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The Art of Embossing

LEATHER



by AL & ANN STOHLMAN

FOREWORD

EMBOSSING: "The process of producing raised figures or designs in relief on plane surfaces" (Webster's Dictionary). Repoussé also means raising a design in relief, but is generally associated more with metal. "Chasing" is the term usually allied with embossing a design in metal in that it is beaten from the back side to form the design.

We have touched but briefly on the subject of EMBOSSING leather with scattered bits of information in several publications over the years. In this book we will delve fully into the Art of EMBOSSING Leather from the simplest to the most complex forms. Illustrations and photographs will be used to present these techniques into the most complete and comprehensive instructions possible.

There are many ways of embossing leather. Some artisans use cotton or paste fillers, ground leather & glue, plaster of paris, etc., but I prefer the LEATHER PLUG most of all. I developed my own techniques on this many years ago for several reasons.

First, with soft fillers, there was virtually no way of obtaining fine details on the finished carving. Hard fillers would not allow the leather to bend or flex and were subject to cracking and flaking. The LEATHER PLUG is ideal in that once you cement it into the cavity, all of the work is then completed from the grain side as in normal carving.

The LEATHER PLUG is firm enough so that all of the fine details can be added to your carving without any difficulty. Also, the LEATHER PLUG allows the project to flex without any problems. It will not crush in, or break. This makes it ideal to use on handbags and like projects. The complex set of plugs shown in position on the opposite page are fully explained throughout this book.

We will assume that, before trying embossing, you are already familiar with carving and stamping. The only difference you will experience is that you will be stamping on a raised surface and will at times have to hold your tools at varying angles on a rounded or depressed surface. However, with a little practice you will find it no more difficult than regular carving and stamping.

Once you have mastered the Art of EMBOSSING...you will discover that the plugs do not take that long to make, and will be well worth the time and effort involved.

Al Stohlman

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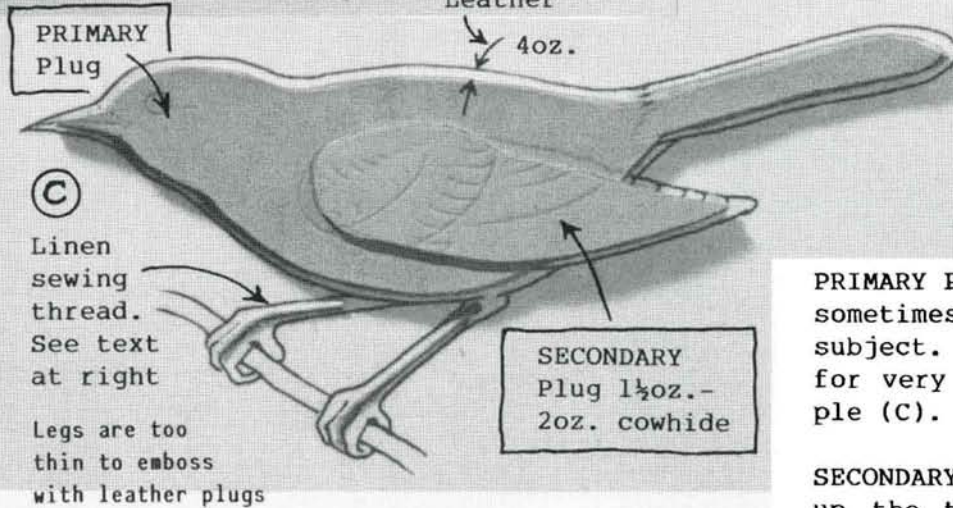
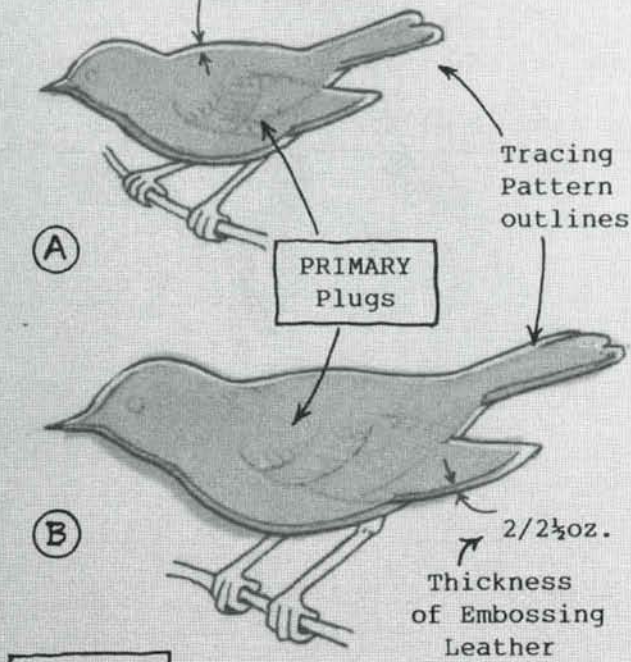
Thickness of Embossing Leather
2/2½oz. cowhide

INTRODUCTION to LEATHER PLUGS

You will notice on the examples at left that the plugs are cut smaller than the Tracing Pattern outlines. This allowance must be made for the thickness of the Embossing Leather that will cover the plugs. This is further explained with each project.

Leather Plugs are usually cut from your scraps of carving cowhide. Leather should be firm when a lot of detail is desired. The thickness of the plugs is determined by the size of the pattern and by the height of the embossing desired. There are, of course, limitations on how far the Embossing Leather will stretch. Suggested thicknesses for the plugs (for the examples shown at left) are given below.

- (A) 2½ to 3oz. leather
- (B) 4 to 5oz. leather
- (C) 6 to 7oz. leather



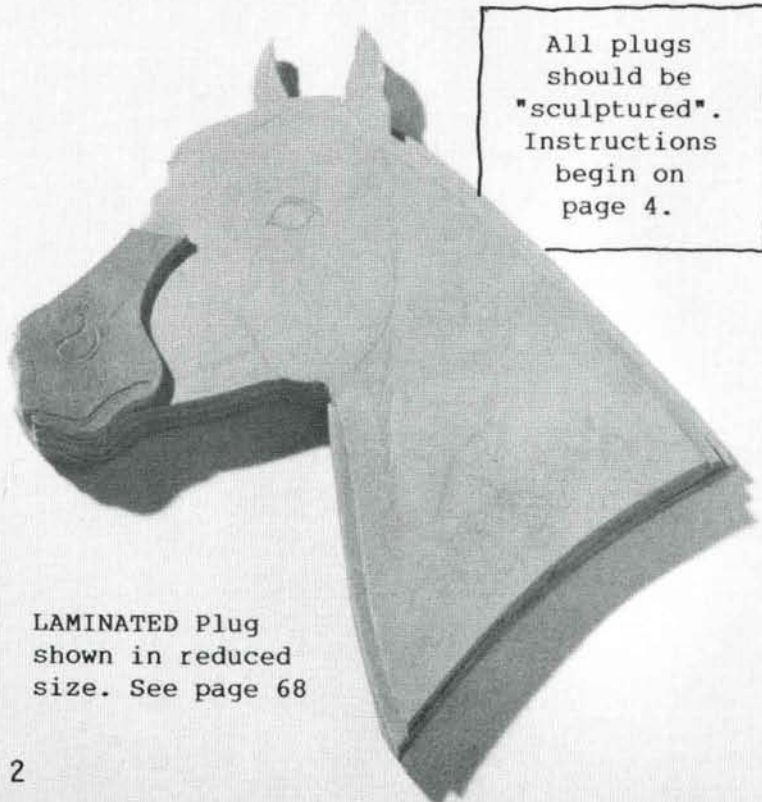
PRIMARY PLUGS: This is the first plug (and sometimes the only one) used to emboss the subject. Linen sewing thread can be used for very fine embossing as shown in example (C). Embossing with thread; page 25.

SECONDARY PLUGS: These are used to build up the thickness of the Primary Plug in specific areas, as with the wing in example (C). Instructions begin on pages 6 & 7.

MULTIPLE PLUGS: Turn to page 13.

SCULPTURED PLUGS: Both Floral and Figure plugs are sculptured to conform to the shapes and contours of the subjects. This is definitely required for Figure Embossing. Instructions begin on page 4.

LAMINATED PLUGS: This is where three or more plugs are glued together to create greater embossing depth. Extreme depth can be achieved as with the example at left. Here, three layers of skirting leather (12 to 13oz.) were used to build up the form. A 9/10oz. plug was added to build up the nose area, as it is the foremost part of the figure. Instructions for Laminating Plugs begins on page 7.



Photos shown actual size

Some TOOLS USEFUL in MAKING LEATHER PLUGS

Wood Carving Chisels of varying shapes

Surgeon's Scalpel

X-acto Knife

Crafttool Edgers

Swivel Knife

Filigree Blade

Curved

Very Pointed

Almost any kind of a knife blade or gouge can be used in making the plugs. The main thing is to *keep them very sharp!* The tools shown above can be sharpened by following the instructions in our book: "LEATHERCRAFT TOOLS". The curved wood chisels are very good for gouging recessed areas into the plug where pear-shading tools are used on floral designs, or for the muscular conformation of animals. The straight and angled

blades are good for cutting and skiving out the beveled areas of the design where they occur on the plug. The pointed blades are excellent for cutting out the plug itself. These blades should be thin, at a steep angle, and kept very sharp. Edgers can be used on heavier plugs to round the edges. Practice with the various tools and use the ones you are most comfortable with. Study the examples shown throughout this book.

CUTTING OUT the PLUGS

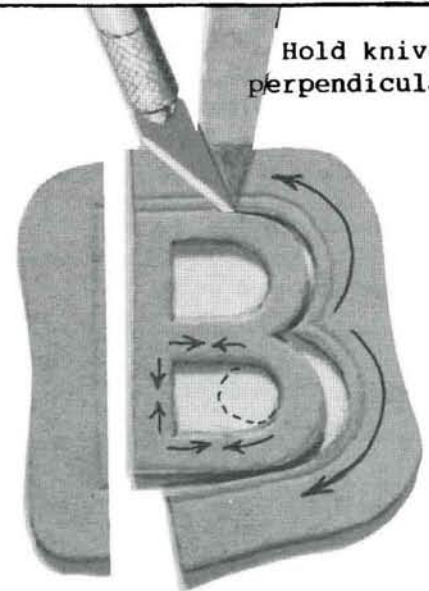
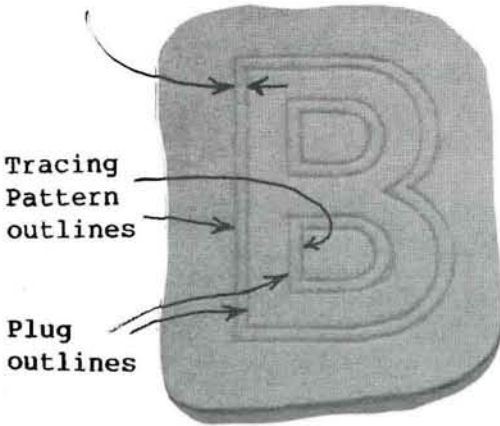
Thickness of Embossing Leather

Tracing Pattern outlines

Plug outlines

Grain side up

Hold knives perpendicular

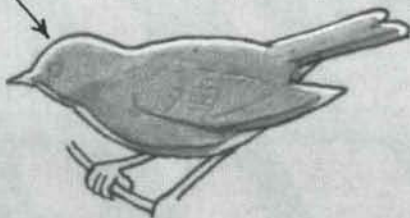


Lightly moisten the plug leather and transfer the design from the tracing pattern. Determine the thickness of your embossing leather. Now...with a stylus or a pen...draw a line *within* the tracing pattern lines that will

be equal to the thickness of the embossing leather. These are your plug outlines and they must be parallel to the tracing pattern outlines. Observe the photos above. Use round drive punches to assist in the curved areas as shown above. When cutting

out the plugs, place on a good cutting surface. The Tandy Protecto Board is excellent for this purpose. Follow the directions of the arrows (above) for making the cuts. Always cut away from circles and right angled corners.

Tracing Pattern outlines

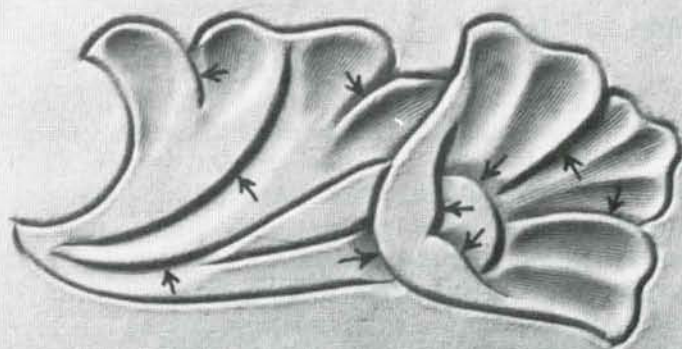


Plain plugs require no sculpturing, as above.

All figure plugs should be sculptured a bit...no matter how small.

SCULPTURING the PLUGS

Proper sculpturing of the plugs is very important to achieve the best embossing results. Birds, animals, and other figure plugs should be sculptured to conform to the anatomy of the figures. All floral plugs should be sculptured where any beveling or pear-shading tools are used. The edges should be rounded. Observe the instructions here and on following pages.

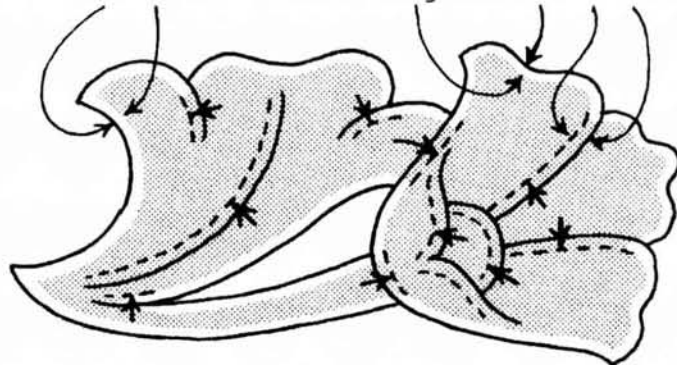


Beveling (arrows) and Pear-Shading

The photo above shows beveling and shading only. These are the areas that must be sculptured on the plug. All beveling (arrows) must be cut and skived from the plug. Likewise, shaded areas must be gouged out with the deepest gouging at the outer edges of the petals....just as the shaders have been used.

SPECIAL NOTE: To aid in sculpturing small plugs, lightly adhere them to a cardboard with rubber cement.

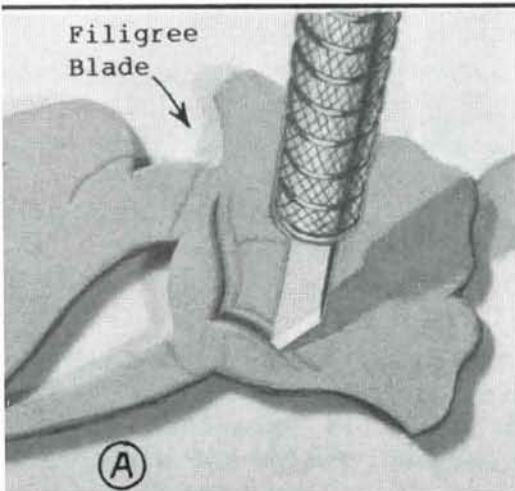
Thickness of Embossing Leather - 4oz.



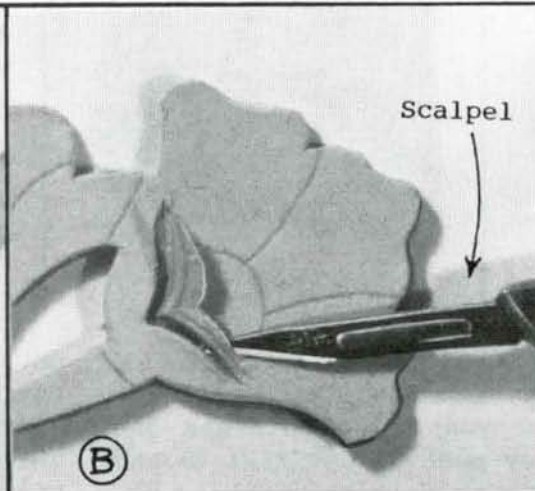
TRACING PATTERN - (plug area shaded)

All beveled lines *within* the outlines of the pattern must be treated as if they were also *outside* lines, as the Embossing Leather will be formed over them...the same as with the outside pattern lines. Therefore, these lines (shown broken) must be cut back from the tracing pattern lines...allowing for the thickness of the Embossing Leather. These lines are cut about 1/2 depth of the plug thickness, then skived out...as if they were beveled. See the illustrations below.

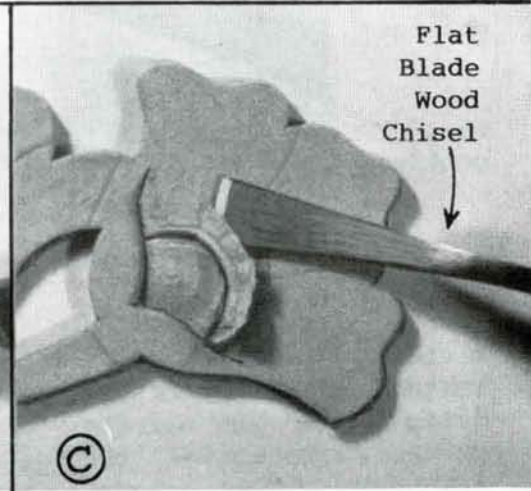
Filigree Blade



Scalpel



Flat Blade Wood Chisel



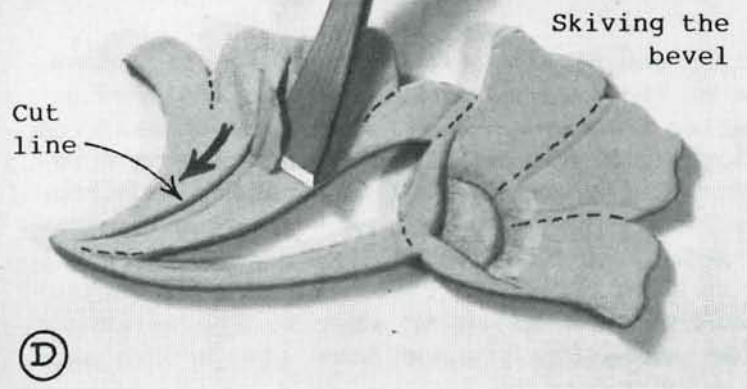
Draw the beveling lines on the plug (see the tracing pattern above), and cut them.

Skive a beveled edge up to the cut line. Use any flat straight edge blade. Keep it sharp!

Continue cutting and skiving the beveling lines. The flat blade wood chisels are very good in these areas.

SCULPTURING PLUGS - Continued

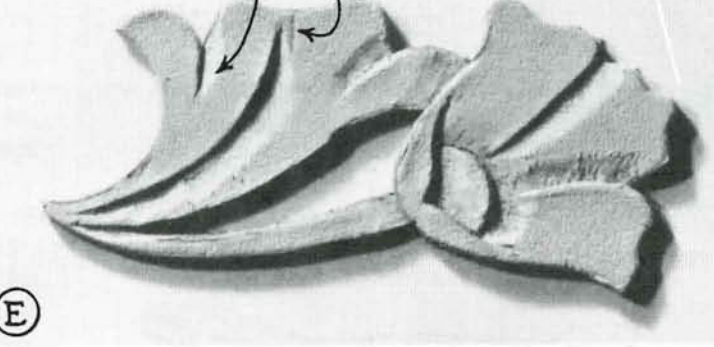
Flat Blade Wood Chisel



Skiving the bevel

(D)

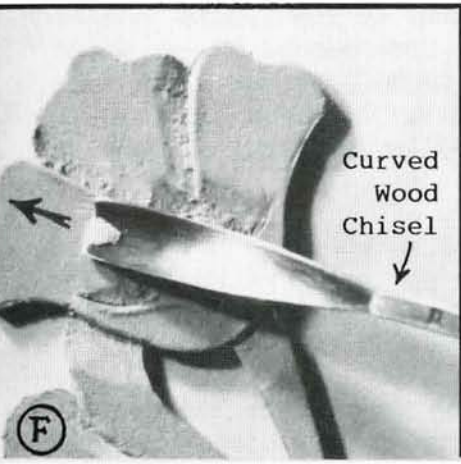
Skives taper out at the end of the cuts



(E)

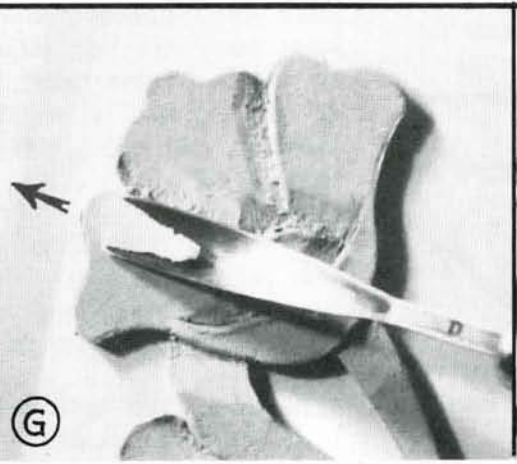
Continue cutting and skiving all areas requiring beveling. Be sure you understand the instructions under the Tracing Pattern on the opposite page.

Now all of the beveling areas are shown cut and skived. The skives taper out (see photo above) to correspond to the depth of the regular beveling on the carved design.

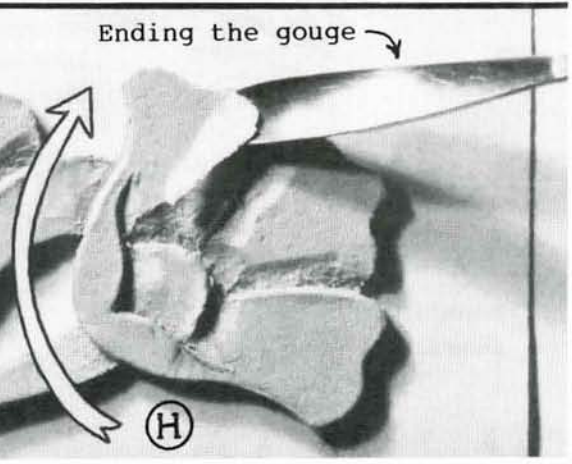


Curved Wood Chisel

(F)



(G)



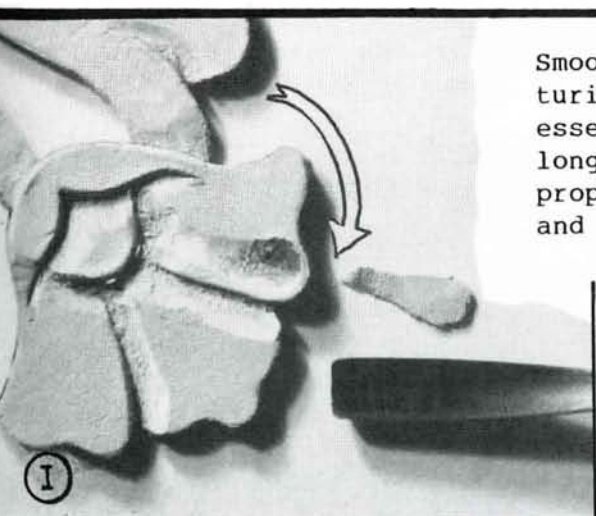
Ending the gouge

(H)

The curved wood chisels are ideal for gouging out pear-shading areas. Begin gouging lightly as shown above.

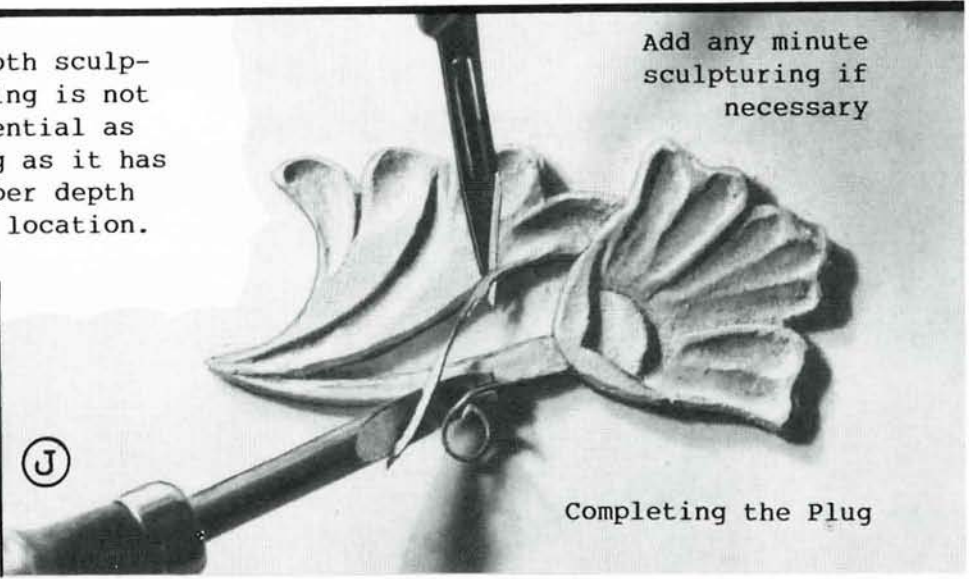
Increase the depth of gouge as you near the edge of the petal. This compares with the depth of the pear-shading.

To terminate the gouge turn the leather into the blade. This gives you more control than by turning the chisel.



(I)

Smooth sculpturing is not essential as long as it has proper depth and location.



Add any minute sculpturing if necessary

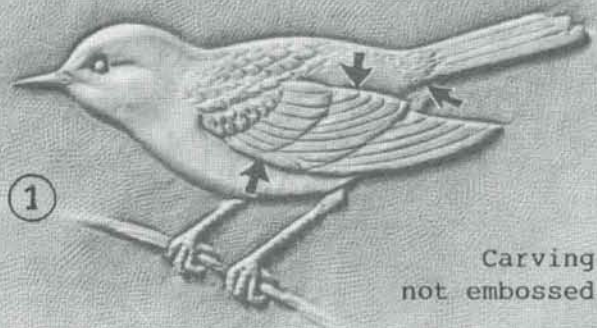
(J)

Completing the Plug

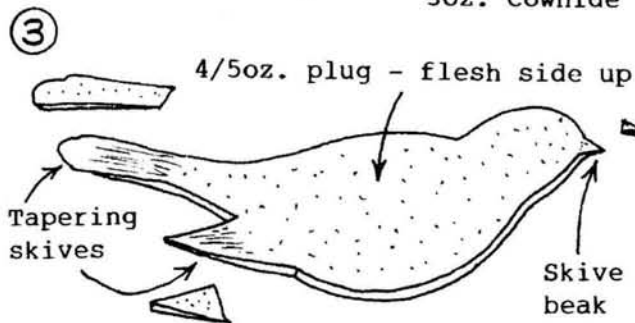
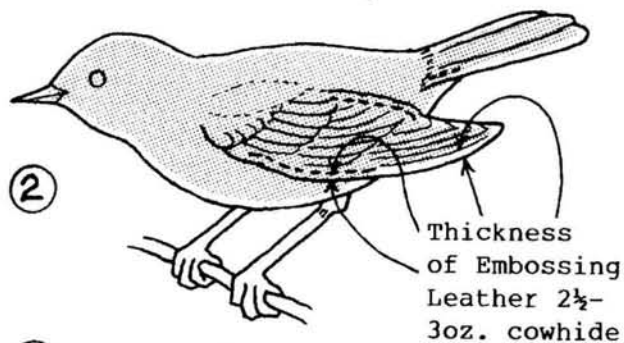
Turn the leather more. Make a short cut to complete the gouge by joining the cuts in step (G). Remove the gouged leather (photo above).

Complete gouging all of the pear-shading areas. Now slightly round all contours of the plug with edgers or a sharp knife. The plug is ready for use.

