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STOHLMAN

step-by-step

by Peter Main

Including
how to carve
the patterns from
The Al and Ann
Stohlman Personal
Patterns Portfolio
Volume One

Photograph of
Al's original
pencil drawing
1965

See page 12
for photo of
this carved
handbag



INTRODUCTION

Al Stohlman was prolific with a pencil. If he wasn't working on leather, then he was busy drawing something. Ann was always amused by the fact that Al would still use a pencil that he had worn down to an inch in length. Over the years he created and filed thousands of patterns, and some of these are in this book.

Most of the instruction here is from close observation of the accompanying photographs of completed works. Where there has been no reference, I have had to use a little 'artistic license'.

CRAFTTOOLS,

Instead of showing tool impressions, I have listed the crafttools used throughout in little boxes close to the designs. Many variations of the designs can be created by the use of different tools. By this I mean that you have a choice of 'texture' in the major tools - pear shaders, bevelers, camouflage and veinners. I have mainly used smooth pear shaders for clarity of instruction, and you will see the difference where texture has been added.

THE MODELING TOOL

You will notice that the modeling tool is mentioned so often throughout these pages. This is a very necessary tool that needs more attention in publication. I think it is the most important tool on my workbench. It will become obvious as you observe the steps, how the modeler adds 'finesse' to the work.



Ann, Peter and Al in Cache Creek, BC Canada, June 1997.

REFERENCE

Over a span of more than fifty years Al Stohlman produced in excess of thirty books covering almost every facet of working with leather. The two books that are very closely related to the pages here are, 'How to Carve Leather', Al's first book created in 1952, and 'Tech Tips', a 1969 publication. Between the pages of these two, there is a wealth of illustrated information, expanding greatly upon the variations of execution.

Another of Al's books, from 1982 is, 'Figure Carving Finesse' with important introductory information that also relates to the finer details of carving these designs. You will find pages on the swivel knife, figure bevelers, double beveling, reverse beveling, matting and the modeling tool.



ABOUT THE COVER.

The leather used as a background is 2-3oz, with a blind embossed raised border. The word 'Stohlman' is carved 'inverted', and the 'step-by-step' and my name is cut out from 2-3oz leather and applied to the background. The floral design is a combination of the flowers and leaves found within the pages of this book. This is also carved on the same weight leather, cut out and filigreed, with a black leather background. This same black leather also borders the cover. The back cover is an inverted carving of the design shown on page 14. The front and back pages are colored with spirit dyes applied by sable brush.

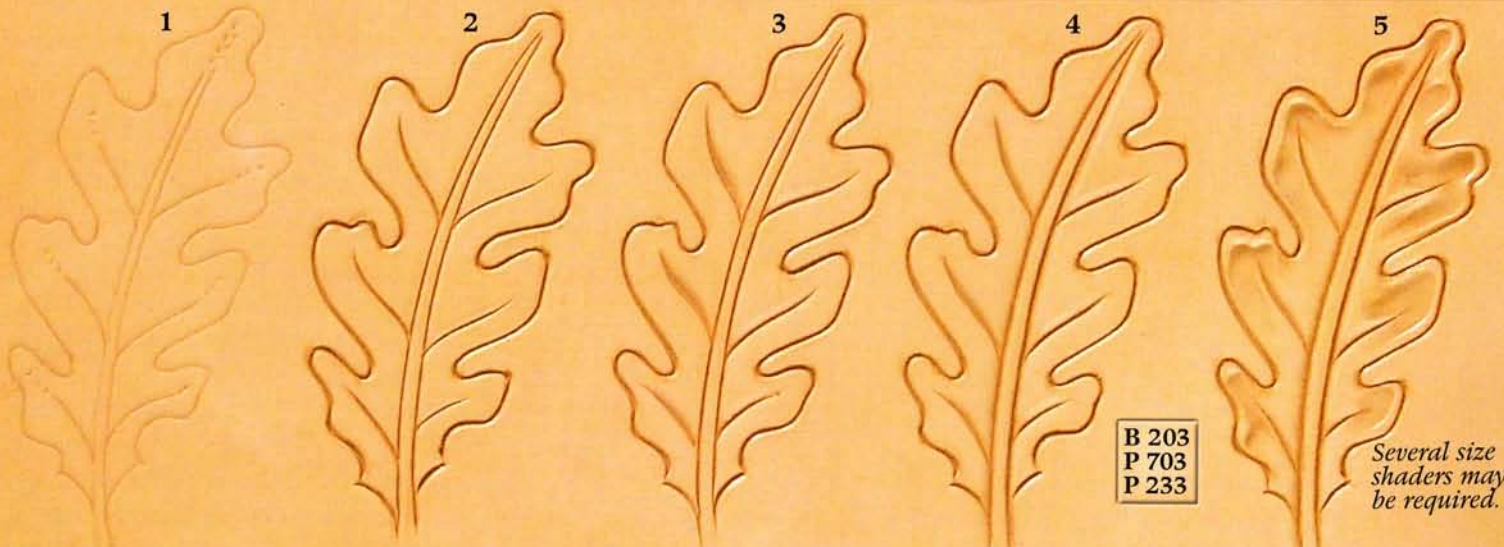
Design, layout, carving, coloring, photography, typesetting, computer graphics and finished artwork by Peter Main.



Al's style of execution of oak leaves and roses changed over the years. This is an early piece dating back into the sixties. Presented here, and on the following pages are instructions for the above design elements, plus some variation of execution and some alternate techniques.

OAK LEAVES

The same basic instruction applies to oak leaves that have a pointed shape as shown at right.



Trace the pattern carefully. The dotted lines shown indicate tapering of the cut.

PETER MAIN

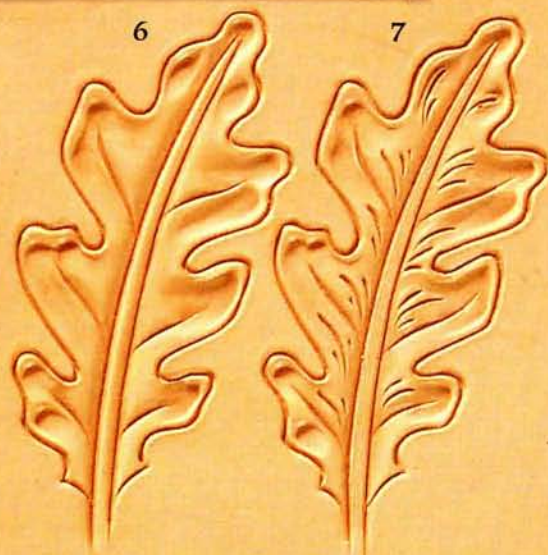
Cut outline carefully. Cut more lightly on center stem and also at base.

Lightly bevel the six veins, fading out at the beginning and towards the center line.

Lightly bevel the center stem. By beveling the veins first, the appearance is greatly improved.

Use the pear shader with heavier impressions at the outline of the leaf. Walk and fade shaders towards the center.

OAK LEAVES



Smooth all shading and beveling with a modeling tool.

Run hair blade down center of the stem. Complete with decorative cuts.

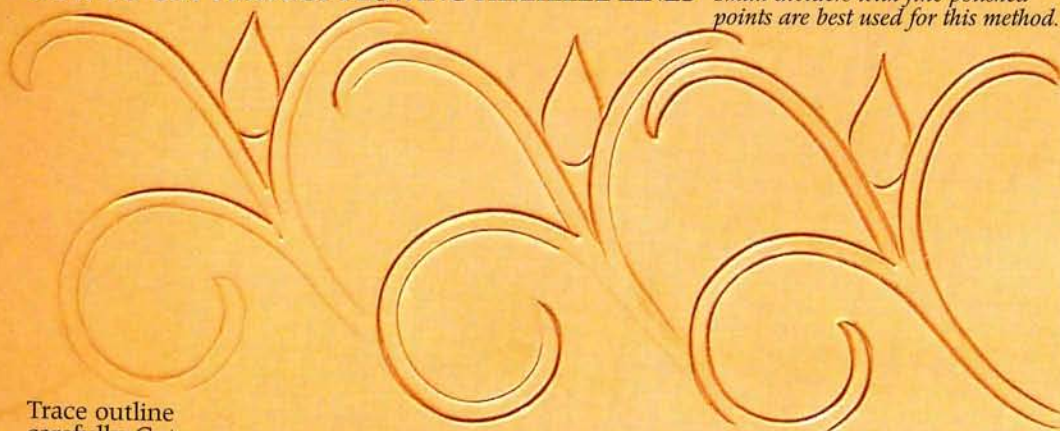
ALTERNATE METHOD



Follow steps 1 and 2. Lightly bevel the center stem. Smooth beveling ridge with modeling tool. Use modeler to define the six veins. Shade the leaf. Lightly model in more fine detail. Add hairblade to center stem. No decorative cuts are required.

HOW TO CUT PERFECT FLOWING PARALLEL LINES

Small dividers with fine polished points are best used for this method.



Trace outline carefully. Cut only one side of scroll.

Set dividers to width, and retrace, following the first cut.

Now cut the new line marked for perfect parallel scrolls.

PETER MAIN



This purse is a fine example of a carved oak leaf design. This purse features filigreed work with a gold kid leather backing. The initials are sterling silver, engraved and cut-out...another one of Al's talents.

ACORNS



Cut outline. Do not cut cross-hatching at base.



Bevel Outline. Lightly bevel line inside of base.



Round the outline with modeler. Lightly cut base.



Always remove beveling ridges when acorns overlap.

Inverted leaf.

