT 35 lb.

WOLVERINE'S TEETH. NOTE: MOST
CARNIVORES HAVE PLACEMENT AND
NUMBER OF TEETH AS SHOWN AT RIGHT

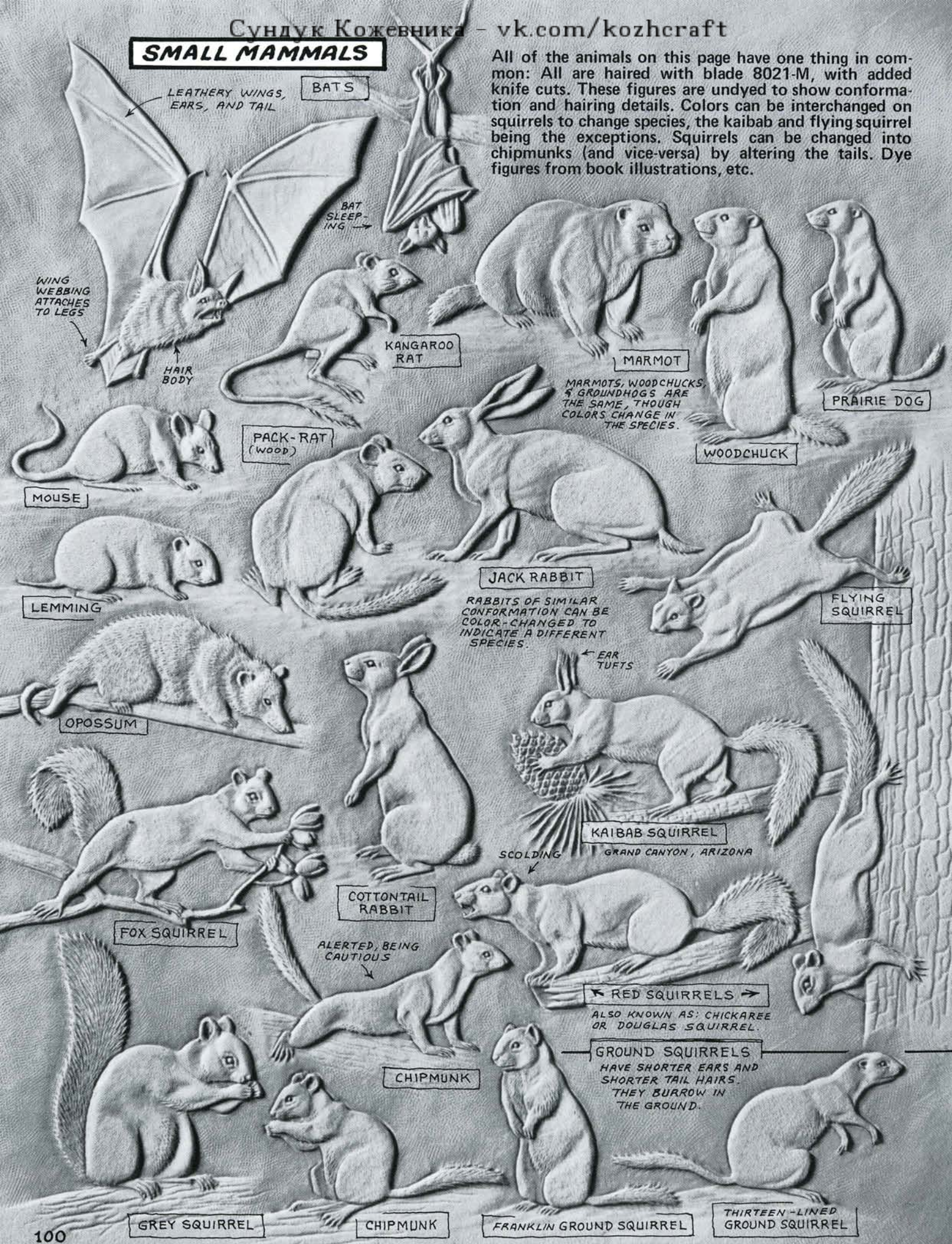


STAMP FIRST WITH TEXTURE No. 18
THEN GO OVER WITH HAIR BLADES

Animals are shown undyed
to best show conformation
and hairing details. Use
color reproductions in
books etc., for dyeing the
subjects. "Finesse Tracing
Patterns" show special color
markings where applicable.

SMALL MAMMALS

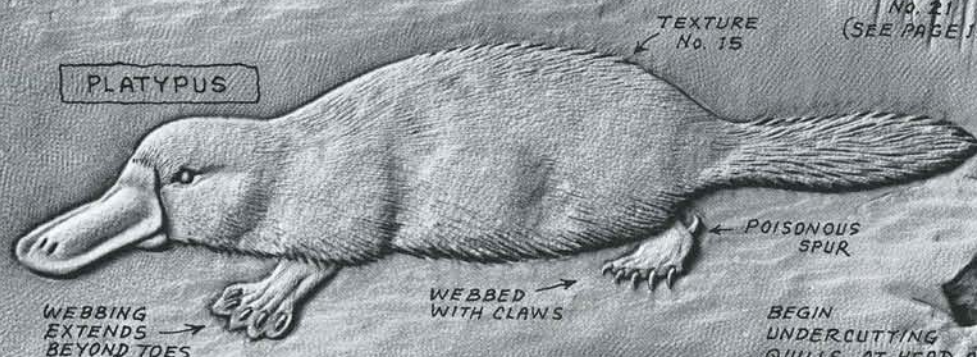
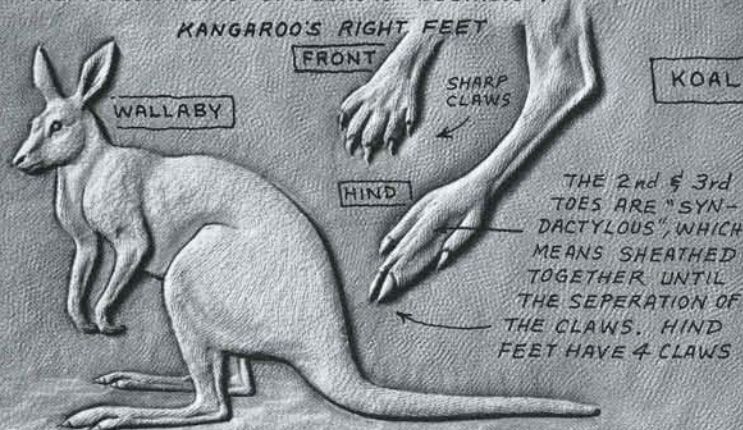
All of the animals on this page have one thing in common: All are haired with blade 8021-M, with added knife cuts. These figures are undyed to show conformation and hairing details. Colors can be interchanged on squirrels to change species, the kaibab and flying squirrel being the exceptions. Squirrels can be changed into chipmunks (and vice-versa) by altering the tails. Dye figures from book illustrations, etc.



The unusual animals on this page are shown to increase your leathercraft skills, and knowledge. The platypus lays eggs in a burrow. The young lap milk from the mother's belly that is secreted through glands. The spiny anteater lays one egg that is immediately placed in a temporary belly pouch for incubation, and raising of the young.

The koala and kangaroo are marsupials. The wallaby is actually a smaller version of the kangaroo, though many species of wallabies are quite different in appearance. Young kangaroos have pouch privileges up to 8 mo. and will still nurse for almost a year. Young kangaroos are called "joeys". Females are does; males, bucks. A familiar Aussie name for bucks is "boomers".

NOTE
FINER
TEXTURE
ON THE
FACES



Use both hair blades and added knife cuts on the platypus.

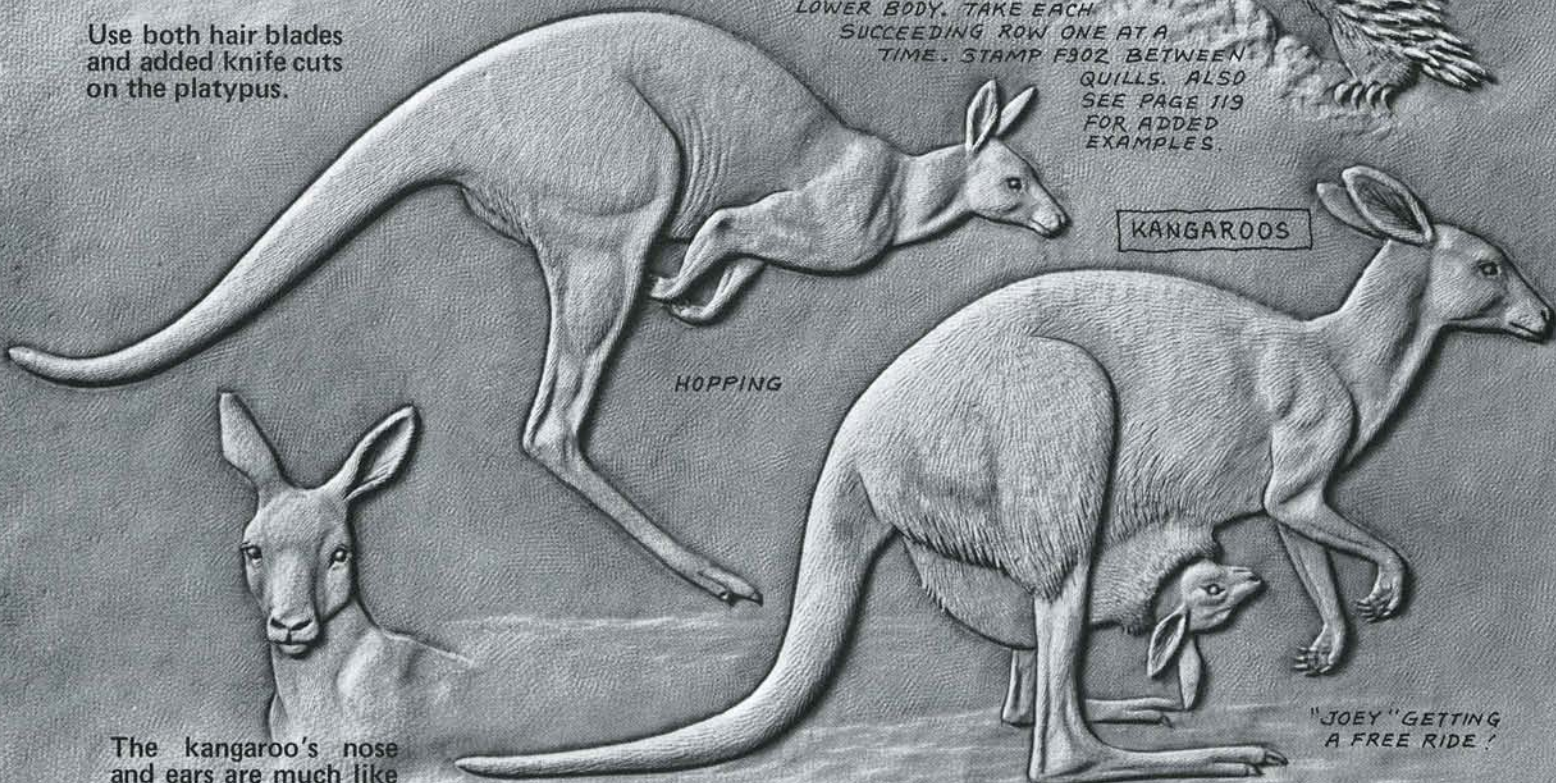
SPINY ANTEATER

TEXTURE No. 10

MATTING IS NOT REQUIRED WITH CLOSE QUILLS. MAKE EXTRA CUTS BETWEEN BASE OF QUILLS. MOISTEN QUILLS & LIFT WITH MODELER

BEGIN UNDERCUTTING QUILLS AT HEAD AND LOWER BODY. TAKE EACH SUCCEEDING ROW ONE AT A TIME. STAMP F902 BETWEEN QUILLS. ALSO SEE PAGE 119 FOR ADDED EXAMPLES.

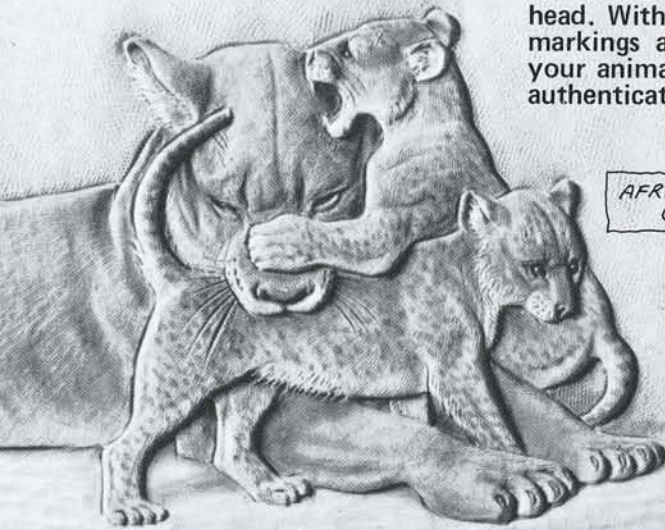
SEE PAGE 119 FOR ADDED EXAMPLES.



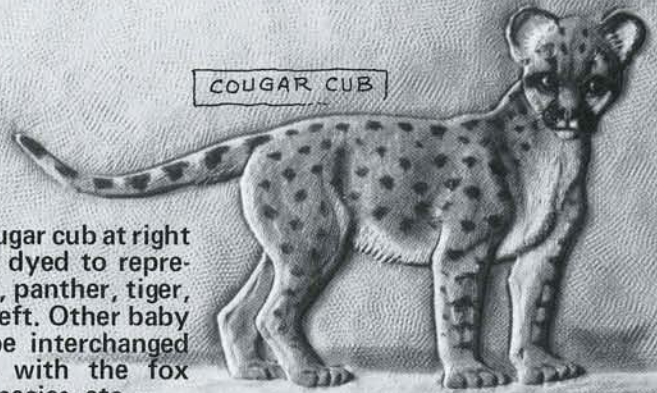
The kangaroo's nose and ears are much like a rabbit.

BABY ANIMALS

On these two pages, we present as many young animals as space permits. As with human babies, you'll notice many animal babies also have larger heads and a greater distance from eyes to top of head. With most animals, the young do not have the same color-markings as adults. You should be aware of this when coloring your animals. Research as many pictures and books as possible to authenticate your work.



AFRICAN LION CUBS



COUGAR CUB

The young cougar cub at right could also be dyed to represent a leopard, panther, tiger, or lion, as at left. Other baby animals can be interchanged this way, as with the fox species, deer species, etc.



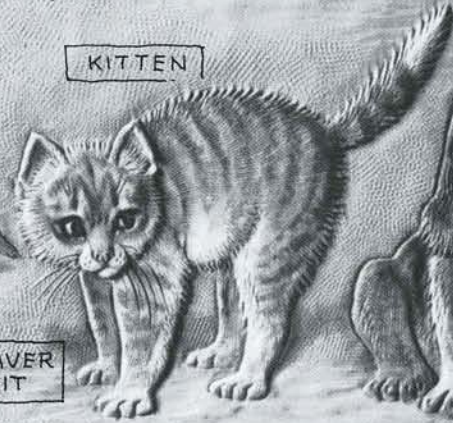
AFRICAN WILD DOG PUP



FOX KIT



COYOTE PUP



KITTEN



PUPPY



OPOSSUMS

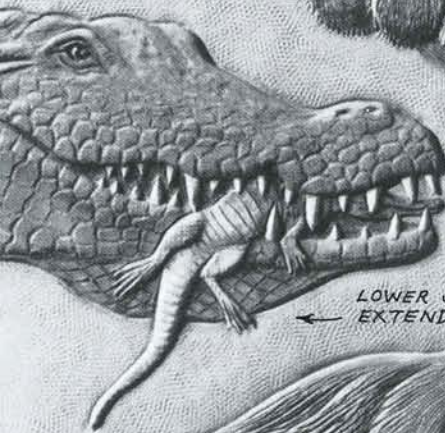


BEAVER KIT



POLAR BEAR CUB

GRIZZLY BEAR CUB



CROCODILES GENTLY CARRY THEIR YOUNG TO THE WATER

LOWER JAW SKIN EXTENDED

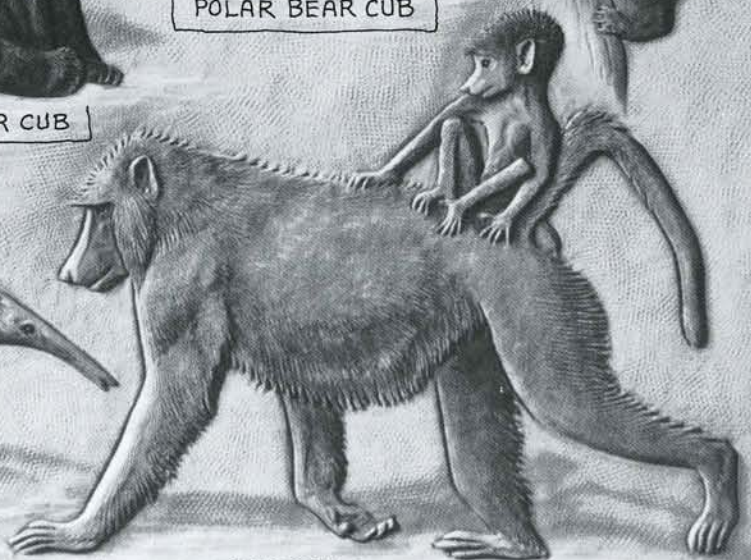


BLACK BEAR CUB



GIANT ANTEATER

THESE ANTEATERS WALK ON THE KNUCKLES OF THEIR FRONT FEET, WHICH HAVE ONLY TWO CLAWS.



CHACMA BABOON

Most all felines and canines transport their young as shown here, when desiring to relocate them.

LAMB DOMESTIC

WILD BOAR PIGGY

MOUNTAIN GOAT KID

RABBITS

BISON CALF

HEREFORD CALF

COLT

WHITE-TAIL FAWN

NOTE THE LONG LEGS AND SHORT NECK AND BACK

WHITE RHINO CALF

INDIAN RHINO CALF

ORANGUTAN

PRAIRIE DOG PUP

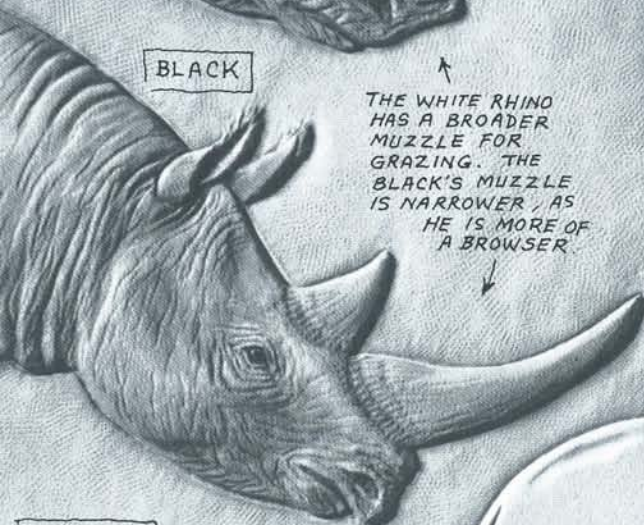
RACCOONS

The RHINOCEROS

There are five species of rhinoceroses: White, Black, Indian, Javan, Sumatran. The Indian, Javan and Sumatran are similarly "armored". The Sumatran has a 2nd horn that is a mere bump. The White and Black rhinos are misnamed as they are both a slate gray color. All species have a fringe of hair on the edges of their ears, and short tufted tails. The bodies are hairless with heavy skin folds and deep wrinkles. Although eyesight is relatively poor, hearing and smell are good. A 2 to 3 ton rhino can run 30 m.p.h. and turn quickly. The Black rhino has the worst reputation for unpredictable actions. Study the examples.



WHITE



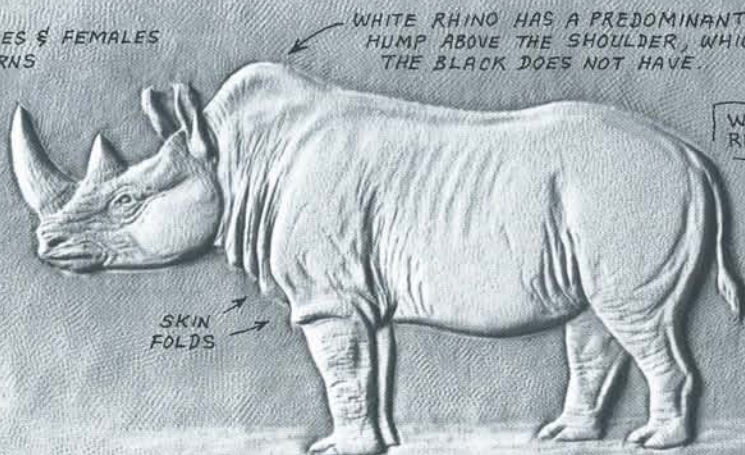
BLACK

THE WHITE RHINO HAS A BROADER MUZZLE FOR GRAZING. THE BLACK'S MUZZLE IS NARROWER, AS HE IS MORE OF A BROWSER.