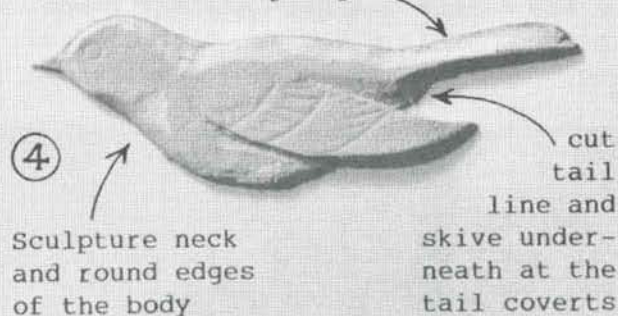
SCULPTURING FIGURE PLUGS



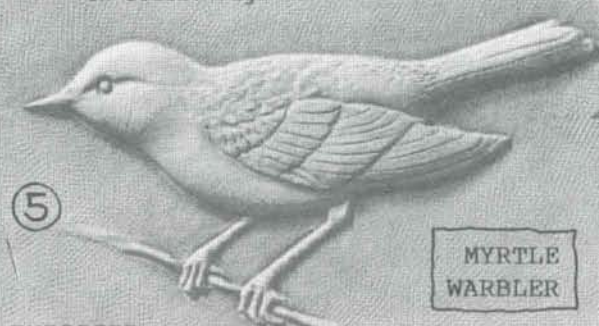
TRACING PATTERN - (plug area shaded)



Flatten tail with a sloping skive towards top edge



In COLOR: Page 46



EMBOSSSED:
Compare with the regular carving at the top of the page

Properly sculpturing figure plugs requires knowledge of the anatomy of the subject and some imagination. However, there are certain rules (as in Floral sculpturing) that must be followed. EXAMPLE: All cut and beveled lines *within* the outlines of the pattern must be treated as if they were *outside* lines. These lines are shown by arrows in step (1). This is identical to the floral instructions given on page 4. The thickness of the embossing leather must always be taken into account.

STEP (2). The broken lines indicate where the plug must be cut and skived for beveling. Review the instructions on pages 4 and 5.

STEP (3). Since the ends of the bird's tail and wing feathers are thin they should be skived off as well as the beak. Skive from the flesh side, as the grain side is the firmest part of the leather and will result in a firmer plug at the thin areas.

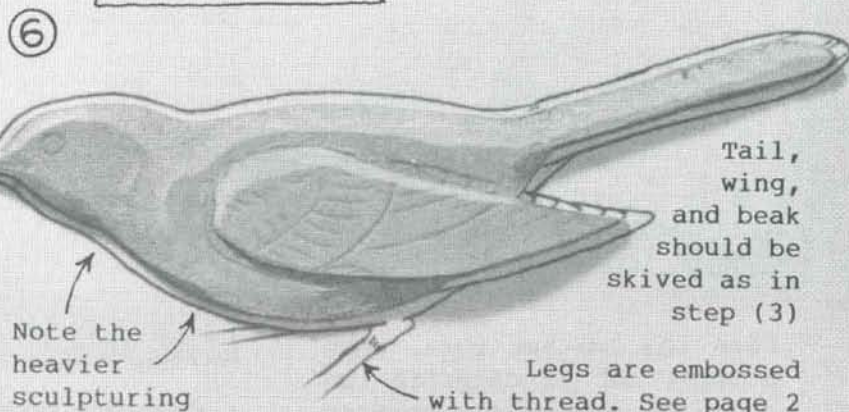
STEP (4). The plug is completed. By observing the photo in step (1) you will see where sculpturing is required at the neck and the under tail coverts, etc. Skive top of the tail flat.

STEP (5). The embossing completed. The feathering details of the wing and tail are the final step. Use a small mulefoot tool on the back.

STEP (6). Here a Secondary Plug (1½-2oz. leather) is used for the wing. You will notice the wing is cut narrower than the tracing pattern lines where it overlaps the body...to accommodate the thickness of the embossing leather. Where the wing joins the body at the shoulder, skive it down to the level of the primary plug.

BULLOCK'S ORIOLE

In COLOR: Page 46

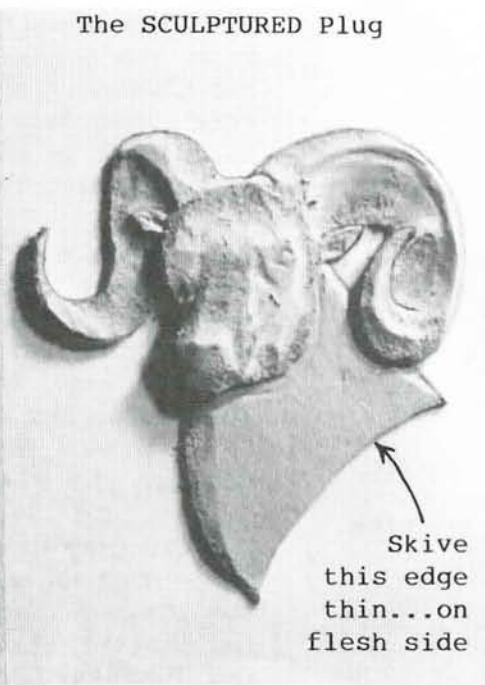
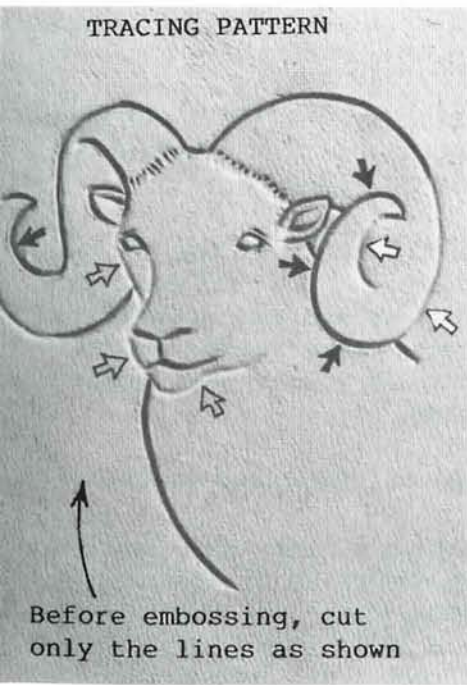
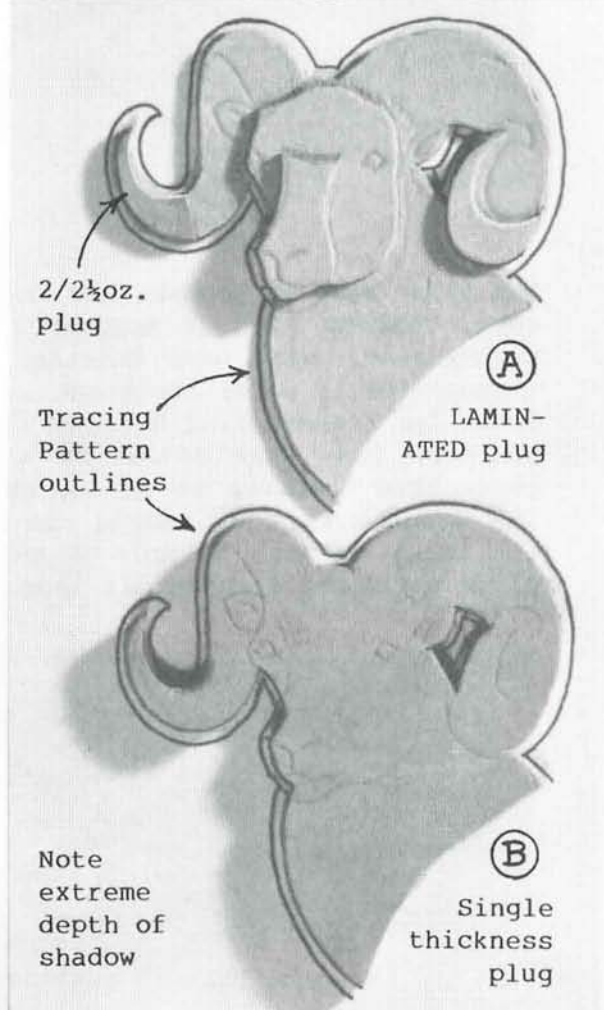


Bird from step (C), page 2. As figures become larger and plugs thicker, heavier sculpturing is used. Compare with the bird in step (4).

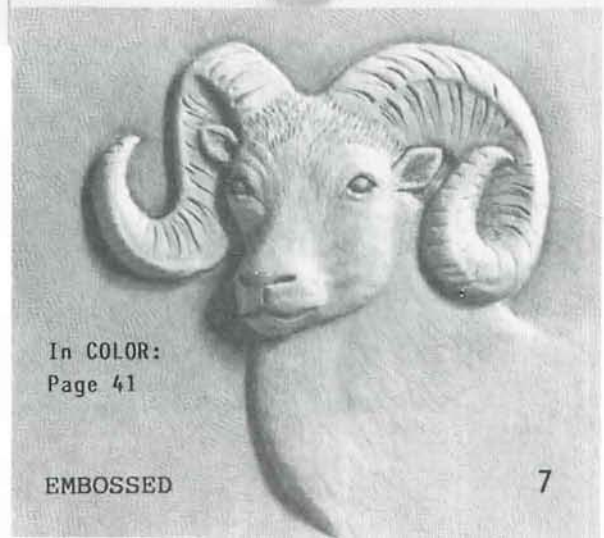
In viewing the photo of the sheep at right (not embossed), one has to assess it in terms of the plug if he wishes to emboss it. Obviously the ears are in front of the horns, so the horns will have to be skived away behind the ears; likewise with the forward curl of the horn (right, on photo). The face is closer to the viewer than the neck, and the nose is closest of all, which would make it the highest point of the plug.

With this in mind, the plug can be built up by lamination as in example (A) at right. Secondary Plugs are glued on the Primary Plug at the face and horn curls. A third plug is glued on the secondary face plug to build up the nose area. These plugs are all cut from 4oz. leather, making a total thickness of 12oz. A 2/2½oz. plug was used on the right horn curl (left, to viewer) as it is not quite as foremost as the other.

The plug can be cut from a single leather of 12oz. thickness (example B). In viewing the two plugs (A & B) you can see the tremendous amount of cutting and skiving required on plug (B) to emulate the three depths of pre-sculpturing on plug (A). I prefer the laminated plug as part of the sculpturing has already been done.



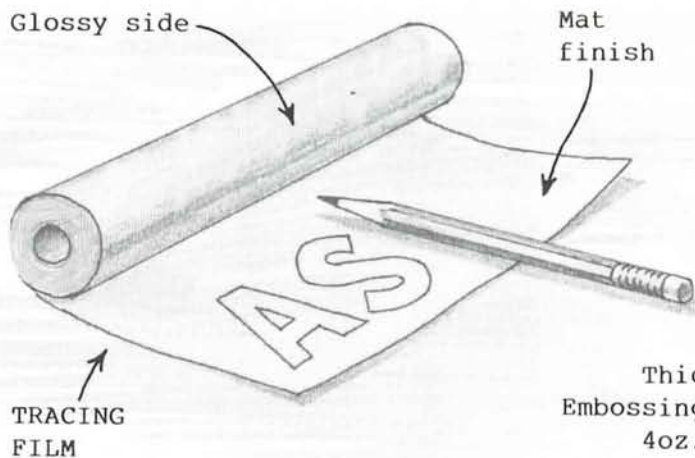
The extreme depth of the plug and sharp drop-off of the face, nose, and horn curls creates special embossing techniques with this small figure. Some of the tracing pattern lines cannot initially be cut (above) as there would not be enough stretch in the leather in these areas to form over the plug. After the cavity is made, form the leather over the plug. Hold leather firmly down with modeler (black arrows) then press leather in against plug (white arrows). These lines can then be cut. Form leather around face (gray arrows) before cutting these lines. See page 34 (steps 6 & 7) for more detailed instructions.



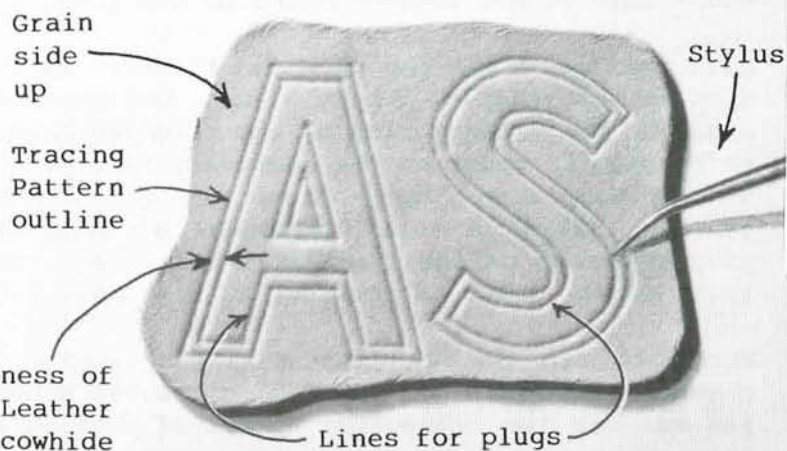
PRELIMINARY STEPS to EMBOSsing

We will begin with some plain letters to get you started with the embossing procedures...using PRIMARY Plugs.

MAKING the TRACING PATTERN

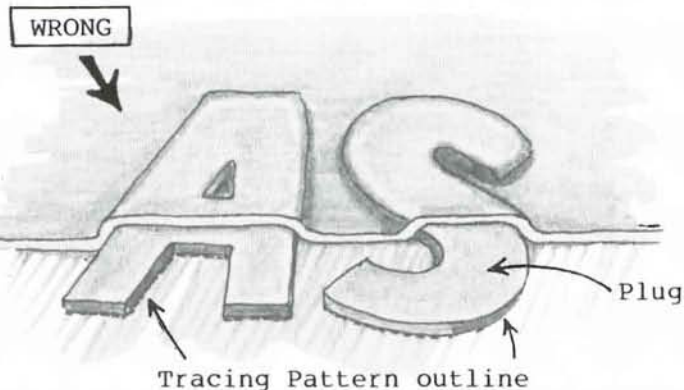
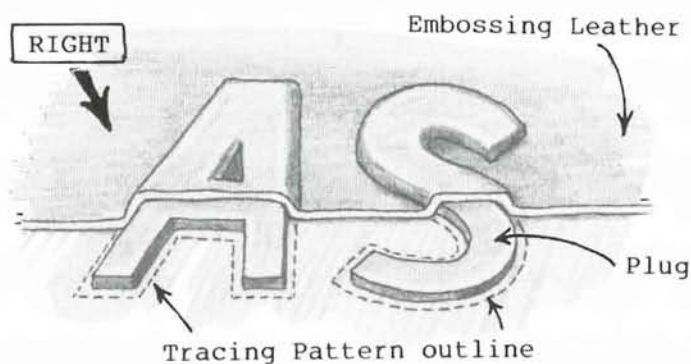


MAKING the PLUGS



The first step is to make the Tracing Pattern. TRACING FILM is suggested as it is transparent, will not stretch, and the glossy side is water resistant...making it ideal for transferring designs to the damp leather. Draw your design on a piece of paper then transfer it to the mat side of the tracing film by taping the film over the paper pattern to hold it securely in place while the transfer is made.

Moisten the plug leather and transfer the Tracing Pattern to it with a stylus. Now you must draw a line for the plugs, **INSIDE** of the Tracing Pattern lines. The distance from the pattern lines must be equal to the thickness of the Embossing Leather (in this case, 4oz. cowhide = 1/16"). The plug lines must be parallel to the lines of the pattern...evenly all around.



Once again...the **THICKNESS** of the Embossing Leather determines the distance you must mark the plug within the outlines of the Tracing Pattern. This factor must always be kept in mind, since this leather forms over the plug.

Cut out the plugs as suggested on page 3.

The cut-away drawings at left show why the plugs must be cut undersize of the pattern. The **CORRECT** example shows how the Embossing Leather covers the plugs to the Tracing Pattern outlines. The **WRONG** example has the plugs cut to the same size as the pattern. When stretched over the plugs, the Embossing Leather will obviously make the letters larger than the pattern. Also, the cut lines of the pattern (on the embossing leather) would not reach far enough over the plug edges to be beveled down. They would be exposed part way up the edges of the plugs.

PREPARING the LEATHER for EMBOSsing

One of the most important things about embossing is the proper moisture content of the leather. This is achieved by "CASING". The leather should be thoroughly soaked in water. Drain, and wrap it in a plastic bag and allow it to set overnight. The leather sweats within the bag and the moisture impregnates all of the leather fibers. This is called "CASING".

Next day, remove the leather from the bag and lay it out flat on your marble (or a piece of glass) with the grain side up. This allows the moisture to evaporate from the top first, while retaining the moisture inside.

When the leather begins to return to its normal coloring, it should be about ready to carve and emboss. The surface will appear to be drying out, but still moist enough for firm swivel knife cutting. Experience is the best teacher to tell you when the leather is "just right" for embossing. It is usually about the same, on the surface, as for regular carving and stamping.

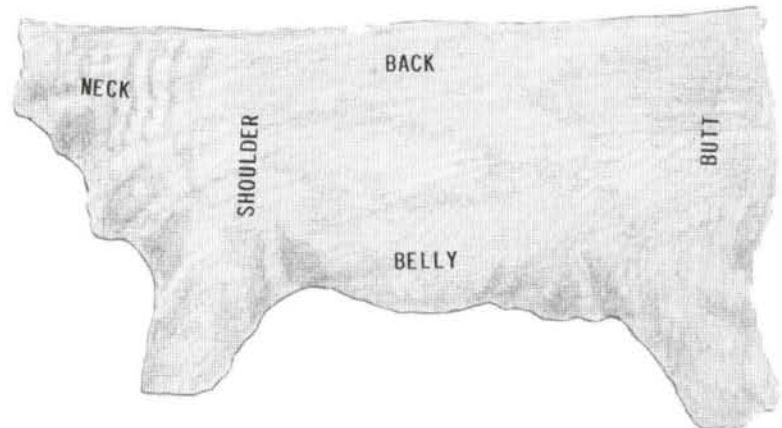
By casing your leather in this manner, the moisture on the underside cannot totally escape. This allows for maximum stretching and shaping for the embossing. Best carving and stamping results are always maintained with this method of casing.

The cased leather will take some time to dry enough to be in condition for carving and embossing, depending on temperature and humidity. While you are waiting, make the tracing pattern.

This would also be a good time to make the embossing plug. If you have a lot of sculpturing to do on the plug...keep an eye on your cased leather. If it is drying too fast, cover it with a plastic sheet to retain the moisture.

Once the leather has been cased, it should never be allowed to dry out until the embossing has been completed. Add moisture with a damp sponge when you notice any areas beginning to dry. Continue this while the embossing is underway.

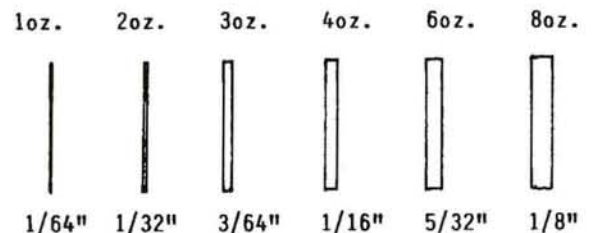
One SIDE of Leather - 1/2 of a FULL HIDE
(see text below)



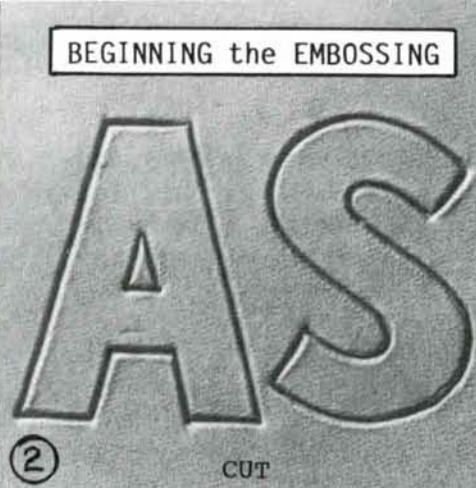
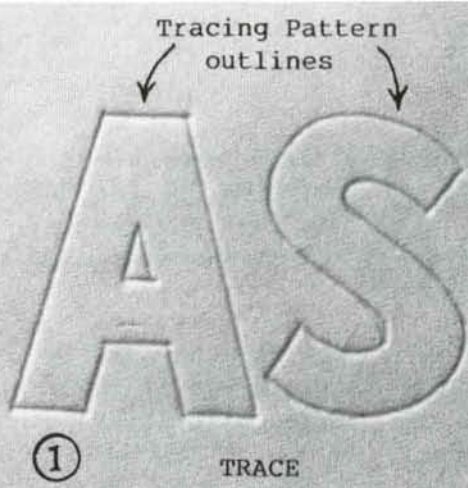
LEATHER THICKNESSES

ACTUAL SIZE

Observe the leather thickness chart at right. 3/4oz. to 4/5oz. carving leather is a good weight for most embossing projects. Heavier leather can be used for large projects but it may not have the proper amount of stretch for fine detailed embossing. So selection of leather weight depends largely on the project, details, and what it is to be used for. The butt and back of a hide is firmest and will have less stretch than areas toward the belly and shoulder...which will stretch more readily. The lower belly and neck will stretch the most, however the leather tends to be more loose-grained and is less desirable for detailed carving. Use good quality leather for your embossing projects.



The weight (thickness) of leather is measured in ounces (above). 1oz. leather is equal to 1/64" in thickness. 4oz. leather equals 1/16", etc. 4/5oz. suggests the leather can be 4oz. thick, 5oz. thick, or a thickness between 4oz. and 5oz.



NOTE: Before beginning this page...complete steps A-B-C-D on the opposite page!

(1) When the carving (embossing) leather is ready, place the tracing pattern on it and trace around the lines with a stylus to transfer the design.....*DO NOT trace the plug outlines!* (2) Cut the design with a swivel knife to about 1/2 the depth of the leather thickness. *CAUTION:* When cutting designs for embossing, be sure you do not cut too deep, especially on lightweight leathers, as the cut lines may tear through when beveling around the plugs. (3) Place the project on your marble and lightly bevel around the design...just enough to show the beveled lines on the flesh side. *NOTE:* On lightweight leathers, the cut lines will often show on the flesh side and no beveling will be required. If the leather is still a bit too damp for beveling, wait awhile until it is just right. If too dry, add a bit of moisture with a damp sponge. Experience will teach you when it is "just right".

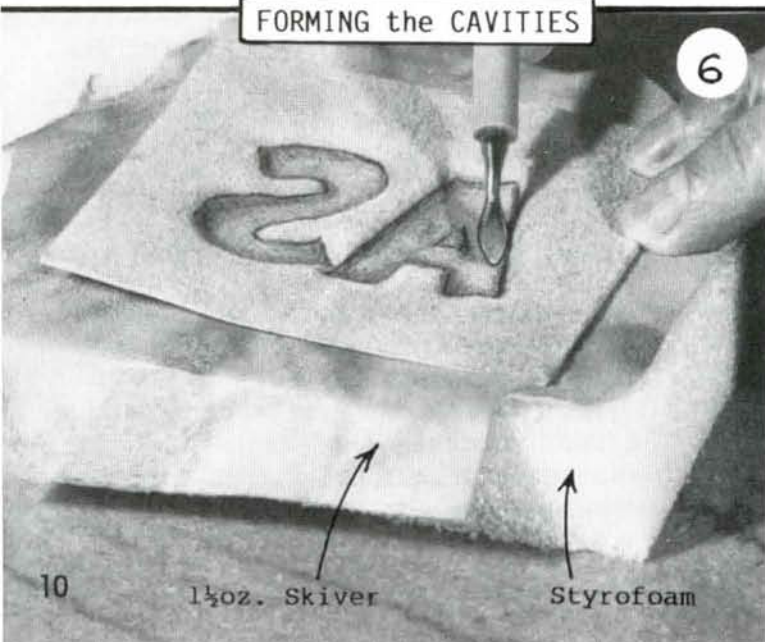


(4) Turn the leather over to the flesh side. You will notice the design is clearly visible where the beveler was used (left).

(5) Draw over these lines with a ballpoint pen to establish the pattern clearly on the flesh side, as shown in the photo at right.



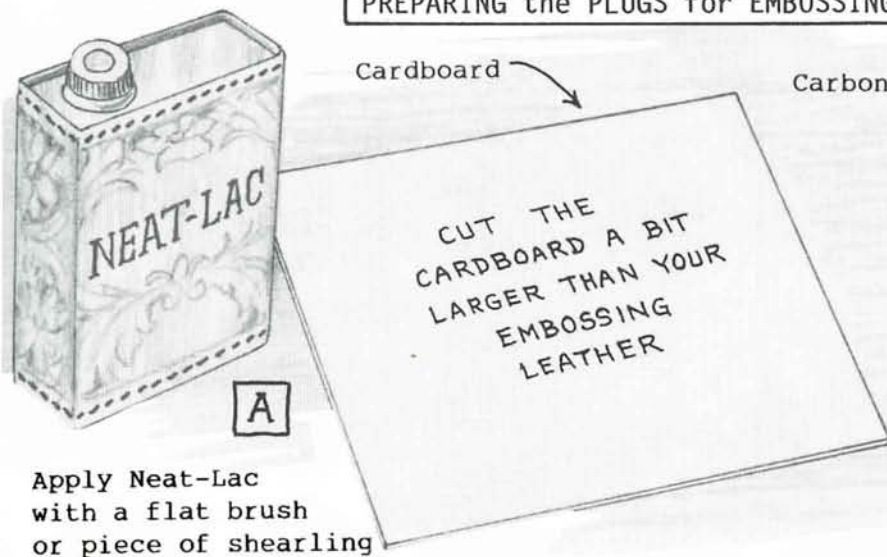
FORMING the CAVITIES



Now...the cavities must be formed for both of the plugs. The best method of accomplishing this is shown at left. Place a lightweight leather (skiver) over a sheet of styrofoam, grain side up. This is to protect the carving side of your embossing leather from the pebbly texture of the styrofoam.

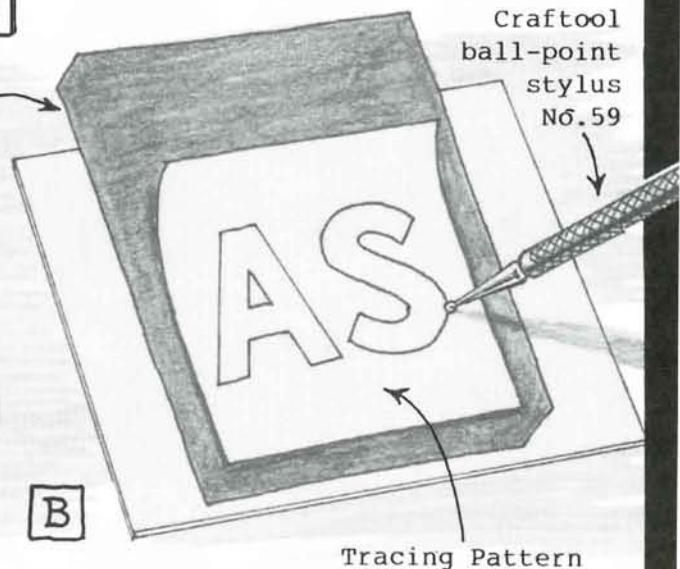
Now place your leather over the skiver with flesh side up (left) and press down the design, with a modeling tool, within the lines from step 5. Press straight down and push the leather into the foam as deep as necessary to accommodate the plugs. The foam will hold the leather in place and will prevent stretching while you rub back and forth along the lines to insure a good fit of the plugs.(continued)

PREPARING the PLUGS for EMBOSSING



Apply Neat-Lac with a flat brush or piece of shearling

(A) Prepare a piece of showcard or other firm cardboard (preferably with a smooth surface) by coating it with shellac or lacquer. I prefer Tandy's NEAT-LAC as it dries fast! After the first coat has dried, give it a second coat and allow it to dry thoroughly.