The outline is beveled on the inside.

Applied leaf.



This panel was carved by Al in 1978

OAK LEAVES

TURNBACKS

There are occasions where a leaf will not fit within a confined area in which you have to work. The answer to this is simple...just 'turn back' part of the leaf. The leaf below illustrates how easy this is to do.

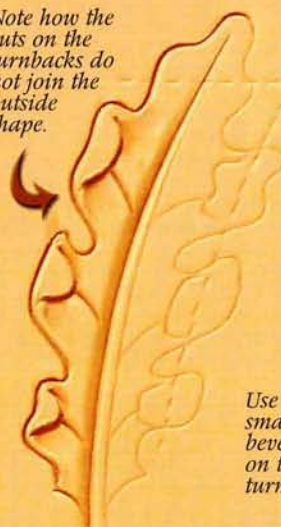


Here is the completed leaf just waiting for a little adjustment.



The dotted line indicates the fold. The shaded area shows the new shape.

Note how the cuts on the turnbacks do not join the outside shape.



The left side complete, with the right fold line and new shape indicated.

Complete the turnbacks to the edge of the leaf with a modeling tool.



Both sides and top portion of the leaf completed.



Leaves may also be twisted.

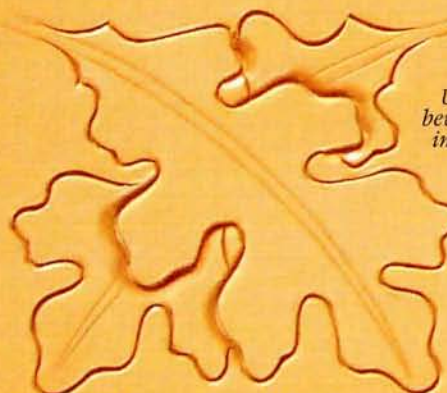
B 203
F 890
P 233

Use small bevelers on these turns.

Use the modeling tool to complete the vein to the edge of leaf.

OVERLAPPING LEAVES

When leaves overlap, they should appear as if they are lightly resting over each other. This is achieved by the removal of the beveling ridge, using figure carving bevelers (as a matting tool) and the modeling tool. If the beveling ridges are not removed, the leaves will appear to be heavily pushed into one another.



Overlapped areas beveled only.

Use smaller bevelers on the inside radius of leaves.

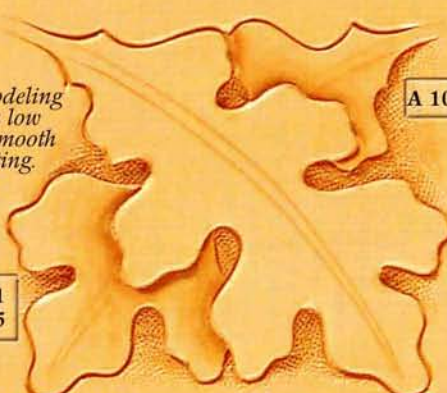
B 935
B 203



Beveled areas 'matted' with a figure carving beveler.

Use the modeling tool at a low angle to smooth all matting.

F 891
F 895



Matted areas 'finessed' with a modeling tool. Completed with a background tool.

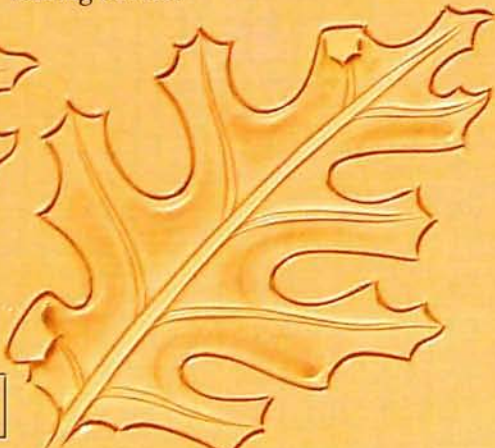
A 104

A REAL LEAF



Only the outline is cut. Do not cut the center veins. Add a little pear-shading and smooth with the modeler.

B 935
P 972



Using the edge of the modeling tool...crease both sides of the center vein. Then model the smaller veins...these should be thinner the center.



With the modeler held vertically on its side, lightly model in secondary veins. These should be very light in definition.

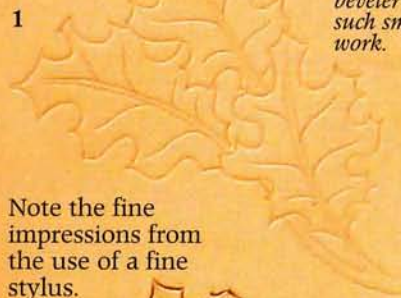
OAK LEAVES

...IN MINIATURE

Carving small designs can be challenging. When tracing at this size you must use a fine tracing stylus to ensure clean sharp lines for your knife to follow...a scratch awl with polished point will work well.

It is best to use a modeling tool as a beveler on such small work.

1



Note the fine impressions from the use of a fine stylus.

2



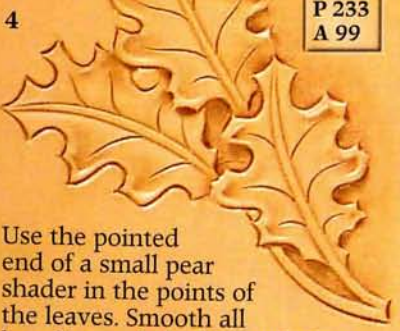
Use a fine angle blade to cut outlines.

3



Bevel the leaves with modeling tool.

4



P 233
A 99

Use the pointed end of a small pear shader in the points of the leaves. Smooth all beveling and shading with the modeling tool. Add leaf detail and complete with the background tool.



This handbag was made in the seventies and illustrates the 'turnback' of leaves very well. The quilting effect is a series of parallel swivel knife cuts that are double beveled. Note the perfect lacing using angled slits instead of punched round holes.

LEAVES WITHIN PANELS

There are many patterns that have a square or shaped panel background. If this panel is cut with the rest of the design (when beginning), it can be easily distorted when beveled. It is best to cut the design, do all the stamping ...then cut the panel. The example below clearly shows how this works, resulting in a clean and defined background area.



Use a fine tracing stylus to create sharp outlines.



Cut leaves and acorns only...do not cut the background panel.



Always bevel lightly on small patterns. Model in center veins.

B 935
P 233



Use pear shader lightly on leaves. Smooth all beveling with a modeling tool.



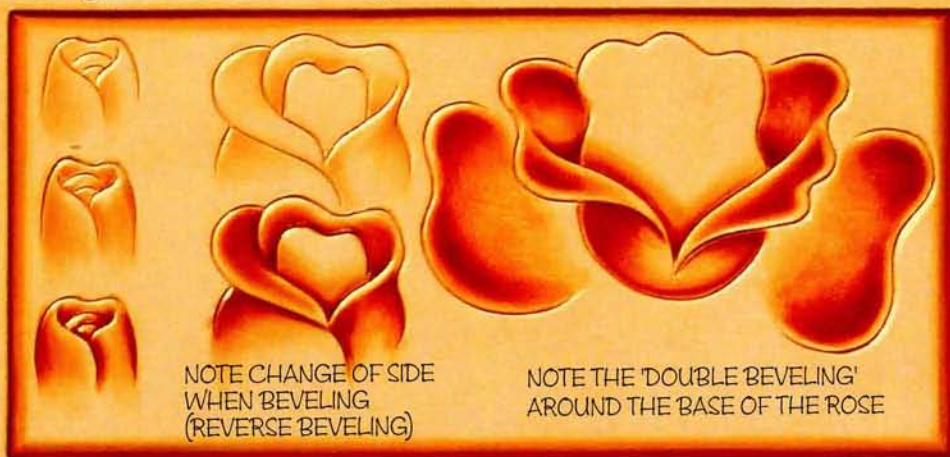
Now is the time to cut the background panel. Retrace first if necessary.



Cross-hatch acorns. Complete with a background tool.

ROSES

On all of Al's roses there is (apart from the normal beveling) 'reverse beveling' and 'double beveling', which at times can become confusing. I have illustrated a rose below with shading, to make the carving at left easier to follow.



Roses look nice when carved 'inverted'

Many rose patterns may be found in 'The Al and Stohlman Personal Patterns Portfolio - Volume one.'

See pages 8 and 9 in Al Stohlman's 'Figure Carving Finesse' for more detailed information on 'double beveling' and 'reverse beveling'.

PARTS OF A ROSE

Here is a 'typical' rose that has been separated, to give a clearer understanding of the stamping procedures.



P 233
B 935
B 203
F 910

Note points where the reverse beveling starts and finishes. Use a pointed beveler for sharp definition.

Complete the flower center by smoothing all beveling ridges with the modeling tool.



The base should be smoothed and rounded with a modeling tool after 'double beveling'. This makes this appear to sit on the lower petals. Do not use the pear shader too heavily in the small petal areas.



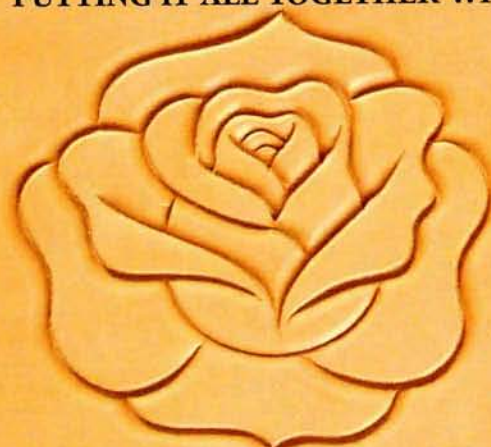
P 206
P 703

Use the pear shader only in the areas shown. This gives the petals more shape and contour. Smooth with the modeling tool.