INDIAN

BOTH MALES & FEMALES HAVE HORNS



WHITE RHINO

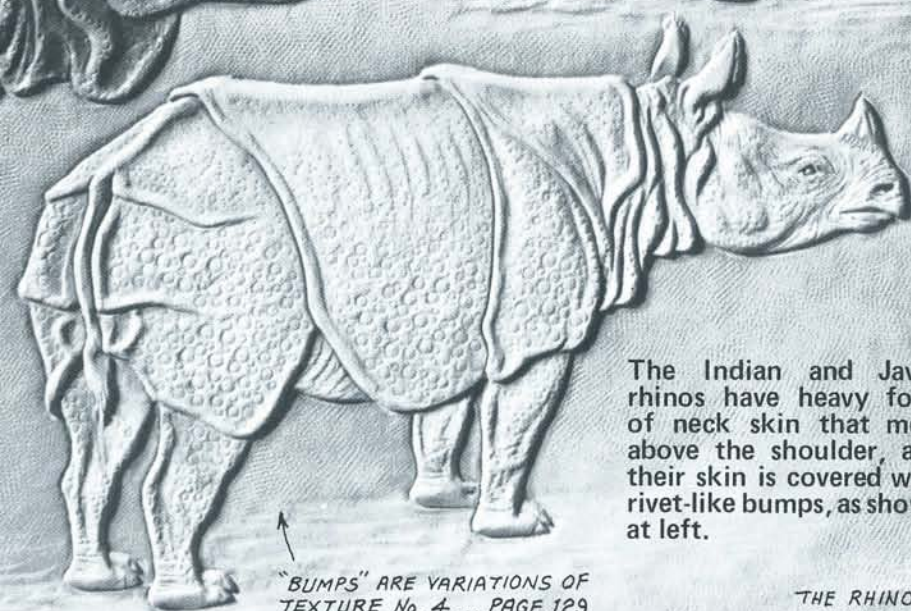
SKIN FOLDS

WHITE RHINO HAS A PREDOMINANT HUMP ABOVE THE SHOULDER, WHICH THE BLACK DOES NOT HAVE.



GALLOPING

BLACK RHINOS



The Indian and Javan rhinos have heavy folds of neck skin that meet above the shoulder, and their skin is covered with rivet-like bumps, as shown at left.

"BUMPS" ARE VARIATIONS OF TEXTURE No. 4 ... PAGE 129



THE RHINOCEROS HAS ONLY THREE TOES →

A male, adult hippopotamus can be 15 ft. long and weigh as much as four tons. Most of their foraging is done at night and they must consume hundreds of pounds of grasses. During the heat of the day they sleep and loil around in the water and mud holes. The canine tusks are fierce weapons in battle and bulls will sometimes fight for hours until one concedes or is killed. Hippos, in water, should be portrayed with the "wet" look.

HIPPOS HAVE
SHORT, FLAT
TAILS

IN COLOR
PAGE 63

THREAT
POSTURE

TRACING
PATTERN
ON PAGE 17

SLEEPING

INDENT MOLAR
TEETH WITH POINT
OF MODELING SPOON

"WET" LOOK - PAGE 50

BIRD: HAMMERHEAD

YAWNING

HIPPOS HAVE
FOUR TOES

STIPPLE THE
MUZZLE WITH
THE STYLUS

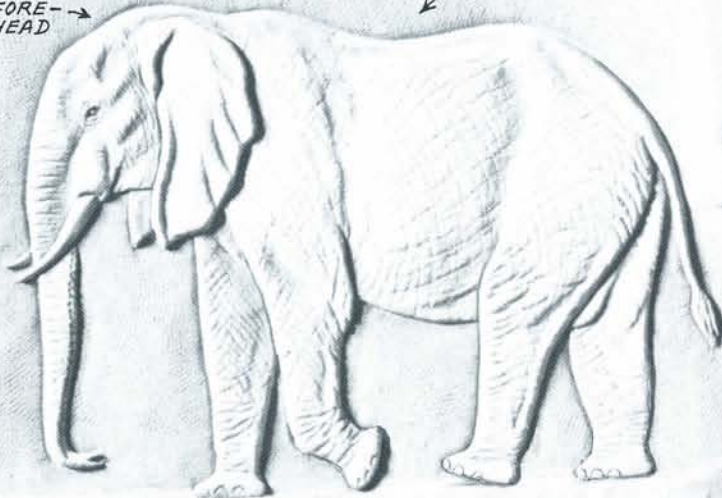
NOTE THE SKIN
FOLDS AROUND
THE MOUTH

Though hippos spend over half of their lifetime in water, they are not exceptional swimmers. When underwater, they close the nostrils and fold the ears flat to close them. Hippos can submerge for 6 minutes. Water birds are constant companions, picking flies and insects.

The African elephant differs in conformation from the Indian (Asian) elephant. He is much larger, can attain a height of 13 ft. and weigh almost 12 tons. The African's ears are larger, his head more sloping, and is sway-backed. Despite his bulk he can run 20/25 m.p.h. 500 lbs. of food is required along with 30 gallons of water per day. The trunk must bring food and water to his mouth. He can suck in 1½ gallons of water at a time, and often sprays his ears to stay cool. Both males (bulls) and females (cows) have tusks; females' are usually smaller.

SLOPING
FORE-
HEAD

SWAY-BACK

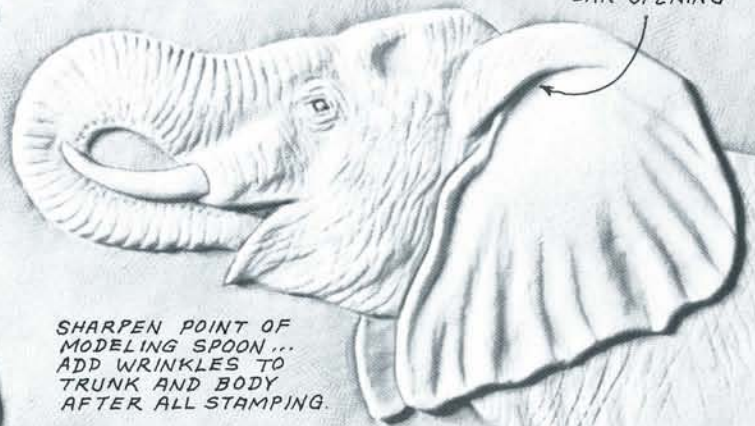


PROFILE OF AN AFRICAN ELEPHANT



NURSING CALF

EAR OPENING



SHARPEN POINT OF
MODELING SPOON...
ADD WRINKLES TO
TRUNK AND BODY
AFTER ALL STAMPING.

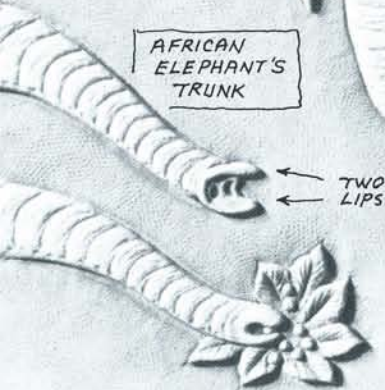
DRINKING
OR
EATING

COLOR
PAGE 59

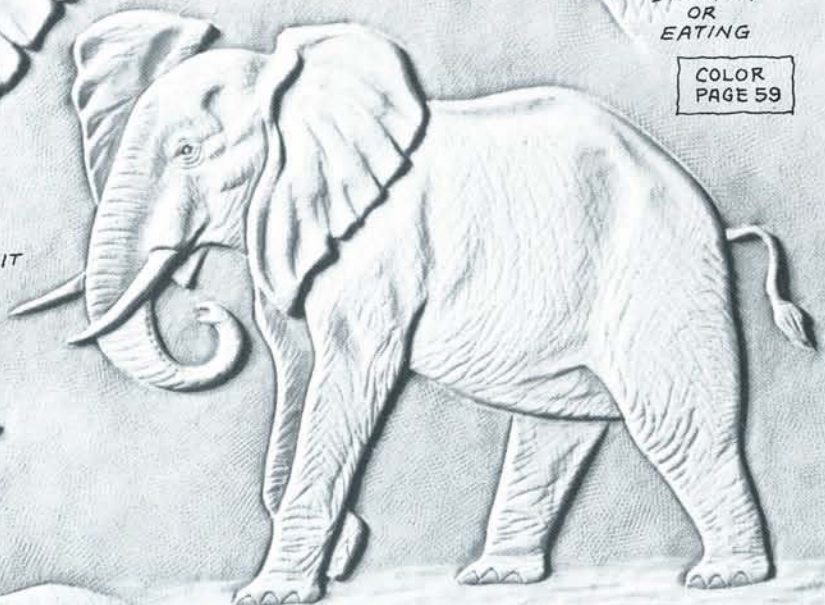
EARS
CAN SPAN
TWENTY
FEET AND
BE SIX FEET
TOP TO BOTTOM

AFRICAN
ELEPHANT'S
TRUNK

EARS
BECOME SPLIT
AND TORN
FROM
THORNY
BUSHES



TWO
LIPS



THREAT POSTURE

The trunk performs like an arm, with hand and fingers. It is sensitive to temperature and texture. The lips, on the end of the trunk, can pick a single berry or leaf at a time.

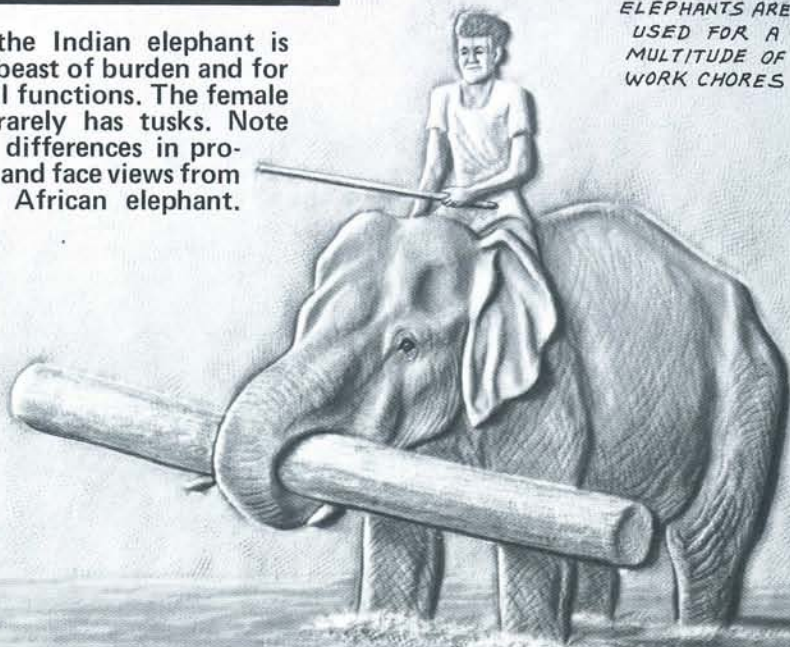
Elephant society is matriarchal. When young bulls reach puberty, about 12, they are driven off. Cows nurse and raise the calves. The bull's only responsibility is continuation of the species.

INDIAN ELEPHANT

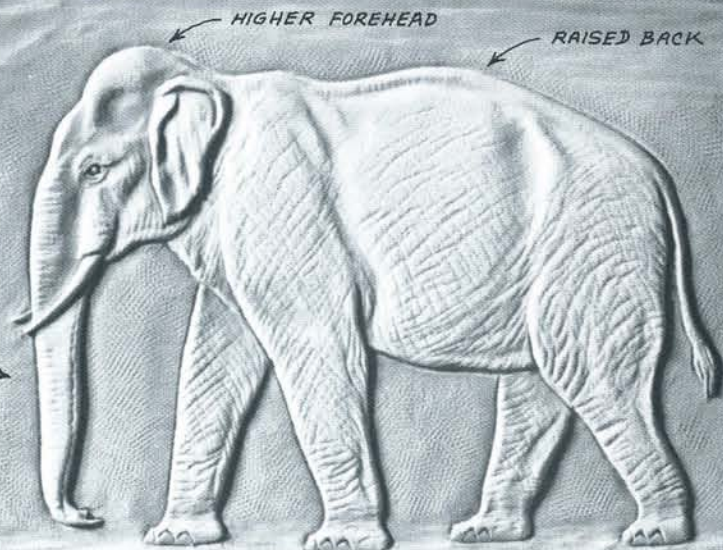
A MAHOUT CLEANING THE TEETH WITH A COCONUT HUSK

In Asia, the Indian elephant is used as a beast of burden and for ceremonial functions. The female elephant rarely has tusks. Note the differences in profile and face views from the African elephant.

ELEPHANTS ARE USED FOR A MULTITUDE OF WORK CHORES

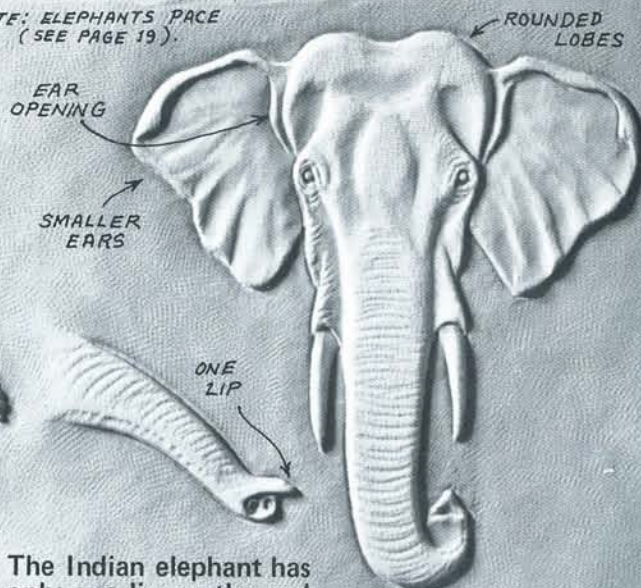


HEAVIER TRUNK... WITH FEWER WRINKLES



PROFILE OF AN INDIAN ELEPHANT

NOTE: ELEPHANTS PACE (SEE PAGE 19).



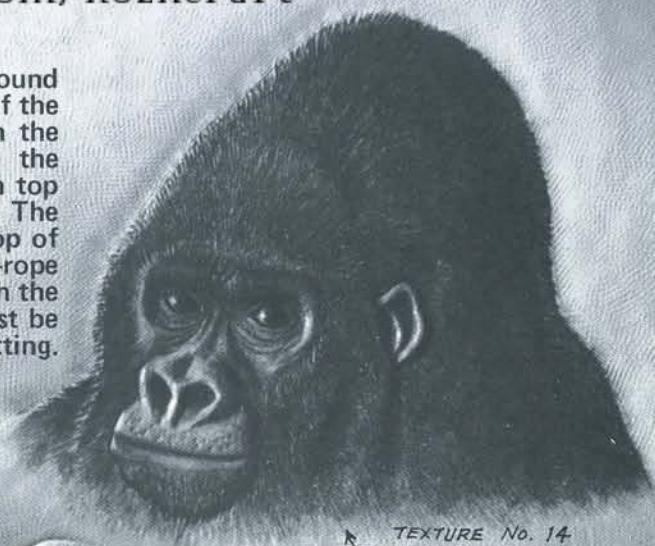
The Indian elephant has only one lip on the end of its trunk.

There are thousands of different ceremonial trappings.

Most of the apes travel on the ground on all fours, using the knuckles of the hands. They are also at home in the trees, though swinging under the branches rather than traveling on top of them, as with the monkeys. The gibbon, however, can walk on top of the limbs much like a tight-rope walker, in perfect balance. As with the human face, the eye sockets must be recessed (heavily) with matting. Review page 34.



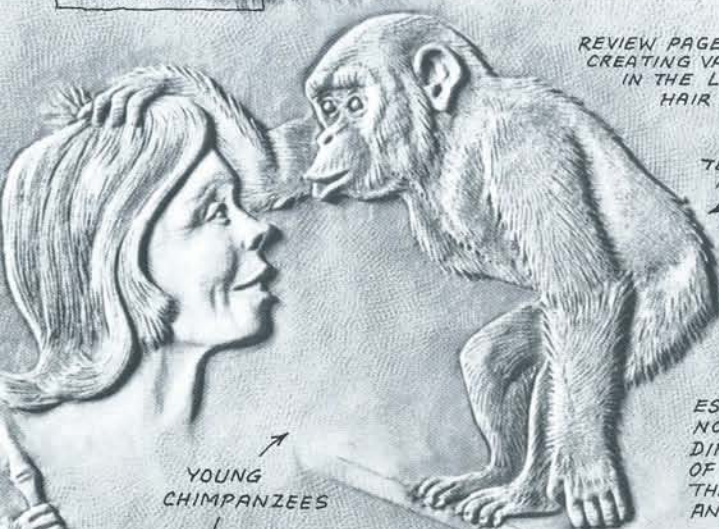
CHIMPANZEE



TEXTURE No. 14
HAIR BLADE 8020-L

GORILLA

TEXTURE No. 14
BLADE 8021-M

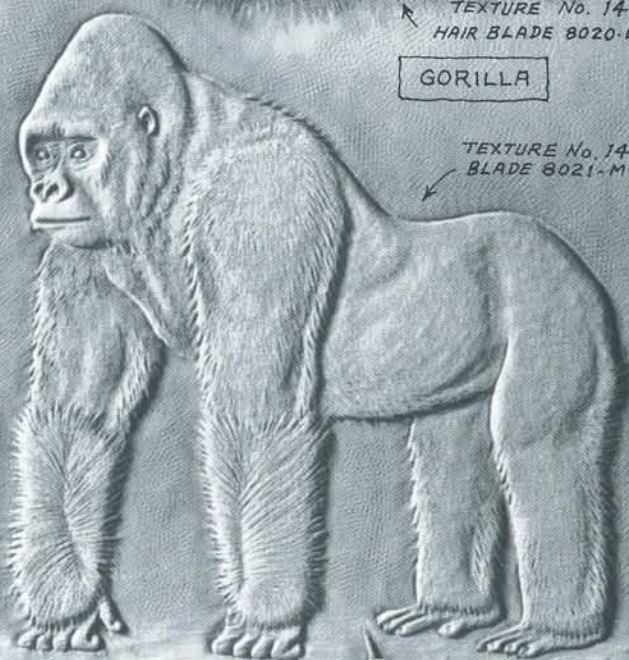


YOUNG
CHIMPANZEES

REVIEW PAGE 8 FOR
CREATING VARIATIONS
IN THE LENGTH OF
HAIR ENDS.

TEXTURE
No. 15

ESPECIALLY
NOTICE THE
DIRECTION
OF HAIRS ON
THE ARMS
AND LEGS



The gibbon is a natural acrobat in the trees, an arborealist supreme. They walk on the ground, on two legs, with arms held high for balance.



GIBBON

ORANGUTAN

DOUBLE
BEVEL LIPS

THE GIBBON IS
THE SMALLEST,
MOST ACROBATIC
OF ALL OF THE
APES.

The orangutan is very slow on the ground but dexterous in the trees, using all limbs with astonishing flexibility. The underparts of the orang are generally sparsely haired. Generally balding in appearance, older orangutans can show more hair and bulging cheeks.

ORANGS
CAN
ASSUME
ALMOST
ANY
POSITION
WITH ARMS
AND LEGS





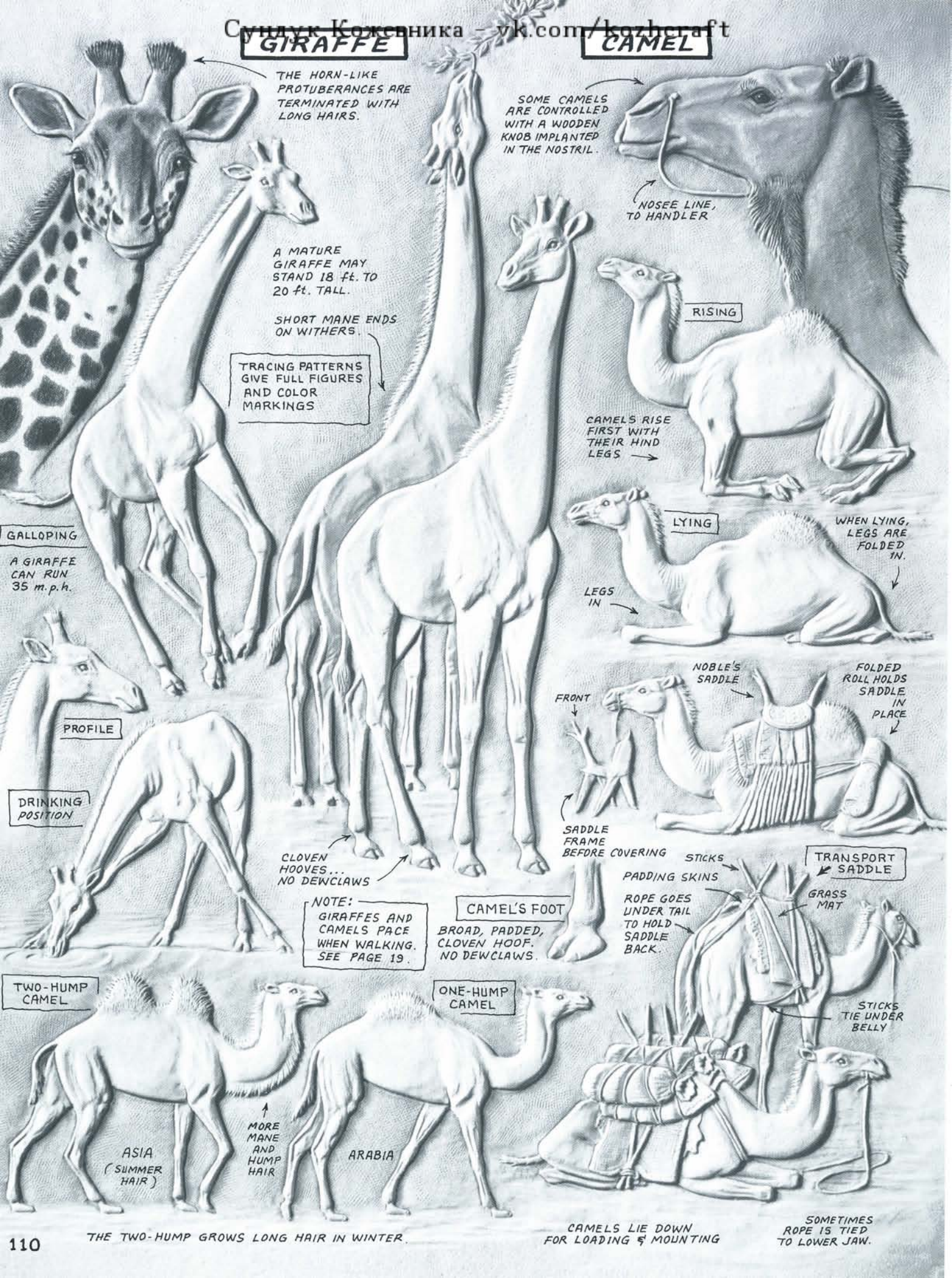
Primates are essentially tree dwellers, including mammals other than monkeys and baboons. This page is presented to increase your knowledge and better authenticate your carvings of these, and similar animals. Observe the many notations and hairing techniques. Complete the figures before adding the hair.