(B) Transfer the pattern to the cardboard by placing a carbon paper between the tracing pattern and the cardboard as shown above. Trace the lines carefully. If necessary, tape down so the pattern does not slip.



(C) With the pattern transferred, at left, apply a coat of rubber cement to the cardboard and allow it to dry.

(D) Now apply rubber cement to flesh side of plugs and stick them in position on the cardboard, shown in photo at right.

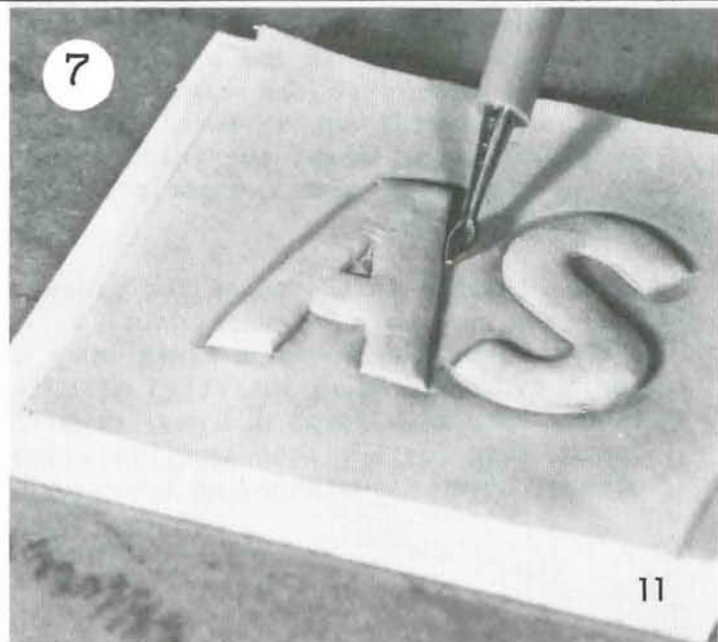


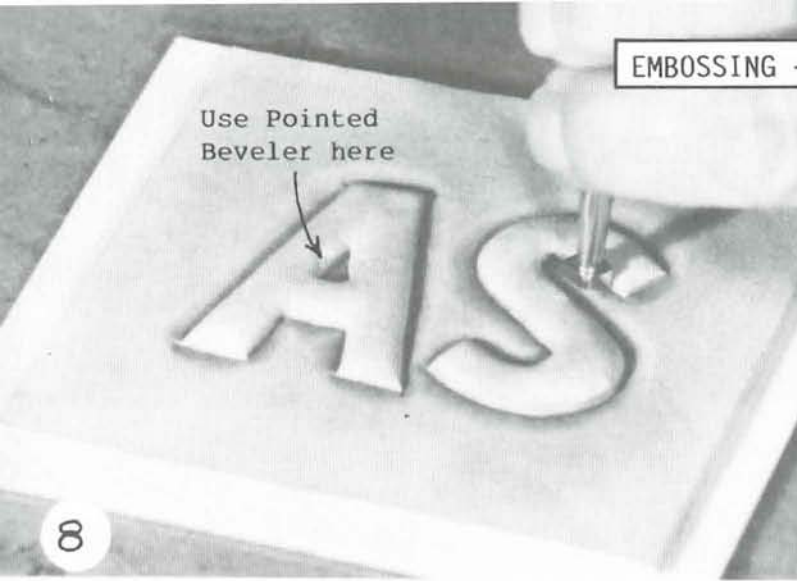
Leather plugs in place ...observe the spacing.

EMBOSSING - Continued

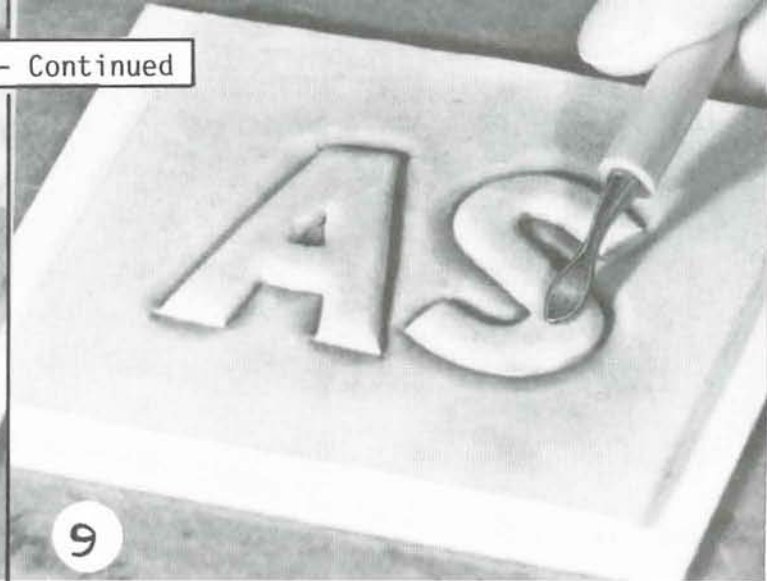
(7) With the plugs in position and the cavities formed (step 6), position the leather over the plugs. Press around the plug edges with modeler to be sure all is in place and fitting properly.

Now remove the leather and turn it flesh side up. Apply rubber cement to the plugs. Be sure to thoroughly cover the edges. Next apply rubber cement to the flesh side of the leather; liberally into the cavities. Now while the cement is still wet, fit it back over the plugs quickly. Again work it down around the plugs (right). The cavity areas may be a bit domed above the plugs, but don't be concerned with this now. First get the plugs seated around all the edges. (cont.)

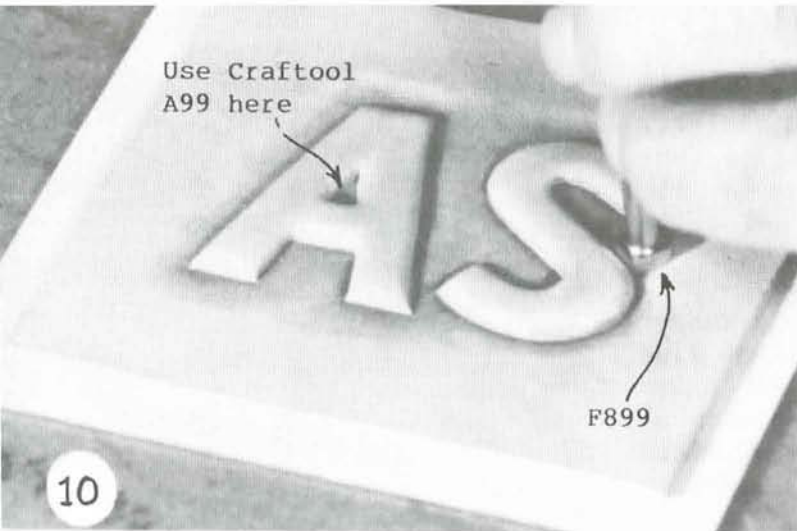




(8) Now bevel around the design on the cut lines. Alternate from one side to the other while the cement is still fluid to work the leather in proper position over the plugs. Be sure to bevel in the cuts!

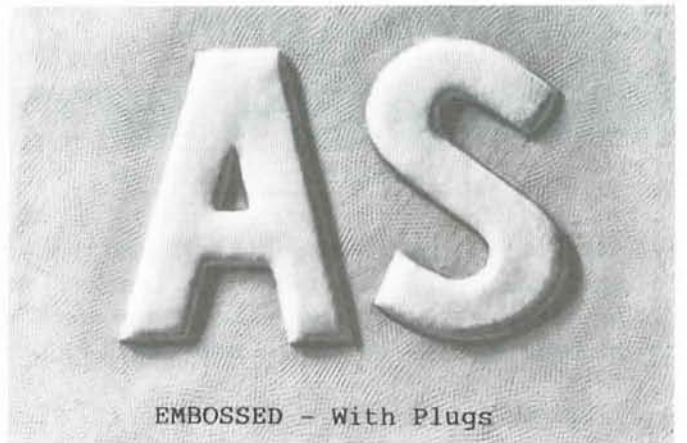
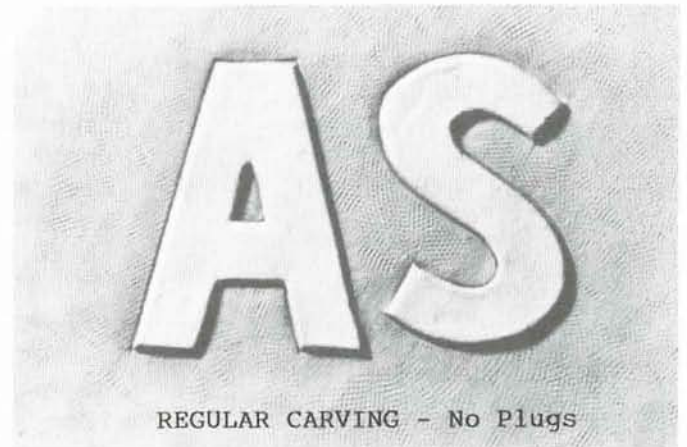


(9) With the modeling tool, press over the tops of the letters to secure these areas to the plugs. Model around the edges if required to smooth out any undesirable marks created by the beveling.



(10) If some of your beveling does not appear to be properly set down around the plugs, re-bevel around the letters again. Often times if the plug is not in the proper place, or is made too large, it can cause this problem. Also, be careful not to bevel too forcefully at first or you might cut through the leather to the flesh side...especially on lightweight leathers.

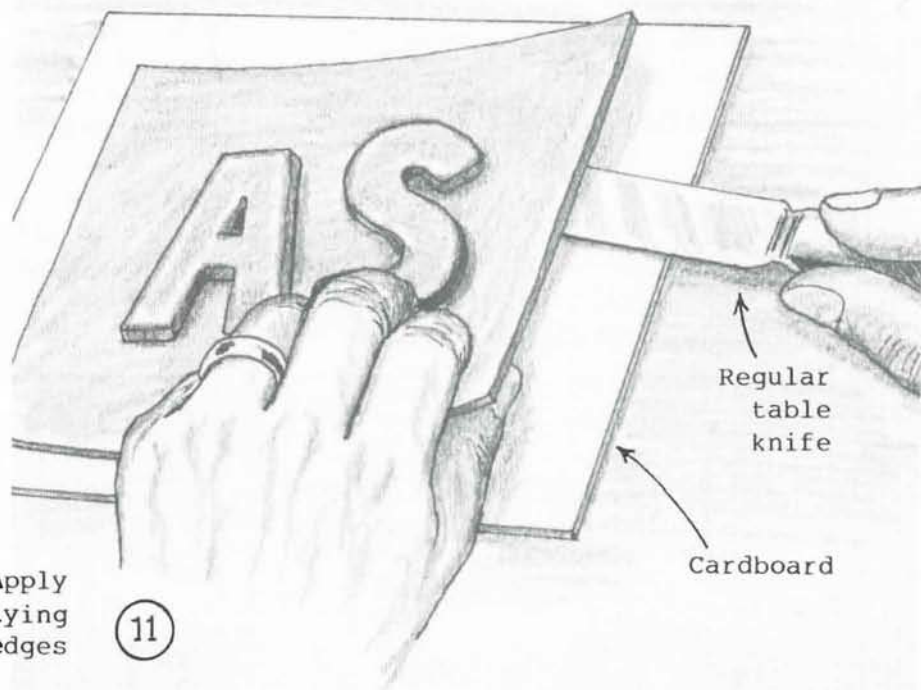
If the leather is too moist for proper beveling, you may have to wait until it dries a bit to keep the beveled lines down against the background. When satisfied with the beveling, then mat around and away from the subjects. This further increases the illusion of greater depth. (continued on opposite page)



The photos above illustrate the dramatic effects of embossing as opposed to regular carving, even with lightweight plugs.

(11) After step 10, allow the leather to thoroughly dry. To remove it from the cardboard, lift one edge and assist with a table knife or other flat blade, to separate the cemented flesh side of the leather from the cardboard.

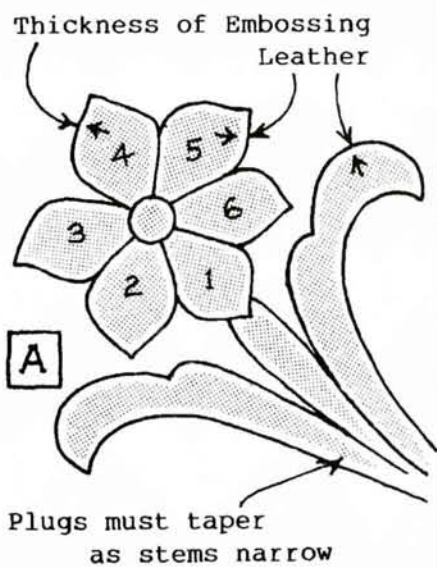
Try not to bend the leather any more than is necessary, or you may wrinkle the grain side. With NEAT-LAC on the cardboard, the leather should easily separate from the cardboard. If any portion of the plugs tend to stick to the cardboard, work the knife blade under them to keep them in their cavities. Secure the plugs by cementing a lining leather to the project.



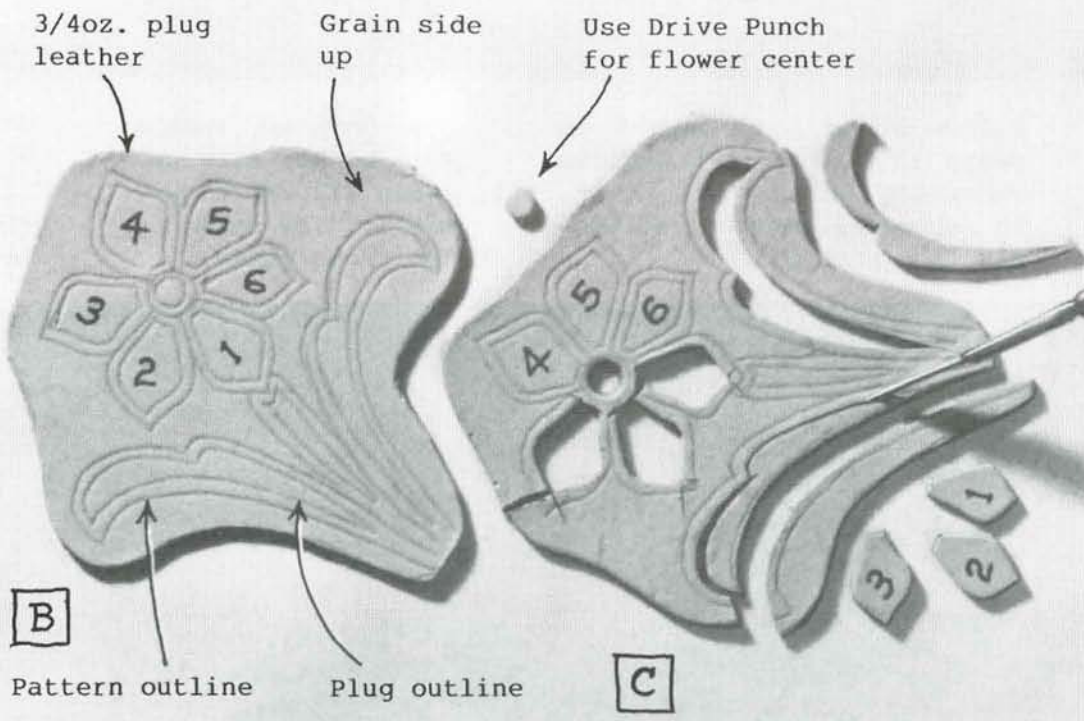
Dye the completed project as desired. Apply a leather finish if required. When applying finishes, be sure to cover the raised edges and all cuts and depressions.

MULTIPLE PLUGS

TRACING PATTERN
(plug area shaded)



EMBOSSING LEATHER - 3/4oz.

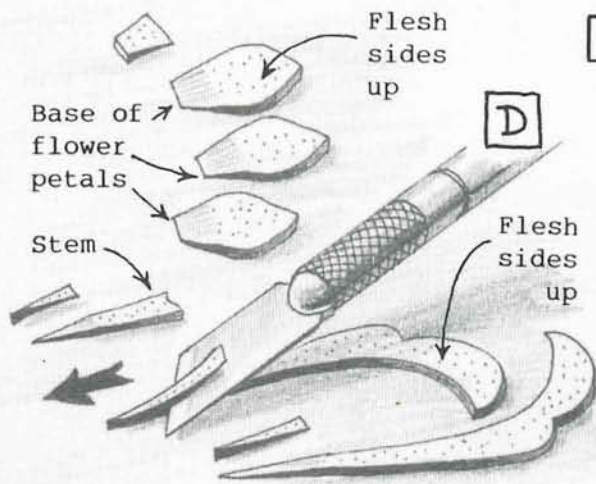


(A) Here we use several Primary Plugs on this small design. The petals, leaves, and stem have separate plugs as this will bring the design into more realistic dimension. Since the petal plugs are not of identical size or shape, they should be numbered as shown above.

(B) Follow the same procedures as instructed on page 8 for making the plugs. After tracing the pattern to the plug leather, draw in the outlines of the plugs. Keep the lines parallel to those of the tracing...allowing for the thickness of the embossing leather.

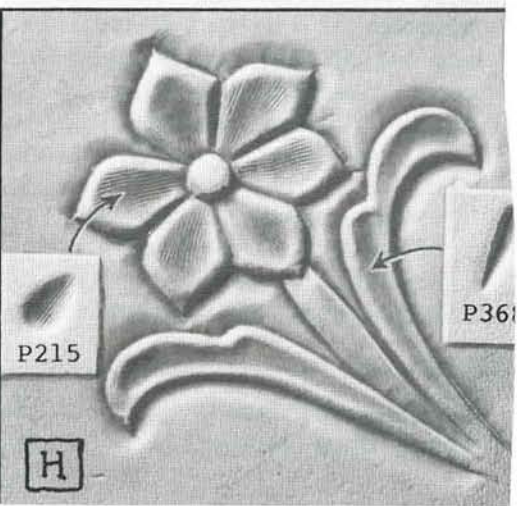
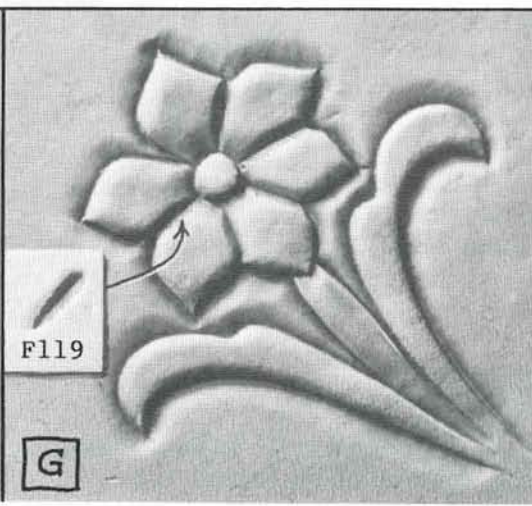
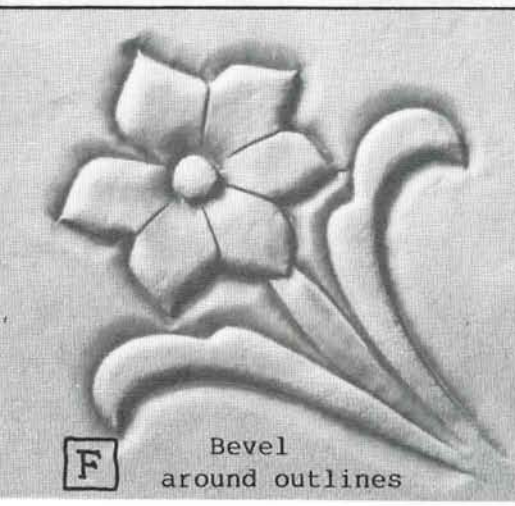
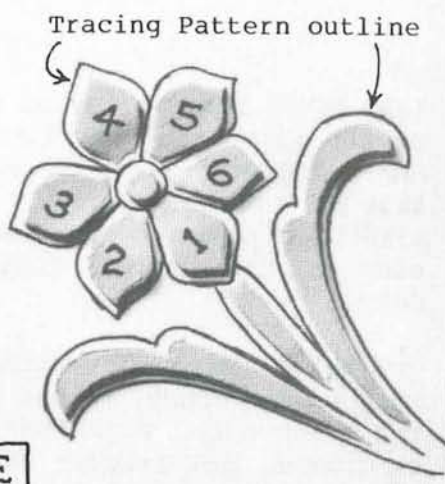
(C) Now carefully cut out the plugs. Cuts can be made through the edges of the leather to facilitate cutting as you are only concerned with preserving the plugs. Make cuts as clean as possible. Keep the blade sharp! (continued)

MULTIPLE PLUGS - Continued



(D) Skive the ends of the stems and petals as shown at left. Skiving the petals will accent the seed pod on the embossing.

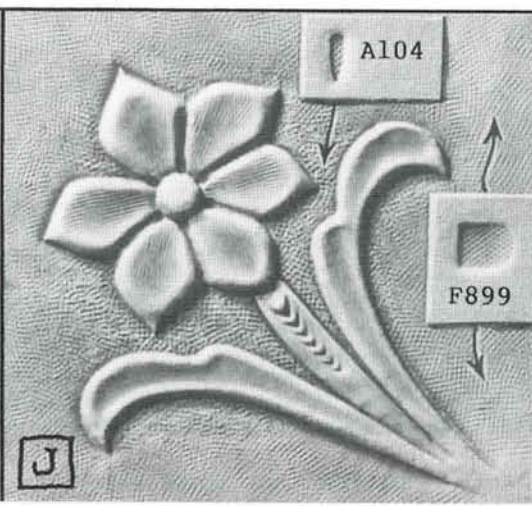
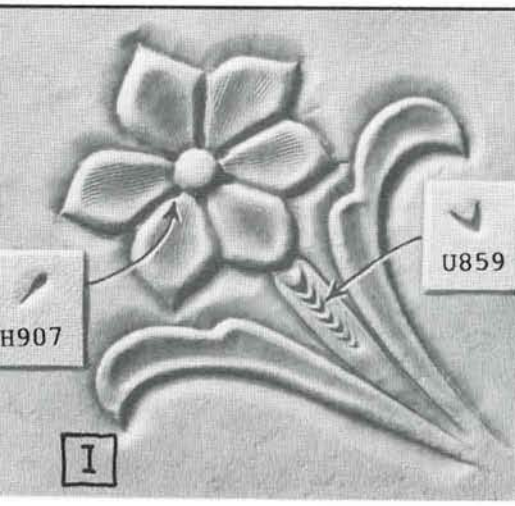
(E) Follow steps A-B-C-D on page 11 to prepare the plugs for embossing...as shown at right.



Follow steps 1 through 8 on pages 10,11,12, to bring the embossing up to this point. Do not bevel between the petals (see step G).

Use Craftool Double Beveler No. F119 between all the flower petals...as shown in the photo above.

Now Pear-Shade the leaves and the petals. This may tend to "raise" the beveled edges. Do not be concerned about this now. You will re-bevel later.



Use the "Stop" between the flower petals at the seed pod. Embellish stem with a "Mulefoot" tool. Use care not to slip off the plug.

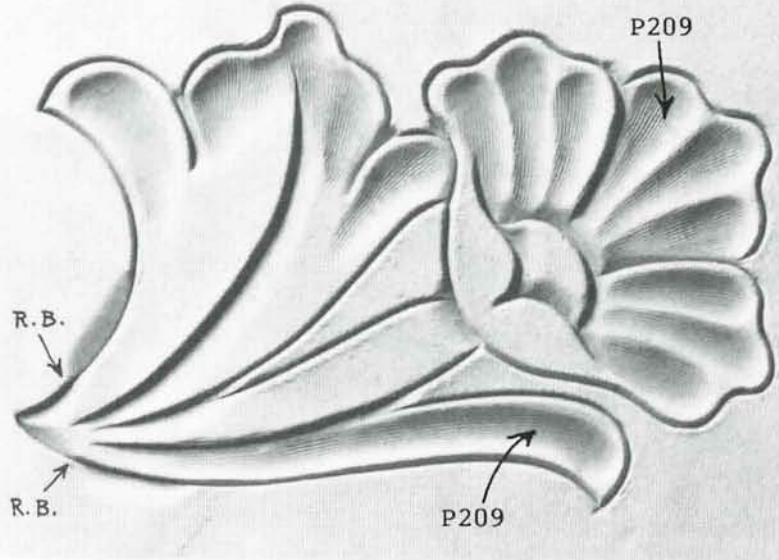
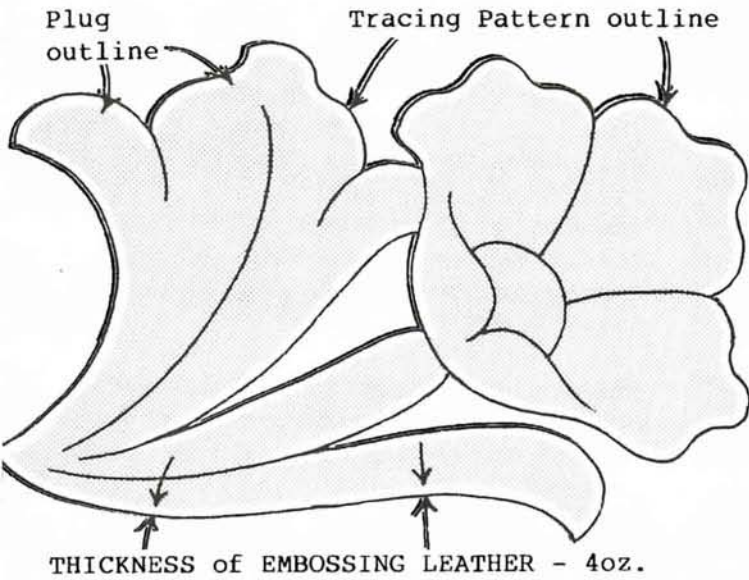
Now...re-bevel all around the outside of the design for sharp definition. Now background and mat around the design (as in photo).

To complete the carving...use Hair Blade on the stems. Add the Decorative cuts shown in the photo above. The embossing is completed.

SPECIAL NOTE: When using the Pear-Shaders and other tools on top of the plugs, use care not to slip off the edges of the plugs with the tools. Be especially careful with the Decorative Cutting.