Notice that the pear shader is used mainly with the heel impression following the outer edges of the petal. Notice also how the shading always fades towards the center. Follow these basic instruction for all roses.

PUTTING IT ALL TOGETHER WITH A BEVELER, PEAR SHADER AND A MODELING TOOL



All shading completed.



Finessed with the modeling tool.



All beveling completed.

PETER MAIN

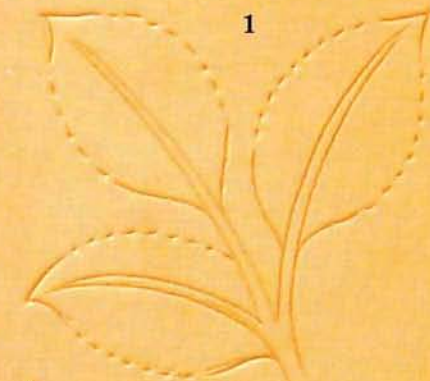
ROSES

The leaves of roses require some special attention because of their serrated edges. Some practice is needed to 'run' the pointed beveler to get the desired effect.

LEAVES

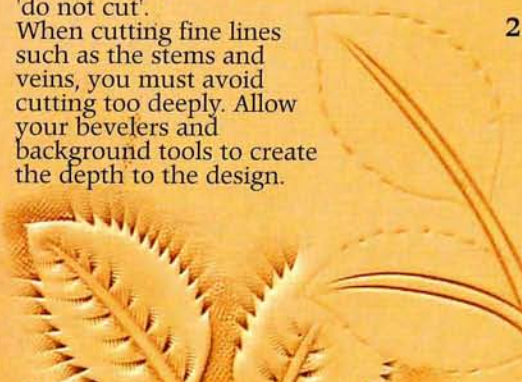


This is one of the many handbags that Al made for Ann. This rose bag was made in 1964.



The tracing pattern here has dotted lines shown. These dotted lines mean 'do not cut'.

When cutting fine lines such as the stems and veins, you must avoid cutting too deeply. Allow your bevelers and background tools to create the depth to the design.



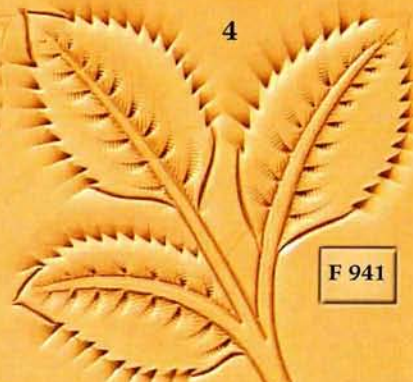
2



3

Note angle of veiner.

B 202L
B 202R
V 745



4

F 941



5

F 976
F 898

Here the pattern is cut... notice how the veins fade out towards to points, and also how they are lightly cut.

Use the left and right (angled) bevelers to define the center veins. The use of a pear shader is not required on these leaves. Walk the veiner along each side of the center vein.

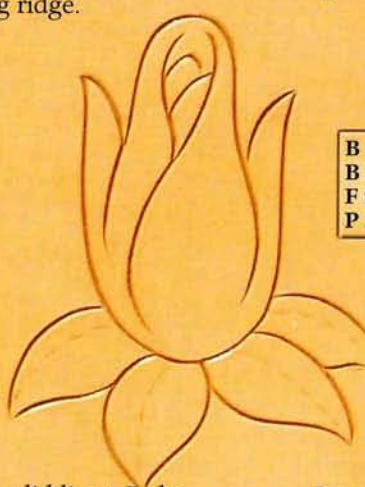
Add serrations to the leaves with a pointed beveler. This requires some practice to 'run' the tool evenly along the edges. Now complete the leaf shape with a swivel knife.

Complete the leaves by adding a 'hair blade' to the center veins. Mat around the outer beveling to remove the beveling ridge.

BUDS



Trace carefully, do not cut dotted lines.



B 935
B 203
F 941
P 233

Cut all solid lines. Fade cuts in small detailed areas. Cut lightly around base.



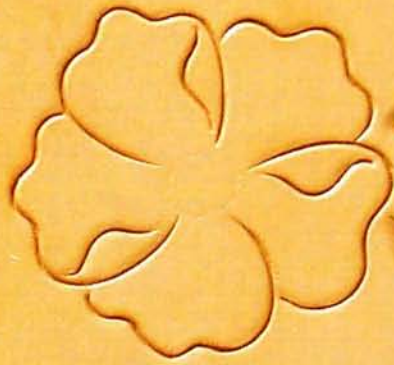
Bevel all lines. Use small bevelers lightly at top. Double bevel at base.



Complete detail at top with a modeling tool. Use the modeler to smooth and 'round' the double bevel at base. Model in center lines of leaves.

WILD ROSE

The wild rose pattern is a very simple design that can be adapted to many projects. The small case below illustrates how the roses and leaves can sit well in a group as a corner decoration.



Cut outline. Note how the cuts fade out towards the center.



Bevel outline of the rose petals, fading the beveling out towards the center.

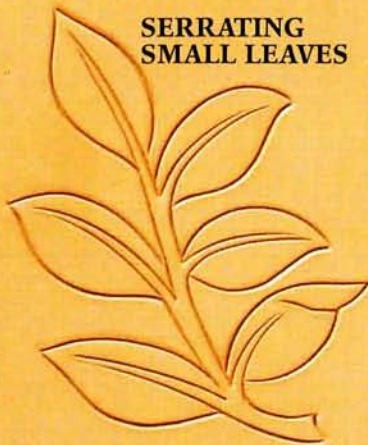
B 203
P 215
J 615



Use the pear shader with the heel fitting into the outer rounded shape of the petals. Stamp flower center.



Smooth all beveling and shading with the modeling tool. Add decorative cuts.



SERRATING SMALL LEAVES

Cut outlines of leaves carefully. Lightly cut stems and center veins. Sometimes it helps to re-trace lines prior to cutting to ensure a correct line for the swivel knife to follow.



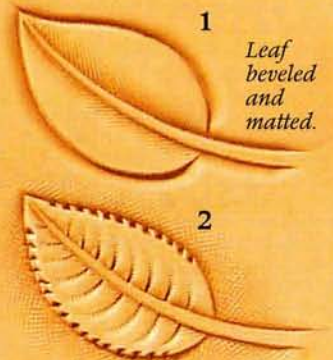
Bevel outlines of leaves. Use a background tool in the tight areas. Bevel very lightly on the center veins of leaves, and lightly bevel leaf ribs with modeler.

B 935
B 203
F 941
A 99
A 98



Make small cuts on the outline of the leaves to simulate. Always follow the contour of the leaf shape. Complete with the hair blade.

ALTERNATE TECHNIQUE FOR ADDING SERRATIONS



Lay your swivel knife down, (almost horizontal) and push in around the beveled edge. Follow the contour of the leaf and be consistent with spacing. This method gives the same effect as using the pointed beveler, only on a smaller scale.

SMALL WILD ROSE



Here is a comparison between the 'inverted' method of carving and the 'traditional' style. The only difference being that you bevel on the 'inside' of the outline when 'inverting'.

PETER MAIN

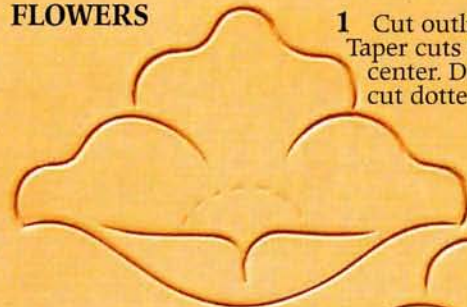


TRADITIONAL

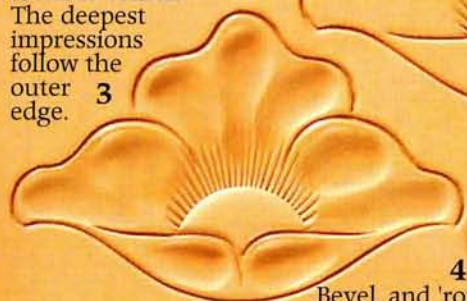
Many of the patterns available today are of this traditional design, and Al was the grand master of these. This style is loosely based upon the 'acanthus', the ancient Grecian design. Presented here are the basic 'elements' of this design. It is worthwhile mastering their individual execution.

FLOWERS

- 1 Cut outline. Taper cuts toward center. Do not cut dotted lines.



Walk pear shader towards center. The deepest impressions follow the outer edge.



- 4 Bevel, and 'round' the center with a modeling tool. Walk seeder around the center at a slight angle so as not to flatten the area.

C 433
V 407
B 203
P 217

SCROLLS



Cut outline.

LEAVES



Cut outline, and bevel the center line.

C 431
B 198
V 407
P 217

Walk camouflage along center line. Walk pear shader with heavier impressions towards the edges.

Bevel the leaf. Walk veiner, and add stop and mulesfoot.

H 907
U 858

Complete with flowing decorative cuts.

'TECH TIPS'
by Al Stohlman shows many variations of stamping the elements of this design.



This is a front panel of a briefcase that Al made in the sixties.

- 2 Stamp camouflage heavily around the center. You may have to make several strikes to obtain even radiating lines.

C 455
P 206
B 203
S 632

You can use either smooth, ribbed, lined or checkered pear shaders for different effects.