PROFILE OF A LANGUR



GIRAFFE

CAMEL



THE HORN-LIKE PROTUBERANCES ARE TERMINATED WITH LONG HAIRS.

SOME CAMELS ARE CONTROLLED WITH A WOODEN KNOB IMPLANTED IN THE NOSTRIL.

NOSE LINE, TO HANDLER

A MATURE GIRAFFE MAY STAND 18 ft. TO 20 ft. TALL.

SHORT MANE ENDS ON WITHERS.

TRACING PATTERNS GIVE FULL FIGURES AND COLOR MARKINGS

RISE

CAMELS RISE FIRST WITH THEIR HIND LEGS

LYING

WHEN LYING, LEGS ARE FOLDED IN.

LEGS IN

NOBLE'S SADDLE

FOLDED ROLL HOLDS SADDLE IN PLACE

FRONT

SADDLE FRAME BEFORE COVERING

STICKS

PADDING SKINS
ROPE GOES UNDER TAIL TO HOLD SADDLE BACK.

TRANSPORT SADDLE

GRASS MAT

STICKS TIE UNDER BELLY

CAMEL'S FOOT

BROAD, PADDED, CLOVEN HOOF, NO DEWCLAWS.

NOTE:
GIRAFFES AND CAMELS PACE WHEN WALKING. SEE PAGE 19.

CLOVEN HOOFES... NO DEWCLAWS

GALLOPING

A GIRAFFE CAN RUN 35 m.p.h.

PROFILE

DRINKING POSITION

TWO-HUMP CAMEL

ONE-HUMP CAMEL

ASIA (SUMMER HAIR)

MORE MANE AND HUMP HAIR

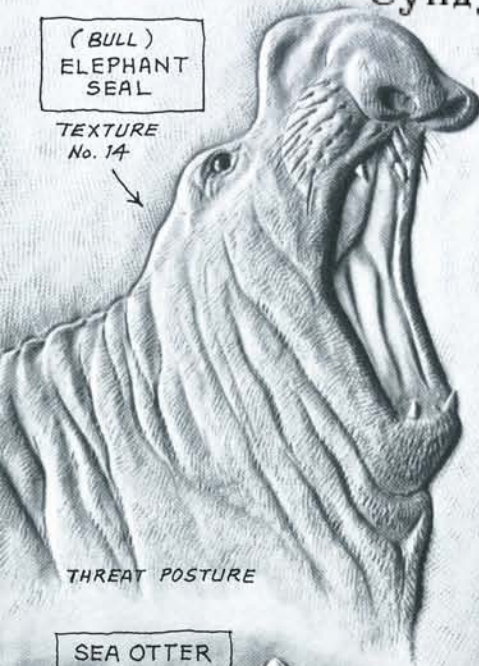
ARABIA

CAMELS LIE DOWN FOR LOADING & MOUNTING

SOMETIMES ROPE IS TIED TO LOWER JAW.

THE TWO-HUMP GROWS LONG HAIR IN WINTER.

This page is presented for your awareness as to the differences in many of the aquatic mammals. Though similar in appearance, many are of a different species. Example: Many seals do not have external ears, whereas sea lions do. Also, seals cannot move their hind flippers forward, but sea lions can, enabling them to "walk" on land. These are the animals you see in circus acts, etc.



(BULL)
ELEPHANT
SEAL

TEXTURE
No. 14

THREAT POSTURE



WALRUS

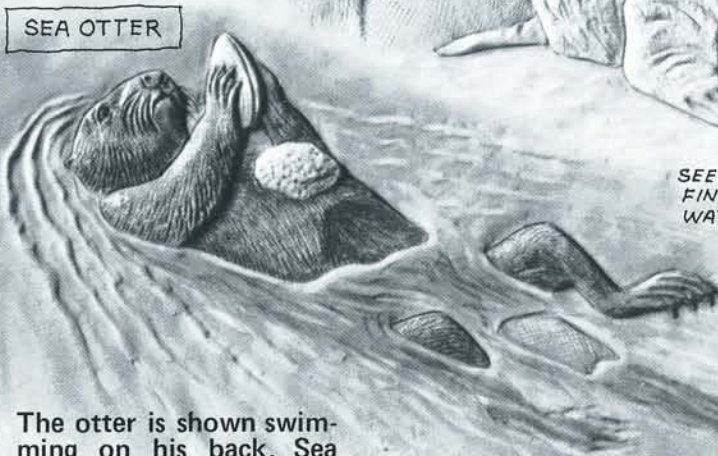


HAIR BLADE 8021-M

SEAL

CUT WHISKERS
WITH KNIFE
AFTER ALL
STAMPING

HAIR BLADE
8021-M



SEA OTTER

The otter is shown swimming on his back. Sea otters bring a stone up, and lay on their chest for cracking shellfish (above). Sea otters show more whiskers than the river otter.

TRACE UNDERWATER
PARTS OF FIGURE...
AND DYE WITH
OTTER COLORS.
DYE WATER
COLORS OVER
THESE AREAS.

SEE "PICTORIAL CARVING
FINESSE" FOR DYEING
WATER SCENES



SEA
LION



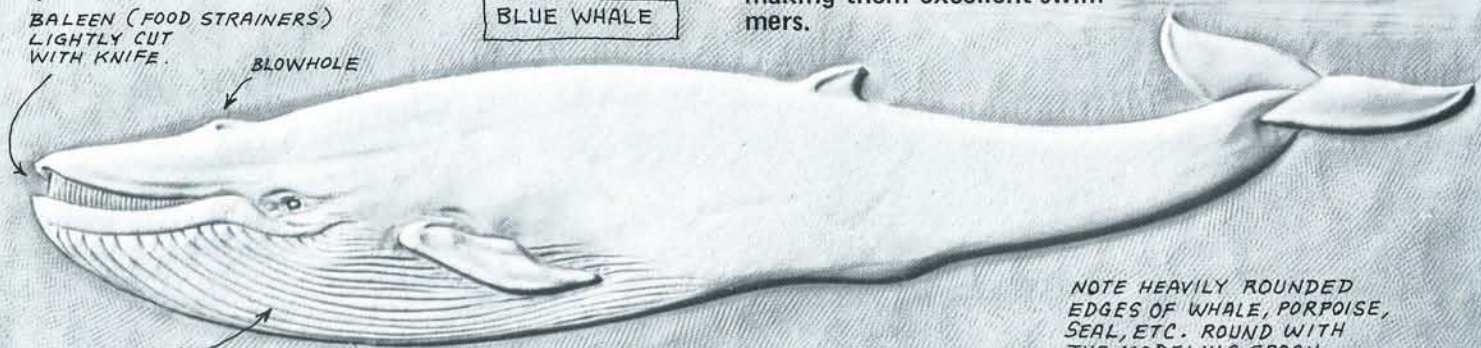
PORPOISE

Porpoises and whales have horizontal type tail fins. Since they are mammals, no scales are depicted.

BALEEN (FOOD STRAINERS)
LIGHTLY CUT
WITH KNIFE.

BLOWHOLE

BLUE WHALE



LIGHT CUTS

Otters have webbed feet, making them excellent swimmers.

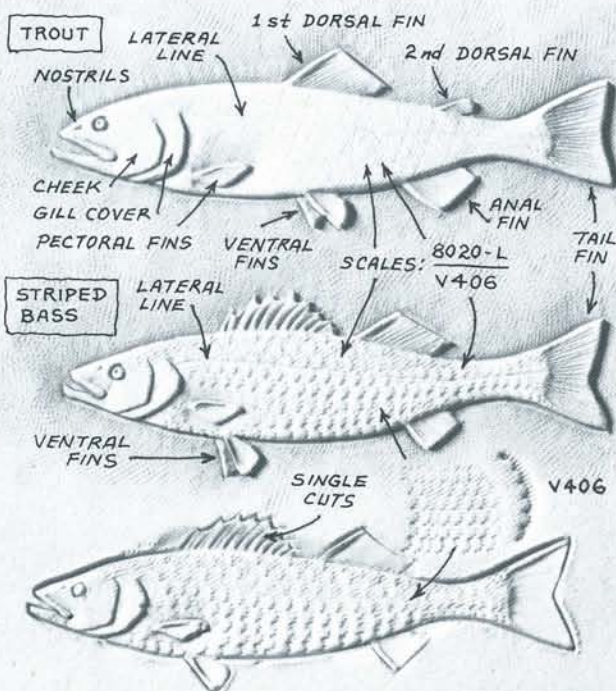
NOTE HEAVILY ROUNDED
EDGES OF WHALE, PORPOISE,
SEAL, ETC. ROUND WITH
THE MODELING SPOON.

FISHES

Сундук Кожевника vk.com/kozhecraft

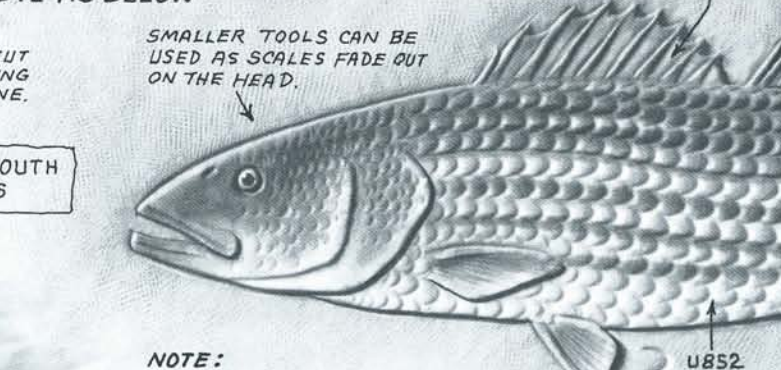
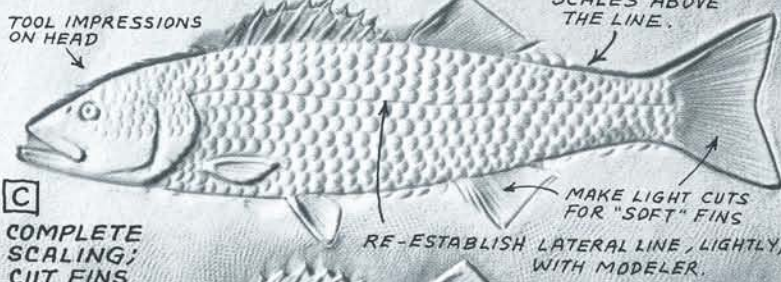
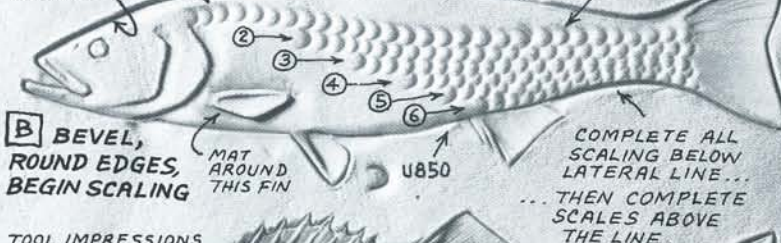
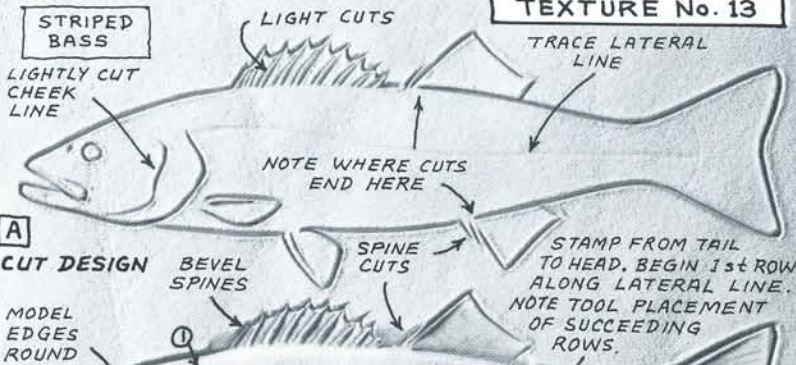
The differences in fish species are as varied as those of mammals, etc. They do not all have the same number or placement of fins. The lateral line is usually evident on most species. . . this connects to sensory nerves, aiding the fish to detect vibrations in the water. Scales vary in size and shape and some fishes have no scales, as with the paddlefish and swordfish. Teeth are just as varied. . . as with the fierce canines of the wolf eel and barracuda. Observe the species you wish to carve to familiarize yourself with its characteristics. Fishes, generally, are not difficult to carve and stamp. Study the suggestions presented on these pages. Illustrations below identify parts of a fish. Note different positions and shapes of fins.

MAKING FISH SCALES



Follow stamping procedures below. When scales are prominent, apply as suggested, using appropriate sized tools.

TEXTURE No. 13



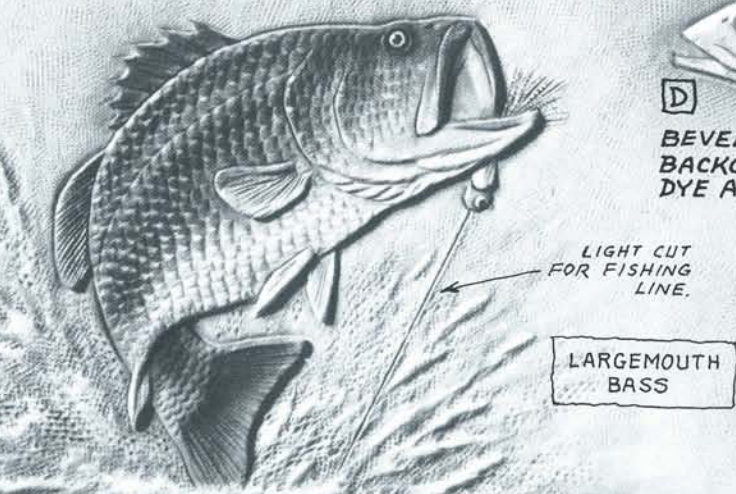
NOTE:
You can begin stamping from either head or tail, which ever gives you the best view of tool for stamping.

INCREASE TOOL SIZE FOR LARGER SCALES

Small scales can be stamped with a veiner. Begin at head. Use corners of tool at fish outlines, stamp impressions close together.



As fish become smaller, scales can be simulated with hair blades (above) same as texture No. 3, page 129. Generally, scales would not be visible on small portrayals.



Add explosive action to your scenes as suggested above. See page 50 for the "wet" look. How to make water spray; see "Pictorial Carving Finesse".

This page offers a wide variety of species to aid your carving when specific effects are desired. A whole volume could be devoted to all of the fishes. It is hoped the examples here will be helpful. You should obtain all of the pictures possible on any given species to acquaint you with all of the features of that fish. As with the shark (right) all sharks do not have the same shape or placement of teeth.

UNDER WATER
COLOR SCENE
PAGE 73



SAND SHARKS

SIDE AND FRONT VIEWS

SHARKS HAVE SANDPAPER-LIKE SKINS... NO SCALES SHOULD BE SHOWN.

USE TEXTURE No. 10 FOR LOWER TEETH

REMORAS ATTACH TO LARGE FISH FOR FREE RIDES TO FEEDING AREAS.

SUCTION CUP ON TOP OF HEAD

REMORA

BARRACUDA

8020-L

SEAHORSE

(A) CUT

KNIFE CUTS

DOUBLE BEVEL

EELS HAVE NO SCALES

MORAY EEL

COLOR FISHES FROM PHOTOS, REPRODUCTIONS IN BOOKS, ETC.

FLYING FISH

SCALES: TEXTURE No. 3

SCALES: 8020-L

SOCKEYE SALMON

MAKE TEETH WITH TINY KNIFE CUTS AFTER BACKGROUND MATTING

BULLHEAD CATFISH

SEE PAGE 73 HOW TO MAKE AND COLOR THE JELLYFISH AND UNDERWATER SCENES.

JELLY-FISH

CUT CHIN "WHISKERS" LAST

THE SEA-HORSE HAS A BONY SCALE STRUCTURE

FLOUNDER

TEXTURE No. 3

ADULT FLOUNDERS HAVE BOTH EYES ON SAME SIDE OF BODY.

HERMIT CRAB

CATFISH: NO SCALES

SEA URCHIN

KNIFE CUTS

STAR FISH

TEXTURE No. 4

KNIFE CUTS

CRUSTACEANS

OCTOPUS

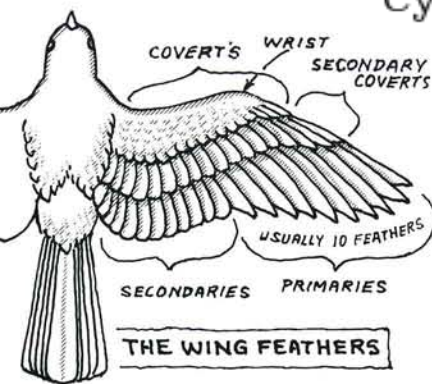
TEXTURE SKIN WITH STYLUS

MAKE TINY CUTS FOR HAIR-LIKE LEGS. SEE PAGE 132.

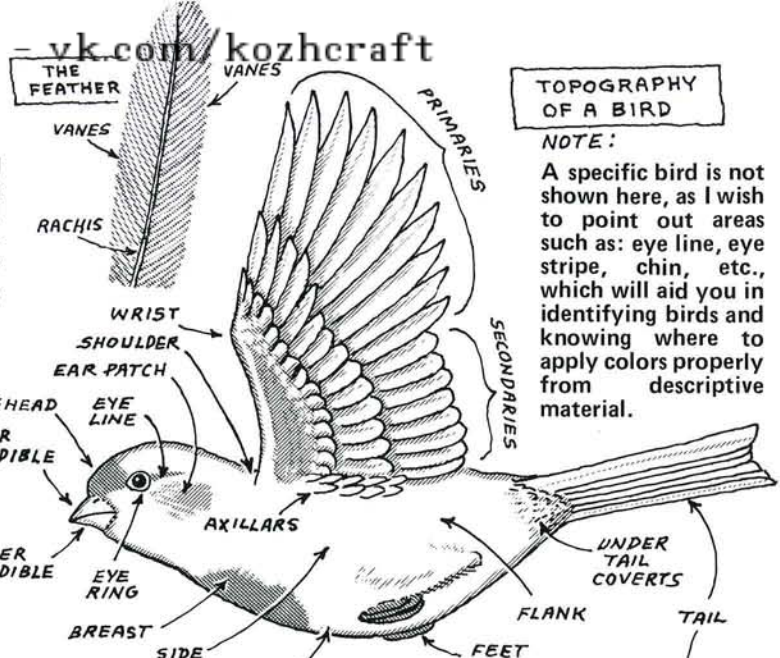
GREEN CRAB

DEPRESS CENTER OF SUCTION CUPS WITH BALL-POINT STYLUS No. 59 AND END OF MODELING STYLUS

BIRDS

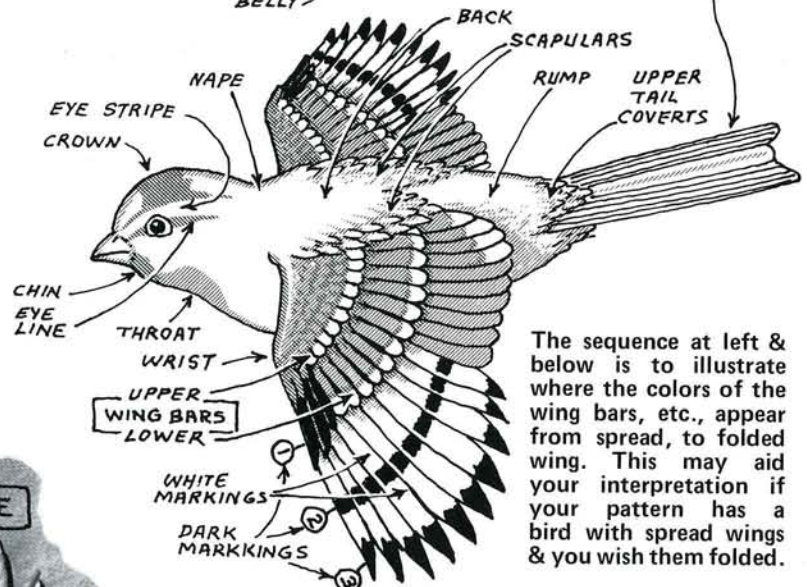


Before we begin carving birds, there are a few areas of importance that should first be established in your mind. The major parts of birds are shown on this page.