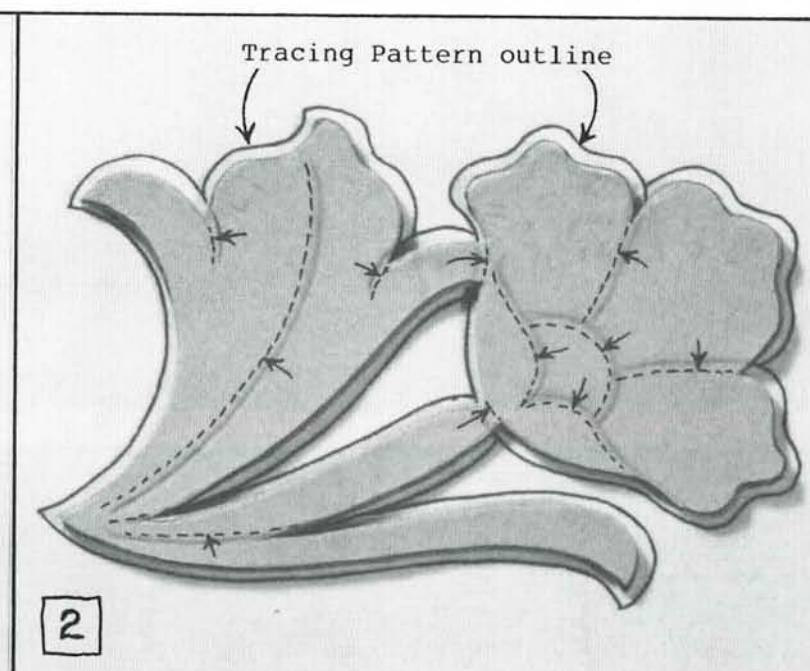
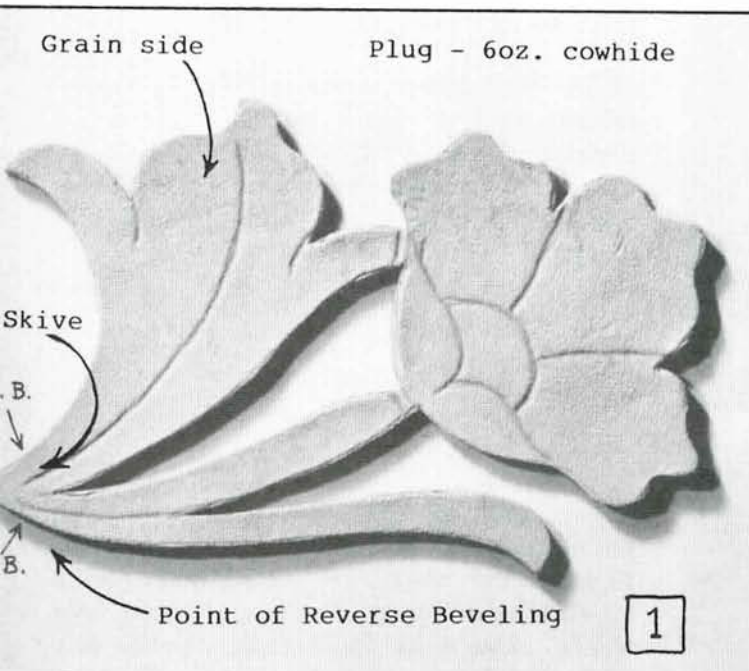
TRACING PATTERN
(plug area shaded)

EMBOSSING with SCULPTURED PLUGS



Here we have a traditional floral design that we will emboss, using the sculptured plug. The shaded area within the tracing pattern outlines (above) indicates the position of the plug.

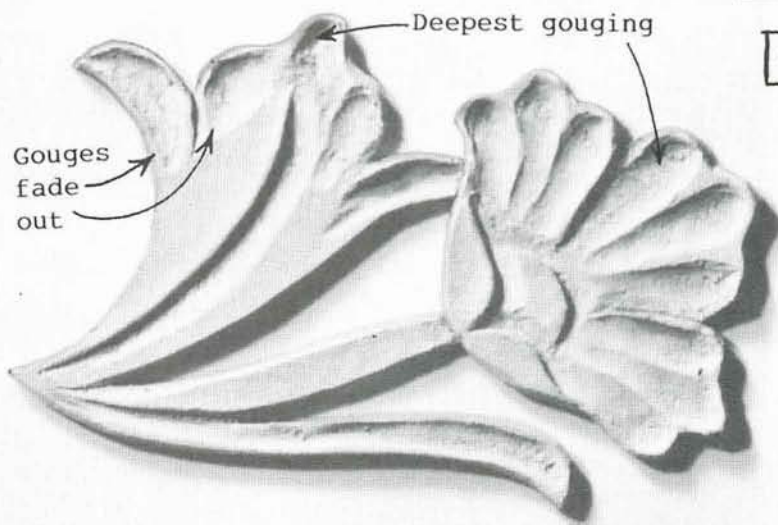
The design above is only shaded and beveled within the outlines to show where the plug must be sculptured. Reverse bevel, at arrows, to create the impression that the stems are coming out of the leather. The plug must be skived off at this point (step 1). See FIGURE CARVING FINESSE for "Reverse Beveling" instructions.



Trace the pattern to 6oz. plug leather and draw in the plug outlines as instructed on page 8. Cut out the plug. The heavy leather will permit good sculpturing depth. The end of the stems must be skived off to a feather edge. Begin the skive at the point of the reverse beveling (R.B. arrows). The skive should be made on the flesh side.

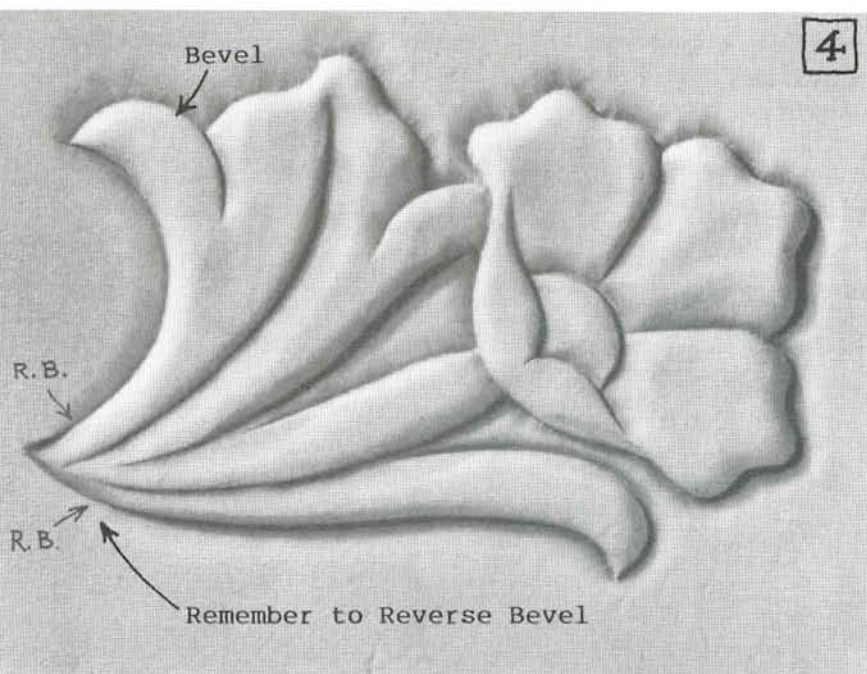
All of the broken lines shown above must be cut and the beveling areas skived out. These areas are indicated by the arrows above. This is to allow for the thickness of the embossing leather. This is fully explained on page 4. If you do not understand the procedure, please review page 4.

(continued)



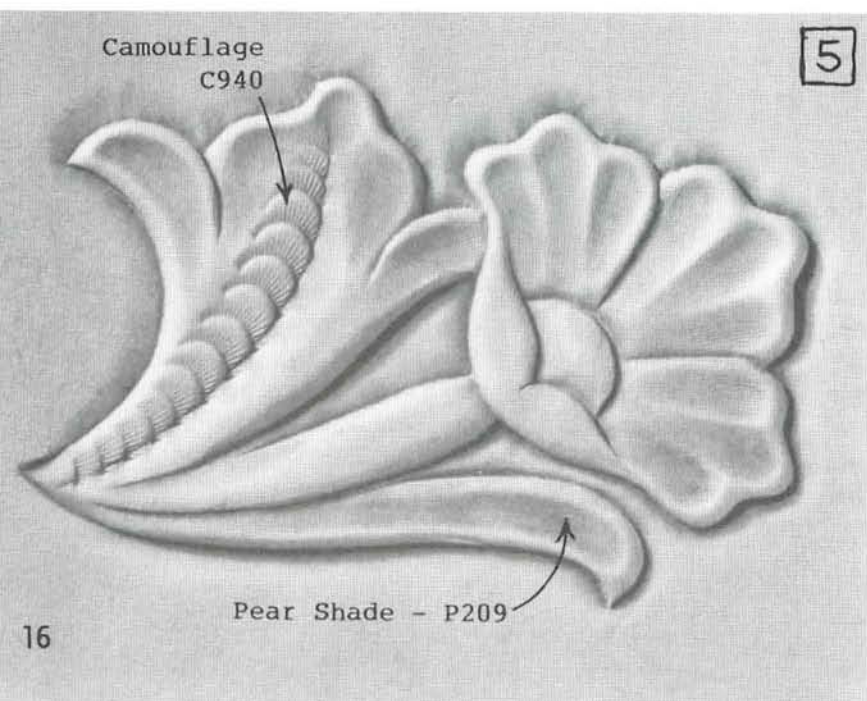
3 After skiving the beveling areas, indicated in step 2, you are ready for the Pear-Shading areas. Observe the photo at the top of page 15. This will show you where the sculpturing must occur. The sculpturing will be deepest at the outer edges of the petals and leaf. Complete the sculpturing as in step J, page 5. Review pages 4 and 5 if necessary.

Prepare the plug for embossing by cementing it to cardboard within the tracing pattern lines, as instructed on page 11.



4 Basically, most of the embossing procedures follow the same pattern. Acquaint yourself with all of the preceding instructions. Establish the necessary steps in your mind so that when you have the plugs made and the cavities formed, the work will proceed as quickly as possible.

After the Embossing Leather has been cased, design cut, and the cavities formed...follow steps 7 and 8, pages 11 and 12. The photo at left shows the leather beveled down around the plug.



5 After all of the beveling has been established, begin stamping the design. Some stampers use their tools in different sequences. Use your own style. You will find this really not much different than regular stamping without the plug. However, the Camouflage and Veiner tools may have to be leaned a little more than usual.

Use caution near the edges...as the tools may want to slip off of the plug...especially if the plug is too small or is not positioned properly at the beveled edges. (continued)

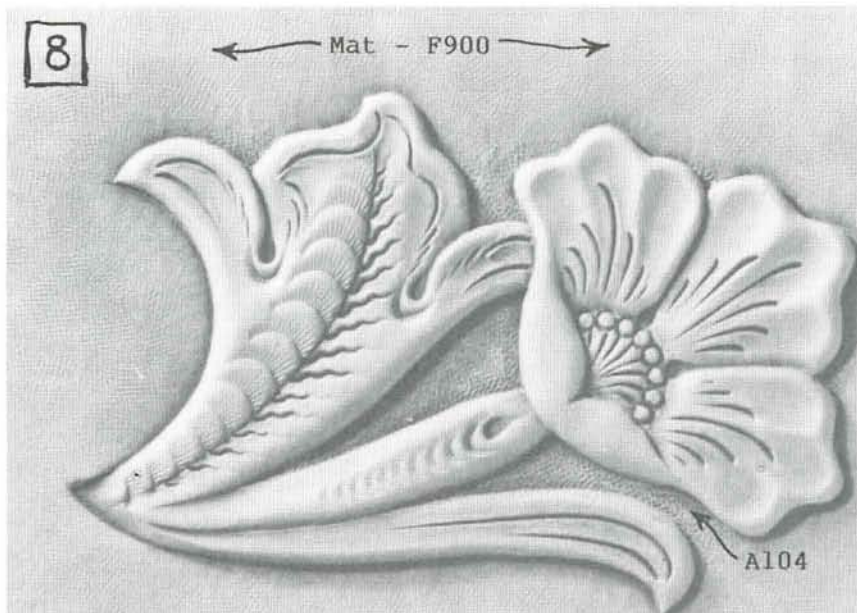
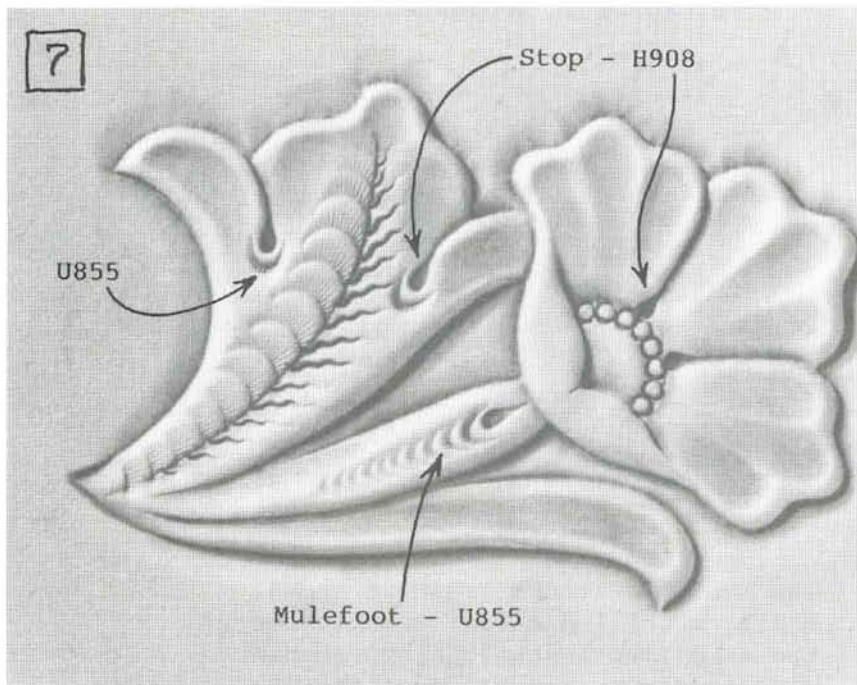
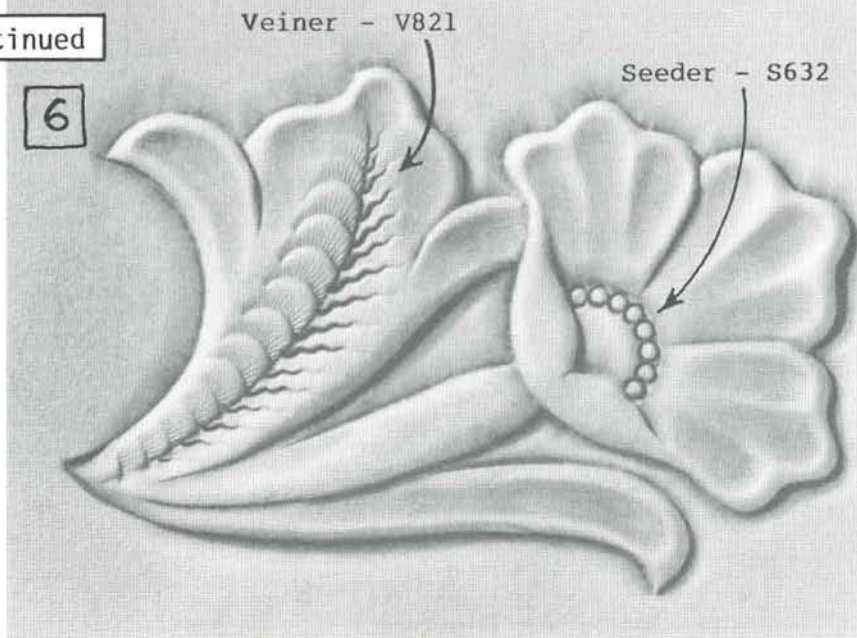
(6) Continue embellishing the design with more tools. Lean the Seeder out around the flower center so that you are stamping against the edge of the plug. Tap the impressions lightly at first to establish their position... then re-stamp impressions firmly. Use the Veiners as you would for normal stamping.

REMEMBER: The moisture content of the embossing leather should be watched at all times. Add a little moisture with the sponge where it may be needed. You do not want to lose the "casing" quality of the leather!

(7) I like to use the "Stops" at the base of the flower petals and other areas as shown. The "Mulefoot" can be used for decorative effects along stems and on the acanthus leaf. You should have no trouble stamping this tool on the plug.

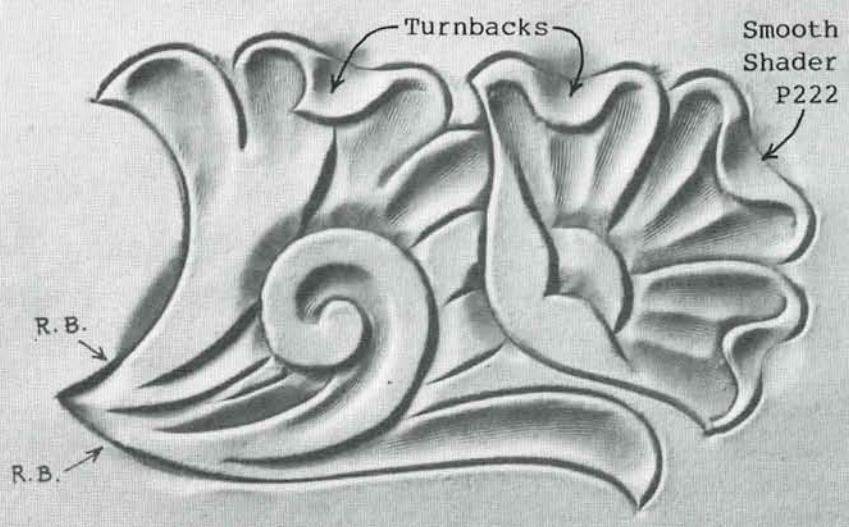
(8) After stamping all of the tools (preceding steps) there may be some areas of the beveling that may have "lifted", around the outlines of the design, from the background. Re-bevel all around the design to be sure of sharp definition. Then do the backgrounding and matting...as shown on the photo. Add the decorative cuts to complete.

IN REVIEW: Be sure you understand all of the steps in the preceding instructions. The efforts, up to this point...are a prelude to much more detailed embossing techniques that are yet to come...throughout the pages of this book!



EMBOSSING COMPLETED

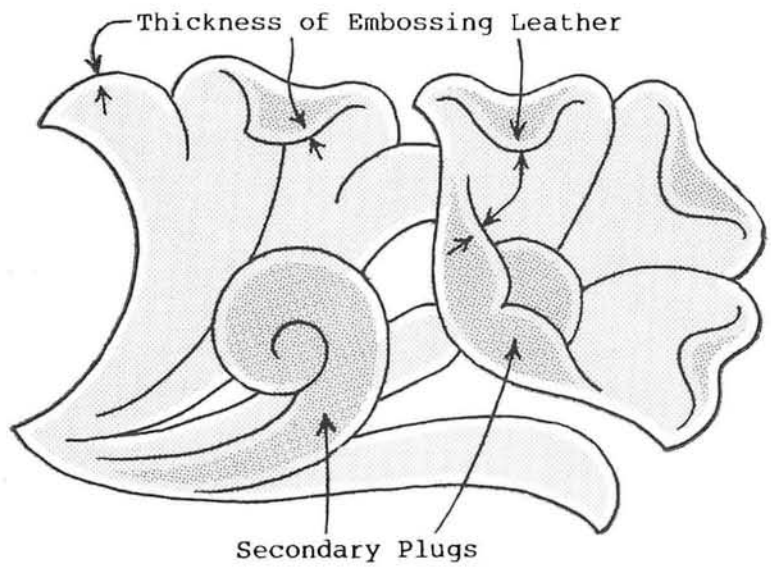
EMBOSSING with SECONDARY PLUGS



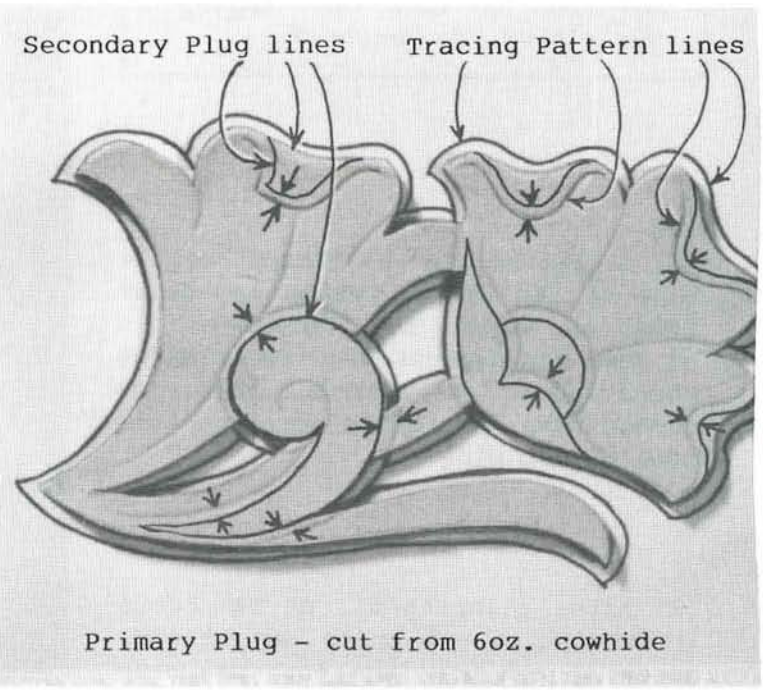
The design is shown beveled and shaded only to aid in sculpturing the plugs.

Here we offer another dimension to the design on page 15 by adding SECONDARY Plugs...to bring portions of the design into greater relief. The ends of the flower petals (and acanthus leaf) have been turned back to lay on top of the petals. In addition, a scroll has been added over the design.

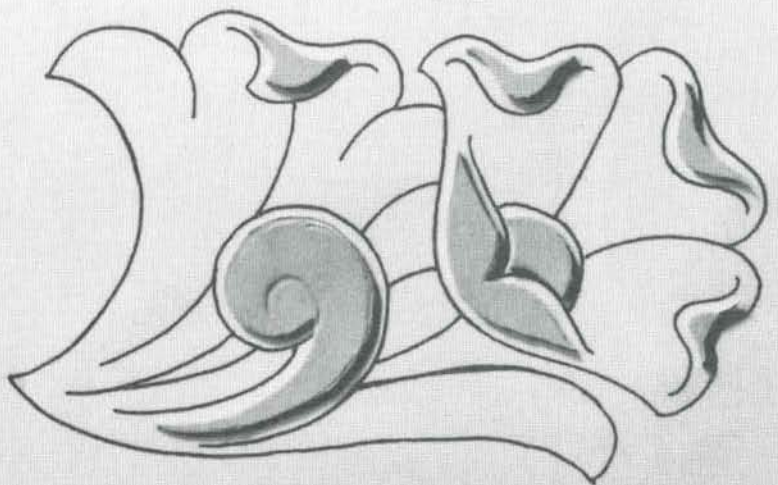
SECONDARY Plugs are put in these areas on top of the Primary plug so as to bring the design into proper perspective and add greater embossing depth. Follow the instructions below.



The TRACING PATTERN is shown above. Again, we will use 4oz. cowhide for the embossing leather. Light shaded areas indicate the Primary plug. The dark shading; Secondary plugs.



Trace the pattern to a piece of firm plug leather. Draw in the lines of the Primary plug and cut it out. Now mark in the lines for the Secondary plugs, bearing in mind the thickness of the embossing leather. You will notice where the Secondary plugs are in contact with the Primary plug (at short arrows) they will be cut smaller than the tracing pattern lines. *You must always keep the thickness of the embossing leather in mind on any interior cut and beveled lines!*

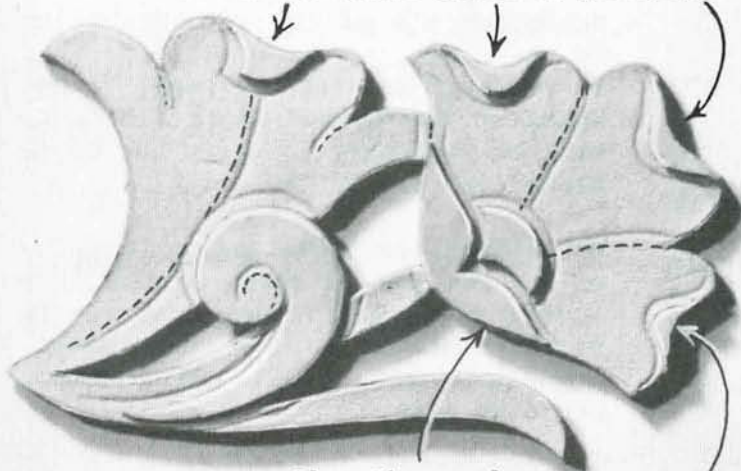


Cut the SECONDARY Plugs from 3/4oz. cowhide.

The SECONDARY Plugs are shown (left) cut out and placed on the pattern. If they do not fit properly within the pattern lines, trim as required or make new ones.

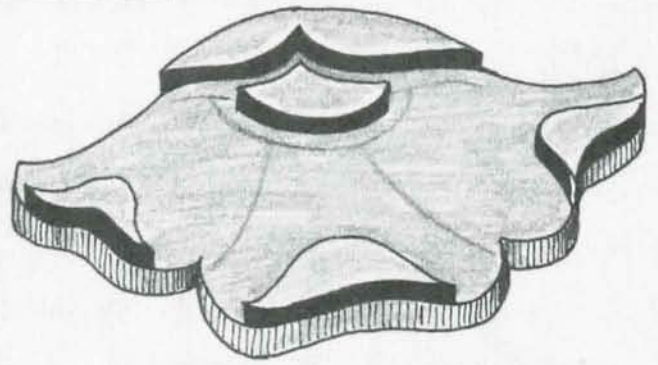
EMBOSSING with SECONDARY PLUGS

Secondary Plugs glued in position



Glue these edges
flush with Primary Plug

Now glue the Secondary plugs to Primary plugs in their proper positions. Draw the beveling lines (shown broken) on the Primary plug and on the scroll tip. These will be sculptured as instructed on pages 4 and 5.

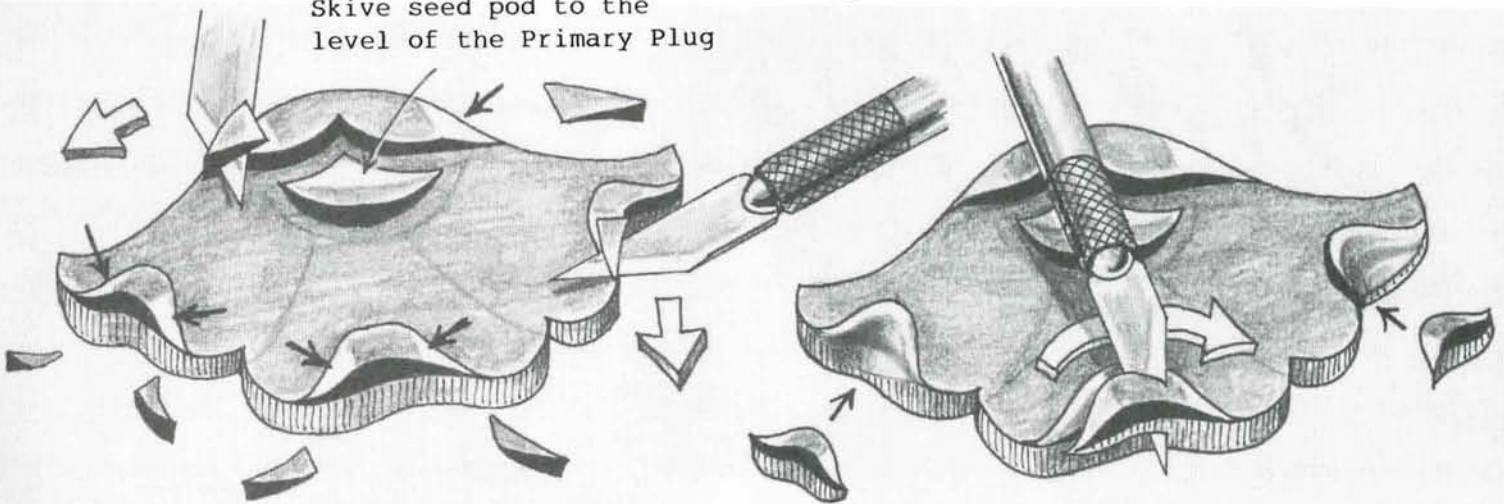


ENLARGED PERSPECTIVE VIEW SHOWING
SECONDARY PLUGS IN PLACE.

Ordinarily when plugs are to be skived thin, it is done on the flesh side. With Secondary plugs, the skiving is done after they have been glued to the Primary plug. The skiving is easier to control and the Primary plug serves as a firm foundation to skive against.