- 5 Cross-hatch the center with a swivel knife. Complete with decorative cuts flowing towards center.

This flower can be modified in many ways, either by outer shape or with the addition of 'turnbacks' ...or both.



Note how decorative cuts 'flow' with the new shapes.



FILLERS

These are design elements that are used to 'fill in' and give flow to a pattern within a given area. This is but a small example of the many shapes that can be used. These and many others can be modified to fill any area.



Cut outline. Cut lightly on leaf detail. Bevel outline. Bevel lightly on leaf area. Round the shape with a modeler. Lightly cut cross-hatching.

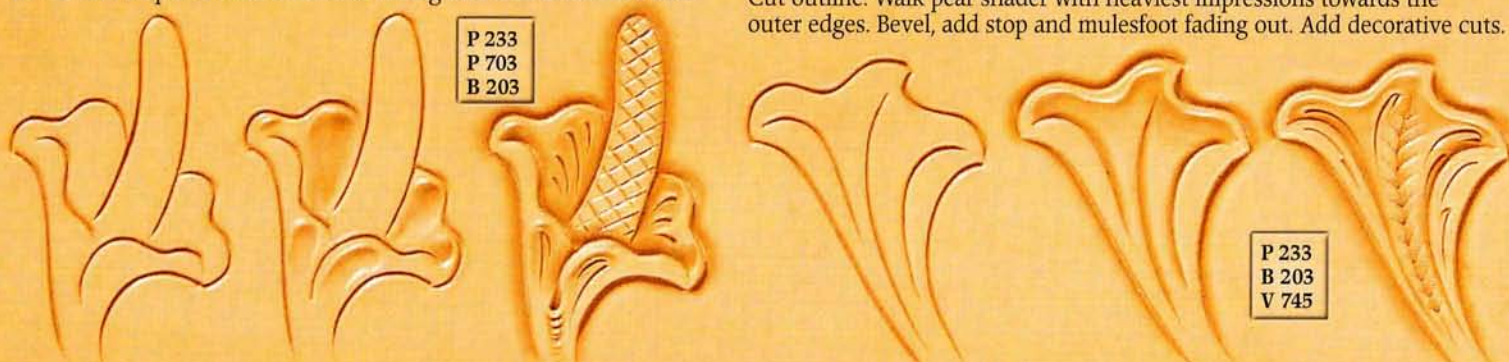
Cut outline. Walk pear shader down the leaves, fading out the impressions. Bevel, add stop, mulesfoot, and complete with decorative cuts.

Cut outline. Do not cut the dotted line. Walk pointed beveler along inner line, space evenly. Smooth the beveling with modeling tool. Walk pear shader down the leaf. Add decorative cuts.



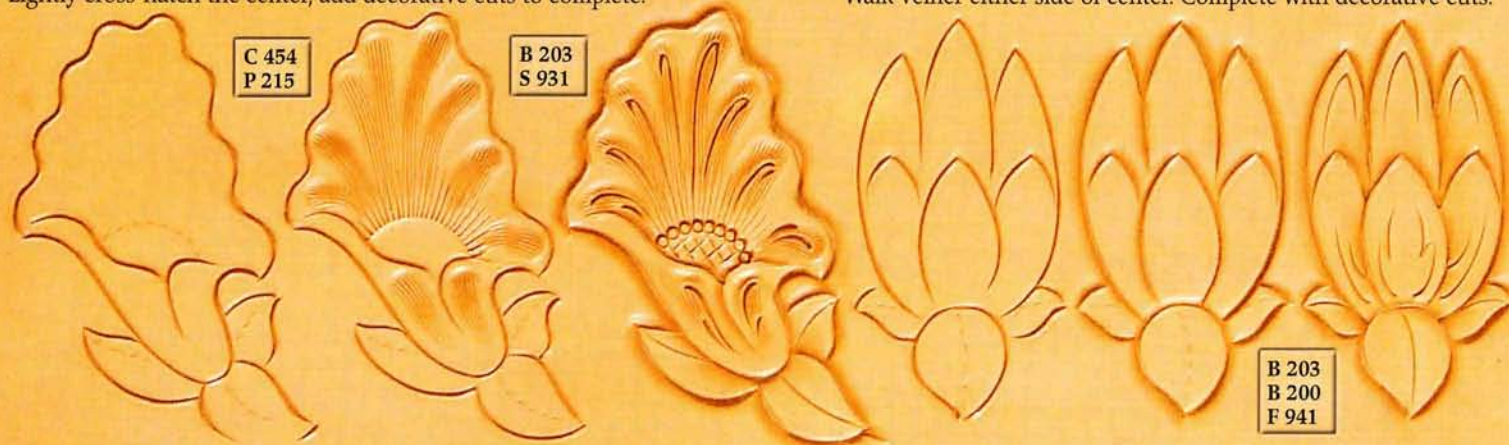
Cut outline. Walk pear shader with heaviest impressions towards the outer edges. Bevel. Add stop and walk mulesfoot fading out. Add decorative cuts.

Cut outline. Walk pear shader with heaviest impressions towards the outer edges. Bevel, add stop and mulesfoot fading out. Add decorative cuts.



Cut outline. Walk pear shader with heaviest impressions towards the outer edges. Smooth beveling with modeling tool. Add stop and walk mulesfoot. Lightly cross-hatch the center, add decorative cuts to complete.

Cut outline. Walk pear shader with heaviest impressions at edges. Bevel. Double bevel the center line. Smooth with modeling tool. Walk veiner either side of center. Complete with decorative cuts.



Cut outline. Do not cut dotted line around center. Walk pear shader towards center. Do not shade the leaves. Bevel outlines and detail. Model center line on leaves. Walk seeder at center. Cross-hatch center and complete with decorative cuts.

Cut outline. Bevel outline and lightly bevel inside flower. Use pointed beveler for detail. Smooth and 'round' shape. Use modeler to crease lines in leaves. Add decorative cuts.

FLOWERS

Here is a very pretty pattern that would fit nicely as a corner design on many projects. Al used this style of design on many of the saddles that he and Ann made. This design is well suited to the 'inverted' style of carving, see below.



Cut these
veins
lightly

C 454
C 431

Cut outline.
Use lighter cuts
on the veins of
leaves.

Walk camouflage tool
followed by the pear
shader. Several sizes of
shaders are required to
fit all areas.

This design is executed using
the above steps. Note how
the design at
right takes on
a different
appearance
by its
'inverted'
outline.



B 935
B 203
F 941

S 631
H 907
U 858

Add seeder, stops
and the mulesfoot.

Bevel the design.
Use pointed bevelers at base
of flower to define the leaves. Use
left and right bevelers on veins.



B 202L
B 202R
V 707
A 104

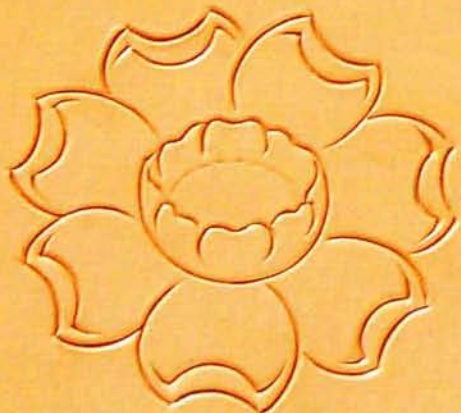
Smooth all beveling
and shading with the
modeling tool. Add
left/right bevelers to
leaves. Walk veiner.

Complete with background and
decorative cuts.

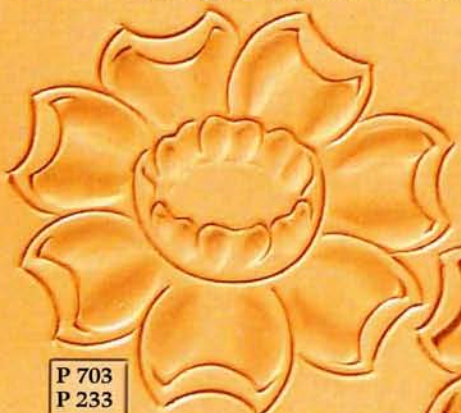


FLOWERS

This handbag has many flowers of Al's original design. This, and the following page will show how to carve these. The flowers shown can be substituted into your existing patterns to add variety.



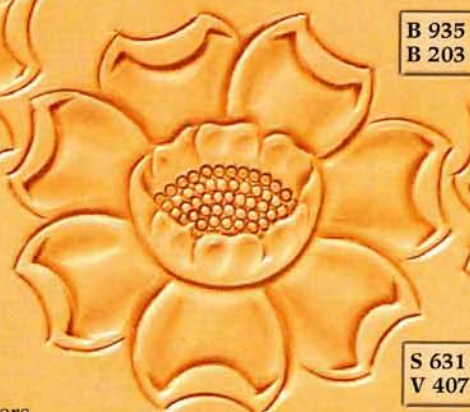
Cut outline. Cut lightly in center the section.



P 703
P 233

Use a pear shader on the petals with the heaviest impressions on the outer edges, fading towards the center. Use the smallest shader lightly around the center.

Bevel outlines. Use small figure bevelers lightly in the center, and outer petal detail. Smooth all shading and beveling with a modeling tool.