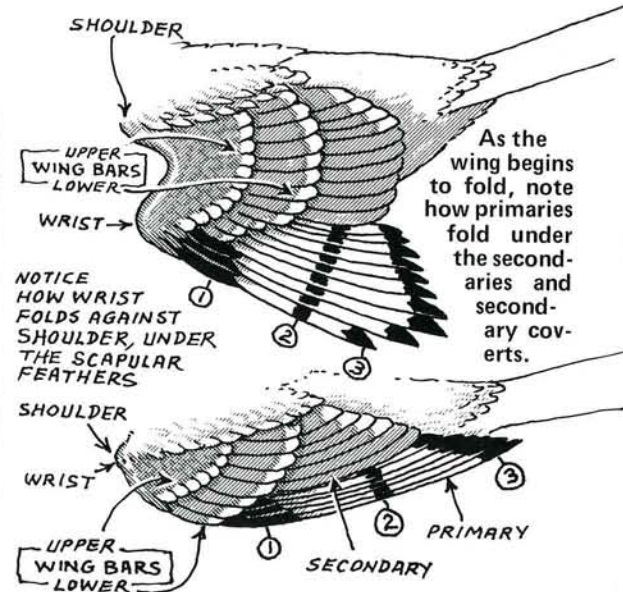
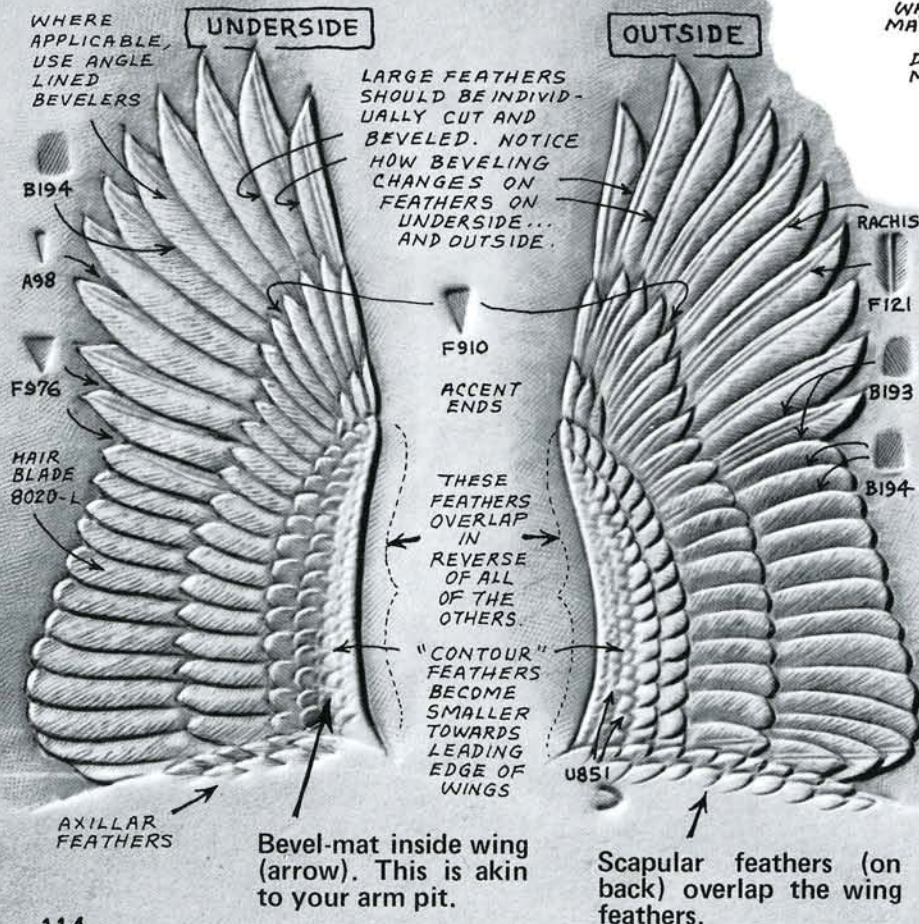


The feathers of different bird species vary to the extremes. However, the basic composition and structure of most flying birds is very much the same. One of the main things I wish you to observe is the way the feathers overlap each other, especially on the wings (top & bottom views). This becomes important if beveling is required of individual feathers on large portrayals. And, it becomes important in the coloring, especially on "wing bars".

OBSERVE: The feathers of the primaries, secondaries, and secondary coverts, all overlap each other from the body. . .outwards! The covert feathers (front part of wing) overlap each other from the wrist. . .toward the body! This is important when dyeing the upper wing bar (example: lower right of page). Notice the direction of the cuts (indicating overlapping of feathers) on the UPPER wing bar, and the LOWER wing bar. Study the illustrations below and notice the overlapping of the wing feathers on the underside. . .and outside views.



The sequence at left & below is to illustrate where the colors of the wing bars, etc., appear from spread, to folded wing. This may aid your interpretation if your pattern has a bird with spread wings & you wish them folded.



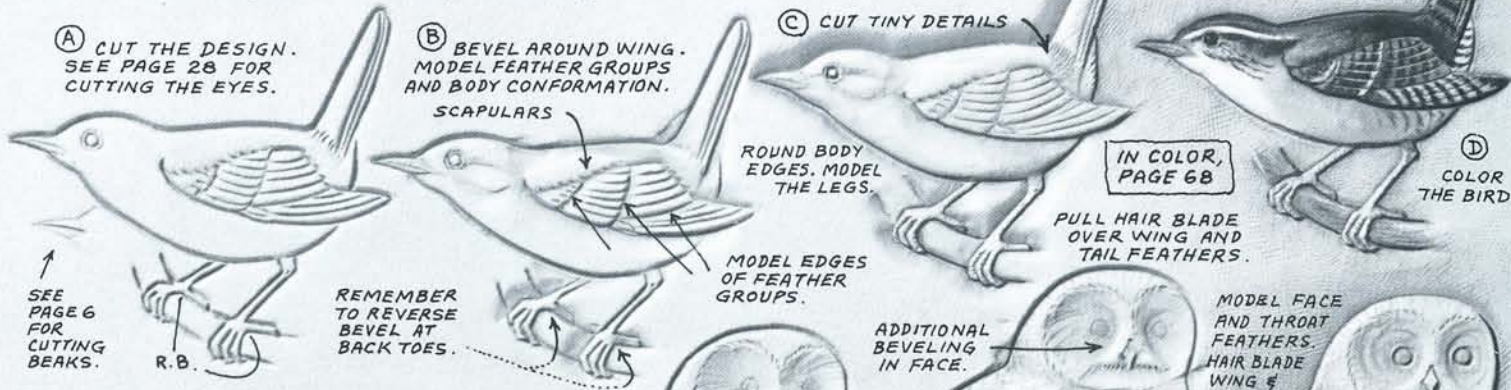
With wing folded, note how the secondary and primary feathers are stacked. Only the edges of primary and secondary feathers show, revealing a bit of the white and dark markings.

Other than wings and tail feathers, most small birds do not have distinctive enough head and body feathers to represent them individually. As a rule, the individual tail and wing feathers are lightly cut. The wing feather groups (primaries, secondaries, coverts) are then lightly beveled or modeled around (step B). Then, after beveling and matting around the outside, the bird is colored according to its species. The coloring will suggest some of the individual head and body feathers. Study the examples below.

CAROLINA WREN

BIRDS

COLOR DESCRIPTION:
BROAD WHITE EYE STRIPE TO NAPE.
WHITE CHIN & THROAT. STREAKED
EAR PATCH. RUFOUS BACK; HEAD.
BUFF BELLY. SMALL WHITE
WING BARS. BARRED TAIL
& WINGS. BARRED WHITE
UNDER TAIL COVERTS.



Some birds will show more pronounced individual head and body feathers, as with the owl & eagle below. These can be lightly cut and/or lightly stamped with the appropriate shaped tool. When birds are presented larger, most all of these feathers can be cut with the knife.

For birds not shown in this book, make patterns from books or magazines. To duplicate the colors, match hues with the color chart, page 31, of Pictorial Carving Finesse. Brighter colors can be had with Cova (acrylic) dyes.

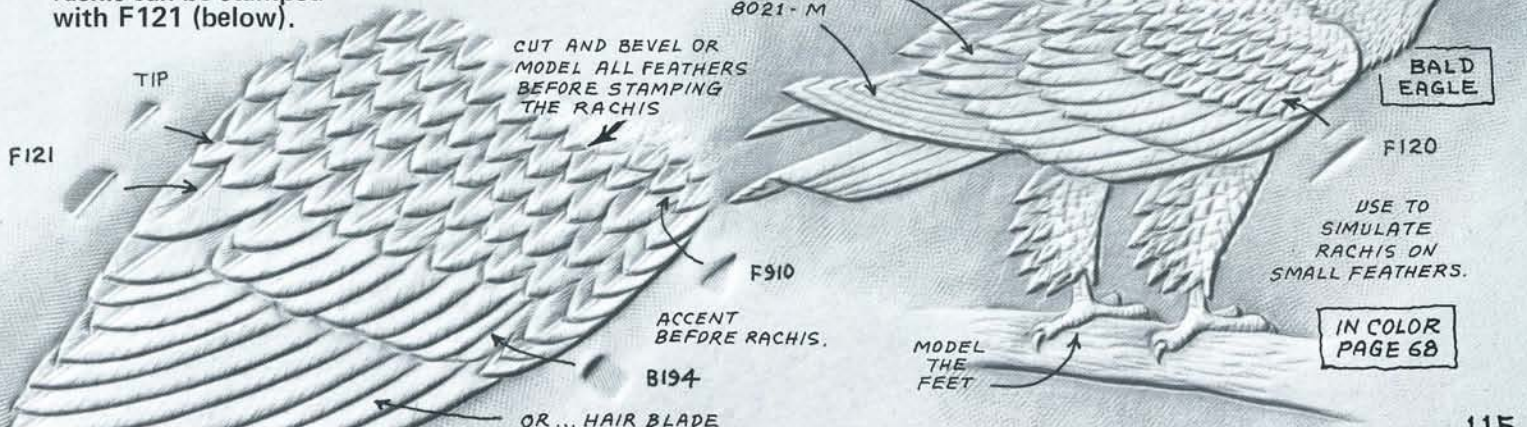
BEVEL TO SET FACE IN PERSPECTIVE, WITH F895



FOLLOW THE GENERAL STEPS AS ABOVE.



When larger feathers are displayed, the rachis can be stamped with F121 (below).



TO STAMP BLURRED
WING MOVEMENTS...
FOLLOW STEPS AT RIGHT.
SEE TRACING PATTERN FOR
AREAS TO CUT.

BEVEL, MAT, (A)
AROUND WINGS.
"WALK" A98 IN-
WARD, AS IN (B).

CROSS-SCRATCH
LINES WITH THE
POINT OF MODEL-
ING SPOON, (C).
COMPLETE BODY AND
BEGINNING OF WING
FEATHERS WITH MULE-
FOOT TOOL, AS SHOWN.

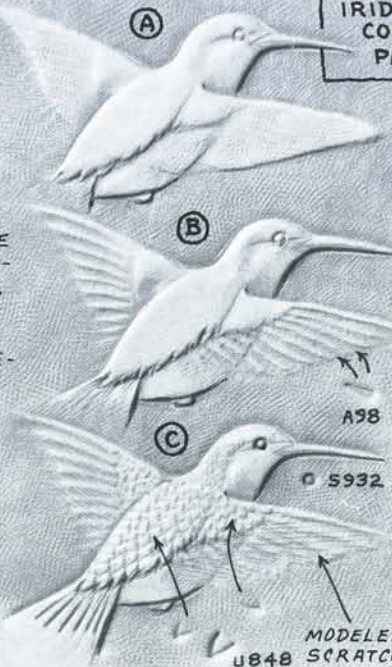


RUBY-
THROATED HUMMINGBIRD



COOPER'S
HAWK

BIRDS OF PREY
USUALLY MANTLE
THEIR VICTIM
AFTER THE
KILL.



IRIDESCENT
COLORING
PAGE 70



BARN
SWALLOW

COMPLETE FORE-
MOST WING BEFORE
THE ONE BEHIND
IT.

DOUBLE BEVEL
WHERE WING
JOINS BODY.

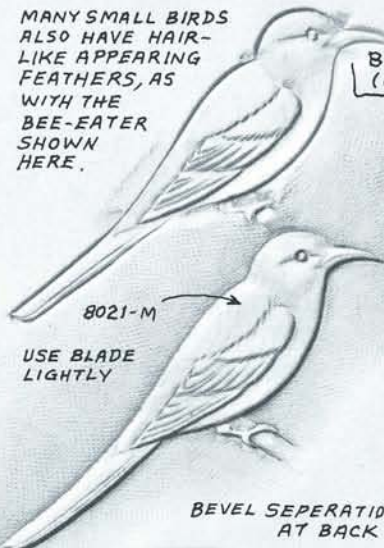
BEVEL & SHADE
INSIDE WING
AND DOUBLE
BEVEL BE-
FORE COM-
PLETING THE
INSIDE WING
FEATHERS.

MODELER
U848 SCRATCHES.

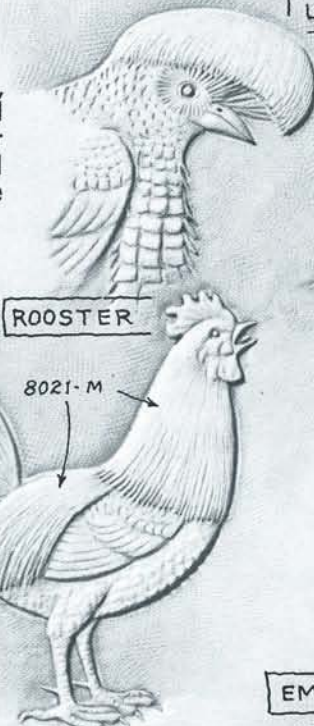
BIRDS WITH HAIR-LIKE FEATHERS

Many birds have hair-like feathers all over, or partially as with the rooster, egret, and umbrella bird. Use the same procedures for other birds of like adornment. Always bevel & shape conformation of birds before adding feathers.

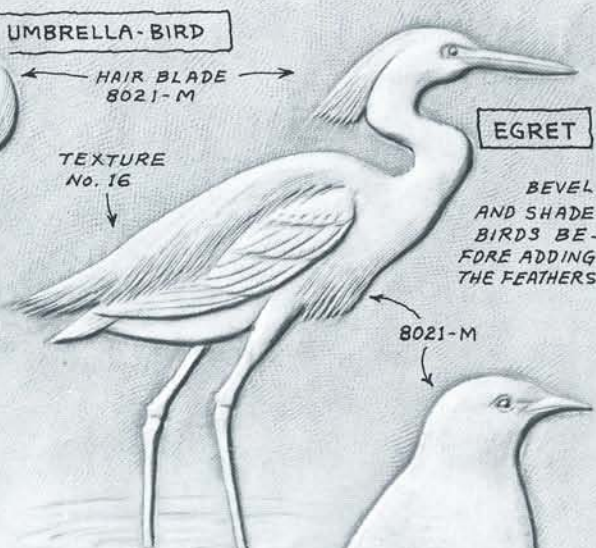
MANY SMALL BIRDS
ALSO HAVE HAIR-
LIKE APPEARING
FEATHERS, AS
WITH THE
BEE-EATER
SHOWN
HERE.



BEE-EATER
(EUROPE)



ROOSTER



UMBRELLA-BIRD

HAIR BLADE
8021-M

TEXTURE
No. 16

EGRET

BEVEL
AND SHADE
BIRDS BE-
FORE ADDING
THE FEATHERS.

8021-M

SHORT BLADE
STROKES

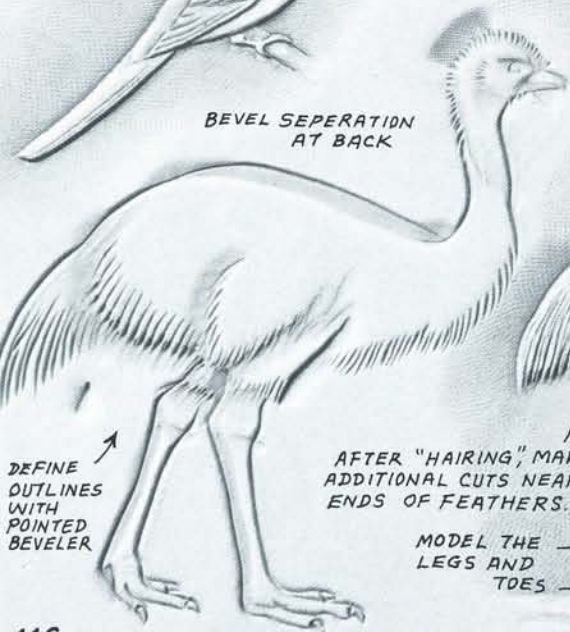
EMU

NOTE DIRECTION OF "HAIR"
FROM CENTER OF BACK.

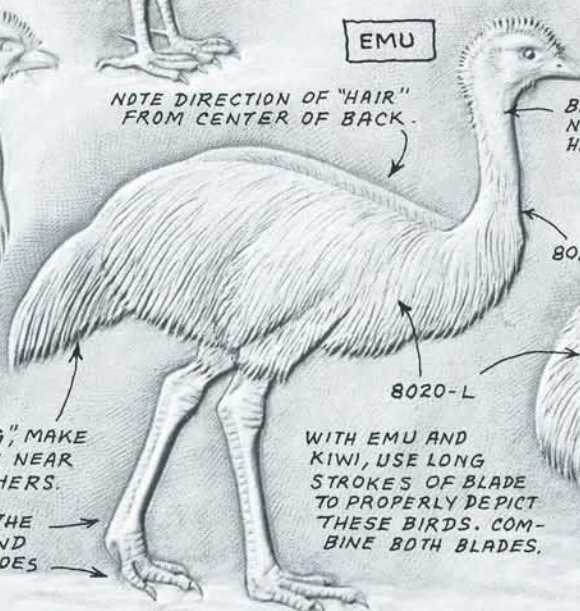
BARE
NECK
HERE

8021-M

EMPEROR
PENGUIN



BEVEL SEPERATION
AT BACK



BROWN
KIWI

8020-L

WITH EMU AND
KIWI, USE LONG
STROKES OF BLADE
TO PROPERLY DEPICT
THESE BIRDS. COM-
BINE BOTH BLADES.

CUT THE
"WHISKERS"
AFTER ALL
STAMPING

NOSTRIL IS
IN END OF
THE UPPER
MANDIBLE.

BIRDS and their ASSOCIATION with WATER

BATHING

HOUSE SPARROW



Many birds take regular baths in water, vigorously fluffing their feathers, dunking and shaking their heads and tails. Feathers should be portrayed loosely, as shown above.

Many birds spend all of their lives on or near the water. Many are adapted to swimming and walking underwater. When using pictures from books, etc., for your patterns, research the bird (if possible) to learn all you can of its habits and characteristics, as well as coloring. The flank feathers of most water birds (as loon and teal below) will overlap the leading edge of wings, when sitting in the water. Water drops, splashes, made with glue. "Wet" the water areas. . . see page 50.

DRINKING

SONG THRUSH



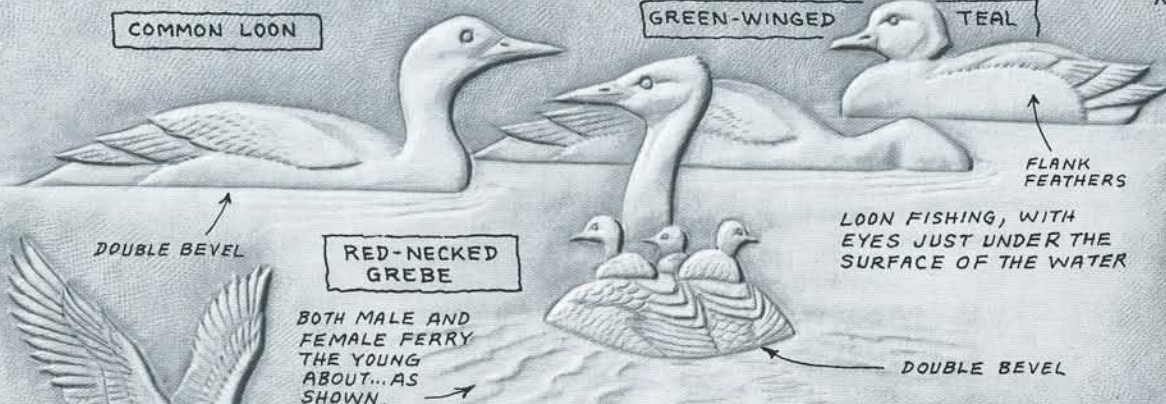
Most (not all) land birds dip a mouthful of water, then raise their heads to allow the water to run down the throat.

COMMON LOON

GREEN-WINGED

TEAL

REMEMBER... TO DOUBLE BEVEL WHERE FLOATING BIRDS ARE IN CONTACT WITH THE WATER!