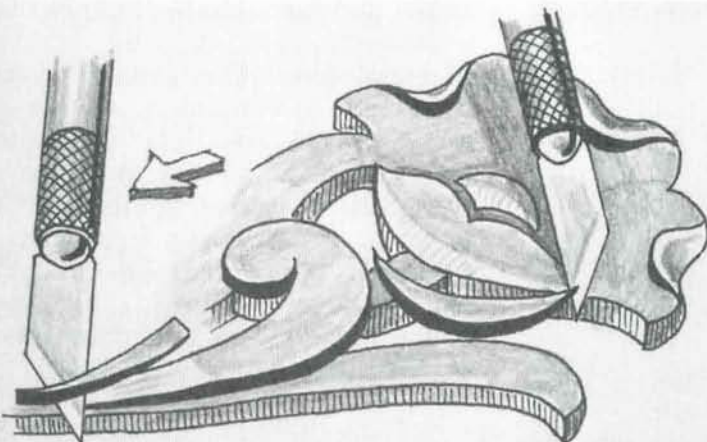
Sculpturing of the Secondary plugs begins below.

Skive seed pod to the
level of the Primary Plug



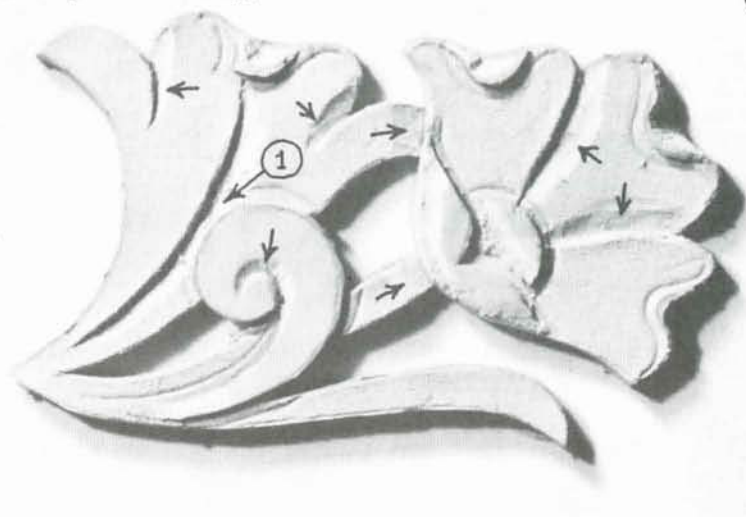
Make skives as shown, to taper the tips of the Secondary plugs to the level of the Primary plug. This reduces bulk and blends the turn-backs into the petals.

Now cut out the ends of the turn-backs... following their contours. You should also remove most of the Primary plug in these areas. This adds more realism to the petals and aids the embossing in these high-level areas. Repeat this operation on the turn-back of the acanthus leaf.



Also...skive off the base of the flower to the level of the Primary plug at the stem. This forms the cup for the seed pod and also aids in the embossing effort at this area. Also skive off the stem of the scroll, as illustrated at left. (cont.)

Sculptured Plug, at all beveled areas



(A)

Sculpture all of the beveling lines on the plugs, as shown at left. This is required only at the small arrows shown on the photo. Extra attention will be necessary to skive the bevel around the end of the scroll (1).

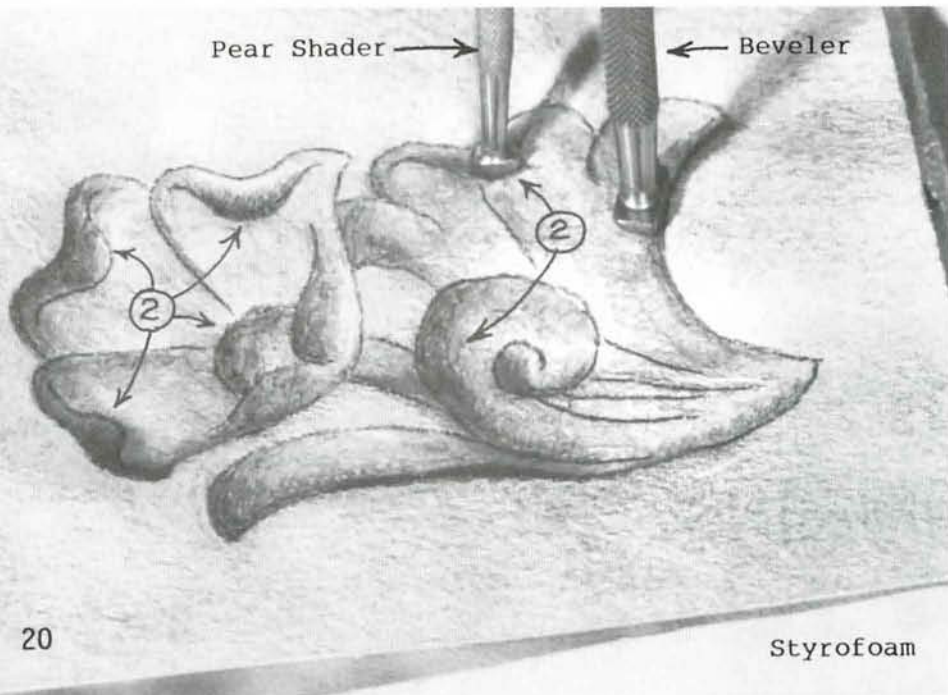
No skiving (for beveling) is required at the raised edges of the Secondary plugs where they rest on the Primary plug...at the turn-backs, seed pod, and scroll. Observe the photo at left.



(B)

Now sculpture all of the areas to be pear-shaded. The photo at the top of page 18 shows all of the shaded areas. Review page 5, if necessary, for gouging instructions. Round all of the edges of the flower, leaf, stem, and scroll (see step J, page 5).

Prepare the plug for embossing by following steps A-B-C-D on page 11. It is good practice to always have your plugs ready while you are preparing the embossing leather so that little time is wasted...and your embossing leather will remain in prime condition.



(C)

Case the leather as instructed on page 9. Follow the steps 1 through 5 on page 10 to prepare the embossing leather for the cavities.

When greater cavity depth is required, this can be accomplished with the aid of some bevelers and shaders as shown at left. Areas (2) indicate the position of the Secondary plugs where added depth can be created by stamping with small shaders. The styrofoam accepts the indentations well, without undue stretch to the remainder of the leather. (continued)



(D) All Beveling Completed

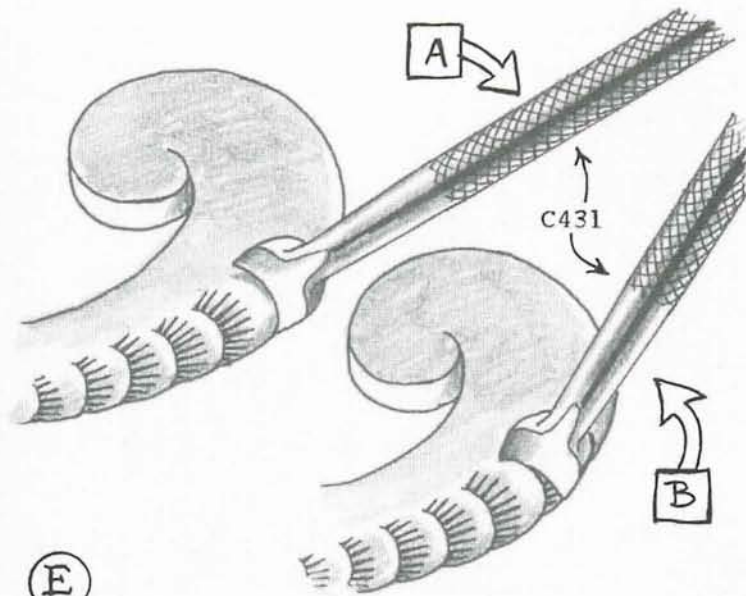
With the cavities formed, follow steps 7 and 8 on pages 11 and 12. The embossing will now be brought up to the same stage as in step 4, on page 16. Remember to Reverse Bevel at the stem ends, the same as with the pattern on page 15.

(F) Use the same tools as were used on the previous pattern and complete stamping the design.

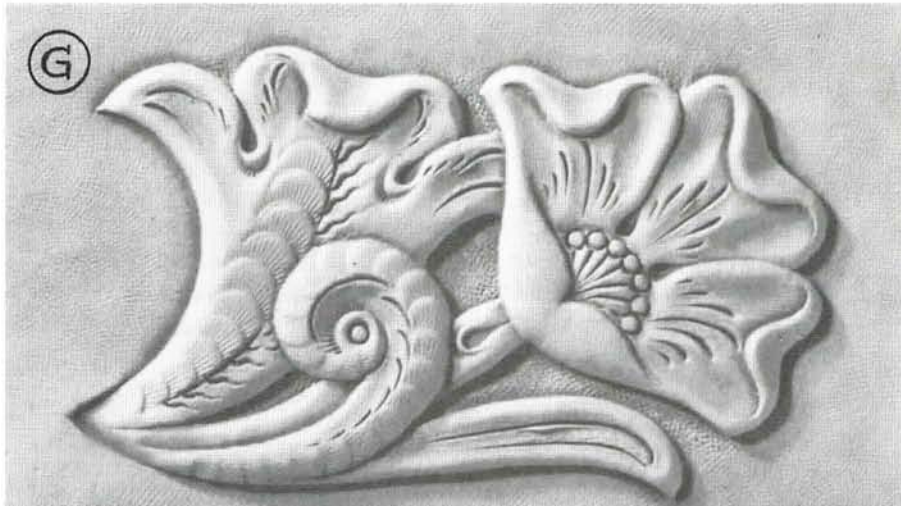
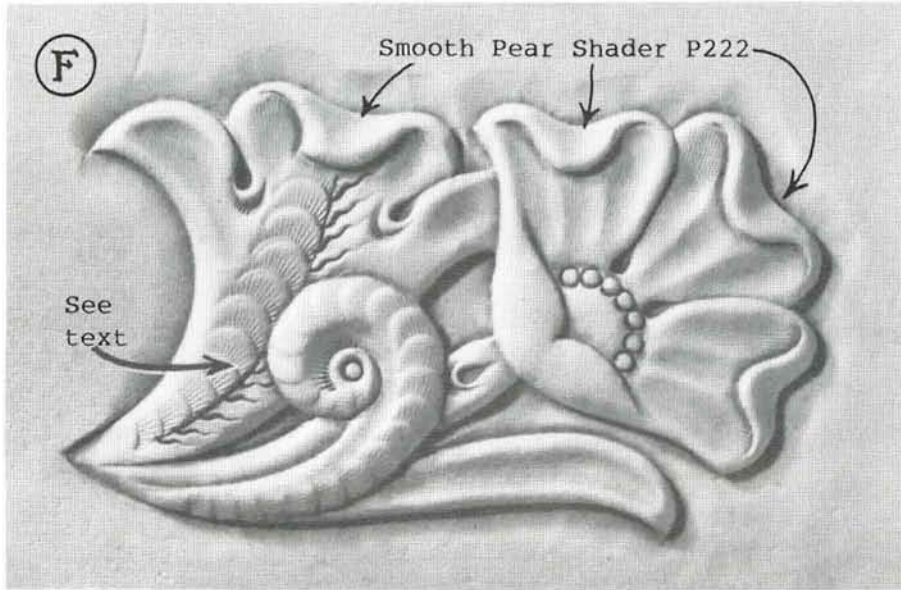
NOTE: The tips of each end of the Veiner must be used at the scroll to complete the short impressions...see arrow on photo at right. Use Modeler to smooth out any unwanted marks on the scroll or other sections of the embossing.

REMEMBER...Keep a watch on the moisture content of your leather! If any areas appear to be drying out, add more moisture with a damp sponge.

(G) During the shading and stamping operations on the plug, some of the beveling may "lift" around the Secondary plugs. Re-bevel if required. Re-stamp any tool impressions for cleaner definition if necessary. Now bevel again around the outlines of the design to be sure all cuts are properly seated down against the background. Complete the stamping with Background and Matting tools. Finally, add the Decorative Cuts.



(E) To stamp the "Cam" around the scroll, it must be leaned over (A) so the impression begins at the beveled line and is against the plug. To complete the impression (do not lift the tool) roll it up (B) and strike again with the mallet.

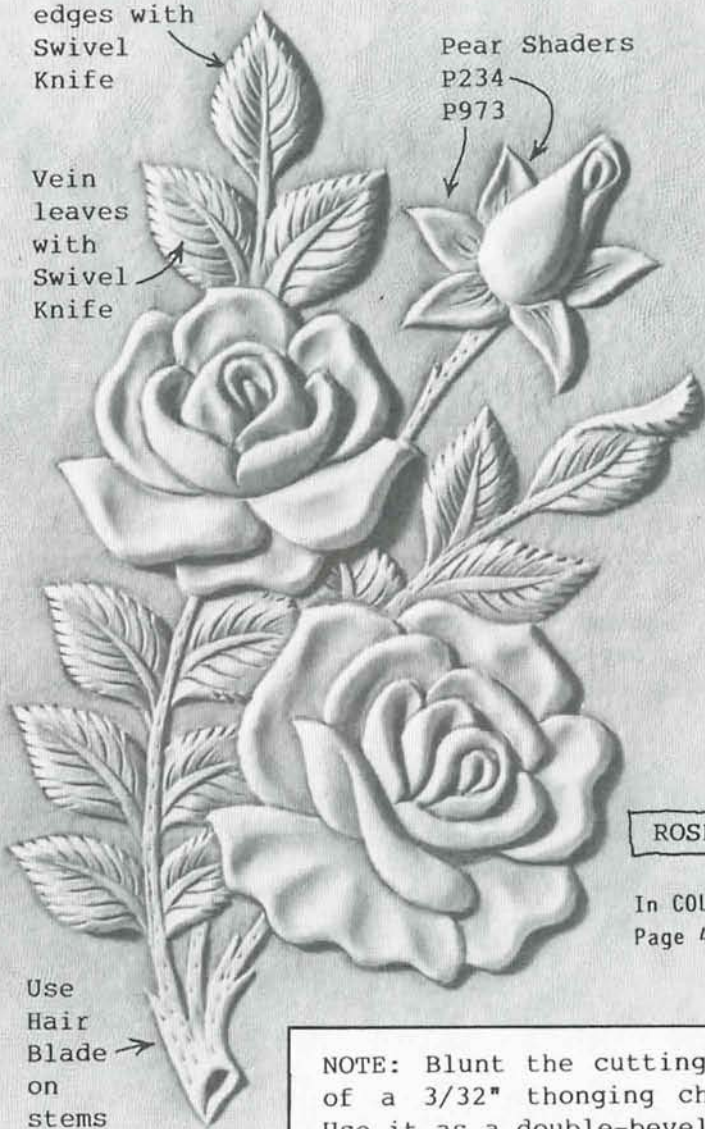


Notch leaf edges with Swivel Knife

Vein leaves with Swivel Knife

Pear Shaders P234 P973

Use Hair Blade on stems



ROSE

In COLOR: Page 40

NOTE: Blunt the cutting edge of a 3/32" thonging chisel. Use it as a double-beveler on the lines in the center section of the rose petals.

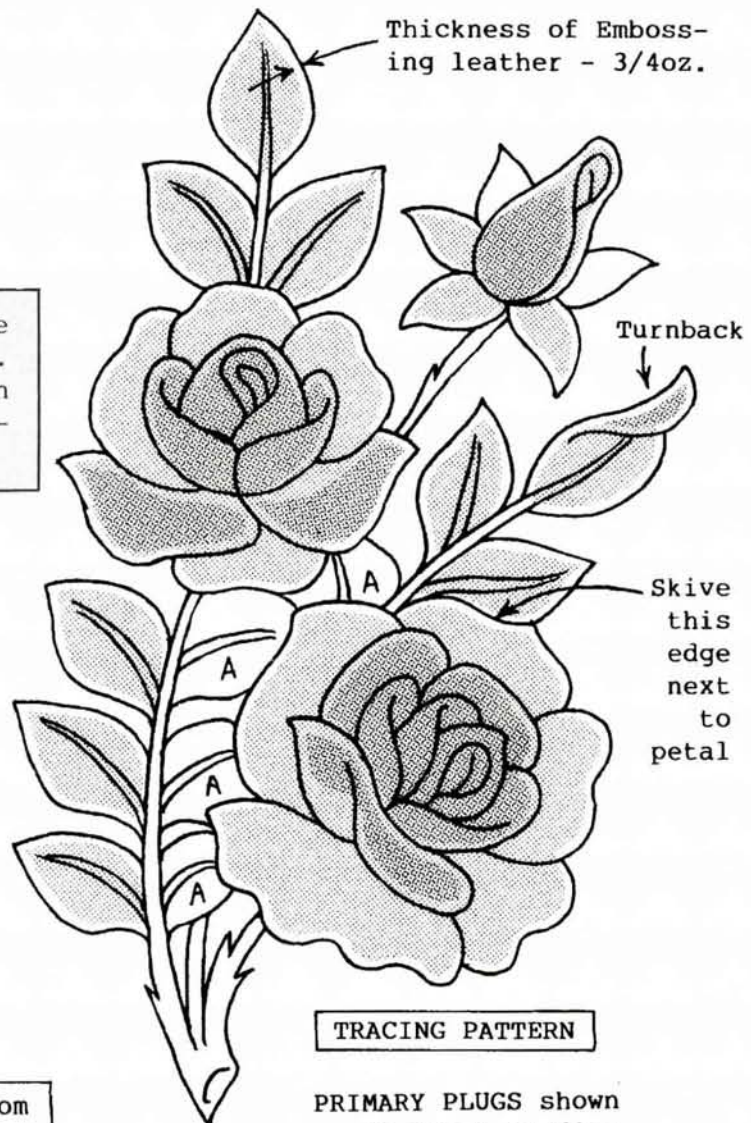
EMBOSSING the ROSE

As designs become more complex and finer in detail, the embossing plugs too will become more refined and require special attention.

Many areas of the design will be questionable as to where to use the plugs...and where the Secondary plugs should be used, as with the rose. A rule of thumb: foremost objects (nearest or overlapping) usually should have the Secondary plugs to create the depth and add more realism to the subject. Turned-back leaves and petals usually qualify.

The center areas of the rose should also be raised, as these petals are foremost to the viewer than the petals behind them. This may require some imagination on your part when confronted with life-like floral designs. This is most especially true with figure designs.

Thickness of Embossing leather - 3/4oz.



TRACING PATTERN

PRIMARY PLUGS shown in light shading. SECONDARY; dark shading.

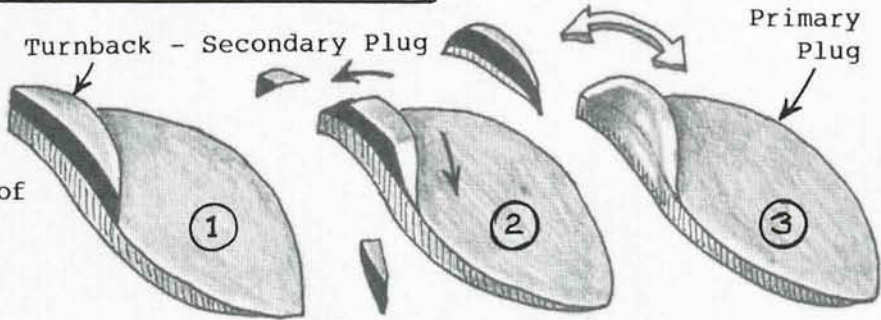
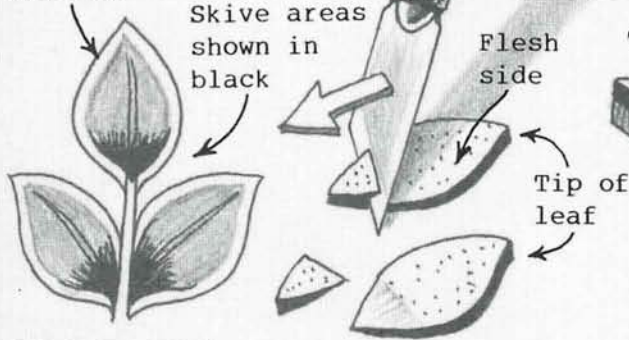
Cut all plugs from 2 1/2/3oz. cowhide

The pattern at right shows suggested areas for the Primary and Secondary plugs for the rose design. Sections of the pattern marked (A) do not have plugs as they are behind the flowers. If these, too, were to be raised it would put them on the same plane as the petals and they would not appear behind them...unless additional plugs were put on the rose petals.

Usually, fine stems cannot be embossed with a leather plug, as the thickness of the embossing leather may equal the thickness of the stems. See page 25 for embossing with thread in very confined areas.

EMBOSSING the ROSE - Continued

Tracing Pattern outline



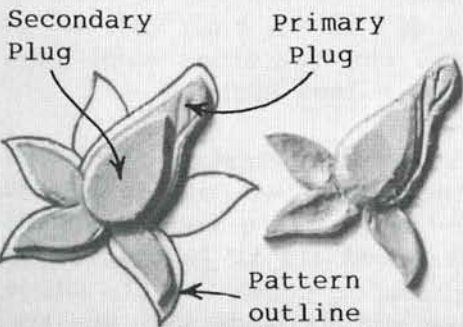
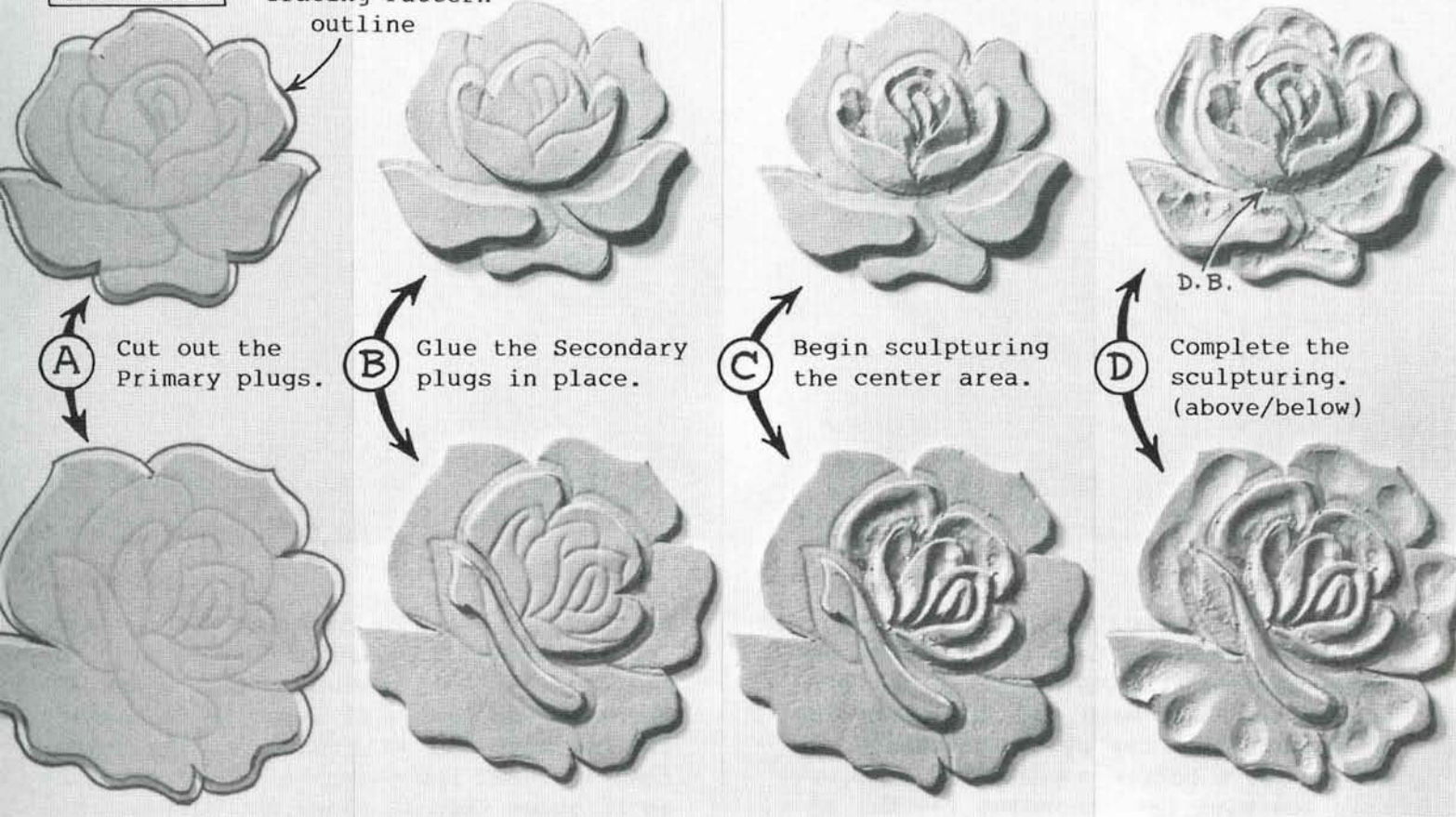
LEAF PLUGS

The leaf plugs should be skived where they join the stems. This "fuses" the leaves to the stems for proper embossing.

(1) After skiving the Primary leaf plugs as shown at left, glue the Secondary plug in place. (2) Make tapered skives to the level of the Primary plug. (3) Now cut out the side of the turn-back as shown above. This is identical to instructions; page 19.

ROSE PLUGS

Tracing Pattern outline



Sculpture for double beveling at the base of the bud.

REMEMBER...every beveled line within the outlines must be treated as an outside line, allowing for the thickness of the embossing leather! That being said, you can see how difficult this is to execute at the center of the roses. Where lines are so close together, total execution is most difficult. The top-most rose must be sculptured for double beveling where the center clump of petals sets into the others. Page 7 of "PICTORIAL CARVING FINESSE" will be of aid in stamping the rose.
(continued)



Plugs in place
ready for embossing



Forming the leather
over the plugs

When a lot of plugs are used, the importance of cementing them to cardboard becomes apparent. Review page 11 for preparing the cardboard and the plugs for embossing. With the plugs stationary, it allows you a better opportunity to properly position the embossing leather after the cavities have been formed.

When transferring the Tracing Pattern to the cardboard (via carbon paper) be sure the pattern does not move. It might be wise to tape it in place before beginning the transfer.

By now you should be familiar with preparing the embossing leather and forming the cavities. If not, review pages 10 and 20. The modeling tool will be ample for making the cavities for this pattern. The styrofoam is ideal for pressing in the cavities as it holds them in place, not allowing the rest of the leather to stretch excessively. You should, of course, hold the leather down against the styrofoam with your free hand to insure less stretch.

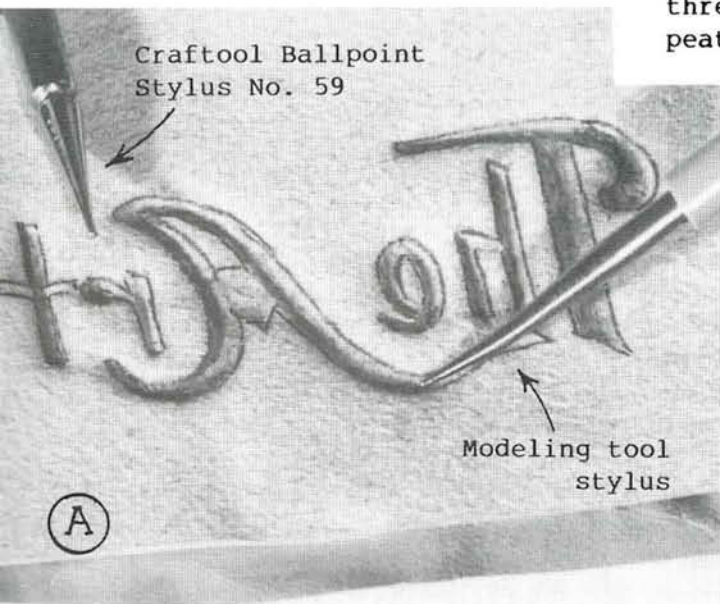
After the cavities are formed, place the leather over the plugs and form it around each one with the modeling tool as shown above. When satisfied all is in order, you can then apply rubber cement to the plugs and the cavities and continue with the embossing. See completed embossing; page 22.