B 935
B 203

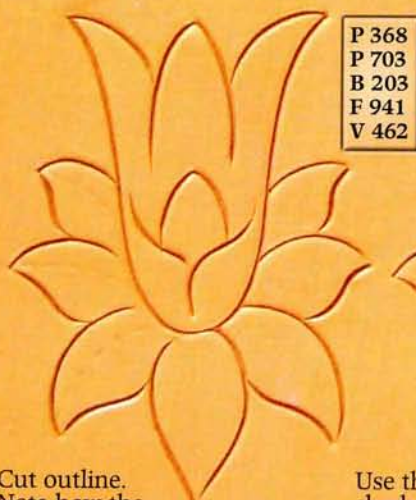
Walk the seeder in the center. Use a modeling tool to smooth around top of seeding.



S 631
V 407

Walk veiner around center. Note change of direction top and bottom. Complete with decorative cuts.

ALTERNATE PETAL SHAPES



P 368
P 703
B 203
F 941
V 462

Cut outline. Note how the cuts fade.

Use the pear shader on petals and leaves.



Use shaders only on the lower parts of leaves.

Bevel outlines. Crease the center of leaves with modeler.



Use pointed bevelers in tight areas at base of flower.

Smooth beveling and shading with modeler.



Add decorative cuts.



This is one of Al's finest designs. This handbag was made in 1965 and features an embossed horse and gold kid filigreed background.

FLOWERS

Here is a variety of Al's flowers. These can be executed in many ways besides the examples shown below. They can be enlarged or reduced and drawn into your existing patterns to add variety to your designs.



C 433
P 368
B 935
B 203
S 932



*Elongated
shaders work
well in petals
and leaves that
have a long
shape.*



Cut outlines, fading cuts towards the center. Fit camouflage tool around seed area, several strikes may be required here. Shade the petals, fading towards the center. Do not shade foremost lower petal.

Bevel outline and petal detail. Smooth all shading and beveling with modeling tool. Give roundness to base of flower. Walk seeder in center and complete with decorative cuts.



P 703
P 367
B 203
F 941



*Use a pointed beveler
to define tight areas.*



Cut outline. Use the pear shader lightly in the lower part of the leaves. Lightly tap pear shader twice at top of bud. Bevel outlines, smooth with modeling tool. Define leaf center with modeler.

Make the center section appear round in shape with a modeling tool, also round the bud at top. Cross-hatch top and complete with decorative cuts.



C 433
P 368
B 203
F 941
S 932



Cut outline, fading cuts towards center. Fit camouflage tool around seed area. Use elongated pear shader on petals fading towards center.

Bevel outlines. Smooth beveling and shading with the modeling tool. Walk seeder around center. Complete with decorative cuts.



C 454
P 213
P 703
B 203
F 941
S 932



Cut outlines. Fit camouflage tool around the seed area. Use the pear shader with heaviest impressions to the outer edges, fading towards the center. Shade the lower parts of leaves.

Bevel outlines. Smooth all beveling and shading with the modeling tool. Walk seeder around the center and complete with decorative cuts.

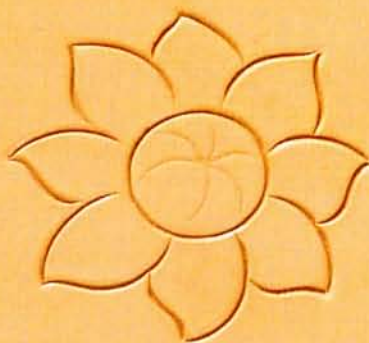
FLOWERS



Here is an enlarged section from the handbag shown at right. This part of the pattern would sit comfortably as a single element on many projects. See the back-cover for this design carved inverted, and colored in monotone tan.



This is another handbag made by AI in 1965. This one has subtle changes in the design compared to the pattern shown on the inside front cover. This bag is not filigreed as the one on page 11, but has a dyed background instead.



Cut outline. Do not cut center detail.



Use the pear shader to give contour to the leaves.



Bevel outline, and around the center. Use a modeler to give 'roundness' to the



Lightly cut detail in center. Use a fine modeler as a stop for the lines. Complete with decorative cuts.

P 703
B 203
F 941



Cut outline. Lightly cut center vein.



Use pear shader in the outer parts of the leaves



Bevel leaves. Bevel lightly on center vein. Smooth beveling and shading with modeler.

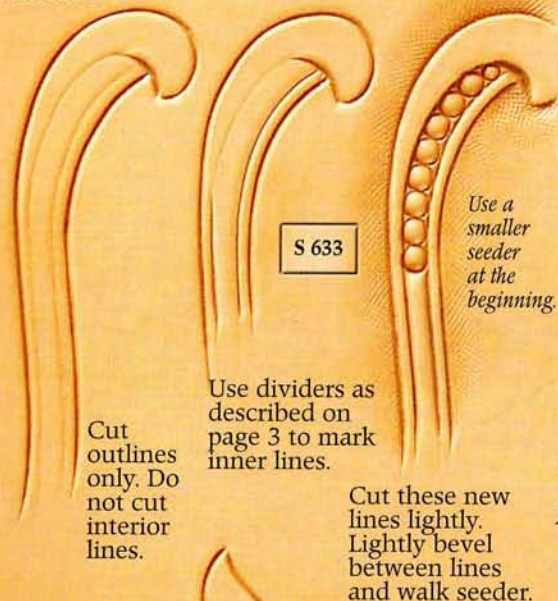


Walk veiner along center. Complete with stops and decorative cuts.

P 703
B 203
V 462
H 903
H 904

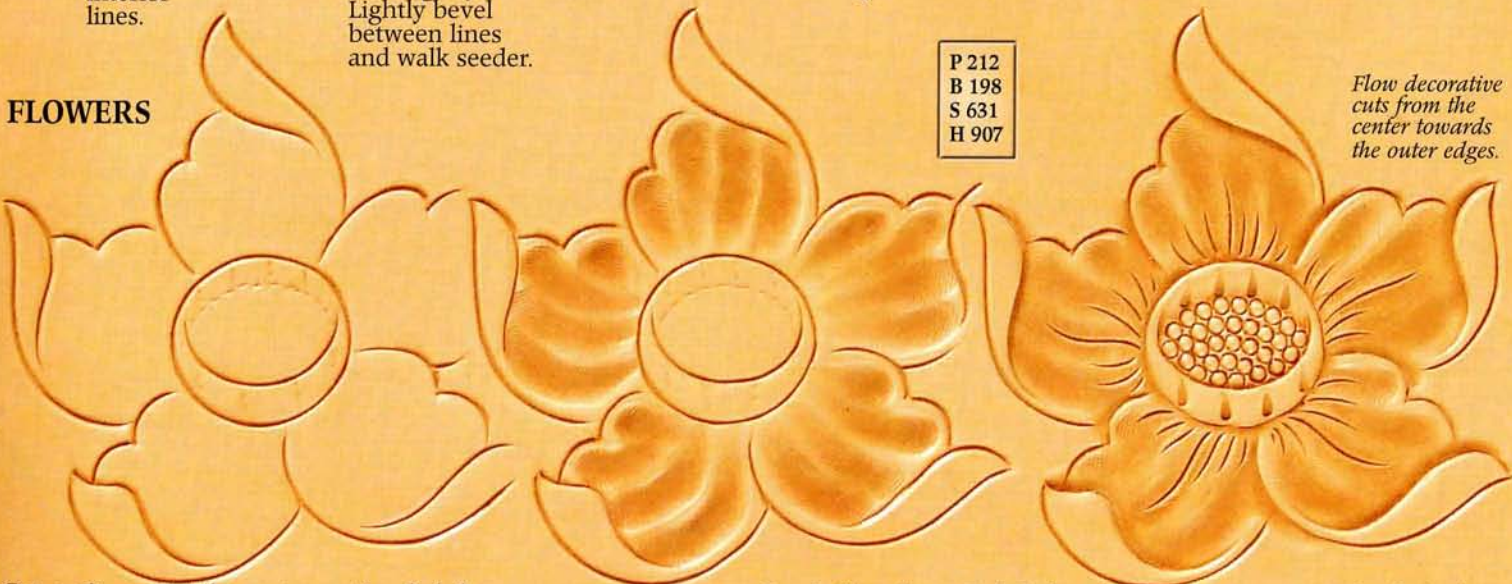
FLOWERS

Here is a most attractive design on this handbag, combining many different elements including exterior decorative cuts. Note the perfect lacing using angled slits instead of punched round holes.



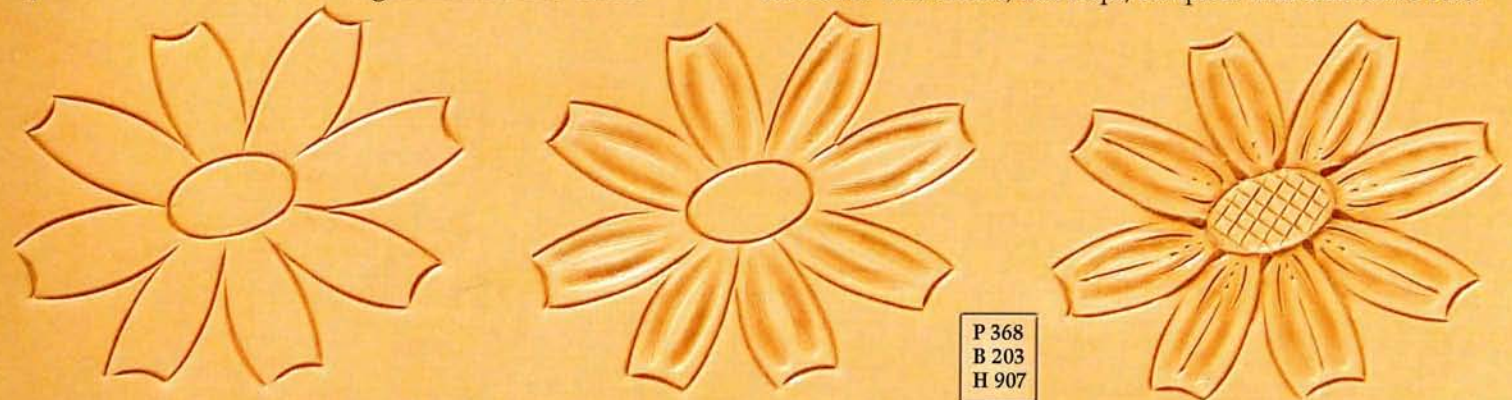
Another of Al's masterpieces made also in the late sixties.