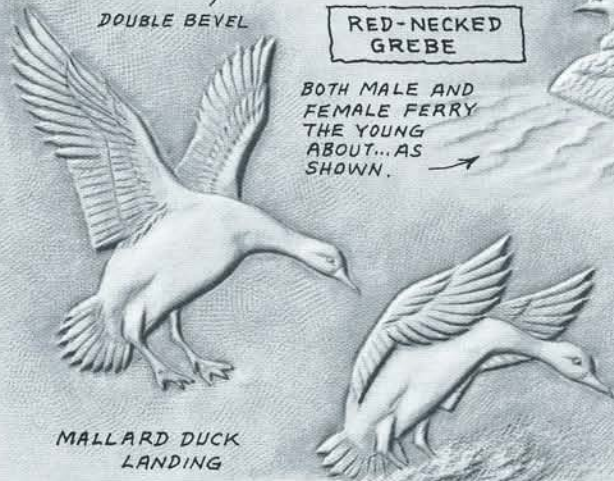


BOTH MALE AND FEMALE FERRY THE YOUNG ABOUT... AS SHOWN.

LOON FISHING, WITH EYES JUST UNDER THE SURFACE OF THE WATER

COLORING BIRDS... PAGE 68

MALLARD DUCK LANDING



MALLARD DUCKS FEEDING

NOTICE LEGS AND HEAD FORWARD, AND BREAKING ACTION OF WINGS (ABOVE).

MALLARD DUCKS TAKE-OFF WITH A SUDDEN, STRONG UPWARD LEAP!

BROWN PELICAN

The pelican above is in a power dive, his common fishing technique. As he hits the water (below) the wings are folded back in streamlined position.

AFRICAN SKIMMER

This bird has a longer lower mandible, allowing it to scoop food while skimming the water surface.

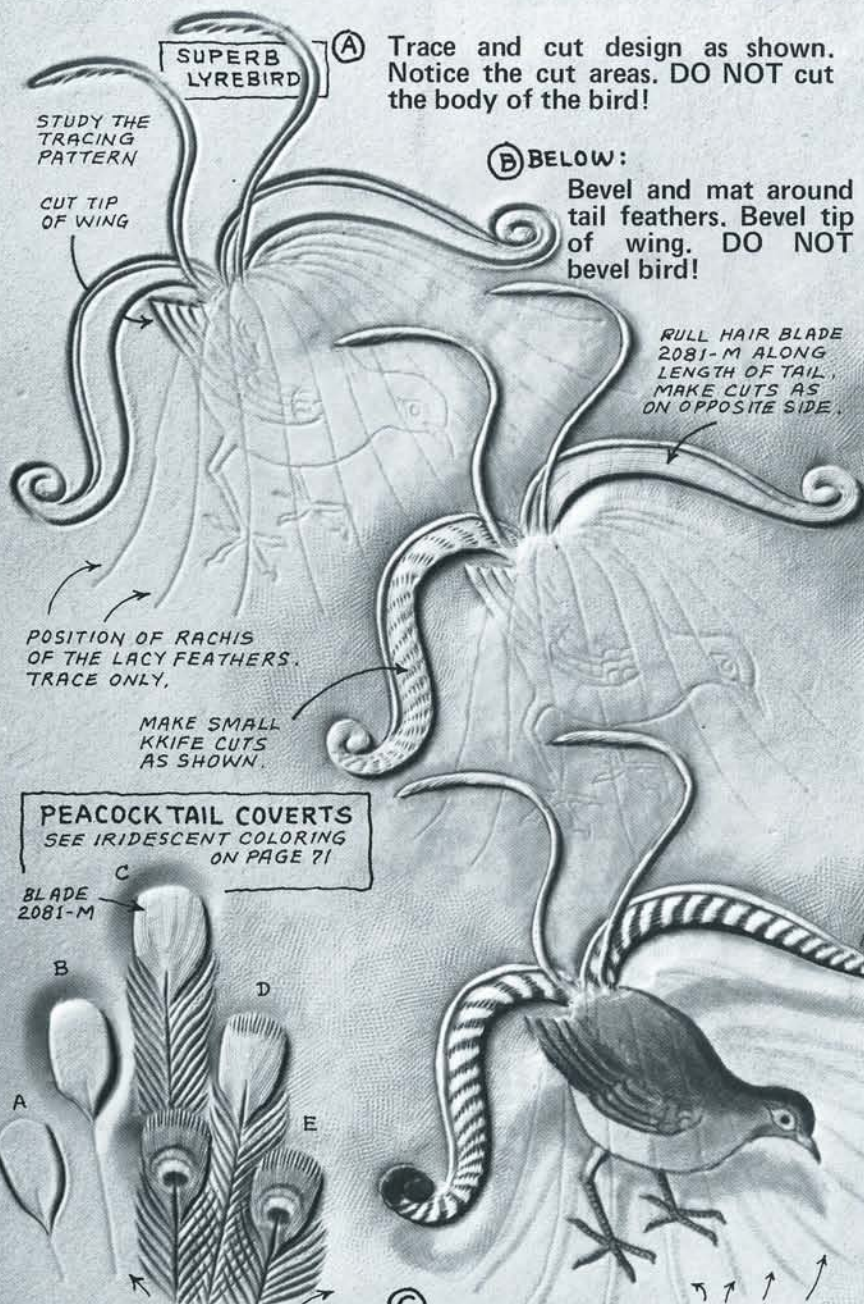
AMERICAN COOT

Coots, grebes, scooters, and some other aquatic birds must run and flap vigorously across the water to attain sufficient speed for take-off.

Controlled crash! See "Pictorial Carving Finesse" to stamp the water spray.

EXOTIC PLUMAGE

It would take a whole book to illustrate the many types of plumage. I have chosen some of the more difficult hoping it will aid you when carving similar types. The "lacy" feathers (lyrebird) are cut individually, one at a time. Notice how the side cuts overlap each other. By cutting one feather at a time, it will be less confusing. Coloring these feathers requires patience, a steady hand, and a very fine brush. Remove all of the hairs, but a few from an old brush if you do not have one small enough. Practice on scrap leather first. Cova (acrylic) dyes are recommended for these individual "hairs" of the lacy feathers, as they will not "bleed" into surrounding areas. Study this page very carefully.



- A - CUT SIDES OF COVERTS.
- B - BEVEL COVERT SIDES AND AROUND THE ENDS.
- C - "LINE" COVERTS, NOTE SPECIAL DIRECTION.
- D - CUT RACHIS & VANES. SHORT-CUT COVERT TOPS.
- E - COLOR THE "EYES" AND FEATHERS. SEE PAGE 71 FOR COLORING.

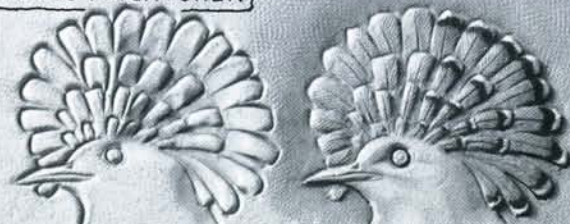
© ALSO DYE SHADOWS FOR RACHIS

Now dye the tail feathers, bird, background, and the shadows. Dye bird prominently, especially around outlines of head, body, and legs. Be sure to dye shadows as illustrated above.

SEE COLOR REPRODUCTION OF LYREBIRD ON PAGE 68

The crested heads below are shown in "display" position. See how to color birds on pages 68 and 69.

ROYAL FLYCATCHER



Left side is cut, right is beveled; matted.

Hair blade feathers. Color (right).

VICTORIA CROWNED PIGEON



Left side shown cut. Right side beveled; matted.

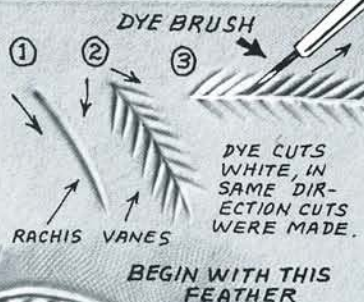
Make fine, lacy cuts to complete feathers. Dye "lace" as with lyrebird.

SULPHUR-CRESTED COCKATOO



Cockatoo shown in normal and display position. Use hair blade on top feathers.

NOTE: CUT ALL RACHIS FIRST (1). CUT THE VANES (2) NEXT, BEGINNING ON THE FAR SIDE OF BIRD. COMPLETE CUTTING ONE, BEFORE CUTTING THE NEXT. DYE IN THE SAME SEQUENCE.

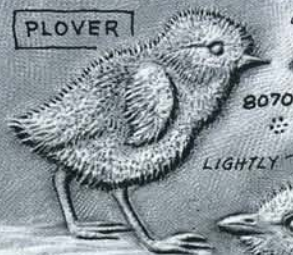


Moisten leather lightly and cut all rachis lines (see note above). Complete cutting feathers, then dye them as suggested, above. Use care in cutting and dyeing!

BABY BIRDS

The outlines of young chicks are made with short cuts (below). Bevel and mat outlines. Complete down effects with tool No. 8070 and "ticks" of knife blade.

PLOVER



BEVEL:
F976

8070

LIGHTLY

CUT
OUTLINE

EARED
VULTURE



Cut, bevel heavy folds on head and neck. Model wrinkles. Make neck ruffle like hair.

ANDEAN
CONDOR



Cut, bevel heavy folds of head & neck. Cut & model caruncle. Cut neck ruffle.

GULL



LIGHTLY CUT AND MODEL FEATHERS AFTER ALL BEVELING AND MATTING. SIDES OF NECK; FEATHERLESS.

EAGLET

BALD HEADED BIRDS

CALIFORNIA
CONDOR



CUT "HAIR"
TUFTS

BLADE
8021-M

BLACK
VULTURE



Model folds and wrinkles of head. Cut neck ruffle as with animal hair.

After modeling head, use hair blade as shown. Cut neck ruffle similar to Calif. condor.

"SOFT" APPEARING FEATHERS

EAGLE
OWL



BLADE
8021-M

MAKE
LIGHT
CUTS FOR
RACHIS



F121
RACHIS

After beveling, model individual feathers of breast, as above.

Pull hair blade over feathers. Accent ends with knife cuts.

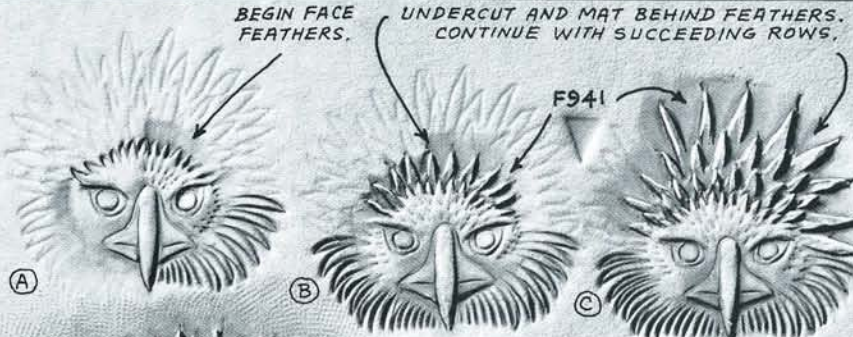
UNDERCUTTING FEATHERS

Undercutting feathers (eagle at left) is handled exactly as (Texture No. 10) on page 129. Follow steps at left. Begin undercutting in step (B). Note how feathers stand out sharply on completed head (D).

HAIR BLADE 8021-M

USE TOOLS SHOWN
ON TAIL FEATHERS.

F121



BEGIN FACE
FEATHERS.

UNDERCUT AND MAT BEHIND FEATHERS.
CONTINUE WITH SUCCEEDING ROWS.

F941

MONKEY-
EATING
EAGLE

RACHIS
CUTS



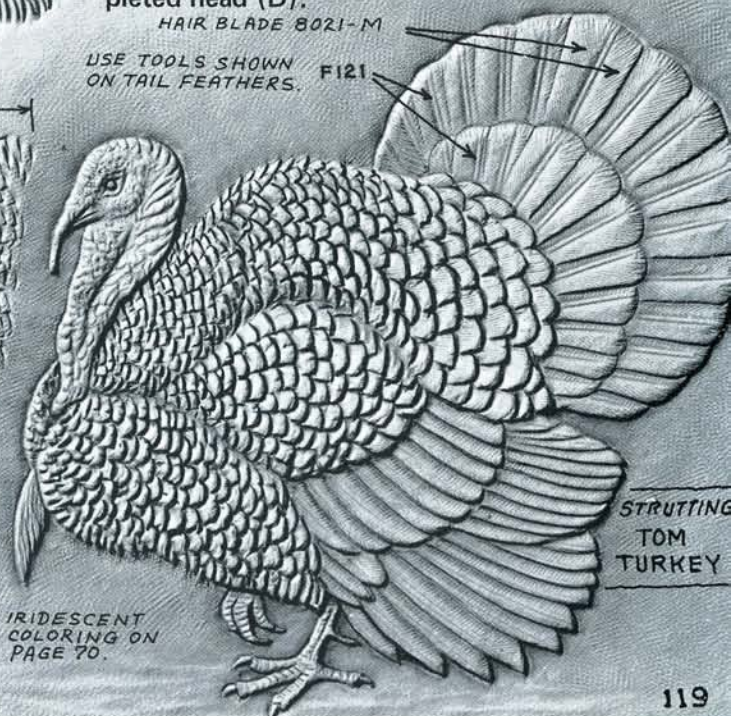
CUT EXTRA FEATHERS FOR
LAST ROW. MODEL EYES, BEAK,
ADD FACE CUTS, AND RACHIS CUTS.

HAWK-HEADED
PARROT

DOUBLE
BEVEL



Trace, cut and bevel the figure. Begin cutting feathers at neck (section A). Use slight undercutting, from top to bottom of each section, and from head towards tail. After all undercutting, join cuts (B)-(C) from edge of feather. Inwards. KEEP BLADE SHARP!



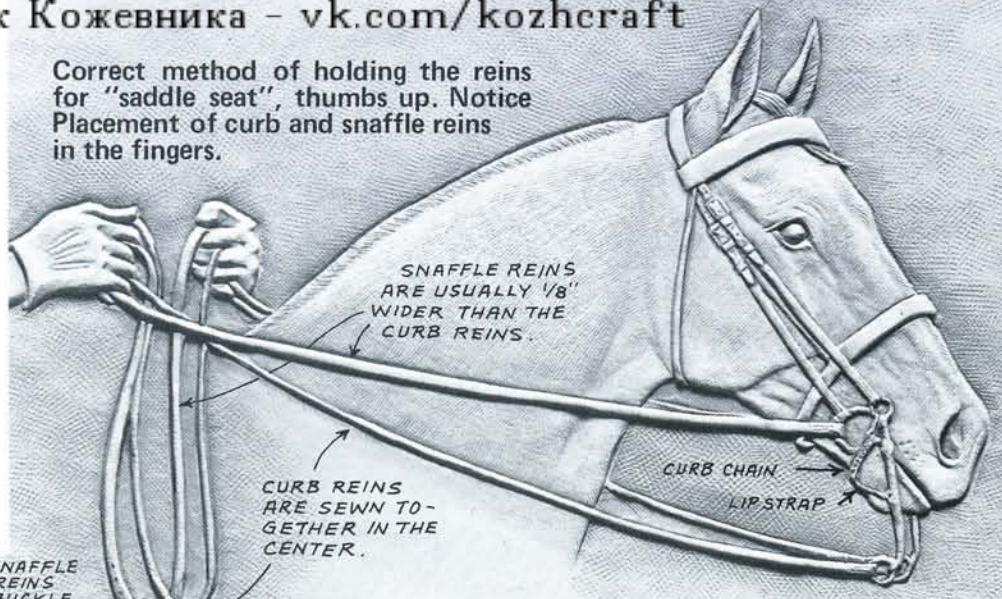
STRUTTING
TOM
TURKEY

IRIDESCENT
COLORING ON
PAGE 70.

The ends of the head feathers were undercut exactly as the armadillo lizard (texture No. 12).

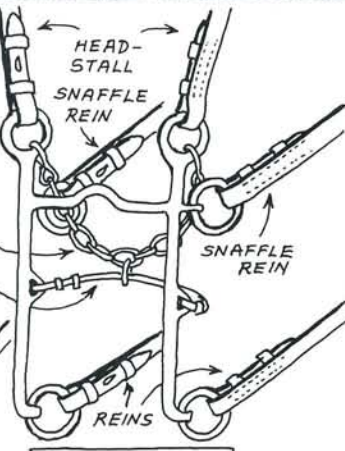
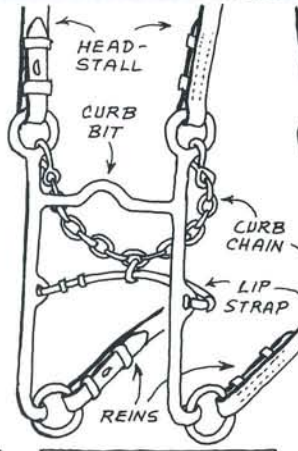
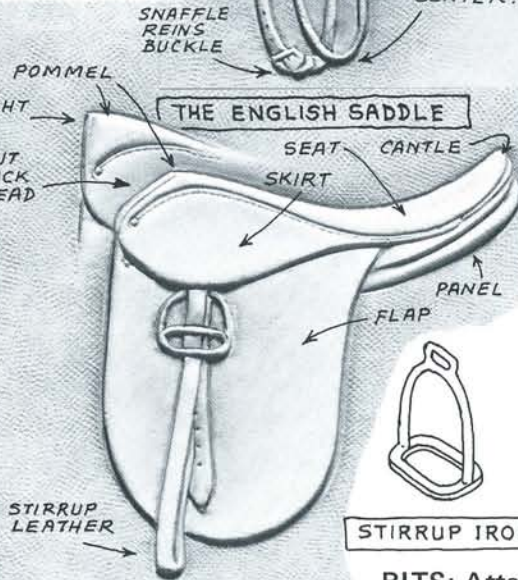
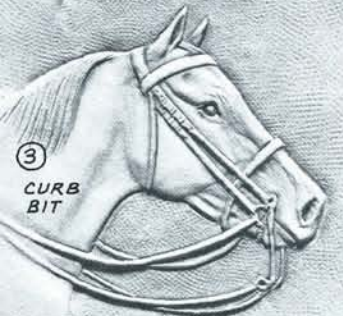
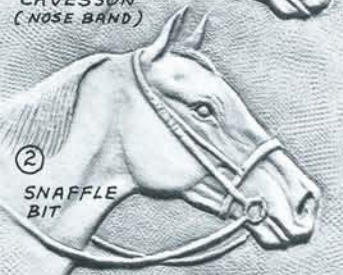
ENGLISH RIDING

Correct method of holding the reins for "saddle seat", thumbs up. Notice Placement of curb and snaffle reins in the fingers.



On these pages we offer examples of English riding equipment, and its proper usage in the show ring. Observe the positions of the hands and the attachments of the headstall and reins. The stirrup leathers are a single, buckled strap that loops over a safety spring bar on the tree (saddle form). The leathers will pull free if a rider's foot is hung in the stirrup and the rider falls from his horse. When not in use, the stirrups are slid up the leathers as shown on the saddle below. Proper clothing is also important for English riding events.

BRIDLING THE HORSE
SEQUENCE TO SHOW
PROPER ASSEMBLY.

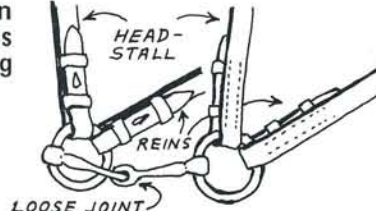


STIRRUP IRON

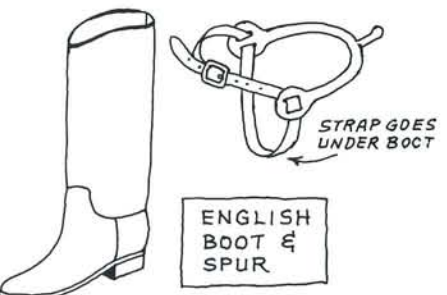
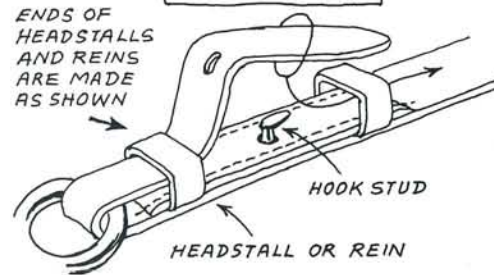
WEYMOUTH BIT

PELHAM BIT
SNAFFLE BIT IS NOT
USED WITH PELHAM

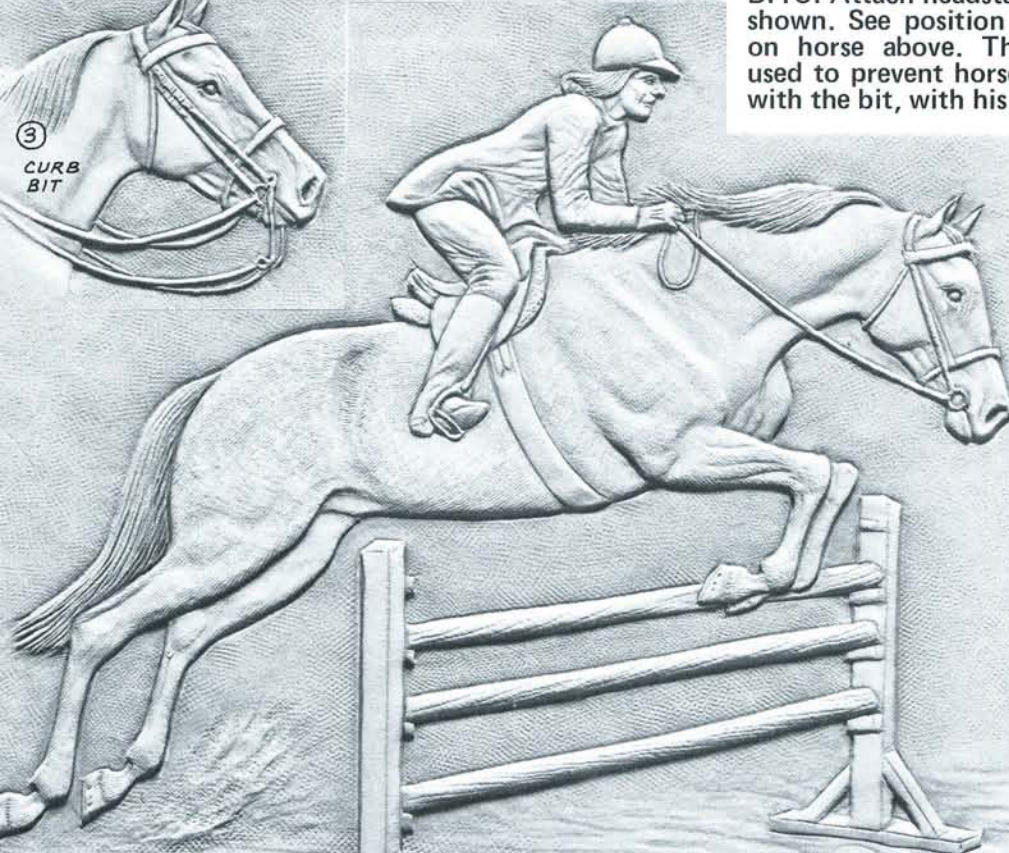
BITS: Attach headstalls and reins as shown. See position of curb chain on horse above. The lip strap is used to prevent horse from playing with the bit, with his mouth.