EMBOSSING with THREAD

Here we introduce a new dimension to your embossing. When paralleling lines of the pattern are too narrow for a leather plug...these areas can be embossed with linen thread (used in hand sewing) as illustrated at right with part of the lettering from our cover design. Some areas (as pointed out) are too narrow for embossing. The lightweight leather plugs are put where the letters broaden out, as with the T and A. A leather punch was used to make the small, round plugs used on the (r) and (f), as illustrated.

Different sizes (thicknesses) of threads can be used where varying parallel lines differ in widths. Other types of threads can also be used as long as they are firm; not soft.

See the INSIDE FRONT COVER...and pages 26, 28, 32, and 62 for more examples using thread to emboss.



Set up your styrofoam and skiver leather as shown on page 10, and follow steps 1 through 5. Form the cavities with modeler, using the stylus for narrow letters. Ball modelers and Craftool No.59 work well in rounded areas. Great depth is not required, but be as accurate as possible.

Tracing Pattern outline

EMBOSSING LEATHER:
2/2½oz. cowhide



See FRONT COVER for Completed Embossing

Prepare the cardboard and the leather plugs as shown on page 11. Cement the leather plugs in place. Be sure you have coated the other areas with rubber cement.

Now cut a length of thread, lay it on a paper, and coat it liberally with rubber cement. Twist it in your fingers to be sure all edges have been coated. Hang it up to dry. When dry, hold the cemented end with a tweezer and place it in position. Cut it off in the proper place within the pattern lines (see photo above). Press the thread down with a modeler to insure adhesion. Be careful that the part of the thread not in use does not get stuck elsewhere. Repeat this procedure with all the remaining areas.



Now carefully fit the leather over the plugs. Carefully press around each side of the plugs, especially the threads, so as not to move them. Press from one side to the other, alternating sides until you have worked around all of the letters. When removing the leather, check to see if all plugs are in place. If not, cement them back. Now you can continue...following steps 7,8,9,10, on pages 11 and 12. Work carefully when removing the leather from the cardboard. Review step 11, page 13.



Arrows indicate points of Reverse Beveling

Here we add a little finesse to the embossing by employing PRIMARY and SECONDARY plugs, plus the addition of THREAD to the fine areas. Compare the examples at left and right. The thread embossing technique is also employed in Figure Carving, presented later in this book.

If you do not understand "Reverse" Beveling (R.B.), review page 9, "FIGURE CARVING FINESSE".

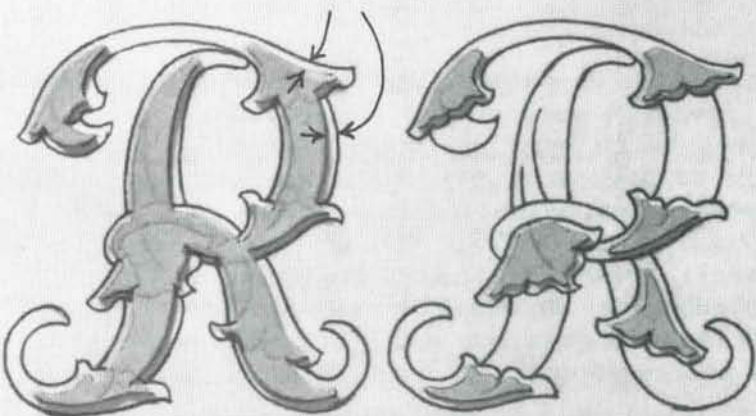


Craftool alphabet template No. 2710

Thickness of Embossing Leather

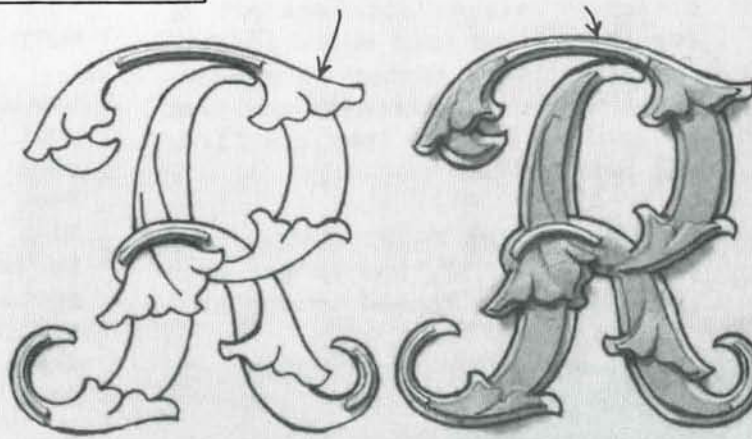
2/2½oz. EMBOSSING LEATHER

Tracing Pattern lines



(A) PRIMARY PLUG

(B) SECONDARY PLUGS



(C) THREAD PLUGS

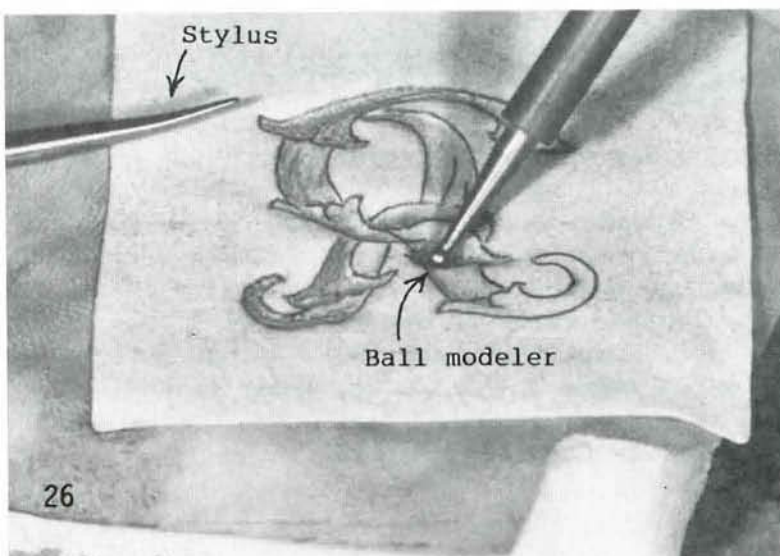
(D) SCULPTURED PLUGS

All of the above leather plugs were cut out of 2/2½oz. cowhide. As designs become more refined, more care must be used in cutting out and sculpturing the plugs. *Always bear in mind the thickness of the embossing leather you are using!* Heavy leather is not recommended on designs such as above. Likewise, the plugs should not be too thick.

The illustrations above show the plugs in their proper locations: (A) is the PRIMARY. (B) SECONDARY. (C) THREAD. (D) shows all of the plugs glued in place and SCULPTURED. Plugs are cemented to cardboard, as explained on page 25 and are now ready for the embossing leather.

After your embossing leather has been properly cased, follow the steps 1 through 6 on page 10. Cavities for the wide areas of the design can be formed with a modeling spoon. The modeler ball is good for the Secondary plug cavities. Use the stylus for thread areas, as shown on page 25.

Complete this project the same as with the small letters embossed on page 25. Use care when beveling on and around the letter. Be sure to bevel cautiously in the cut lines.



← FORMING the CAVITY

EMBOSSING FINESSE

This will test your skills with more embossing finesse. The completed embossed design appears on page 1. A colored section is shown on page 40. The Tracing Pattern is at left. The shaded areas indicate Primary plugs. Cut all plugs from firm 2/2½oz. leather.

Much care must be used cutting out the plugs to be sure that the thickness of the embossing leather is considered. You must pay attention to areas of the design that overlap each other. EXAMPLE: The leaf in the central section overlaps the scroll and the grapes. Just below, and at bottom, the grapes overlap the leaf. These areas require Secondary plugs to bring them into proper perspective. When a section of a design overlaps another, it must have a plug installed...or...the Primary plug must be skived away to accommodate the overlap.

Trace the pattern to your plug leather. Carefully draw in the plug outlines within the tracing, paralleling all outlines. Cut out the plugs and lay them on the Tracing Pattern. Be sure the pattern outlines to edge of plugs equals the thickness of the embossing leather. Trim any areas off of the plugs, if required. (continued)

EMBOSSING LEATHER
2½/3oz. cowhide

TRACING PATTERN

Where scroll overlaps the leaf, skive flesh side to a feather edge

PRIMARY PLUGS
2/2½oz.

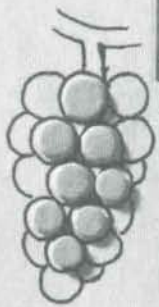
Tracing Pattern outlines

Thickness of the embossing leather

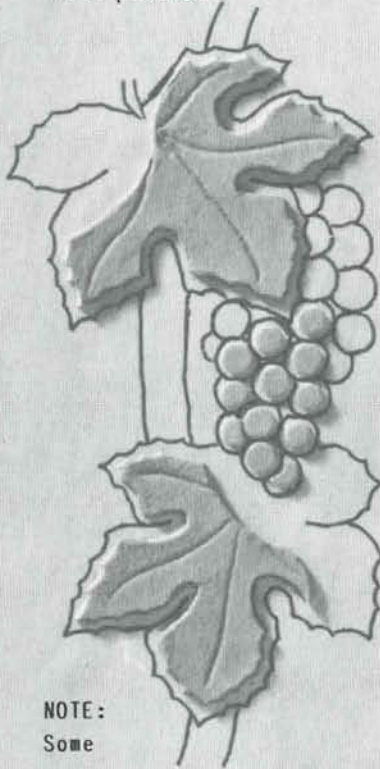
NOTE: Plugs can be joined here to utilize smaller pieces

See page 28 for Secondary plugs

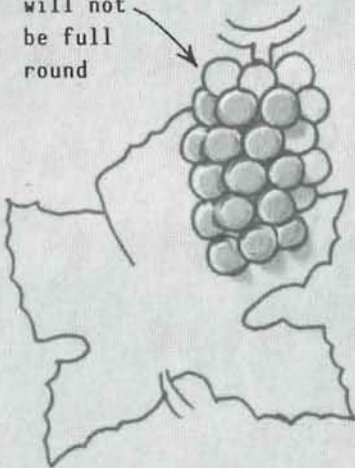
Round Drive Punch



Cut grape plugs with punches



NOTE: Some grapes will not be full round



SECONDARY PLUGS
2/2½oz. cowhide

EMBOSSING FINESSE

See copy below

Secondary plugs are shown at left. These are glued on top of Primary plugs, as shown at right.

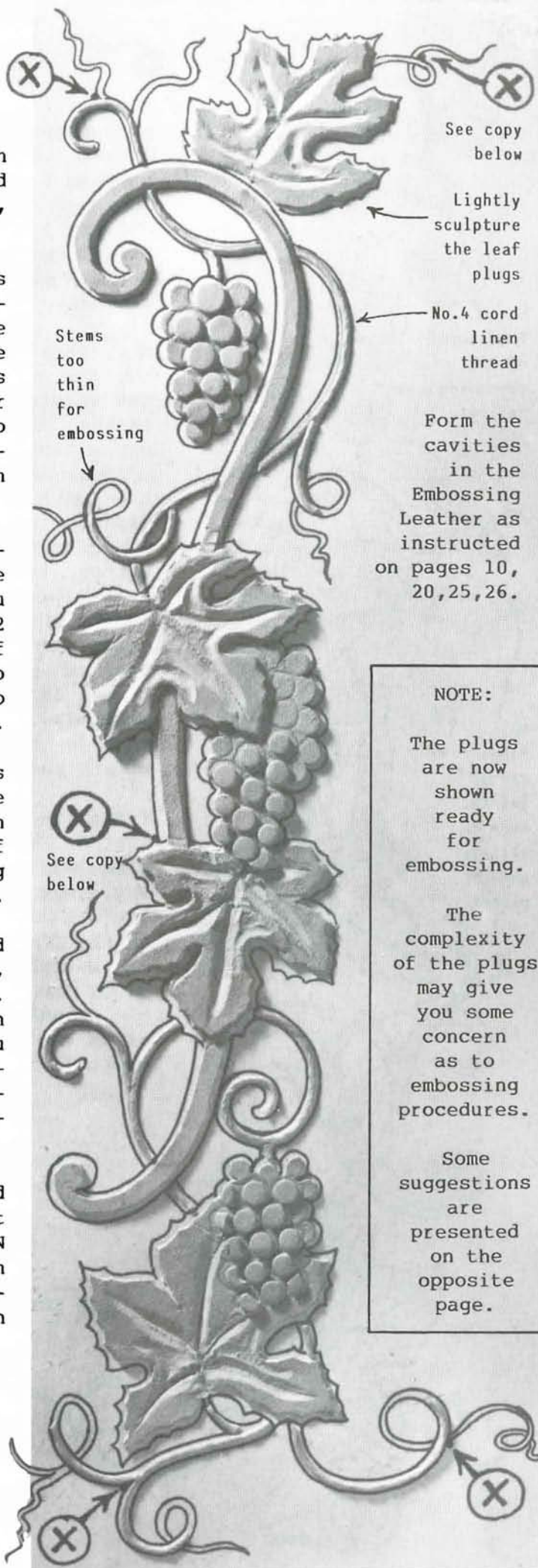
The Secondary grape plugs are cut for the individual grapes. You'll notice they are not all of the same size. The thickness of the embossing leather must again be taken into account. Observe the positions of plugs...shown at left and right.

Cut out the plugs. Carefully glue them in place on the Primary plugs. You will note some of the 1/2 grapes required. Skive off some of the 1/2 edge so that they will appear to be behind the full fruit.

Sculpture the plugs...as shown at right. The fine stems are embossed with thread. Review page 25 if necessary, for embossing instructions with thread.

Prepare the cardboard and the plugs for embossing, as explained on page 11. The plugs at right; shown ready for embossing. You should be sure you understand all of the embossing steps before proceeding to the next page.

The large circled Xs and arrows on the pattern at right...are "REGISTRATION MARKS". See the text on the next page for explanation of the registration marks.



See copy below

Lightly sculpture the leaf plugs

No.4 cord linen thread

Form the cavities in the Embossing Leather as instructed on pages 10, 20, 25, 26.

Stems too thin for embossing

NOTE:

The plugs are now shown ready for embossing.

The complexity of the plugs may give you some concern as to embossing procedures.

Some suggestions are presented on the opposite page.

Prepare the leather for embossing. Cut the design. Styrofoam is ideal for making the cavities as it prevents the total leather from stretching out of shape. The cavities are held in the foam.

To insure proper alignment, stab pin holes in the leather *and* cardboard...at the five registration marks shown on page 28. Place the cardboard on a piece of smooth wood. Fit the leather over the plugs. Now insert pins through leather and cardboard at all of the registration marks. Tap them into the wood to secure. Be sure all plugs are in place. *DO NOT put cement on the plugs or the leather!* Press with modeling spoon around all lines up against the plugs to be sure all are in place. Review page 25.

When satisfied all is in order, remove the pins and the embossing leather. Place it flesh side up on a clean surface. If any of the plugs or threads have been loosened or pulled off, cement them back into their proper positions on the cardboard.

Now apply rubber cement over all the plugs on the cardboard, including the edges. Also apply rubber cement to the flesh side of the leather, liberally into all of the cavities.

Now place wax paper over all plugs except the two registration marks at the bottom. Place the leather on the wax paper, aligning design and plugs as near as possible. Replace the two bottom pins; tap into the wood. Slowly pull wax paper up keeping the design and plugs lined up. Insert the center pin in the registration marks. Tap into the wood to secure. Remove the wax paper and install the two pins in the upper registration marks. Tap to secure.

Now press the modeler around all lines, up against the plugs to insure that all are in place. Now you can remove the pins. The cardboard is now removed from the wood and placed on your marble where you will continue beveling and embossing the pattern. After completion, allow it to thoroughly dry. Carefully remove the embossing from the cardboard as instructed on page 13.

The photo at right appears dark because the leather is still wet. →
See page 1 for completed embossing.

Registration
Mark

Pin at center
Registration
Mark

Pins at Registration Marks



EMBOSSSED



2/2½oz. plug - SCULPTURED

Here, a simple Primary plug is used for the rabbit. The ear and leg on the far side are not embossed as they are behind the foremost ear and leg. Sculpture the plug as in the example on the right side.

If you are not adept in Figure Carving you should definitely study our book... "FIGURE CARVING FINESSE". It covers all aspects of carving and stamping mammals, birds, fish, humans, insects, etc.

EMBOSSING FIGURES

Even on very small figures, some embossing will enhance the carving. REMEMBER, always allow for the thickness of the embossing leather! The examples at left suggest approximately 2oz. embossing leather.

On this and the following pages...we will illustrate the many and varied plug forms used in Figure embossing. Heavier plugs and/or Laminated plugs are generally used on larger subjects. All plugs should be sculptured to conform to the anatomies of the figures. Review all previous instructions beginning with page 2. Be sure you understand all of the procedures.

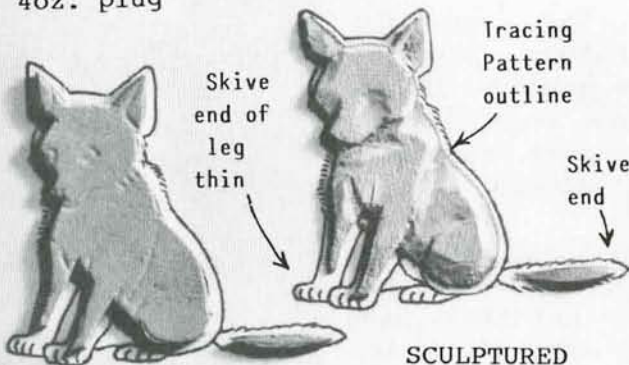


FOX KIT

In COLOR: Page 41

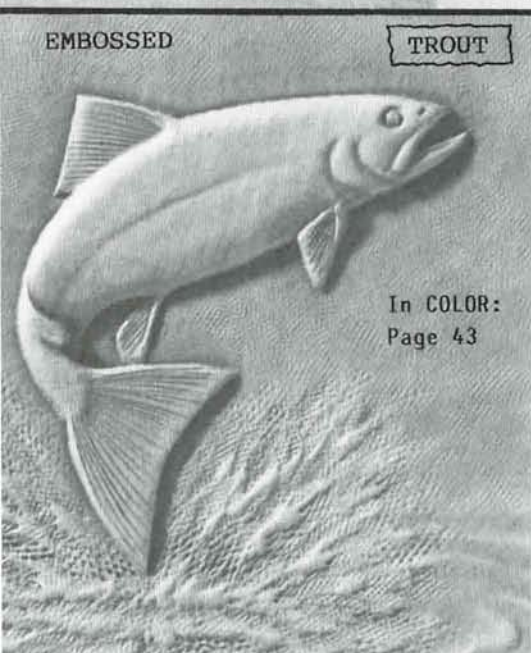
EMBOSSSED

4oz. plug



SCULPTURED

Note the sculpturing on the fox plug. Observation of the finished carving should assist you as to how to sculpture the figure. Make thin skives on the flesh side of the leather.

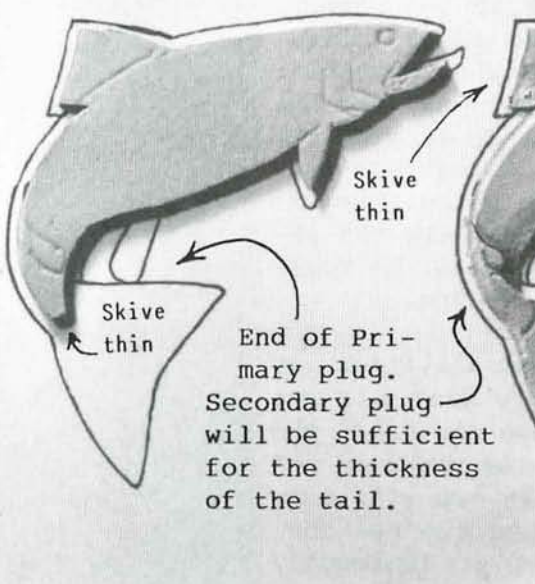


EMBOSSSED

TROUT

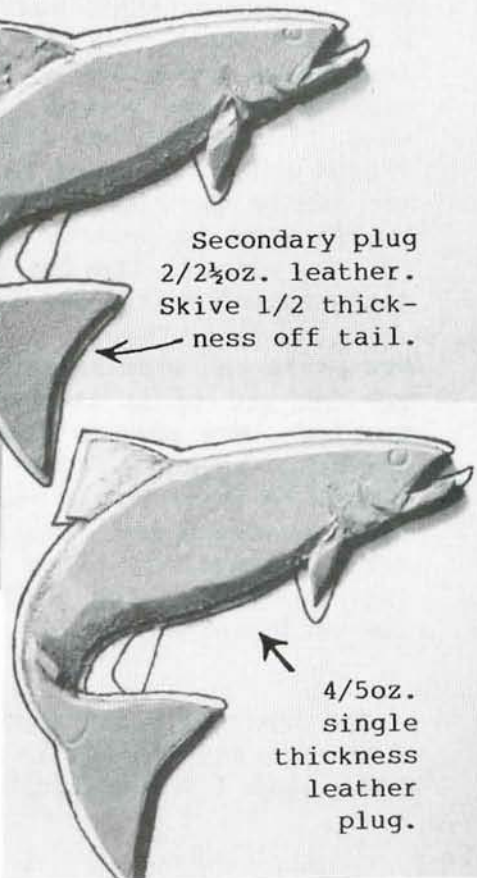
In COLOR: Page 43

4/5oz. plug



Sculpture as shown

Use a Secondary plug where the 2nd dorsal fin overlaps the body. This puts the fin in proper relief. The forward part of the fin must be skived to the level of the Primary plug. If a single Primary plug is used (right) the body would have to be sculptured away to reveal the fin. This would not be in proper perspective as the fin would not be foremost of the body. Observe the effect on the embossing above.



Secondary plug 2/2½oz. leather. Skive 1/2 thickness off tail.

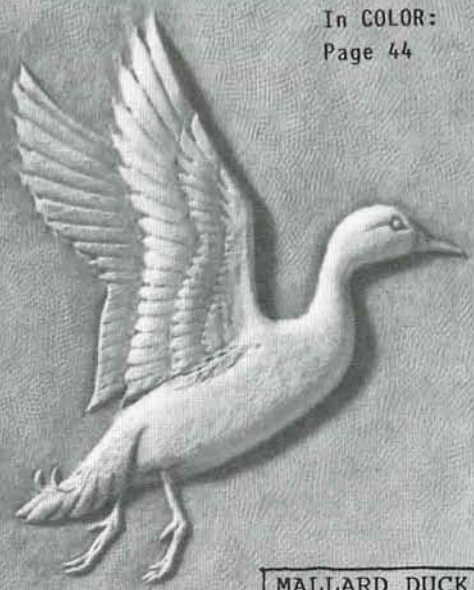
Skive thin
Skive thin
End of Primary plug. Secondary plug will be sufficient for the thickness of the tail.

4/5oz. single thickness leather plug.

In COLOR:
Page 44

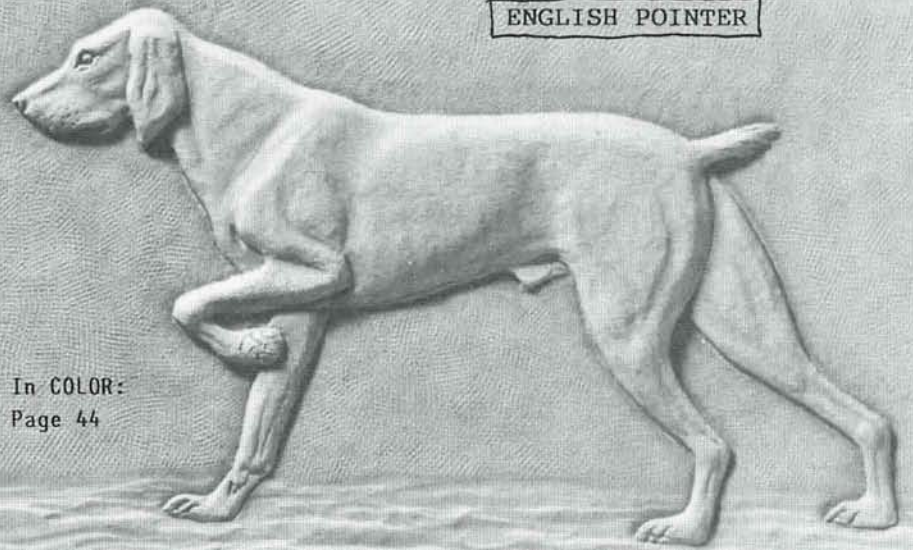
EMBOSSING FIGURES

ENGLISH POINTER



MALLARD DUCK

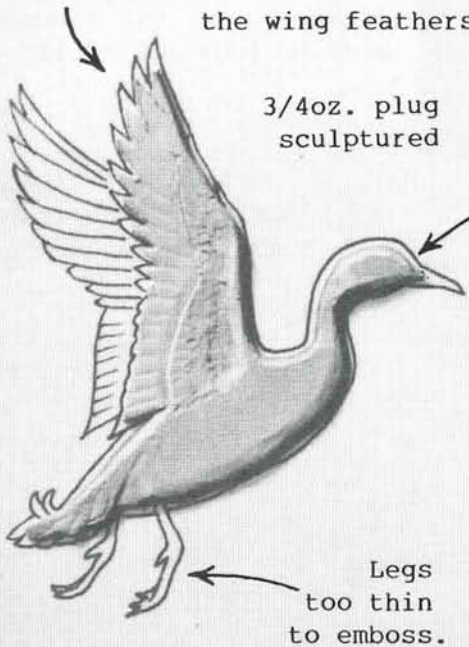
(Drake)



In COLOR:
Page 44

Dog from "FIGURE CARVING FINESSE"

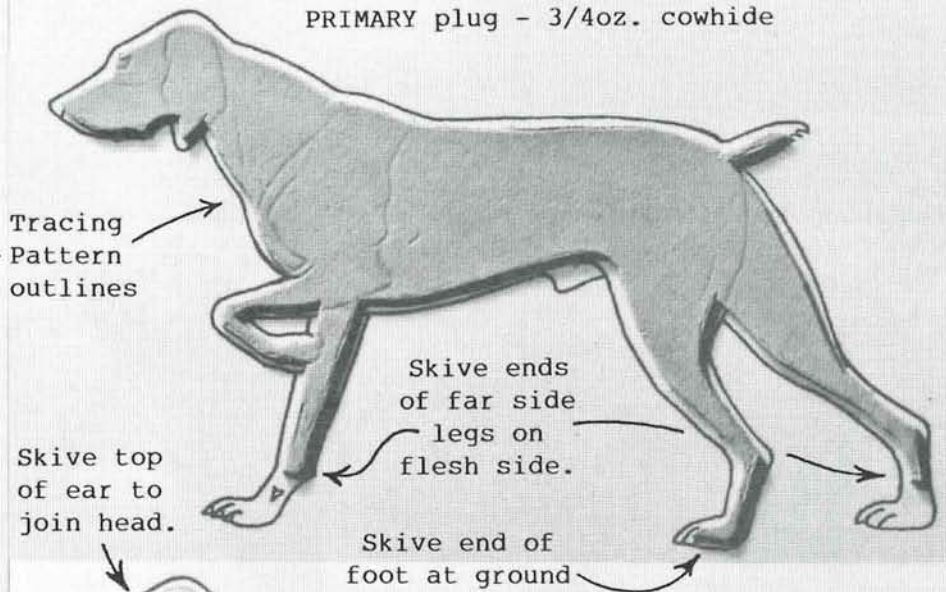
Skive about 1/2 thickness off the flesh side of the ends of the wing feathers.