FLOWERS



Cut outlines. Cut the center section lightly. Use a pear shader in the petals. Make heavier impressions towards the outer edges and fade into center.

Bevel all outlines. Lightly bevel around center. Smooth all shading and beveling with a modeling tool. Fill center with seeder, add stops, complete with decorative cuts.



Cut outlines. Lightly cut center. Use elongated pear shaders at outer edges of petals. Bevel outlines. Smooth shading and beveling with a modeling tool.

Use the modeling tool to give 'roundness' to the center of the flower. Cross-hatch center and add decorative cuts to complete.

PETER MAIN

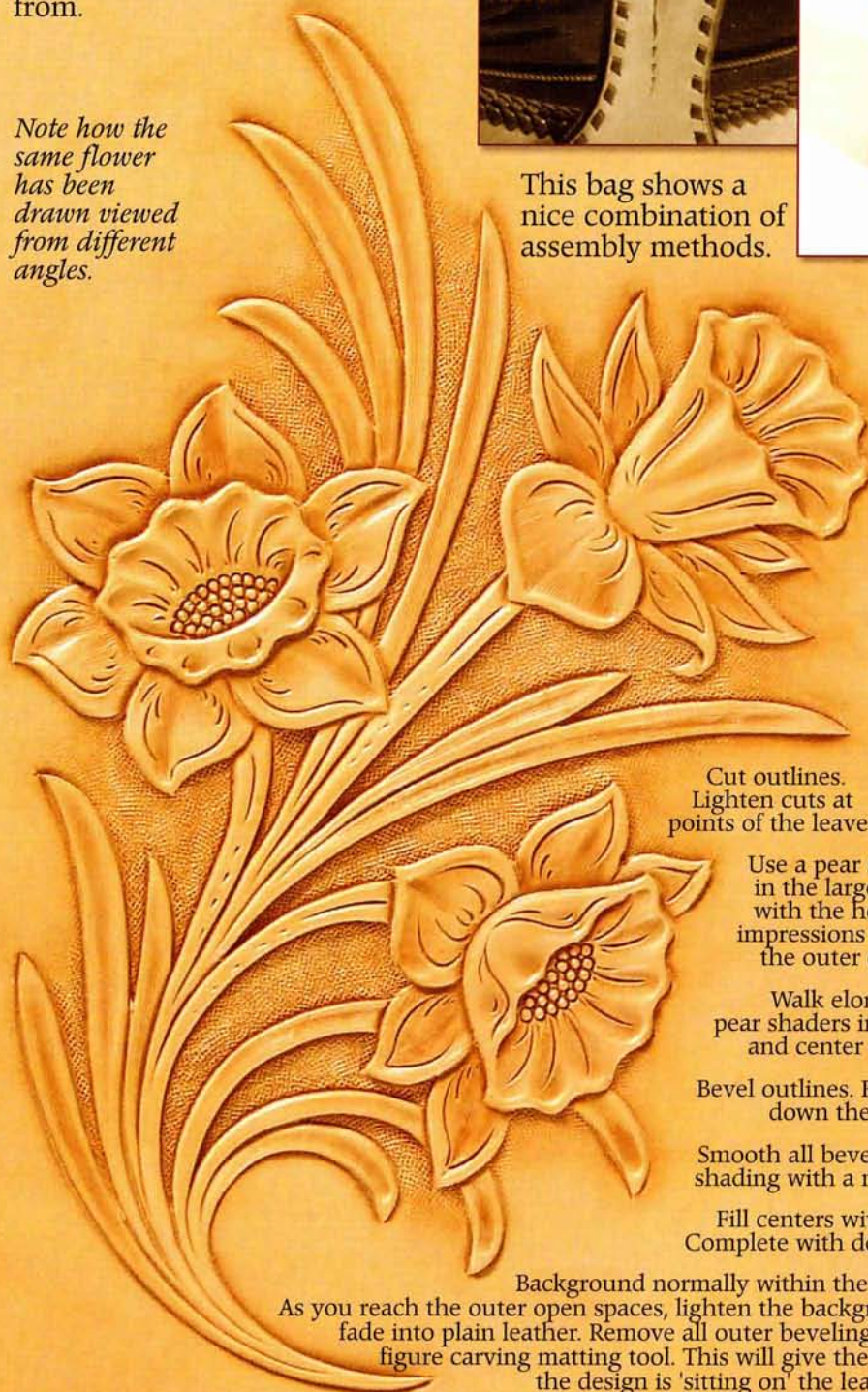
DESIGNS

Here is another of Al's hand-bags from the sixties. This bag may be old fashioned in style by today's standards, but still, the design it features may be applied to many projects at this point in time. The simplicity of the flowing leaves is most appealing. I have changed the pattern a little to fit comfortably in the space below. This is an easy pattern to add and subtract from.

Note how the same flower has been drawn viewed from different angles.



This bag shows a nice combination of assembly methods.



P 703
P 368
B 935
B 203
B 197

F 941
S 631
A 104
F 900

Cut outlines.
Lighten cuts at points of the leaves.

Use a pear shader in the large areas with the heaviest impressions towards the outer edges.

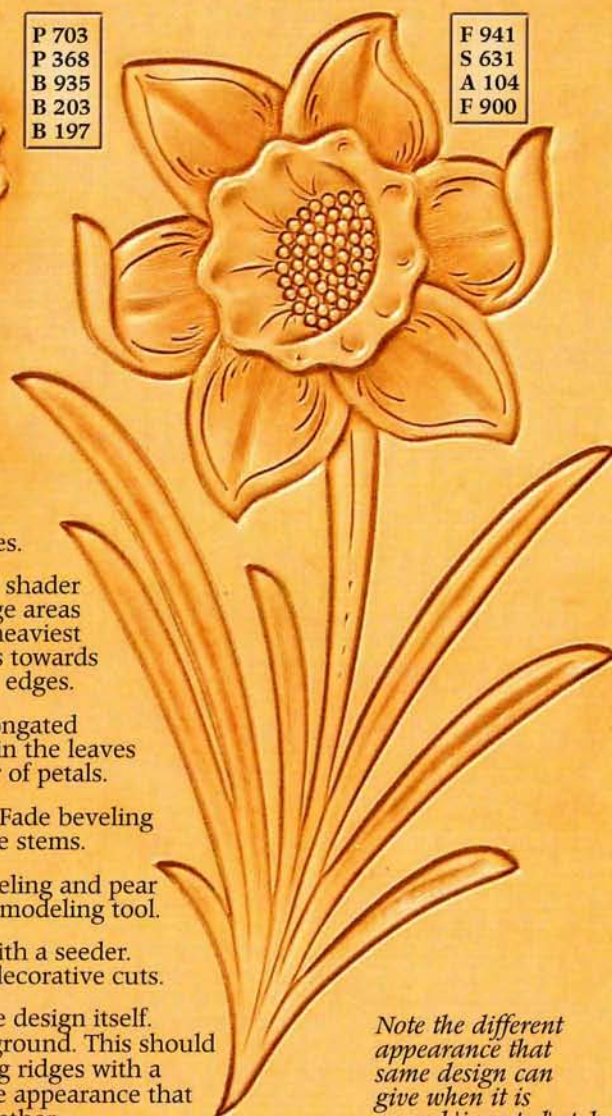
Walk elongated pear shaders in the leaves and center of petals.

Bevel outlines. Fade beveling down the stems.

Smooth all beveling and pear shading with a modeling tool.

Fill centers with a seeder. Complete with decorative cuts.

Background normally within the design itself. As you reach the outer open spaces, lighten the background. This should fade into plain leather. Remove all outer beveling ridges with a figure carving matting tool. This will give the appearance that the design is 'sitting on' the leather.



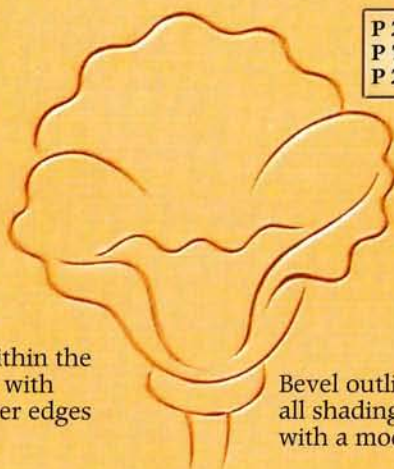
Note the different appearance that same design can give when it is carved 'inverted' style.

CALIFORNIAN POPPY



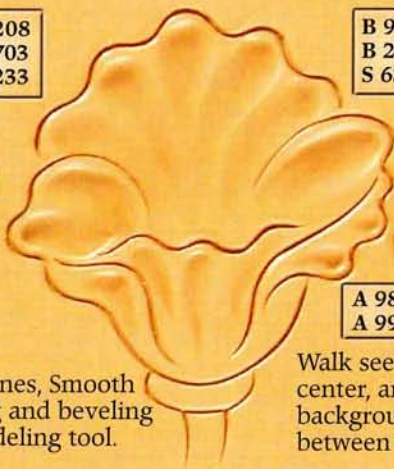
This is a very interesting design. This style of pattern may be found in The Al and Ann Stohlman Personal Patterns Portfolio - Volume one.