SNAFFLE BIT

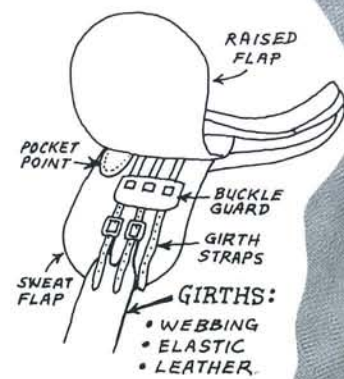


ENGLISH
BOOT &
SPUR



JUMPING

USE SNAFFLE BIT ONLY.
THUMBS TOWARD INSIDE!



GIRTH IS BUCKLED TO STRAPS, GUARD SLIPS DOWN OVER BUCKLES. THERE ARE MANY TYPES OF GIRTHS. THE SADDLE TREE SLIPS INTO THE POCKET POINTS.

WEIGHTS ARE PUT ON SHOES TO MAKE HORSE HIGH-STEP. FEET APPEAR LONGER THAN NORMAL.

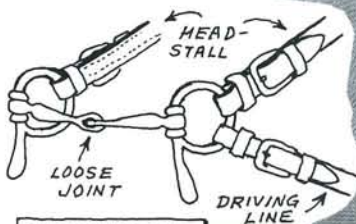
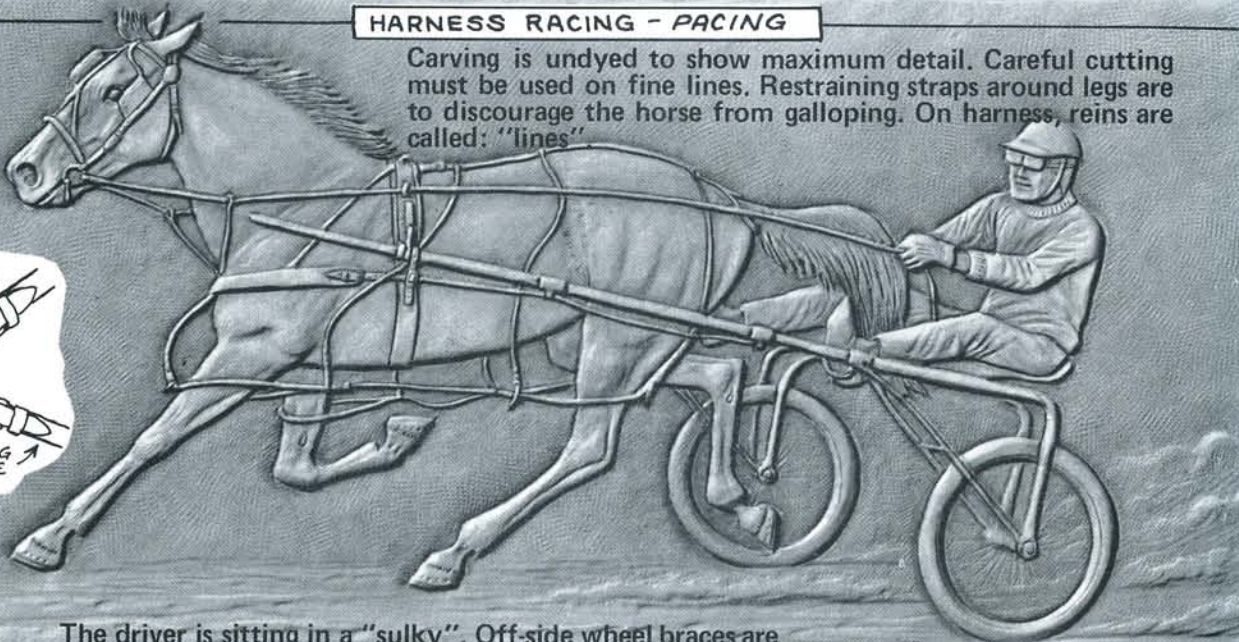
VERY LIGHT CUTS ARE MADE FOR THE REINS. MAT AROUND THEM BEFORE BEVELING THE OBJECTS BEHIND THEM.

MAKE SINGLE CUTS FOR OFF-SIDE REINS

HARNESS RACING - PACING

Carving is undyed to show maximum detail. Careful cutting must be used on fine lines. Restraining straps around legs are to discourage the horse from galloping. On harness, reins are called: "lines"

SEE TEAM HARNESS ON PAGE 125



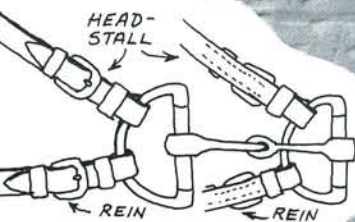
DRIVING BIT

The driver is sitting in a "sulky". Off-side wheel braces are beveled only; do not cut. Scratch suggestion of moving spokes in with the modeler, as shown.

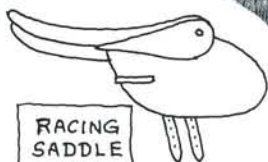
THOROUGHBRED HORSE RACING

The jockey's saddle is a mini-version of the English saddle. Bit is loose-jointed, as snaffle.

SHOW FLARING NOSTRILS ON RUNNING HORSES.



RACING "D" BIT

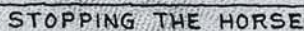


RACING SADDLE

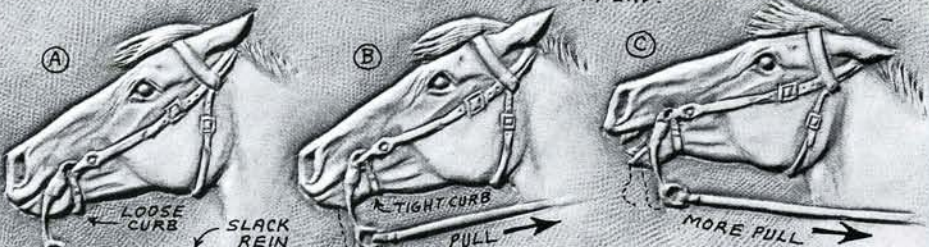
Reins can be held in most any **HEADSTALL**

Reins can be held in most any manner. With this method, reins can slip between fingers to maintain even lengths. Lariat is held in same hand on top of reins.

This does not interfere with control of horse.



FRONT IS CALLED:
POMMEL - FORK-
OR - SHIELD



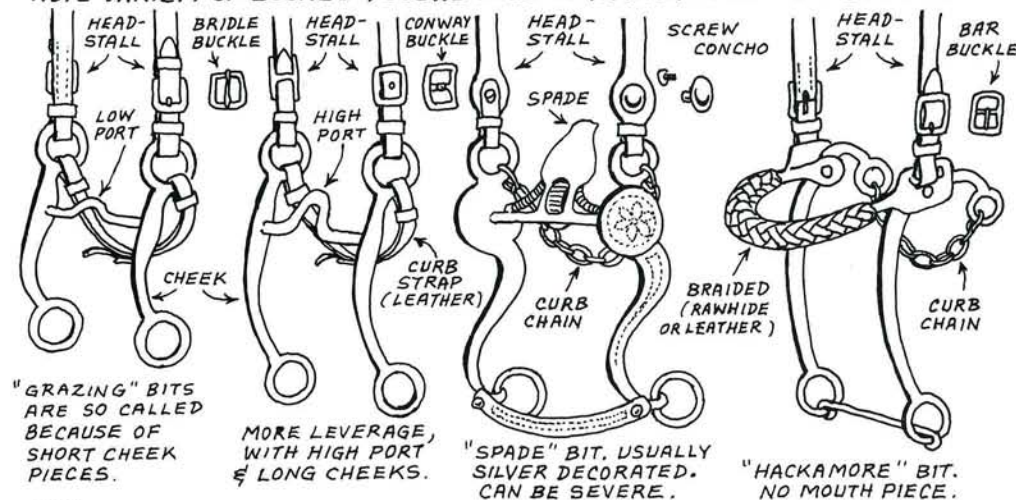
(A) Shows bit and reins in normal position. As rein is pulled (B) the curb tightens, pinching jaw. From previous training, this teaches horse to stop. Strong pull on the reins (C) makes the horse tend to throw his head up to elude the pressure. This extreme pressure may force his mouth open. A horse never opens his mouth (under saddle) unless he is yawning, going to bite, or is forced open with a bit! You see many erroneous pictures of running horses, mouth open, with a loose rein!

The western horse has been taught to "neck" rein. The hand holding the reins, simply moves in the direction the rider wishes the horse to turn. Pressure against the neck (of rein) signals the move. This permits the right hand freedom for roping, etc.

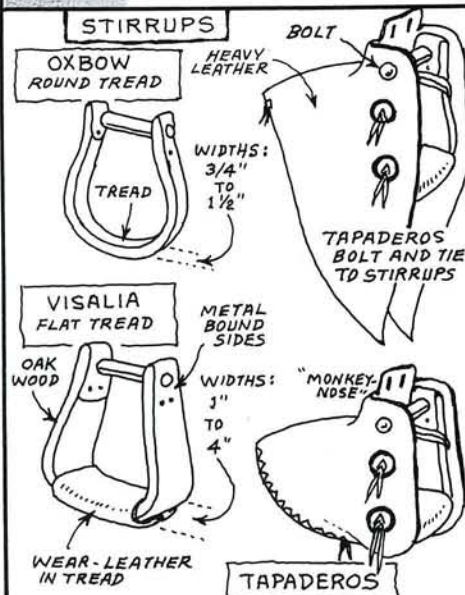
BITS

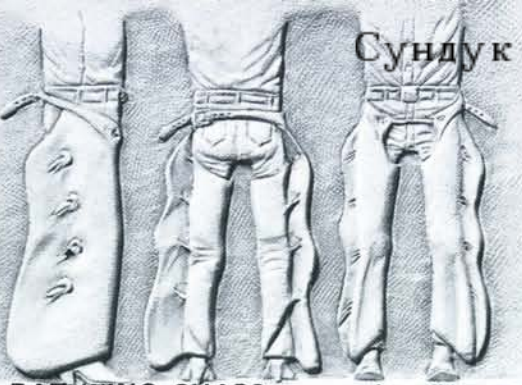
BITS A few styles of bits are shown below. Curbs can be of leather, or chain.

NOTE VARIETY OF BUCKES & SCEWS USED TO ATTACH HEADSTALLS TO BITS.



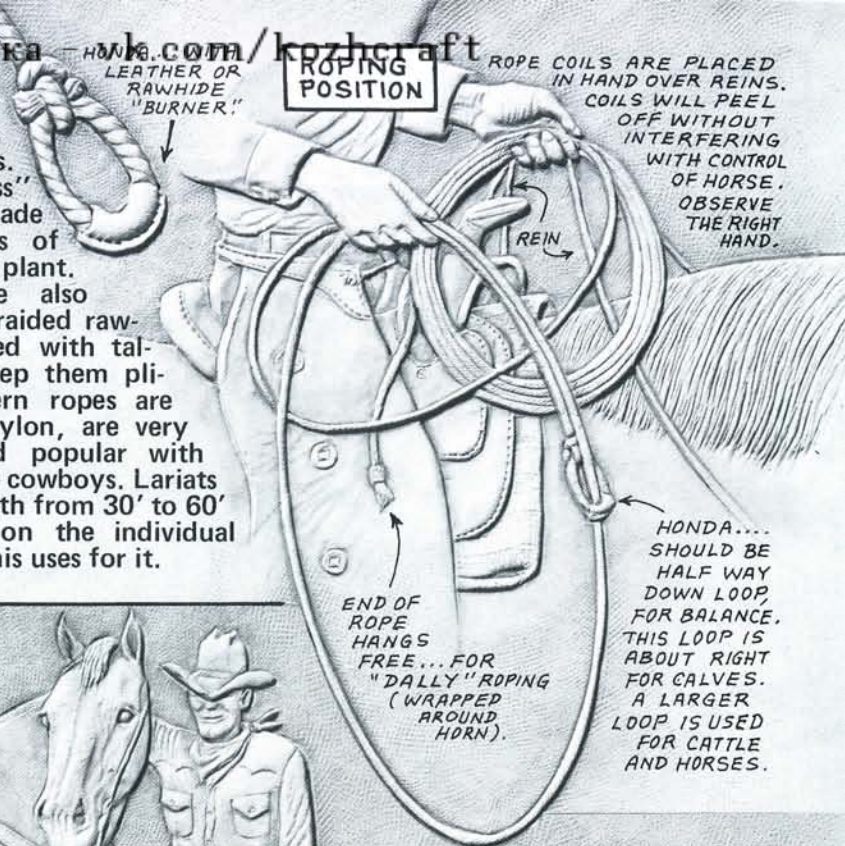
STIRRUPS





BAT WING CHAPS are made of heavy cowhide. Rings are fastened inside the wings by thongs tying conchos to the outside. Snaps are attached to the inside of leg. Chaps are worn low on hips. A light thong ties them together in the front, so it will break if accidentally hooked on saddle horn.

There are many types of lariats. The "grass" rope is made from fibers of the sisal plant. Lariats are also made of braided rawhide, rubbed with tal-low, to keep them pliable. Modern ropes are made of nylon, are very strong, and popular with the modern cowboys. Lariats vary in length from 30' to 60' depending on the individual roper, and his uses for it.



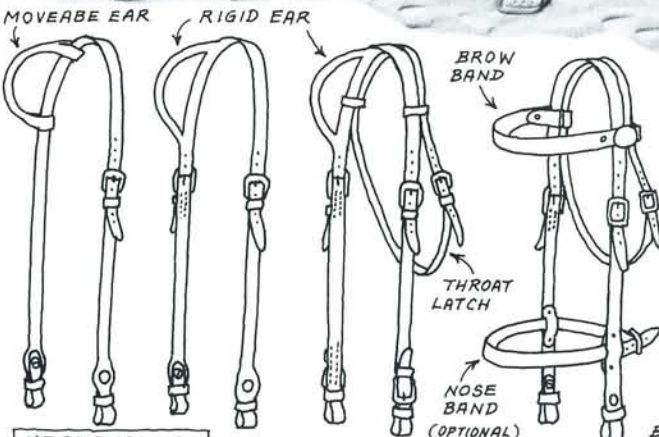
Three different types of saddles and riding habits are shown below illustrating some of the extremes in western riding, all with hundreds of modifications.

NORTH AMERICAN COWBOY

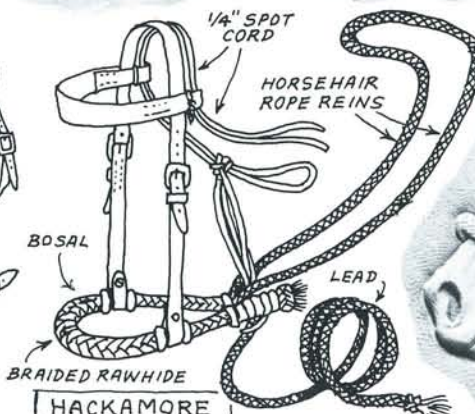


WOMAN TRICK RIDER

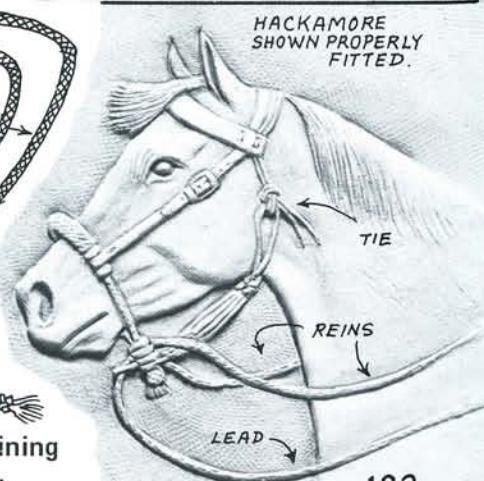
MEXICAN CHARRO



HEADSTALLS



HACKAMORE



HACKAMORE SHOWN PROPERLY FITTED.

A few common headstalls are shown above. The throatlatch is always used with brow band.

Hackamore is used in training young horses for reining, etc.

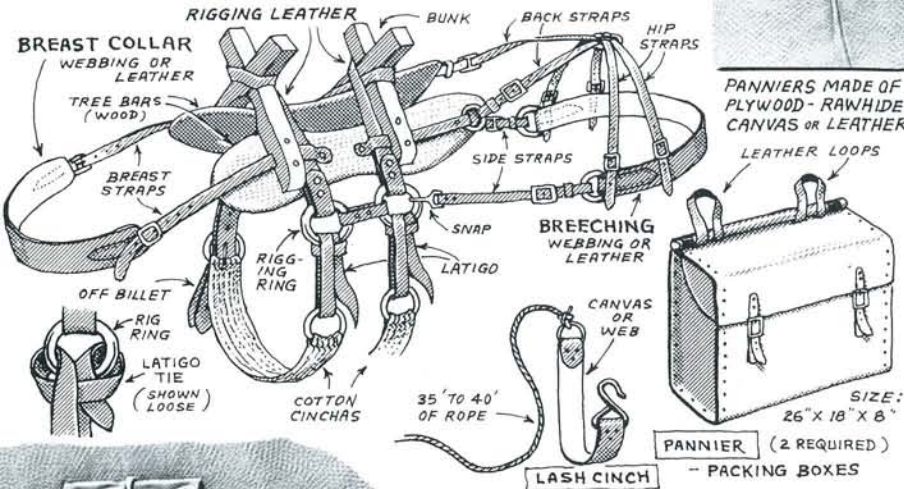
PACKING

Сундук Кожевника vk.com/kozhecraft
 PACKING SCENE IN COLOR: PAGE 65

Almost anything can be packed on horses or mules by the veteran packer. This would take volumes in itself to illustrate the many facets. Space permits only a few examples of equipment, hitches, and the handling of animals in wilderness areas. Pack saddles are made in many forms. The most common in use today: the Decker, and the Saw Buck. Both serve the same function. Study the suggestions presented on this page.

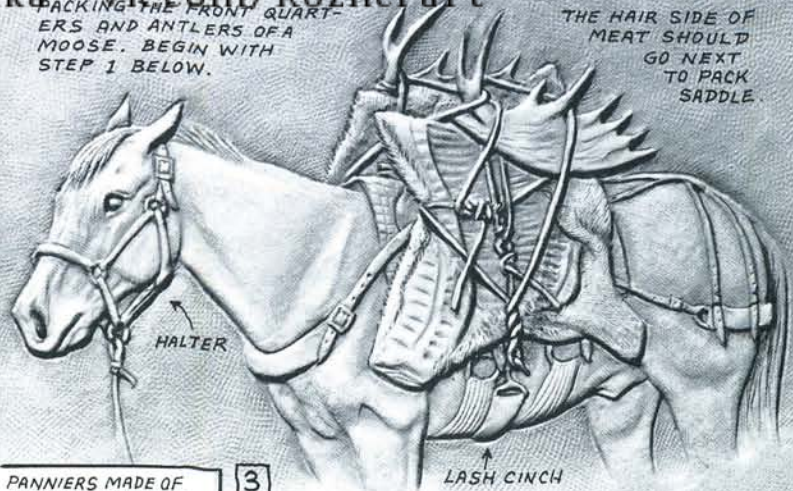
SAW BUCK - PACK SADDLE

CROSS PIECES MADE OF OAK, BOLTED TO BARS.