3/4oz. plug sculptured

Legs too thin to emboss.

PRIMARY plug - 3/4oz. cowhide

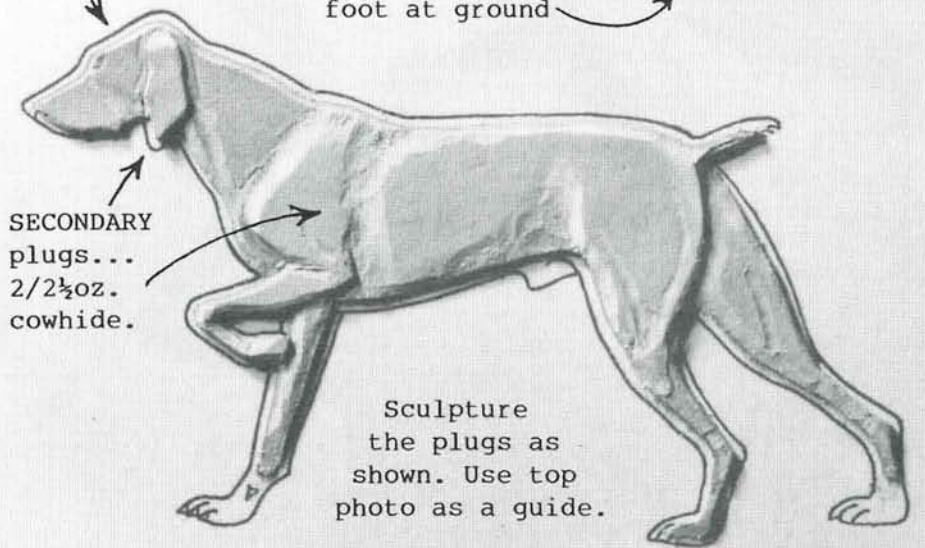


Tracing Pattern outlines

Skive ends of far side legs on flesh side.

Skive top of ear to join head.

Skive end of foot at ground



SECONDARY plugs... 2/2 1/2 oz. cowhide.

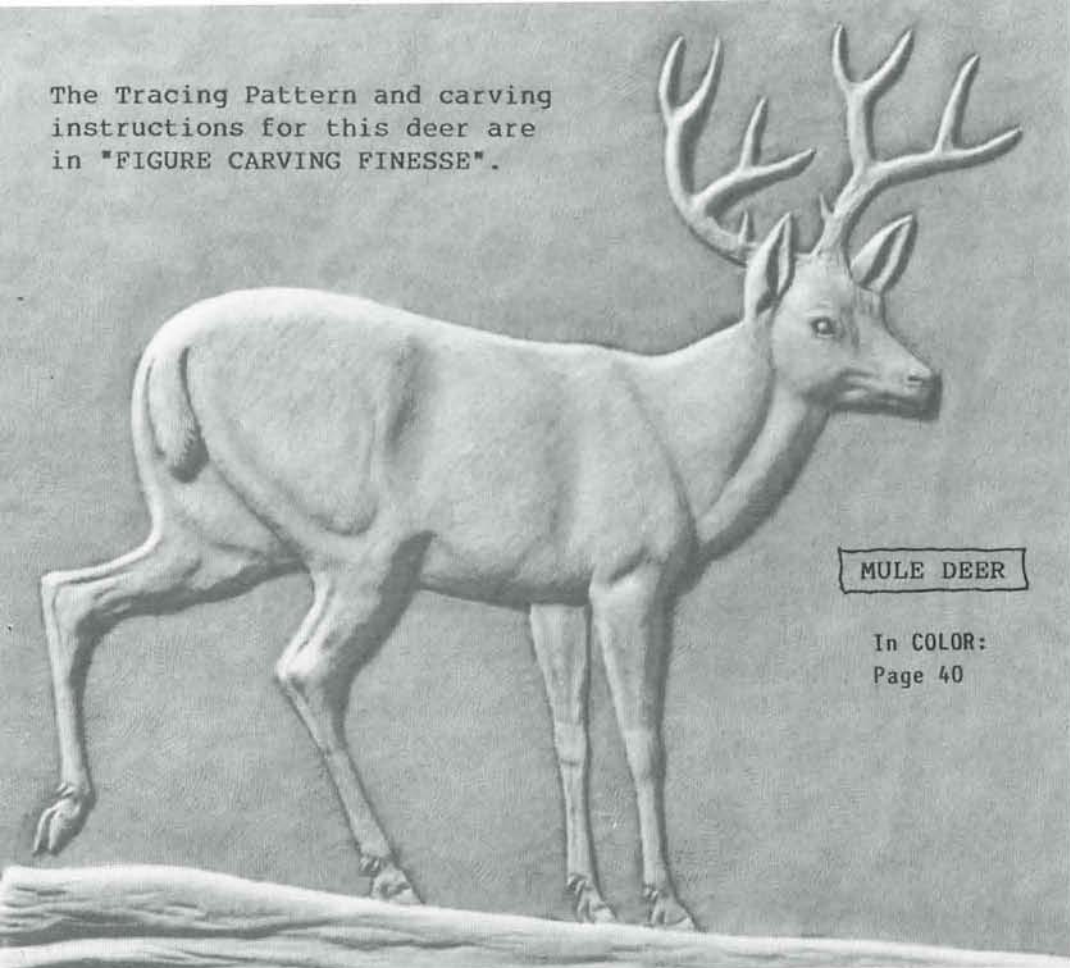
Sculpture the plugs as shown. Use top photo as a guide.

This duck was embossed with only a Primary plug as shown. The sculpturing must conform to the anatomy of the bird. The left wing was not embossed as it is behind the other. The Primary plug could have included this wing but then a Secondary plug would have to be applied to the foremost wing. This would have made the wing too thick and appear unnatural on a figure of this size.

Secondary plugs are used to add depth to the body and bring the ear and left front leg into greater prominence. The Primary plug does not go to the feet of the far-side legs as they would then be as prominent as the near legs.

EMBOSSING FIGURES

The Tracing Pattern and carving instructions for this deer are in "FIGURE CARVING FINESSE".

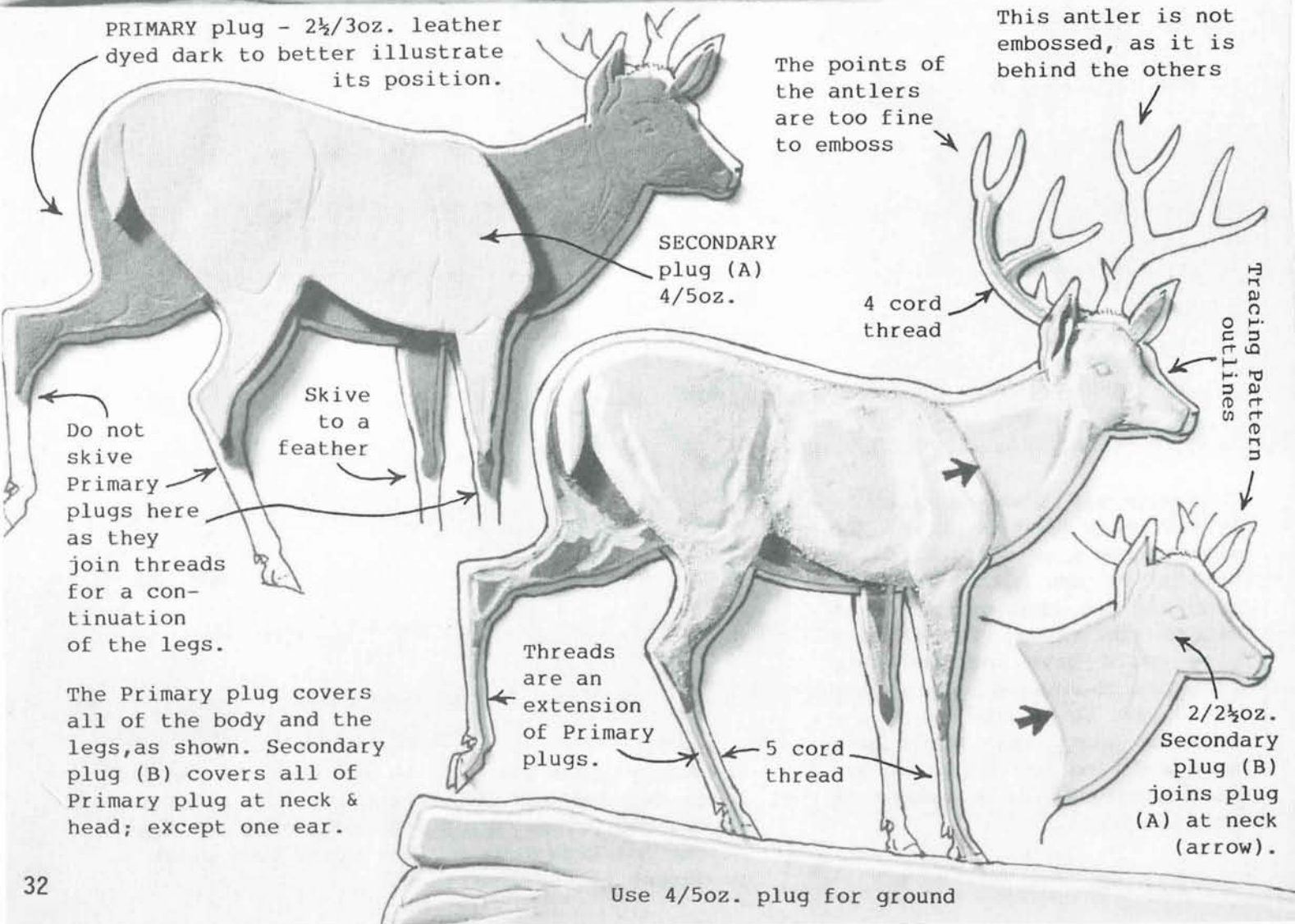


MULE DEER

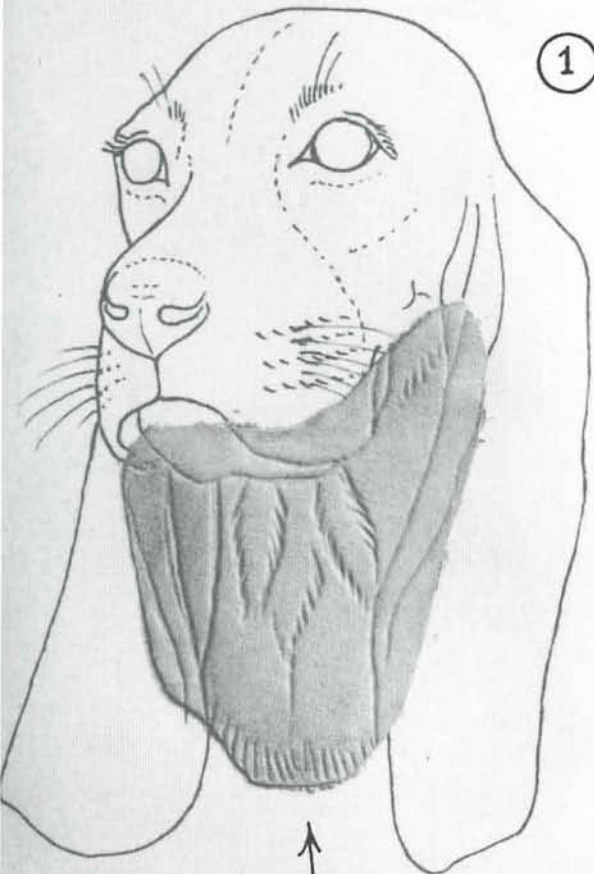
In COLOR:
Page 40

With this figure, the Primary and Secondary plugs are much the same as with the dog on page 31...with a few exceptions. The Secondary plugs are two different thicknesses, as the main part of the body is turned and is foremost of the neck and head. Therefore, plug (A) is heavier than plug (B). The sculpturing of these two plugs are on the same level at the withers (see below). Thread plugs are used for the antler and legs. Study the notations below.

Sculpture the plug as in the photo below. Note the locations of the threads used on legs and antler.



EMBOSSING FIGURES



①

Skive all edges to a feather on flesh side. Plug - 4oz. cowhide

With a larger figure, we have a chance to gain added depth with Laminated plugs. Building up the plugs with different layers of leather cuts down on the sculpturing time, as opposed to single thickness of leather of equal height.

(1) Begin with the most distant plug; the neck. Cut the plug to extend under the ears and the lower lip, as at left.



BASSET HOUND

In COLOR:
Page 42



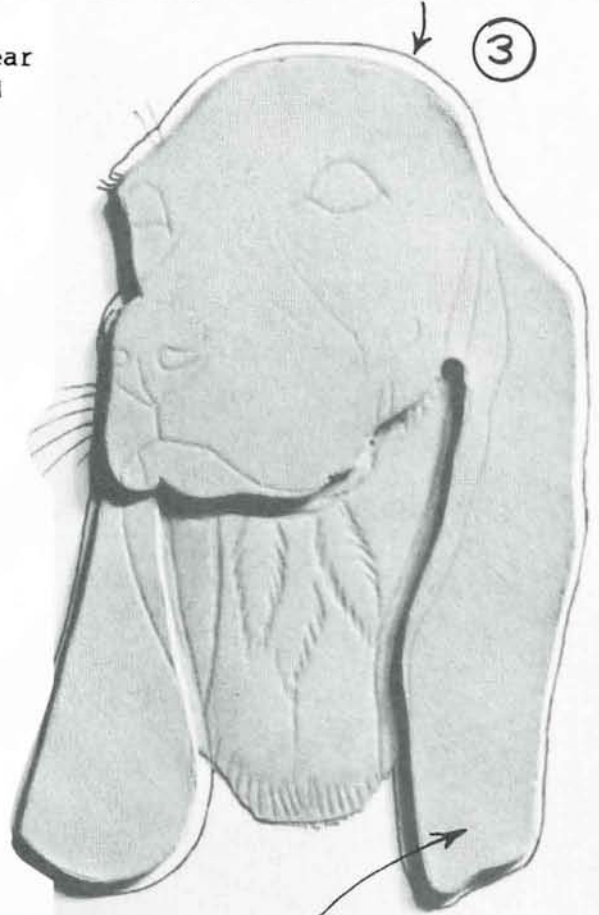
②

Plug - 4/5oz. cowhide

(2) Next, cut the ear plug that is behind the muzzle. Skive the top end to a feather on the flesh side. Glue it to plug No.1 where it overlaps.

(3) Cut the next plug as shown at right. Be sure the eyes and the other lines on the Tracing Pattern have been included. Glue this plug to the No.1 and No.2 plugs...where it overlaps them. Stay within the bounds of the Tracing Pattern outlines. (continued)

Tracing Pattern outline



③

Plug - 6oz. cowhide

EMBOSSING FIGURES



4

(4) The fourth plug is glued in place (left). This is to build up the muzzle and nose as this is the foremost part of the animal.

(5) Now sculpture the plugs as at right. One must be cognizant of the dog's conformation. The eyes and nostrils should be sculptured a bit oversize in allowance for the embossing leather.

DO NOT cut the lines of the pattern on the left side (see step 6 below).

Nose plug - 4/5oz. cowhide



5

Sculptured - ready for embossing

*DO NOT cut these lines yet!
See text.*



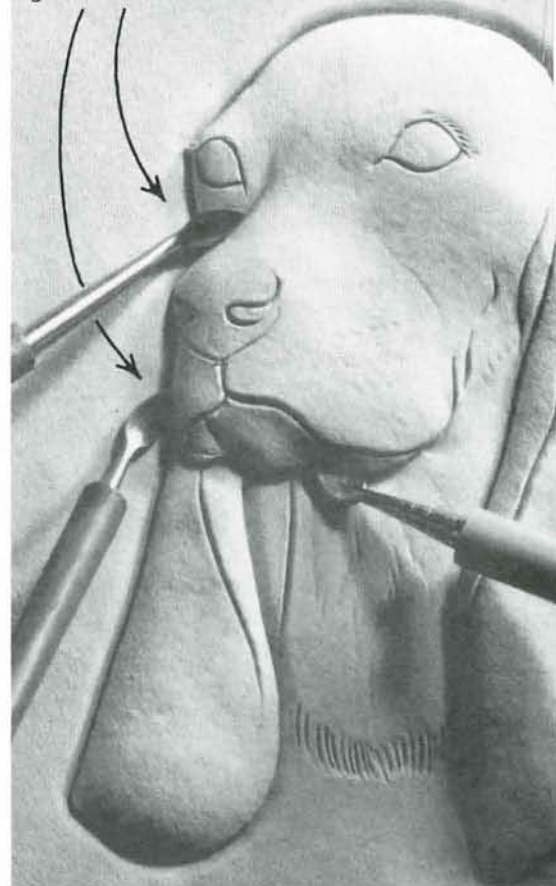
6

(6) The lines (left) are not cut due to the sharp drop off of the plug. The leather outside of the eye and nostril cannot stretch enough here if these lines were cut now.

(7) After making the plug cavity, place the leather over the plug and work it down over the edge of the plug at the nose, eye, nostril and muzzle until it is against the background. Press around the other lines and work the leather up against the plug. Now the lines can be cut at the background level...and beveled when you are completing the embossing.

Cut the Tracing Pattern lines in the embossing leather as shown above.

Press firmly to force the leather down to the background level.

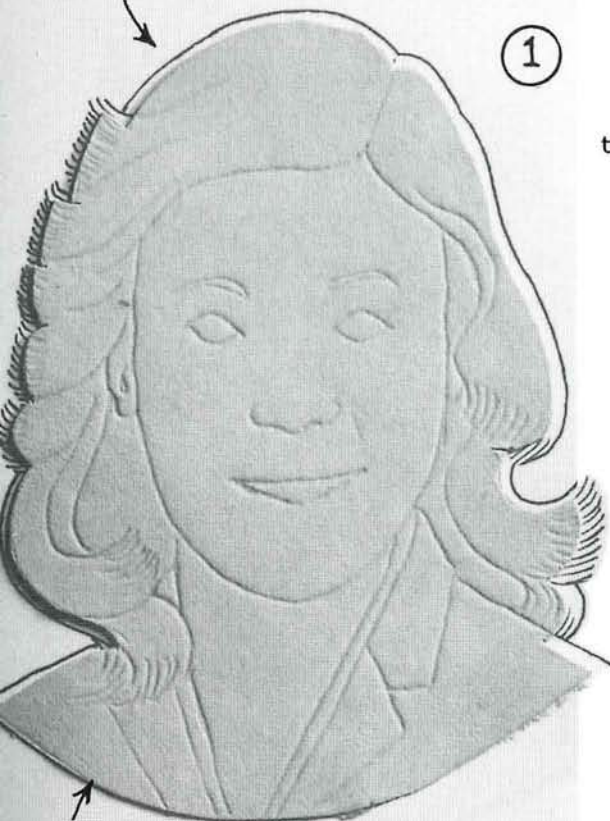


7

Follow all previous instructions for completing the embossing.

Tracing Pattern
outline

EMBOSSING PORTRAITS



①

Embossing this figure is little different from the Basset Hound, with but a few alterations.

(1) Cut the Primary plug for the full figure to give a base for the other plugs. Cut as shown and skive the bottom so it does not create a "lump" where the embossing joins the carving leather.

4oz. EMBOSSING LEATHER

PRIMARY PLUG - 2/2½oz. Skive to feather edge at the bottom.



COVER GIRL - from our book: "FIGURE CARVING FINESSE"



②

(2) Cut a plug for the neck, to bring it forward of the hair behind the head (represented by the Primary plug). Glue in place as shown.

Cut two small plugs 2/2½oz. for the ears. Glue in place.

SECONDARY PLUG - 2/2½oz. Skive all edges except in the area between broken lines (on photo above). The neck here is forward of the blouse. Skive off the flesh side.

(3) Cut two plugs to form the jacket. Skive as indicated and glue in place (right).

REMEMBER... Account for the thickness of the embossing leather at the beveled lines of the blouse, and the shoulders. (continued)



③

THIRD PLUGS... 2/2½oz. leather. Make one left and one right for the jacket.

Skive the bottom edge to a feather (flesh side).

MAIN PLUG - 6oz.

NOSE PLUG - 4oz.

EMBOSSING PORTRAITS

SCULPTURED



④ (4) Cut a heavy plug for the face and hair and glue in place (left). Glue the nose plug on. Note the depth you have to work with.



⑤ Sculpture as shown at right. Use the curved wood chisels for gouging the eye sockets...and working around the nose. Gouge out the mouth, a bit larger than the pattern lines. Now round all edges as shown at right.

To aid your sculpturing, study Portrait Carving in "FIGURE CARVING FINESSE". It also shows how to color this girl.



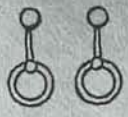
Alternate modeling opposing cuts

⑥

(6) Prepare the Embossing Leather and form the cavities as previously instructed. Make a deep cavity at the end of the nose, as it is the foremost feature.

When cutting the pattern, do not cut the tooth line (left) until the inside of the mouth has been beveled and matted down. Cut the hair ends as shown. While embossing, the modeling spoon is used extensively on the face and for rounding the edges. Press down and smooth the eye sockets before beveling inside the eyes. Bevel firmly...but carefully, under the nose.

Use the Hair Blades as shown on the finished embossing (page 35) along with impromptu cuts of the swivel knife blade. The Hair Blades will have to be held almost horizontally to cut the lines around the edges of the plug. Always make hair line cuts away from the face so as not to mark the "skin". Cut lines cannot be removed!



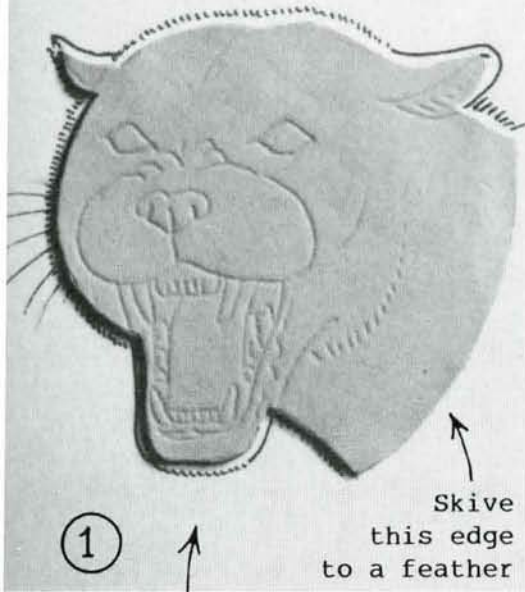
EARRINGS

See text concerning tooth line

Earrings will have to be made seperately and glued to ear lobes...(the final step after coloring). Use 1½oz. leather.

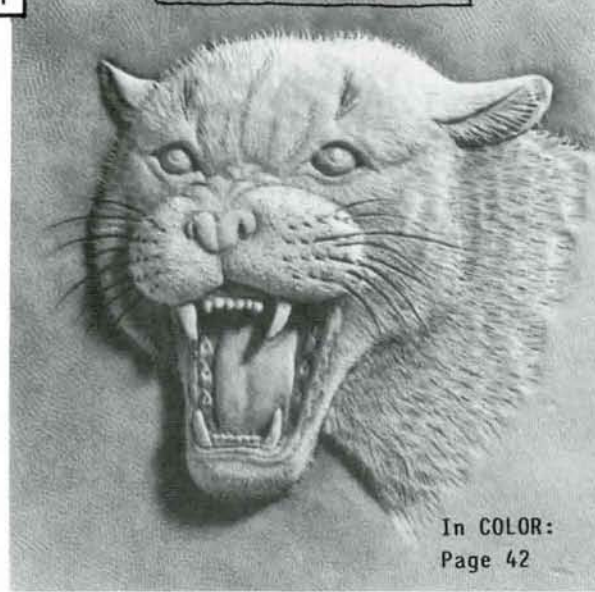
EMBOSSING - Added Dimension

LEOPARD or COUGAR



With this Embossing...we offer a *NEW DIMENSION* to your carving. After the leather has been worked over the plug, the foremost teeth are separated from the leather by undercutting with a sharp knife, as illustrated in step 6.

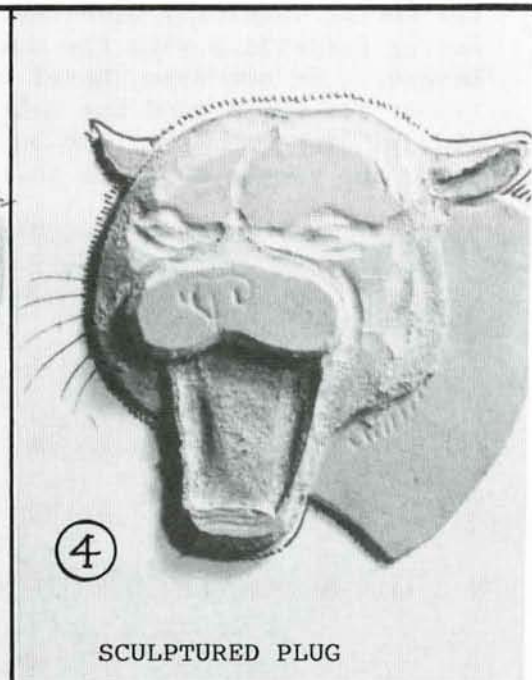
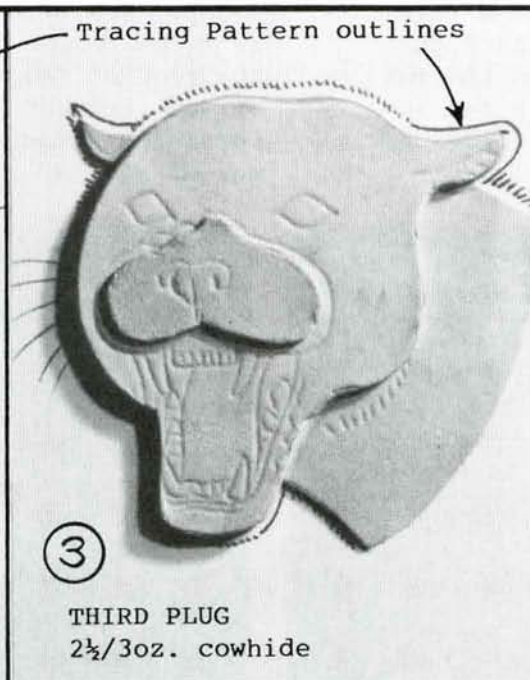
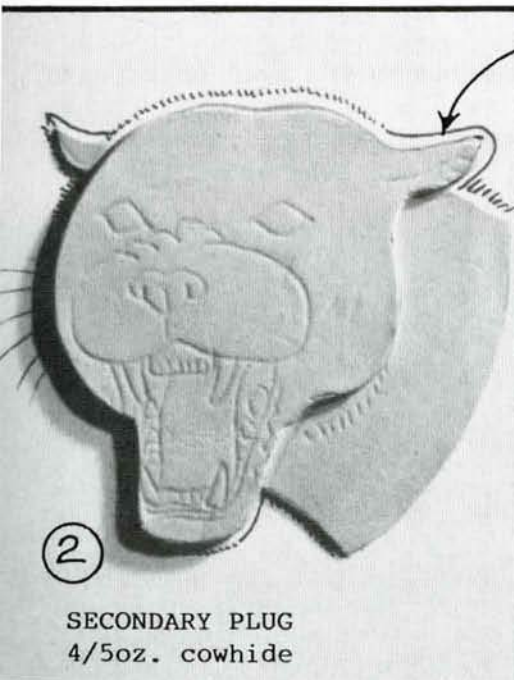
The inside of the mouth is then beveled and matted down to expose foremost teeth in prominent relief. Observe the photograph at upper right. Carefully follow all of the instructions.



① PRIMARY PLUG above, cut from 2½/3oz. cowhide

TRACING PATTERN for this cat is in "FINESSE TRACING PATTERNS". See "FIGURE CARVING FINESSE"... for carving & stamping all cats.