The early photos shown at left and below formed part of a portfolio cover made by Al in 1956 while he was still living in Hemet, California.



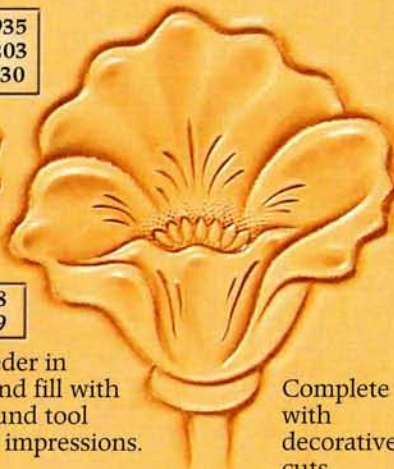
P 208
P 703
P 233

Bevel outlines, Smooth all shading and beveling with a modeling tool.



B 935
B 203
S 630

Walk seeder in center, and fill with background tool between impressions.



Complete with decorative cuts.



Take great care when cutting this style of leaf, as it is so easy to 'undercut' when turning these tight curves.

Rather than walking a small shader, it is best to use an elongated pear shader in these shapes, as it only takes one impression to achieve a result.

Bevel at the overlapping areas and smooth beveling ridge with a modeling tool. The background tool will add outline definition to these leaves.

Complete by using the hair blade at the base of the leaves and add small decorative cuts to the leaf endings.



These buds are executed in the same way as described above for the flower. These buds can be drawn in many shapes as can be seen in the early photographs at left and above.

INVERTED SCROLLS

The inverted style of carving has a very clean and crisp appearance. It takes less time, if one does not have to mat around the design to remove a beveling ridge.

The only difference here is that you bevel on the 'inside' of the outlines...instead of on the 'outside' of the outlines.

Everything else remains the same in the traditional way of carving.

SMALL SCROLLS

Outline traced only.

Cut only one side of line.

1. Cut outlines, fading the cuts in pointed areas. Cut lightly in the seeded area in the top of the flower.

Use the method of cutting parallel lines (as shown on page 3) on parts of this design.

Use the method explained on page 3, when cutting long flowing lines.

Retraced with dividers

Cut outlines lightly. Use the modeler as a beveler within these narrow lines

6. Bevel along the 'inside of the 'outlines'. Use small bevelers in confined areas such as the small flowers and leaves. Use a modeler to bevel the long narrow stems,

7. Use a modeling tool to smooth all shading and beveling. Model center lines in small leaves at base of flower.

8. Lightly cut detail in flower with a swivel knife. Complete with decorative cuts. Make sure these cuts 'flow' with the design

INVERTED AND SILHOUETTE.

Inverted carving is explained at left. Silhouette carving is the cutting of a design or shape, and totally filling that area with a background tool (or similar). These areas are usually dyed with a dark color to contrast against a natural leather background.

P 212
P 217
P 703
P 233
P 368

2. Walk camouflage tool along the inside center of leaf.

B 198
B 197
F 890
F 941

3. Walk pear shaders of different sizes to fit the various areas, fading impressions down the stems

4. Do not bevel any outside lines at this stage. Bevel all areas within the design first.

5. Walk the veiner along the center stems. Turn the tool to run with the flow of the curve.

Hold beveler at a steep angle in narrow areas.

Use a modeler as a beveler in narrow stem areas.

V 462
V 407
H 907
U 858

These scrolls can be found in 'The Al and Ann Stohlman Personal Patterns Portfolio - Volume One.

WILD BERRY

These inverted scrolls are from 'The Al and Ann Stohlman Personal Patterns Portfolio- Volume One'.

Al and Ann used these patterns on the rifle scabbards featured in 'The Art of Making Leather Cases - Volume Three'.

See page 3 for cutting long parallel lines.



Cut outlines. Take great care when cutting 'inside' lines that come to a point. These lines should just lightly touch and not be fully cut to their points. If these areas fully join, the points will become loose and lack definition. The beveler or modeling tool will define these areas and a crisp end will be achieved. 'Outside points' can join, and be defined with a pointed beveler. Use the method shown on page 3 to cut the long flowing lines.



Ann Stohlman showing a completed fender that she carved in 1964, while they were both still residing in Hemet, California.

PETER MAIN

Bevel veins in large leaves, then bevel center line on both sides. Bevel the center of the small flowers, double bevel small leaves. Bevel the 'inside' of the 'outlines'. Bevel only the larger areas such as the leaves and end of scrolls. Use a pointed beveler in the pointed ends of the leaves and scrolls for sharp definition. It is difficult and time consuming to bevel such narrow stems. These are best executed with a modeling tool. Hold the modeler at a 45 degree angle and draw it along the inside edge in one single stroke to achieve an easy smooth bevel. The idea here is to leave the center of the stem 'raised' and not flattened, as a 'silhouette carving' would appear.

SCROLLS

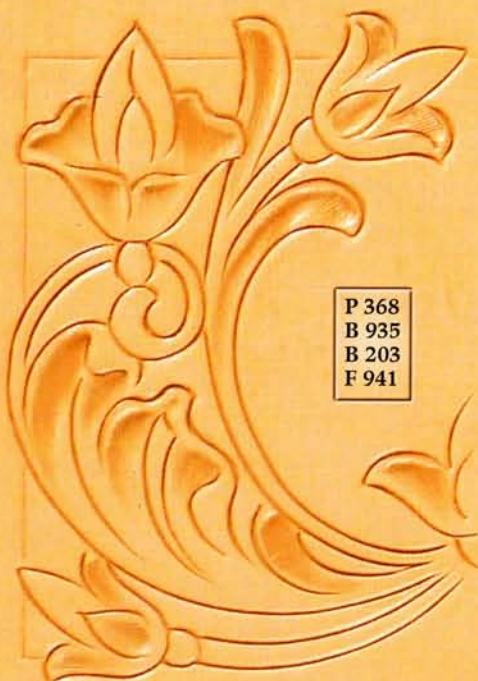
Here is a very pretty design that has been slightly enlarged from page 38 of 'The Al and Ann Stohlman Personal Patterns Portfolio - Volume One.

Although this design is carved in the traditional way, I show another method of finishing the design outside of the border. The design is carved with 'inverted' outlines on the right. This method of combining different styles of execution can be very interesting in appearance. The inverted style of outlining takes less time, as there is no matting required if the beveling ridge is to be removed. The overall look is one of a very 'clean' and 'crisp' pattern. This design can be simply modified by eliminating the inside left and right flower, to give another variation of this pattern.

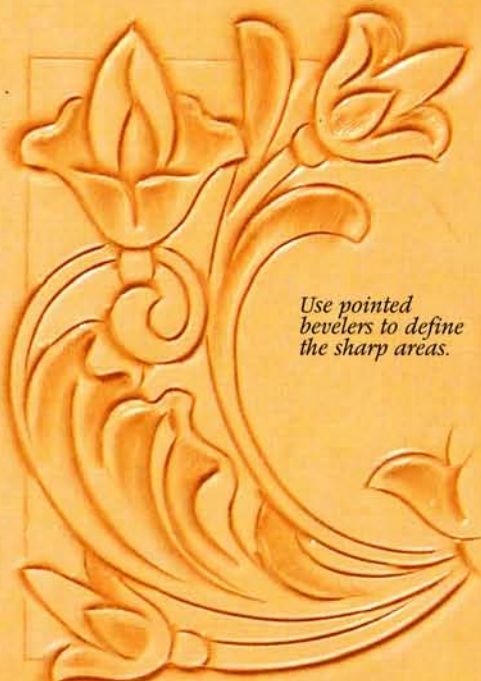


Traditional style

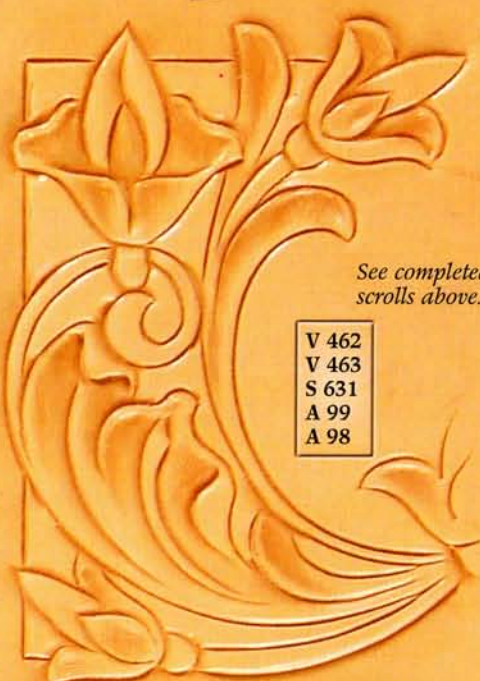
Inverted outlines



P 368
B 935
B 203
F 941



Use pointed
bevelers to define
the sharp areas.



See completed
scrolls above.