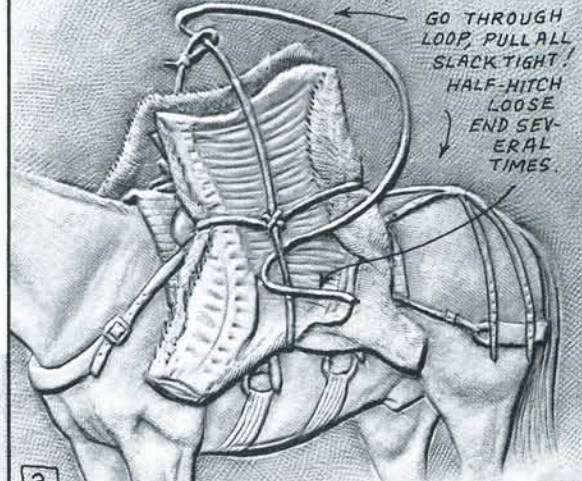
PACKING THE FRONT QUARTERS AND ANTLERS OF A MOOSE. BEGIN WITH STEP 1 BELOW.

THE HAIR SIDE OF MEAT SHOULD GO NEXT TO PACK SADDLE



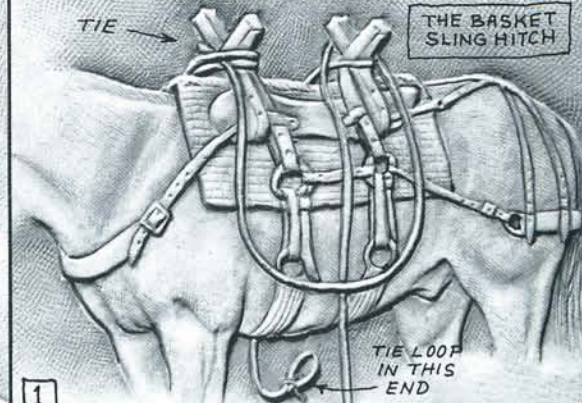
3

Tie antlers on with last cinch; tines up and back. . . securing entire load.



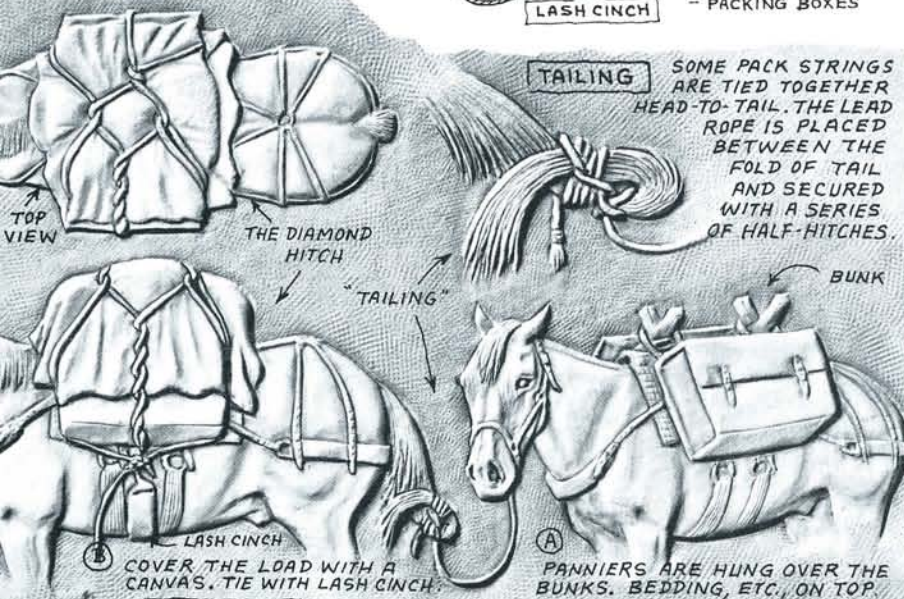
2

Meat is placed high. Sling goes around sides, rope double wraps on sling and goes through loop on opposite side.



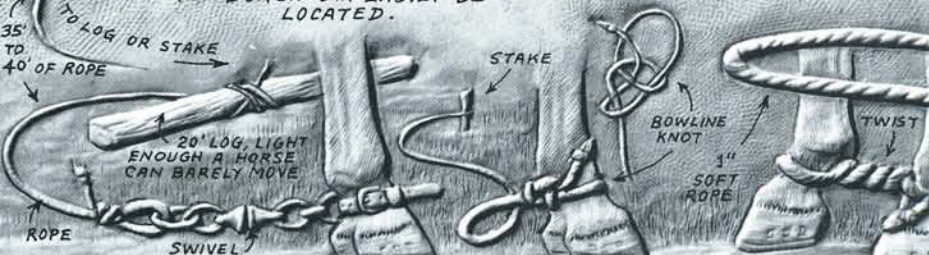
1

Center of rope is half-hitched to front bunk, looped around back to form a sling loop on each side. Loose ends go under sling; hang down as shown.



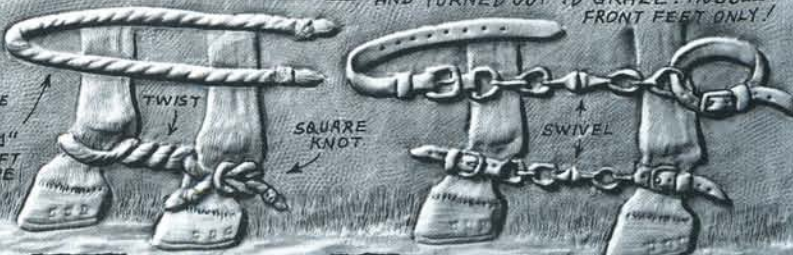
PICKETING

HORSES CAN BE PICKETED WITH ONE FRONT FOOT, OR WITH HALTER. PICKETED HORSES SHOULD NEVER BE CLOSE ENOUGH TO OVERLAP ROPES. A LOOSE OR HOBBLER HORSE SHOULD NEVER WEAR A HALTER, AS A FOOT MAY CATCH IN IT WHILE ROLLING OR SCRATCHING, OR HANG UP IN THE TREES. IN WILD COUNTRY, ONE HORSE IS USUALLY "BELLED" SO THE BUNCH CAN EASILY BE LOCATED.



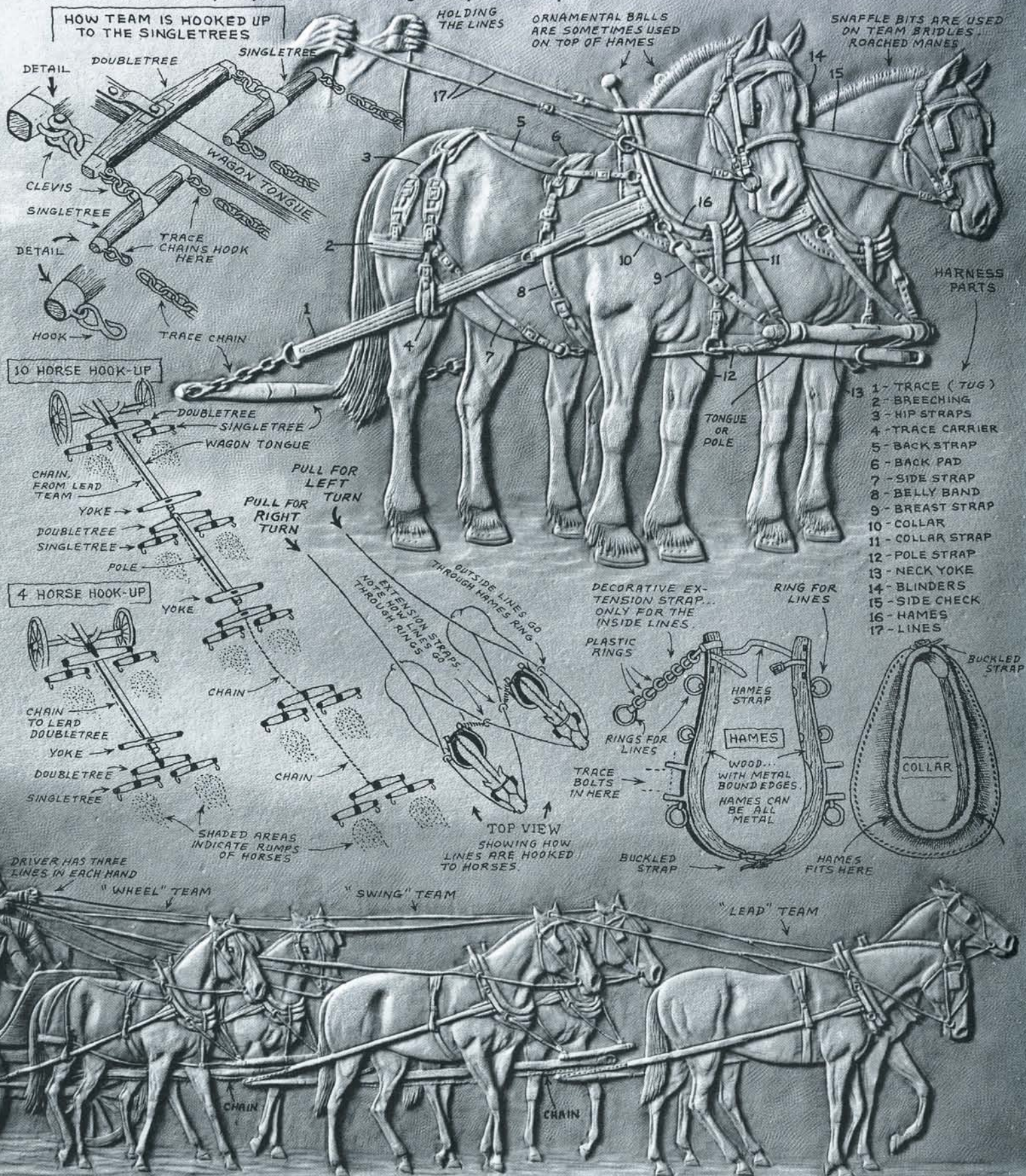
HOBBLER

IN CAMP, SOME HORSES ARE HOBBLER AND TURNED OUT TO GRAZE. HOBBLER FRONT FEET ONLY!



TWO METHODS OF PICKETING A HORSE BY ONE FRONT FOOT, SHOWN ABOVE.

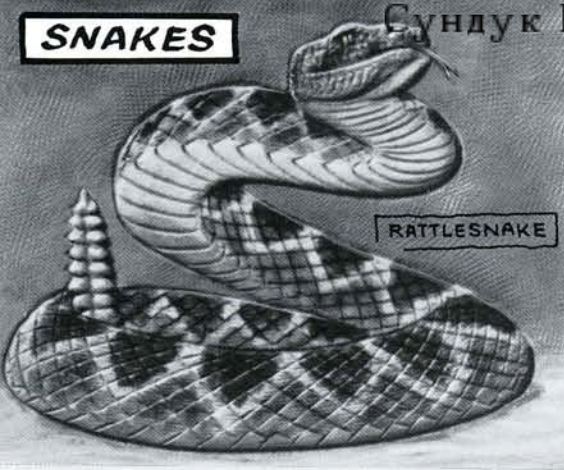
There are many types of team harness, all with modified assembly, straps, etc., though all serve the same end purpose. . . pulling a designated load or vehicle. The examples on this page are to acquaint you with some of the basic hook-ups and names of various parts of the harness, to add the authenticity to your leather carving. Study the examples.



Six horse hook-up. The pair of horses next to the vehicle are called "wheelers". They usually wear a breeching, for holding vehicle and for backing up. A pole is sometimes used between the "swing" team. It can be omitted, as a chain is usually run from the "lead" team back to the vehicle so all of the pull is not on the tongue. The lead lines are sometimes run through rings at top of bridles (above) but can also run free between the teams (see page 66) there are no set rules.

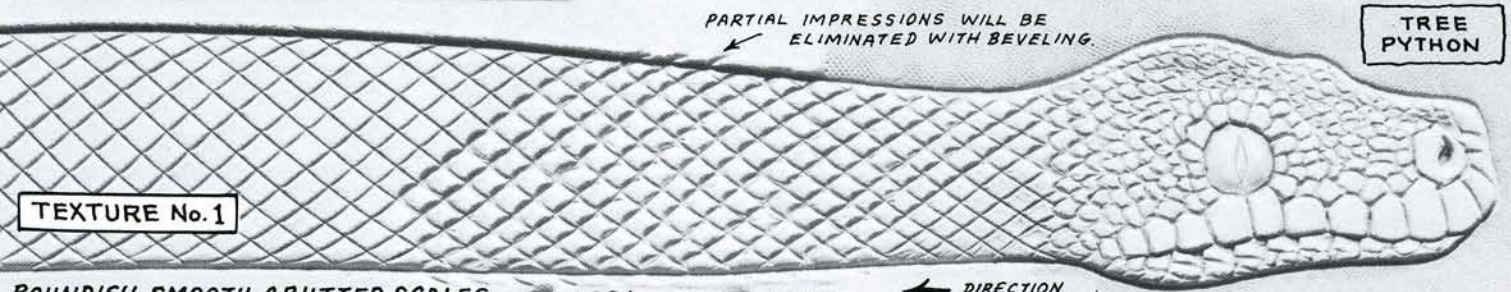
SNAKES

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The scales and skin textures of reptiles vary greatly among the species. The belly scales of snakes are large and tie into the body scales, as shown with the rattlesnake (left) and the cobra on opposite page. Some scales are smooth and abut one another. Others are keeled and may overlap one another. The rattler shown here has overlapping keeled scales. Each of the scale textures is numbered, as some of these same textures are used on other reptiles, and the Texture No. will be referred to for stamping instructions.

Carving and stamping snakes is relatively simple. On large portrayals, the head scales are individually cut until they can be "fused" into the body scale cuts. All interior beveling and shading is completed before adding the scales. The edges of the body should be rounded before making the scale cuts. Beveling and matting around the outside of the snake is usually done last. Study the examples on these pages.



ROUNDISH SMOOTH ABUTTED SCALES

U854

U852

DIRECTION OF SCALES

A Cross-cut the lines for the scales as shown above, conforming to the curve of the body. Observe the smaller examples at bottom of page.

B Tap smooth mule-foot tools on junction of cuts; smaller tools on small scales.

Notice how body cuts have blended into head scales above.

When carving large examples, observe the variations in the head scales of the different species. These scales should be individually cut after bevel-shaping the head. Study the examples below. Notice how the body scales are cut to "fuse" into the head scales. Complete body scales as shown at left.



POINTED SMOOTH ABUTTED SCALES

Follow same procedures as above, only make cuts at more angle to point scales. Use pointed mulefoot tools.

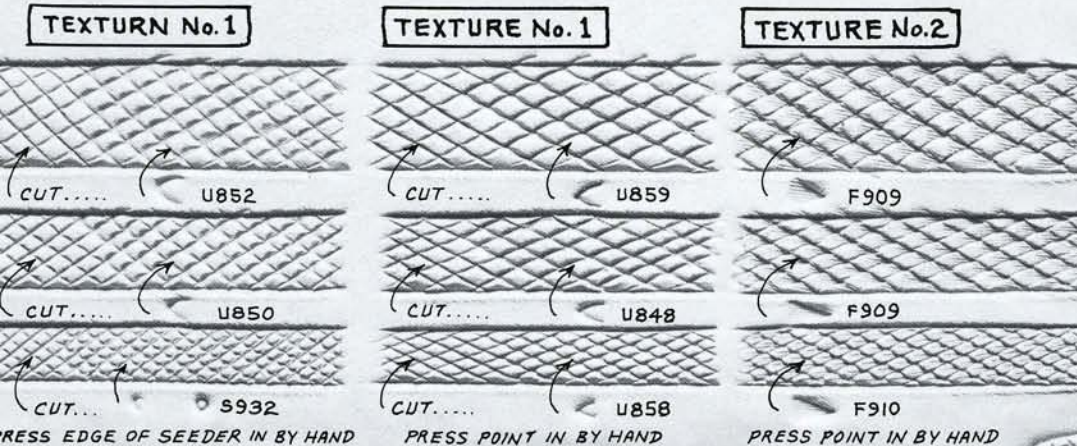
U710

F909

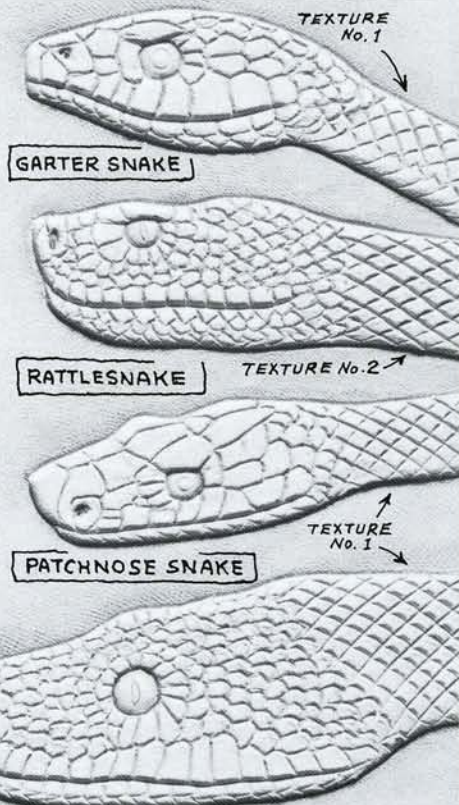
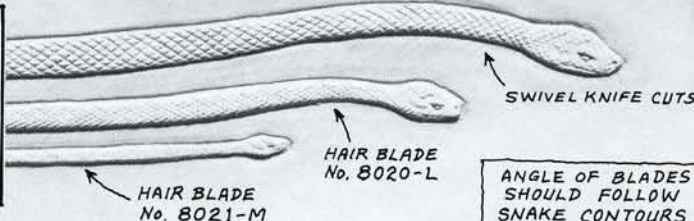
KEELED OVERLAPPING SCALES

Same as No. 1 (left) but stamp point of F909 in corner of diamonds, as shown above.

AS THE SCALES BECOME SMALLER AND SMALLER, STUDY THE EXAMPLES BELOW.



As snakes become smaller, cut the scales with swivel knife or use hair blades as shown. This is Texture No. 3. . .page 129.



BOA CONSTRICTOR

ALL HEAD SCALES ARE TEXTURE No. 3 (PAGE 129).

SNAKES

CONTINUED

Сундук Кожевника - vk.com/kozhecraft

This page illustrates some fundamental stamping procedures. The scaling Texture No. is shown by each reptile, where applicable. See opposite page for scaling instructions. Study photos and pictures of whichever species you are carving. Coloring is added after all carving and stamping is completed.

CUTTING THE SCALES

SNAKES HAVE FORKED TONGUES

WRONG

CUTS DO NOT CONFORM TO CURVE OF BODY.

RIGHT

3 APPLY SCALE TOOL (IF USED) IN DIRECTION SHOWN.

EDGE OF SEEDER

S932

TEXTURE No. 1

1 BEGIN FIRST CUTS AS SHOWN... CONFORMING TO THE BODY CURVES.

2 CROSS-CUT IN OPPOSITE DIRECTION. STUDY THE ANGLES.

NOTE FLAT SCALES OF BELLY. CUT INDIVIDUAL SCALES OF HOOD.

TEXTURE No. 3... USE HAIR BLADES AT END OF TAIL.

LIGHTLY BEVEL WHERE SNAKE TOUCHES THE GROUND.

COBRA

RATTLESNAKES

SMOOTH-MAT ALL BEVELED AREAS

ROUND BODY WITH MODELER

FINE CUTS FOR SMALL TEETH

FORM RATTLES WITH MODELER

SMOOTH-MAT

COMPLETED ON OPPOSITE PAGE

TEXTURE No. 2

A Make cuts as shown. Cut carefully around fangs.

B Complete beveling inside mouth; heavily in throat. Cut the scales.

A Cut and bevel design. Mat as shown to form body. Round body with modeler before scaling the snake.

B Make scale cuts as shown. Complete scales with Texture No. 2.

ROUND EDGES BEFORE SCALING

HOLD TOOLS AT ANGLE SHOWN

SMOOTH-MAT AWAY FROM ALL BEVELING

ROUND BODIES OF SNAKES WITH MODELER... BEFORE ADDING SCALES.

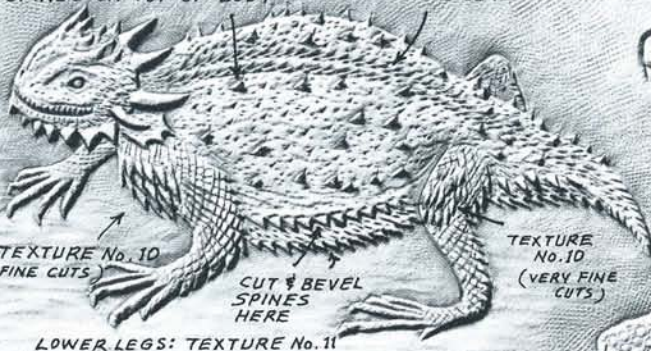
BEVELING TIPS:

When carving snakes with coils overlapping themselves, or other objects, always bevel and mat away from foremost sections first. Bevel numbered sections above in sequence shown. Round edges, and snake is ready for scaling.

All snake's bodies are not round. Observe the species you wish to carve. Bevel and mat the triangular shape with tools above. Observe the angle of the tools. Assist with modeler in smaller areas. Example (B) is partly scaled, note angle of cuts.