V 462
V 463
S 631
A 99
A 98

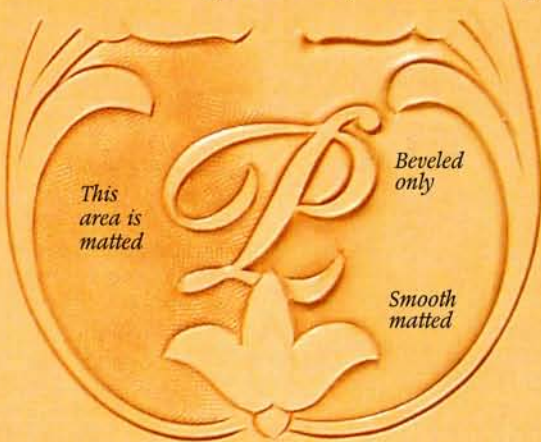
Cut outlines. Do not cut the background panel. Walk Camouflage tool. Use pear shaders of various sizes to fit areas.

Bevel all lines, and walk the veiner along center line. Fill flower center with a seeder. Smooth all beveling and shading with a modeling tool.

Retrace panel, and cut. Add background and complete with flowing decorative cuts.

CENTER VARIATIONS

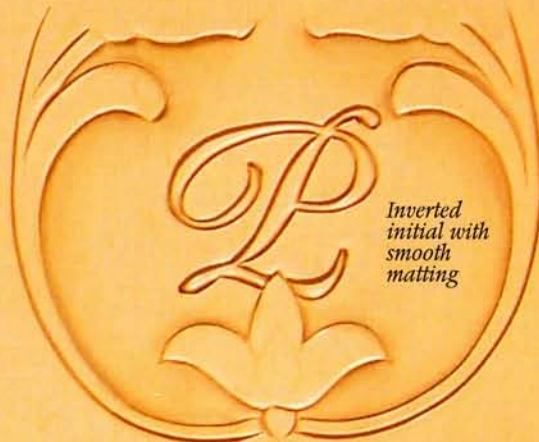
Here are some variations of center treatments. The first one has a lot of backgrounding, (matting) a lot of time also. The other side shows the initial beveled only at top, and with the addition of matting below to remove the beveling ridge. The example at right shows only 'inverted carving'. This is by far the cleanest in appearance, also it is less time consuming. The initial is cut only, and detailed with a modeling tool, not a beveler.



This
area is
matted

Beveled
only

Smooth
matted



Inverted
initial with
smooth
matting

MORNING GLORY

This design has been around for well over a hundred years. It was very popular at the Porters Saddlery in the last century. Al used this design on many of the saddles and accessories that he and Ann made. There are basically only three elements to this, leaf and bud. This is a simple design to draw with these few 'parts', drawn to different shapes and sizes, then filled in with stems and scrolls.

The design at right is an original pencil drawing that Al did for the seat jockey of a saddle. He actually used this drawing to trace the pattern onto the leather.

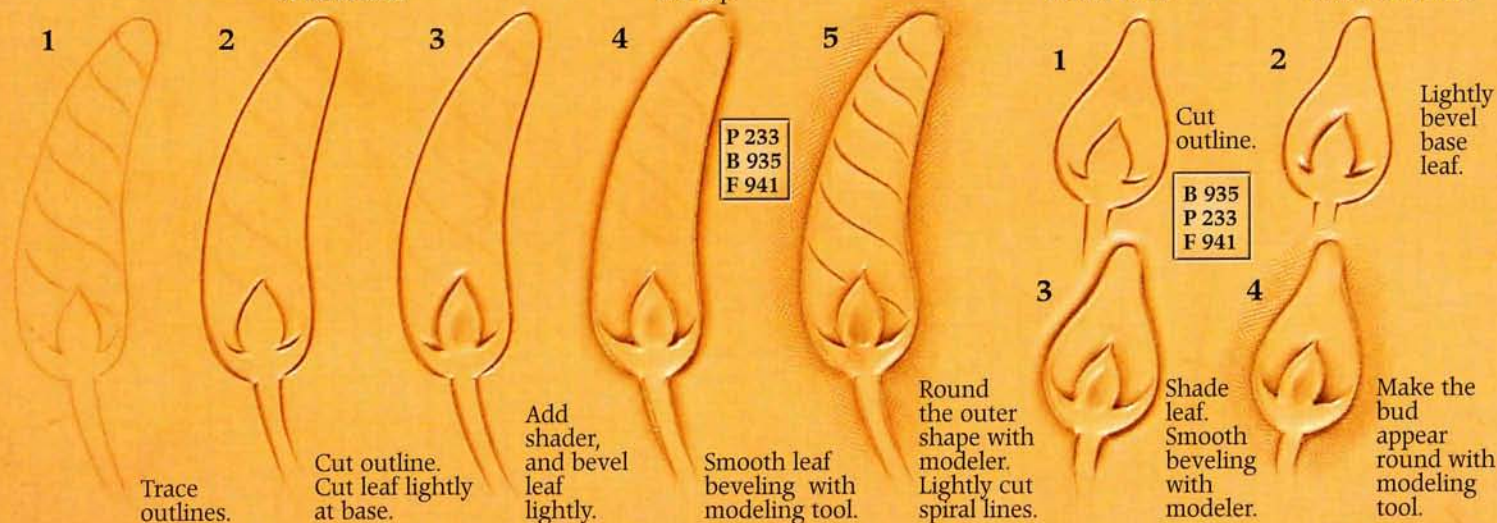
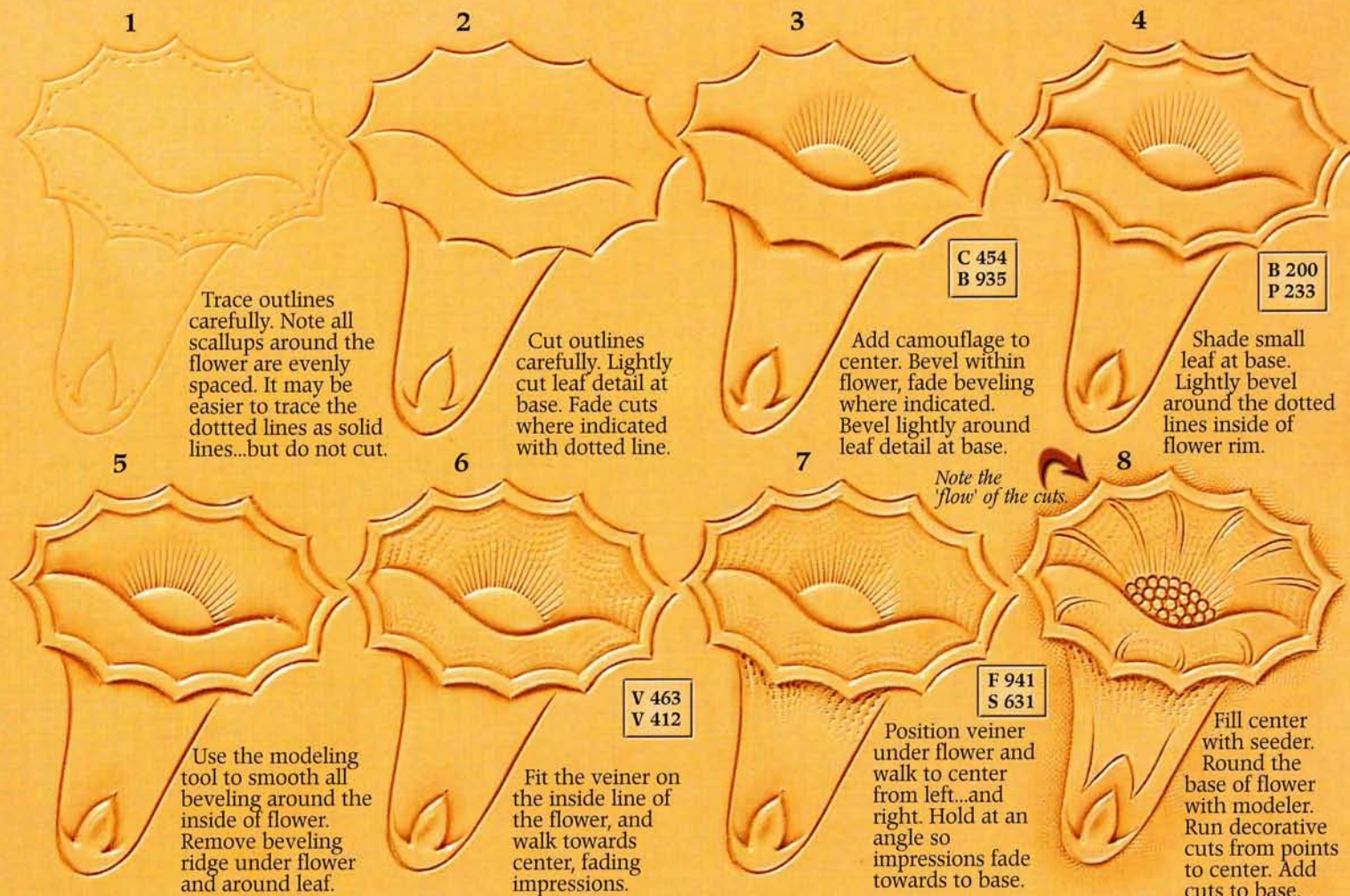


Instructions for the carving of the 'morning glory' elements are on the following page.



MORNING GLORY

Here are the step-by-step procedures on how to carve the elements of this design. These basic shapes can be re-drawn to any dimensions to fit within a given area.



PATTERNS

Here is the tracing pattern of the front cover. This is a design using the elements that are presented here in this book. There are also tracing patterns of individual flowers and scrolls that can be enlarged or reduced to fit most projects.



2006年12月





PETER MAIN

STOHLMAN STEP-BY-STEP BOOK



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