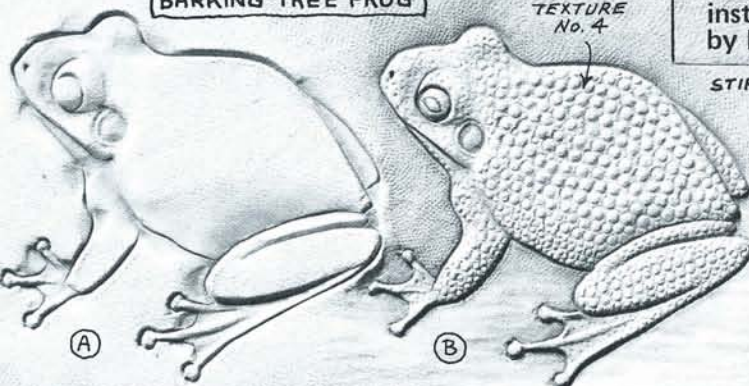
TEXTURE No. 10... ALL SPINES ON TOP OF BODY USE F902 ON CENTER SPINE CUTS



LOWER LEGS: TEXTURE No. 11

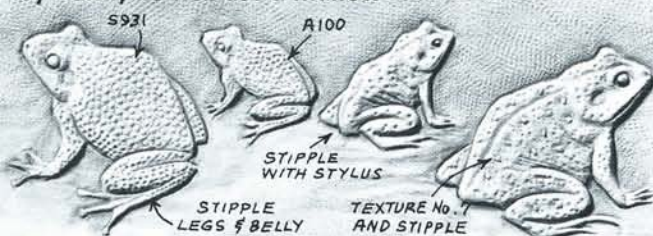
Design (top) is cut and beveled. All single spines on body have been completed. Note single spines on both upper legs. Very fine cutting is required with a sharp knife. Accent between them with point of F902, carefully. Bottom is completed. Body wrinkles and head are modeled and stippled with the stylus. Tiny scaly cuts are made on body. Legs are scaled with very fine Texture No. 11.

BARKING TREE FROG



TEXTURE No. 4

Cut and bevel the frog as in step (A). Apply the solid beading with the seeders, as shown in (B). Press seeders in by hand, do not use a mallet!



S931

A100

STIPPLE WITH STYLUS

STIPPLE LEGS & BELLY

TEXTURE No. 7 AND STIPPLE

As the subjects become smaller, techniques must alter to maintain general impression of skin textures. As the subject becomes too small to use with seeders, the stylus is used to stipple the areas. Study the photos above.



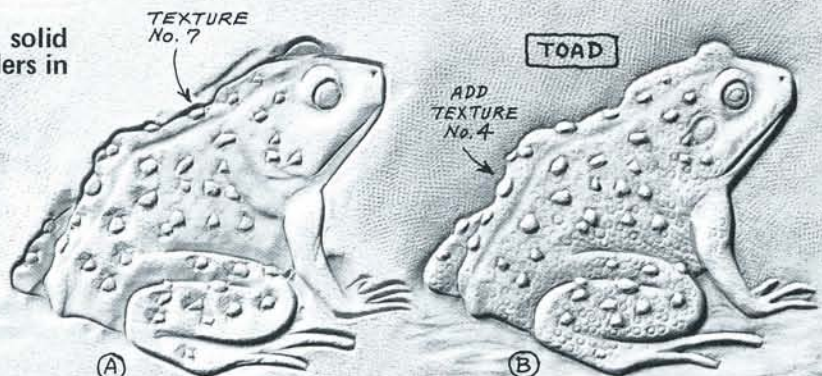
STIPPLE HEAD

TEXTURE No. 3

KNIFE CUTS

BLADE 8021-M

When seeders cannot be used on smaller reproductions, cut the beaded areas as above. Use the hair blades on very small figures.



TEXTURE No. 7

TOAD

ADD TEXTURE No. 4

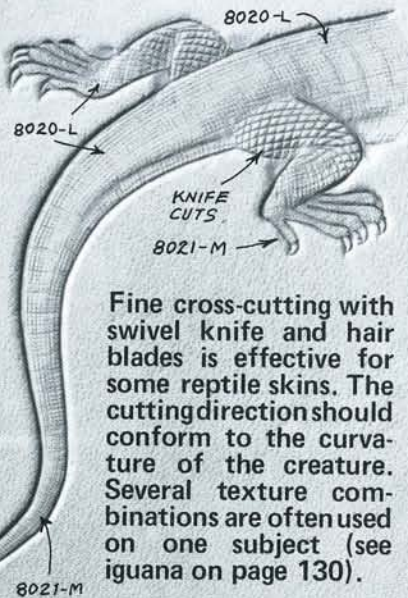
Cut and bevel frog and "warts" as shown in step (A). Follow instructions on opposite page (Texture No. 7). Add body wrinkles with modeler (B) and press in extra "warts" with seeders, by hand. Use randomly.

NOTE: WHEN VISIBLE, FROGS HAVE FIVE TOES ON BACK FEET... ONLY FOUR ON THE FRONT!

SKIN & SCALE TEXTURES of REPTILES & AMPHIBIANS

TEXTURE No. 3

CROSS-CUTTING



Fine cross-cutting with swivel knife and hair blades is effective for some reptile skins. The cutting direction should conform to the curvature of the creature. Several texture combinations are often used on one subject (see iguana on page 130).

TEXTURE No. 7

WART-LIKE PROTUBERANCES



(A) Cut the shape of protuberances (see pattern on subjects). (B) Bevel and mat around them. Examples: frog on opposite page, turtle on page 131.

TEXTURE No. 4

LIGHT, SOLID BEADING

5631 5932 5931



Various size seeders are used for the beaded skin. Simply press the seeder impressions in by hand. Place impressions very close together, press in firmly. See frog, opposite page.

TEXTURE No. 5

PRONOUNCED, SOLID BEADING



NOTE DIFFERENT SIZED SEEDERS

(A) Make cuts conforming to curves in body. Lines can be unevenly spaced. (B) Press appropriate size seeder in squares firmly, by hand. Hold at an angle to bead along the edges of the figure. See Gila monster, page 128.

TEXTURE No. 6

HIGHLY RAISED, SINGLE ROUND BEADS



(A) Stamp proper size seeder on figure. (B) Bevel and mat around the seeder. Use a modeler to assist. (C) Reshape seeds by rounding with tool in hand. Study examples on page 130, gecko and salamander.

TEXTURE No. 8

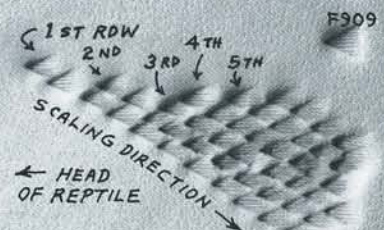
SINGLE-CUT SCALES



With odd shaped scales that cannot be formed by regular tools, simply make them with single knife cuts (top examples above). Small scales are cut lightly, more depth on medium, greater depth on large. If desired, these cuts can be softly rounded by going over them with the end of your modeling stylus (lower examples above). Use Ballpoint Stylus No. 59 on the larger scales. There are many examples in this book using Texture No. 8; almost all reptiles, turtles, etc.

TEXTURE No. 9

SPINY SCALES



These tools, stamped on point, are effective for scaling some reptiles. Begin 1st row of impressions at head, angling across body (see page 130, scaling a lizard). Stamp 2nd, 3rd, & continuing rows as shown above. Note the spacing of the impressions.

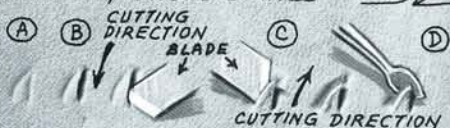
NOTE: SCALING WORKS BEST WHEN MOISTURE CONTENT IS LOW.

EXCEPTIONS TO THE RULE!

You have always been taught not to undercut with the swivel knife! As with most rules... there are exceptions. Study the examples here.

TEXTURE No. 10

SINGLE, RAISED SPINES



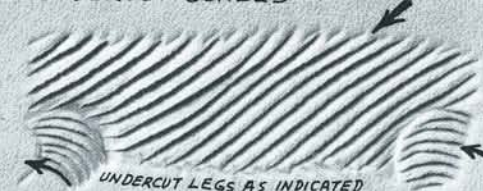
(A) Trace. (B) Hold sharp filigree blade at angle shown and undercut downward. (C) Turn leather, make undercuts upward from base of spine, joining cuts at top to free spine from leather. (D) Lift spine with modeler.



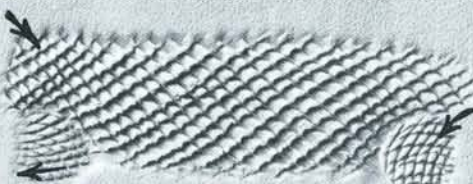
Some reptiles have pronounced spiny scales. Begin undercuts as above. Cut fairly deep. On legs, make closer, less deep cuts.

TEXTURE No. 11

UNDERCUT SCALES



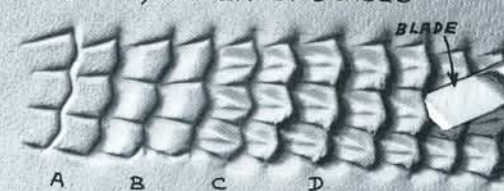
Bevel and mat under spines. (F) Press spoon at base of spine. See horned lizard on the opposite page.



Undercut in opposite direction, across all previous cuts. See scaly swift on page 130.

TEXTURE No. 12

BEVELED, UNDERCUT SCALES



Some reptiles have very distinct, hard, raised scales. (A) Cut. (B) Bevel ends lightly. (C) If scales are keeled, mark with modler. (D) hold blade at base of bevel and undercut ends of scales. See armadillo lizard on page 130, and pangolin on page 98.

Undercutting is also used on some bird's feathers. See examples on page 119.

REPTILES & AMPHIBIANS

--- CONTINUED

BEVEL ALL CONFORMATION AND SKIN FOLDS BEFORE TEXTURING THE SKIN.

TUBERCULAR GECKO

TEXTURE No. 6

TEXTURE No. 3

The gecko and salamander are presented to illustrate Texture No. 6. The gecko also combines Texture No. 3. When the reproductions become too small, the raised beads can be simulated with stylus, as with the frogs on page 128.

The salamanders should be portrayed with the "wet" look, page 50. The example below has been dyed and "wetted". Salamanders have a smooth skin.

OLYMPIC SALAMANDER

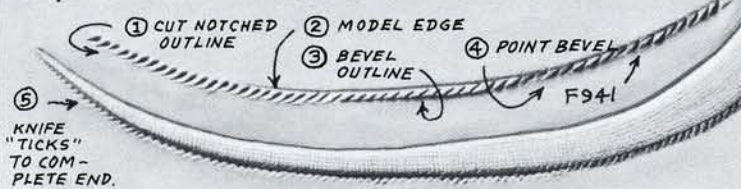
TEXTURE No. 6. ADD STIPPLES BETWEEN RAISED BEADS

SALAMANDERS HAVE ONLY FOUR TOES ON FRONT FEET.

IGUANA

TEXTURE No. 3

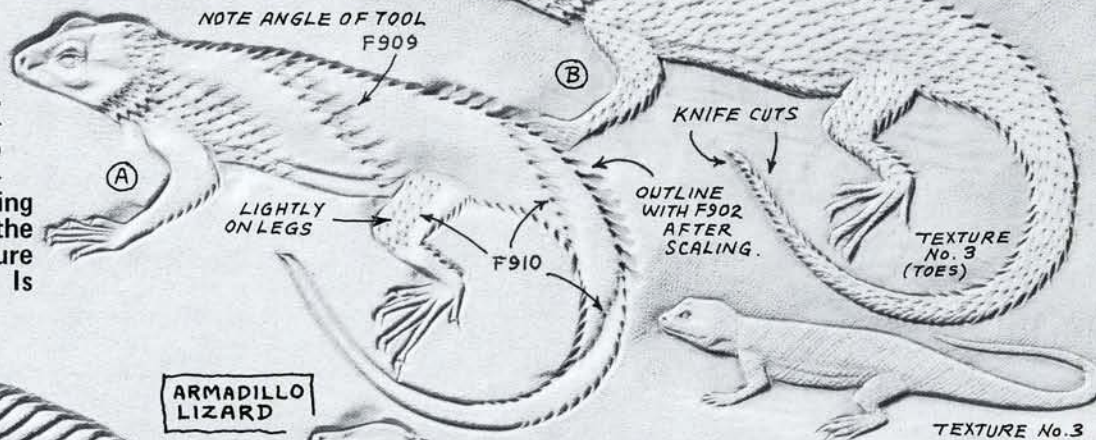
The skin texture of iguanas is similar to that of chuckwallas, monitors, and lizards with non-spiny scales. Often as not with most reptiles, combinations of skin textures will be required to portray a certain species. Stamp the edge of lower tail in sequence shown below.



FENCE SWIFT

TEXTURE No. 9

(A) The lizard at right is cut and conformation beveled. The scaling is started at the head and down body as shown. The body and tail show segments of stamping, only to illustrate the angles of impressions. In actuality, the stamping should be continuous from the head. See instructions for Texture No. 9 on page 129. (B) Is completed.



ARMADILLO LIZARD

HEAD TEXTURE No. 3

TEXTURE No. 11

DESERT SCALY SWIFT

F976

KEELED BEVELED

UNDERCUT

SEE PAGE 129 FOR MAKING SCALES

TEXTURE No. 12

Always bevel and shade conformation of figures before scaling. Top example shows lizard with first diagonal scaling cuts on body and legs. Lower figure shows the undercutting completed in opposite direction. Carefully study the examples. Notice the angles of the cuts on the legs and tail. See instructions on page 129.

Before beveling the outlines and matting, the scales should be completed. The top example shows all of the cutting and some of the scales completed. The lower example is completed.

REPTILES & AMPHIBIANS --- CONTINUED

This page offers some suggestions for carving crocodilians and turtles. In general, the tortoise is a land dweller, while the turtle is aquatic. The legs of the sea turtles have developed into flippers, covered with scales. Alligators and crocodiles look very much alike. The main difference is in the head. The alligator has a wider, rounder snout, and the eyes are generally more pronounced. The teeth of the 'gator are more in line, and not as visible when the mouth is closed. The crocodile's teeth point more outward, his snout narrower, and the large teeth are plainly visible when the mouth is closed (see examples at right). Two distinct rows of ridged scales run lengthwise down the backs of both species. 3rd and 4th rows are at the sides where the body starts to round over. Crocodilians are excellent swimmers and walk and run over the ground, mostly on their toes, with bodies well raised. Study the examples on this page.

**CROCODILES****ALLIGATOR**

POINT WHERE SCALES
CONVERGE TO SINGLE
RIDGE, TO TAIL END

BEGIN BEVELING AR-
ROUND THE SCALES

BEVEL SHAPE OF
HEAD, AND CUT
SCALES AS
ABOVE; BELOW

F890

CROCODILIANS SWIM WITH
LEGS FOLDED BACK. MAIN
PROPULSION IS WITH THE
TAIL MOVEMENT.

DOUBLE BEVEL WITH MODELER
AT BASE OF EACH SCALE, AND
FLATTEN THE BACK BETWEEN
THE SCALES.

DO NOT
CUT LEGS
OR BODY PARTS
UNDERWATER,
TRACE ONLY.

DOUBLE BEVEL WHERE
LEGS ENTER THE WATER.
SEE PAGE 111 FOR DYEING
PARTS OF FIGURE UNDERWATER.

TEXTURE No. 8

TEXTURE No. 8

SEA TURTLES MUST
CRAWL TO AND FROM
THE SEA. BEVEL
THE TRACKS IN
THE SAND. DO
NOT CUT.

SEE "PICTORIAL
CARVING
FINESSE"
FOR
SAND.

**GALAPAGOS
TORTOISE**TEXTURE
No. 8

LIGHTLY
DOUBLE
BEVEL
LINES

LIGHTLY CUT DIVISION LINES
ON CARAPACE, AND MODEL
WITH DOUBLE BEVELING
EFFECT.

LIGHTLY MODEL
LINES ON PLATES
OF CARAPACE

KEELED CARAPACE IS
VERY PRONOUNCED. DOUBLE BEVEL
FAIRLY DEEP ON DIVISION LINES.

**GREEN
SEA
TURTLE**

TEXTURE No. 8

**WOOD
TURTLE**

TEXTURE No. 7

F902
LIGHTLY

MAKING SPIDER WEBS



Trace design, Cut, bevel, mat around spider. Re-trace web lines. Cut legs as shown.



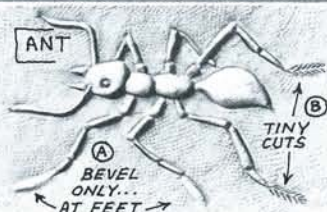
Apply glue to all web lines. See page 48 of "Pictorial Carving Finesse" for how to do.



If desired, dye web a weak grey, before glue, to make it show up better.



Dye webbing with diluted Cova white, before glue, to make it show up better.



On large insects, legs, etc., can be cut and beveled (left). As subjects become smaller, less detail can be executed. Generally, tiny legs, antennas, and "hair" effects are cut after all beveling; matting. Study the suggestions at right.



BEVEL AND MAT AS AT (A). COMPLETE CUTTING LEGS; ANTENNA.



CUT LEGS; ANTENNA.



"HAIR" LEGS AFTER BEVELING; MATTING.

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MAMMALS

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HARD-SHELLED
INSECTS SHOULD
HAVE A "WET" LOOK.

SPIRIT
DYES

BLACK
INDIA
INK

BLURRED
WINGS...
PAGE 116

MAKE MOSQUITO
SWARMS WITH
LIGHT CUTS; DYE

UNDERSIDE OF
BUTTERFLY WINGS
ARE NOT AS BRIGHT
AS THE TOP

(A) Lightest colors are usually dyed first. (B) When fine detail is required (black, here) use a fine pen dipped in india ink or Cova dye, and draw in wing veins and outline yellow spots. (C) Dyeing can be completed with a fine brush. White, or other small color markings, can be dyed last with Cova dye. Use caution!

(A) Complete flies and other transparent-winged insects as shown. Model in wing veins. (B) Dye insect in natural colors. Keep dye away from wing edges (legs and body parts under wings). (C) Dry-brush Cova white (or appropriate color-shade) over wings as shown. (D) If insect is iridescent, add as shown. Iridescent colors; page 70.

IDENTIFICATION
OF SPECIES :

1 GARDEN SPIDER. 2 HORNET. 3 BLACK WIDOW SPIDER (underside). 4 LEAFCUTTER ANT. 5 HONEYBEE. 6 BUMBLEBEE. 7 PRAYING MANTIS. 8 STAG BEETLE. 9 PAPER WASP. 10 LADYBUG. 11 RED-LEGGED GRASSHOPPER. 12 TIGER SWALLOWTAIL BUTTERFLY. 13 MONARCH BUTTERFLY. 14 INCHWORM. 15 BEAUTIFUL UTETHESIA MOTH. 16 COMMON BLUE BUTTERFLY. 17 BUCKEYE BUTTERFLY. 18 MOSQUITO. 19 GREEN-BOTTLE FLY. 20 CATERPILLAR (monarch butterfly). 21 OX BEETLE. 22 BLUE MUD DAUBER. 23 SCORPION. 24 TARANTULA. 25 BANDED SNAIL. 26 TRAP-DOOR SPIDER.

ANIMAL TRACKS

Сундук Кожевника - vk.com/kozhecraft

These tracks (bottom) are drawn to scale, all in proportion to each other. Front feet (F) are shown above the hind (H). The illustrations at the top of the page are to show the position of tracks for various walking animals. The tracks are not cut. Trace, bevel, and mat down with any tools that will fit the area. Nails can be filed down to make suitable tools for very fine details.

SQUIRREL

RABBIT

RACCOON

BEAVER

FOX
COYOTE
WOLF

LYNX
BOBCAT

COUGAR

NOTE: A MULE'S FOOT IS MORE POINTED

DEWCLAWS WILL SHOW ON CLOVEN HOVED ANIMALS WHEN RUNNING

TOES WILL BE SPYLED

Most hoofed mammals walk with hind foot placed behind imprint of front foot, or often in it (above right).

SHEEP
DEER
ELK
MOOSE

COW
BISON
CARIBOU
ETC.

HORSE
MULE
ETC.

DRAG MARKS WILL APPEAR IN DEEP SNOW WHEN WALKING

BEVEL OUTLINES. SMOOTH PEARSHADERS WORK WELL TO MAT DOWN IMPRESSIONS.

THE RIGHT FEET ARE SHOWN BELOW.

F

H

SQUIRREL

RABBIT

OPOSSUM

RACCOON

BOBCAT

LYNX

IN SNOW WITH WINTER FUR

COUGAR

FOX

COYOTE
DOG

WOLF

SIZE OF WHITETAIL DEER

BEAVER

F

H

DALL
SHEEP

MT.
GOAT

MULE
DEER

DEWCLAWS WILL SHOW IN SOFT SOIL, MUD, OR SNOW, OR WHEN ANIMAL IS RUNNING. REMEMBER, SOME ANIMALS HAVE NO DEWCLAWS!

MOOSE
ELK

CARIBOU

COW

BISON

HORSE WITH SHOES

HUMAN FOOT
FOR COMPARISON

FRONT
HIND

THE HEEL WILL IMPRINT IN SOFT SOIL OR SNOW... SEE BEAR'S FOOT, PAGE 86

When walking, bears place the hind foot ahead of the front. The grizzly tracks will show longer claws.

BLACK
BEAR

GRIZZLY
BEAR

FRONT

HIND

RIGHT FEET

THE BROWN BEAR'S FOOT CAN

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