EMBOSSING LEATHER - 3/4oz. cowhide

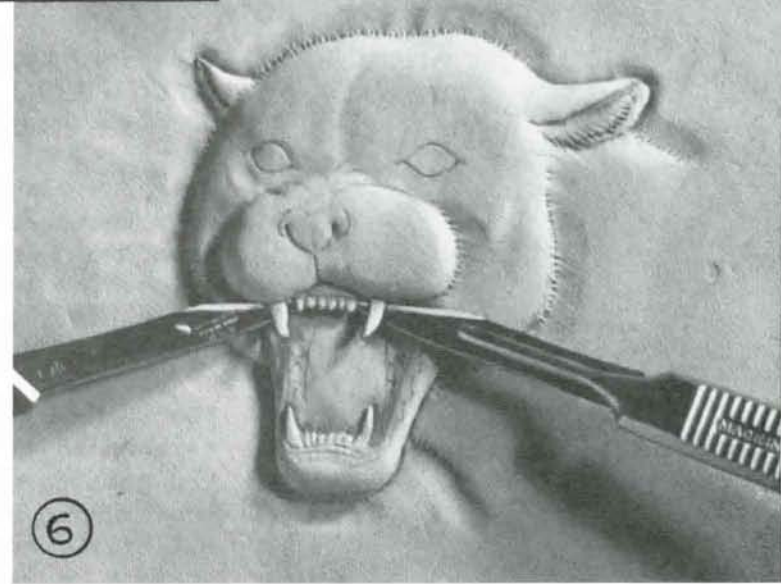
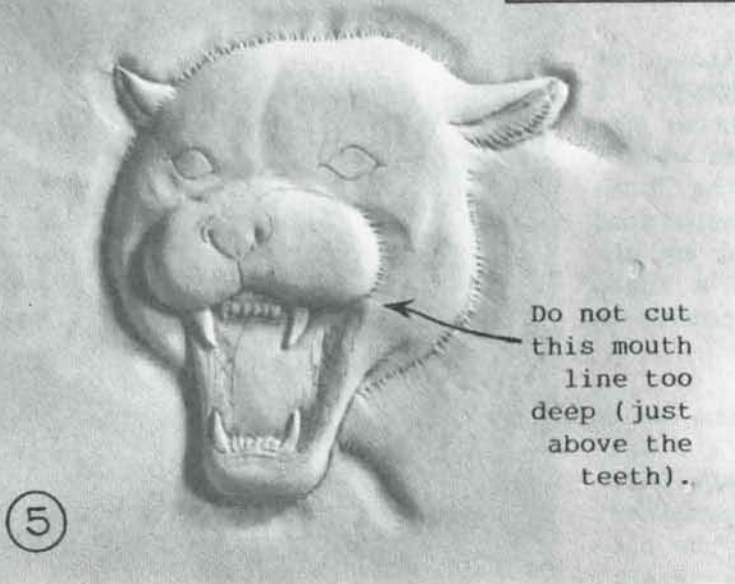


Use care when tracing the plugs. Be sure to trace the eyes, nose, teeth, etc., in their proper locations, as they will serve as a guide when gluing one plug on top of another. Now cut out the Secondary plug and glue it in place, as shown above.

Make the Third plug, for the nose, and glue it in place. Again, the plug is cut smaller than the pattern outlines to make allowance for the thickness of the embossing leather. This plug is required, as the nose is the foremost part of the figure.

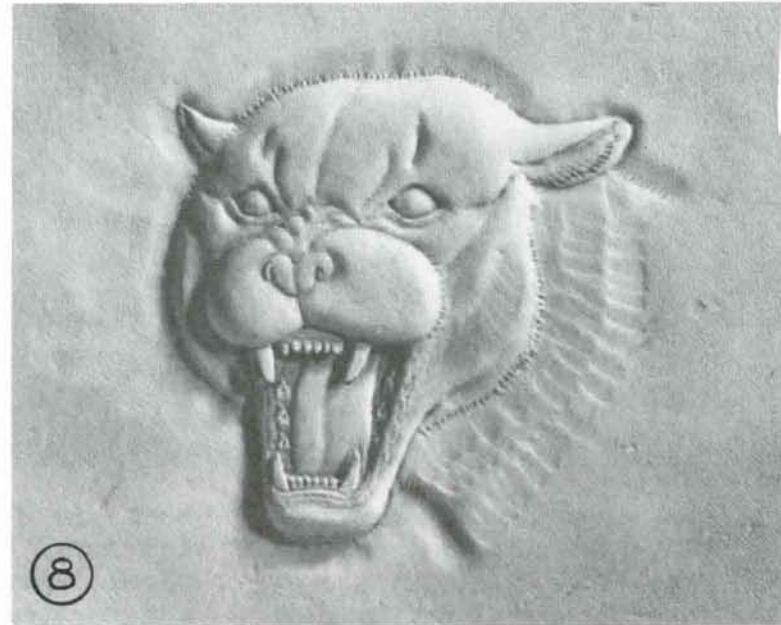
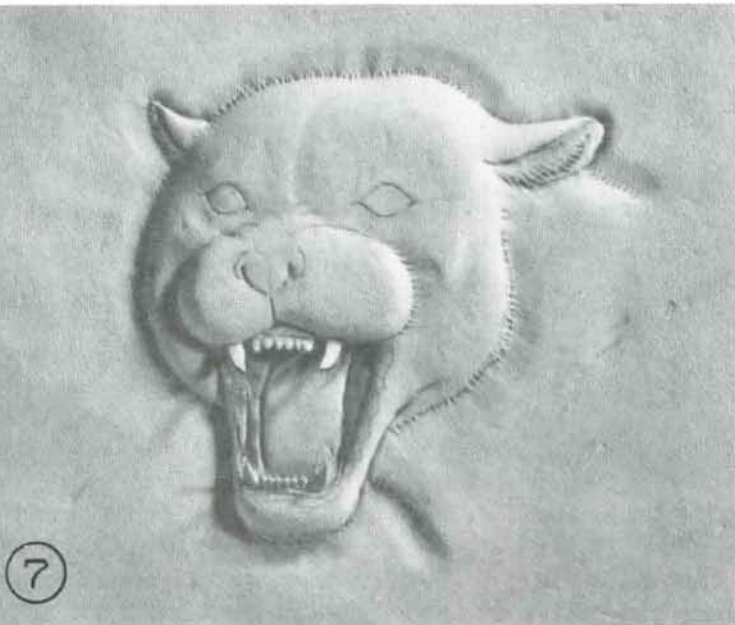
Here the plug is sculptured ready for embossing. Notice how the inside of the mouth has been gouged out to put it in proper perspective. Disregard the teeth...when sculpturing this area. Make the deepest gouges in the throat area. (continued)

IN REVIEW: The purpose of Sculpturing the plugs is to give the subject a more life-like appearance. Sculpturing does not have to be smoothly done as long as it is in the proper locations. Greater care in Sculpturing will result in more refined embossing results. The plug is a rough copy of the finished product.



Prepare the embossing leather as previously instructed. Cut the pattern; make the cavity. After the leather has been cemented to the plug and all the lines beveled around, turn your attention to the teeth. Carefully bevel around them, fairly forcefully, with the small Figure Bevelers. Be accurate, bevel on the cut lines. Now mat around the teeth and inside of the mouth. Do not be concerned about the tongue cuts, at this time.

With the teeth exposed (from the beveling in step 5) carefully cut under them to separate them from the background of the embossing leather, as illustrated above. The cut should begin at the point of the canine teeth, about 1/2 the thickness of the leather. As the cut is made, angle the depth of the cut towards the roof of the mouth, to the full thickness of the leather. This will insure the teeth remaining attached to the upper leather, and not be severed by the cut line above them.



Now repeat the procedure with the lower teeth. Lift the liberated teeth, with a modeler, outwards to make working room inside the mouth. Carefully mat under the teeth and heavily in the throat area. Bevel the inside mouth lines and around the tongue. Study photo above.

Use the point of a modeling tool to open and re-establish the cut lines of the teeth in the lower jaw. Carefully bevel and model around them to establish their existence. If necessary, lightly moisten the foremost teeth and push them back to a normal position, but still free of the inside of the mouth. NOTE: When dyeing inside the mouth, the teeth can again be moved outward, making dyeing easier. Complete the carving (see photo on page 37).

CHIPMUNK



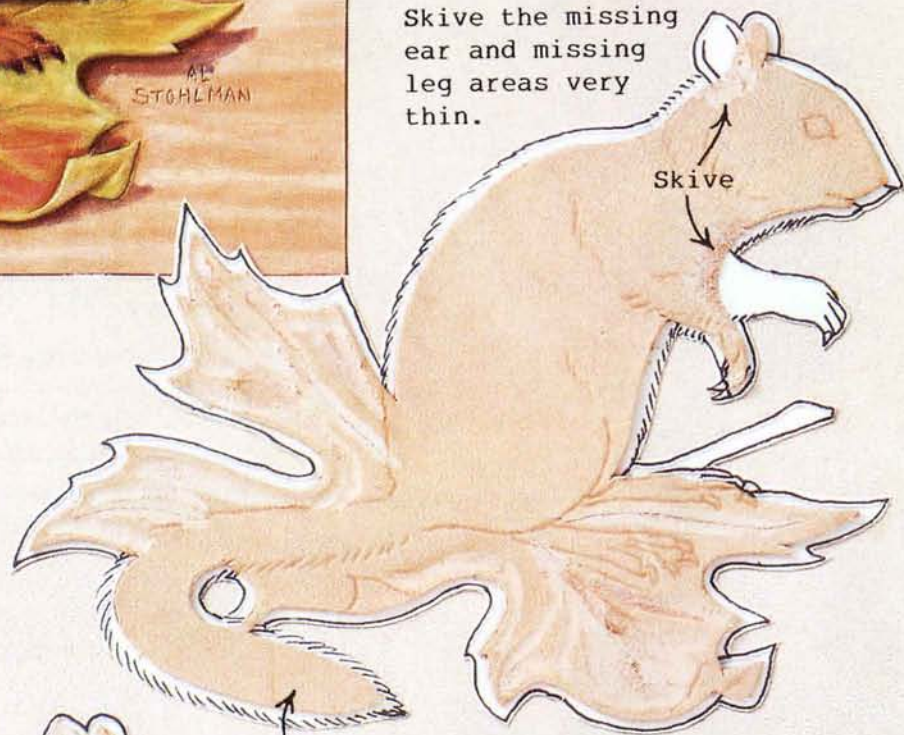
Prepare the Primary plug as shown at right. Skive the edges, at the missing ear and leg, very thin. Skive on the flesh side. Lightly sculpture the leaf as shown.

The Secondary plug of 6oz. leather is glued in place and heavily sculptured as shown below. Deeply gouge inside the ear. Additional Secondary plugs are used on turned up leaf tips, and the hind feet. Cut these out of 2/2½oz. leather, except for the near foot which should be 4oz. cowhide.

EMBOSSING FIGURES

As more variations occur with the embossing, techniques will also vary with the plugs. EXAMPLE: You will notice that one ear and one leg is missing on the Primary plug. This is because the Secondary plug is much thicker, which would make both plugs too thick for this ear and leg, and the extra thickness would have to be skived off anyway.

Skive the missing ear and missing leg areas very thin.



PRIMARY PLUG - 2/2½oz. cowhide

Tracing Pattern outline

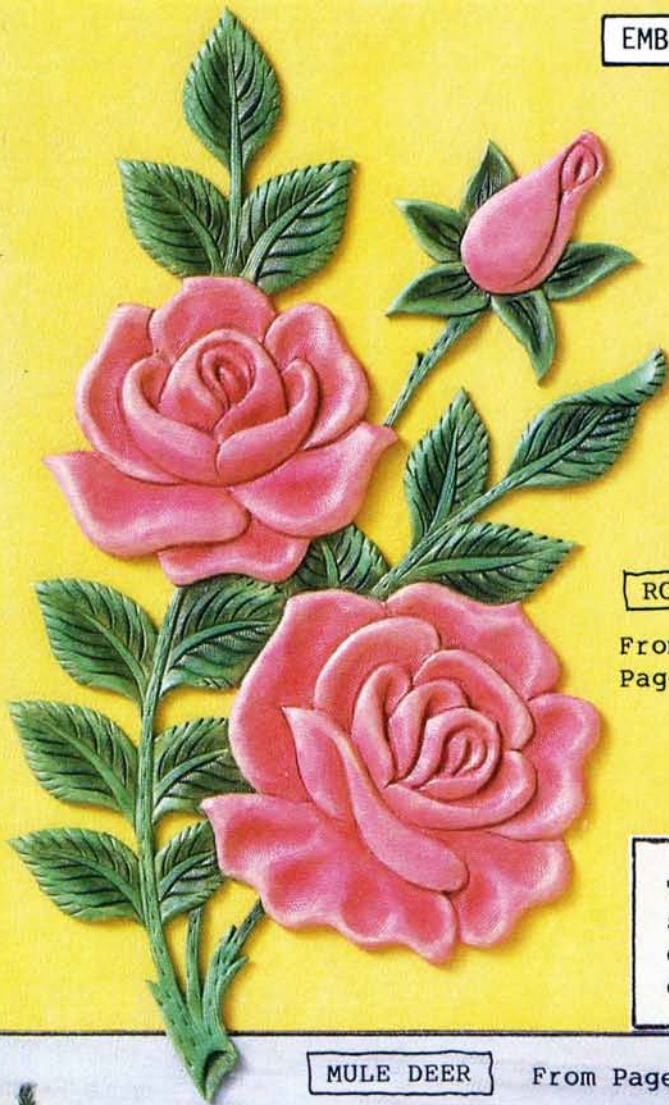


SECONDARY PLUG - 6oz. cowhide

The TRACING PATTERN can be made by first tracing the Pattern Outlines shown along with the plugs. Then the remainder of the lines for completing the pattern can be picked up from the Primary plug and the completed carving.

Stamp the hair with Texture No. 18, as instructed in FIGURE CARVING FINESSE, on page 14.

EMBOSSÉD APPLIQUÉ



ROSE

From
Page 22

The embossed designs shown here, are cut out and appliquéd to other dyed leathers.



RUBY-CROWNED KINGLET

From
Page 2



GRAPES

From
Page 27

MULE DEER

From Page 32



Almost any embossed design can be cut out and appliquéd (glued) to another surface. Place the embossing on a good cutting surface and cut out with a very sharp knife. Make the cuts accurately and stay in the cuts of the pattern lines. When coloring the subjects, be sure to dye all edges.

I like to use white glue on the flesh side of the subjects as it sets up in a few moments to bond the appliqué securely. Simply hold in place...for a few minutes. A pointed piece of heavy leather spreads glue evenly on stems and other small areas. Apply the glue quickly, and appliquéd before it dries.

This deer is appliquéd to a carved and dyed leather background.

EMBOSSÉD APPLIQUÉ

Two of Ann Stohlman's HAND BAGS featuring Appliquéd Embossing



ROADRUNNER: The bird, foreground, and cactus were all embossed with the same cover leather, over laminated plugs. It was then cut out and dyed the various colors...and appliquéd to the rough-out leather, which was first well sanded for a suede texture.



SHADOW BOX: This was set into the bag 3/4" deep. Four separate layers of shrubs and trees composed the scene. The deer was embossed, cut out and glued in foreground to add depth to the scene. Maple leaves were carved, cut out, and glued to suede panels.

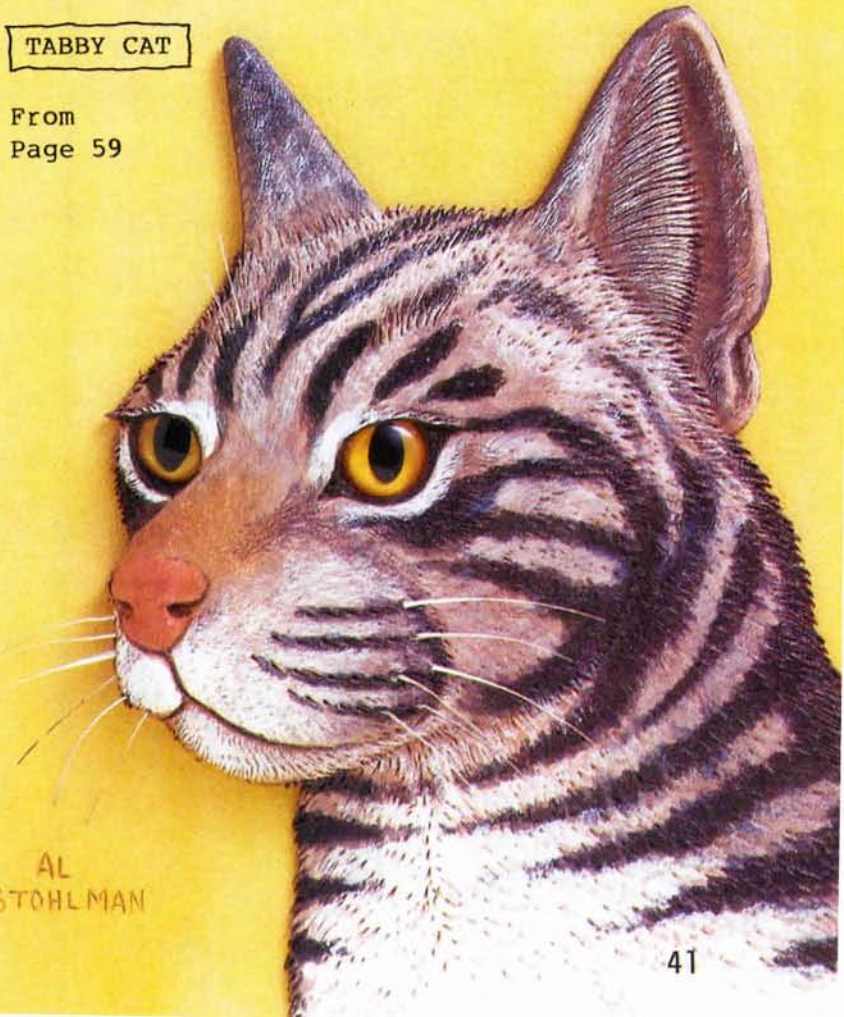
FOX KIT

From
Page 30



TABBY CAT

From
Page 59

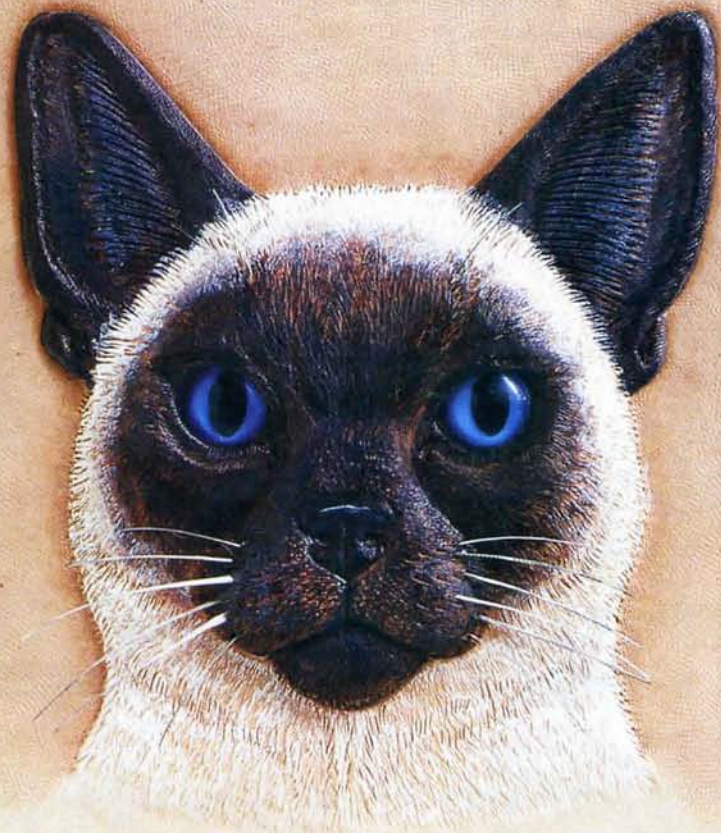


AL
STOHLMAN

From
Page 7

BIGHORN SHEEP





SIAMESE CAT From Page 57

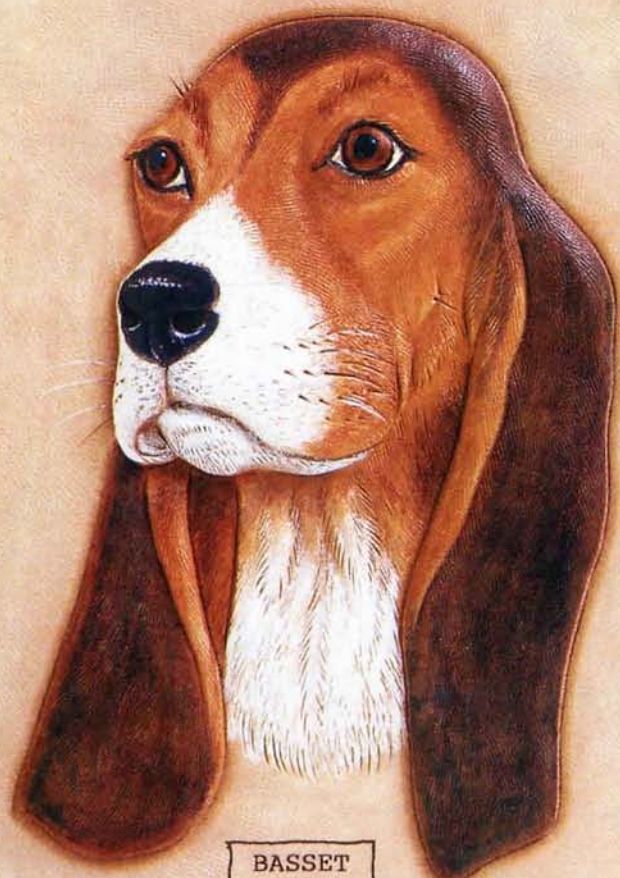
LEOPARD

From Page 37



AL
STOHLMAN

This Leopard could also be changed into a Cougar by coloring as shown on page 85. It could also be dyed as a Black...or Snow Leopard.



BASSET
HOUND From Page 33



COVER GIRL From Page 35



WOOD DUCKS

From Page 61

Iridescent head and wing feathers...see "FIGURE CARVING FINESSE".



"MESSENGER" BIRD

From Page 76

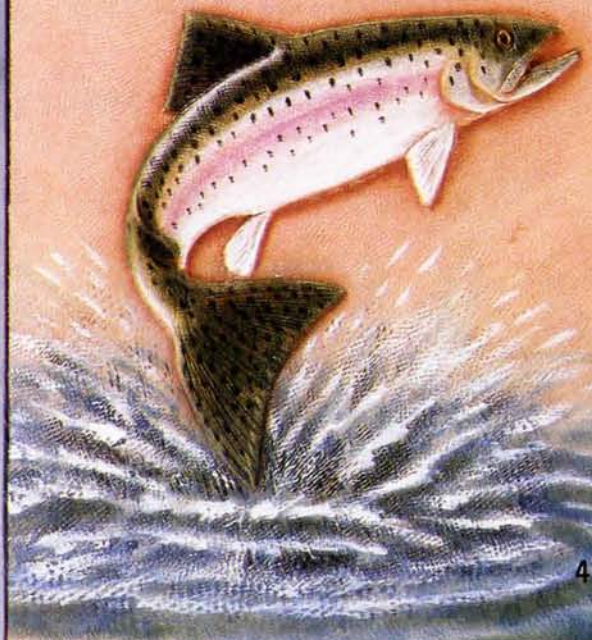
RABBIT

From Page 30



RAINBOW TROUT

From Page 30





"BRANDY"

From Page 63

MALLARD DUCK

From
Page 31

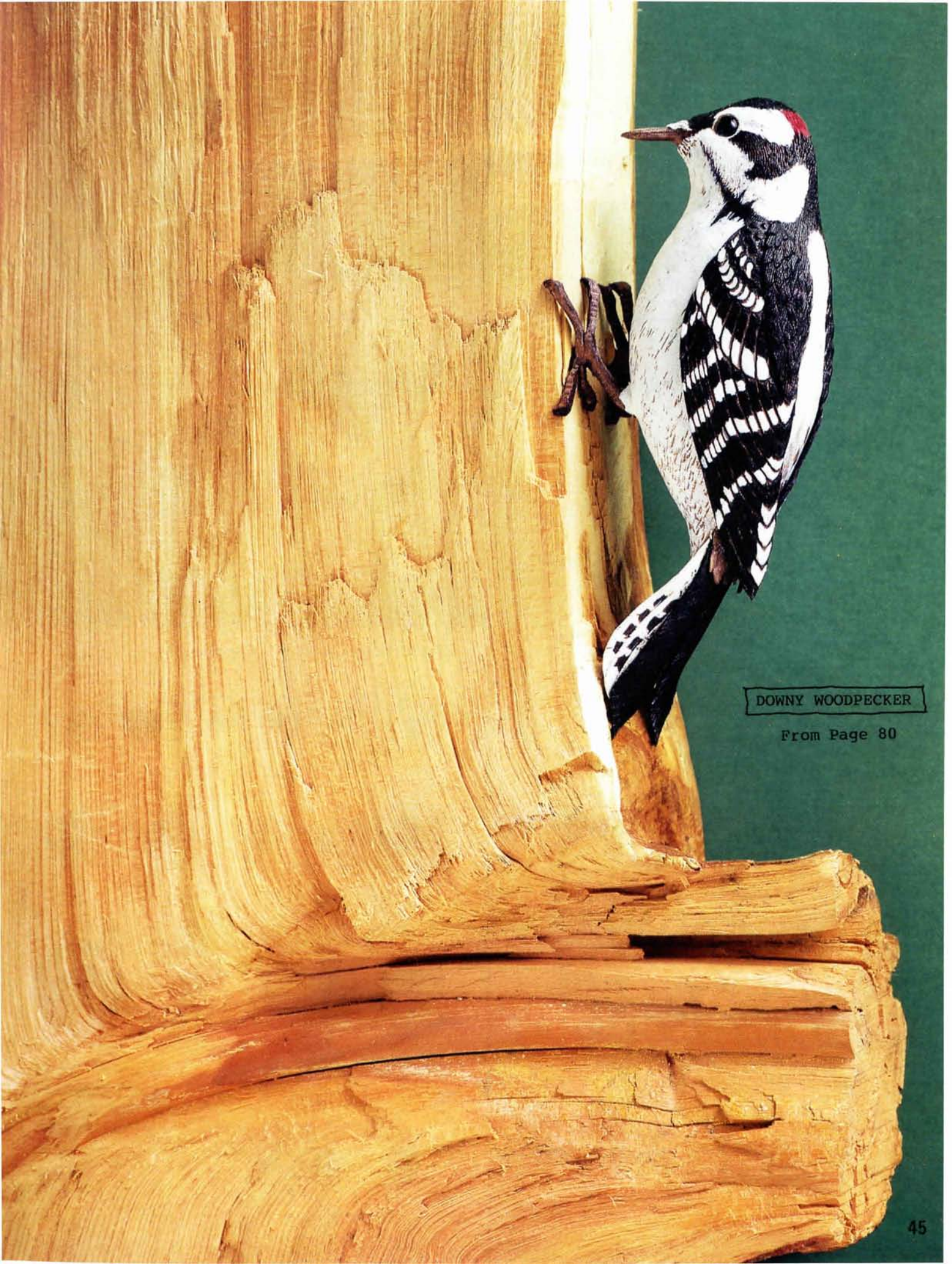


AL
STOHLMAN

ENGLISH SETTER

From Page 31





DOWNY WOODPECKER

From Page 80

"TROPHY" TROUT



From Page 78

MYRTLE WARBLER



From Page 6

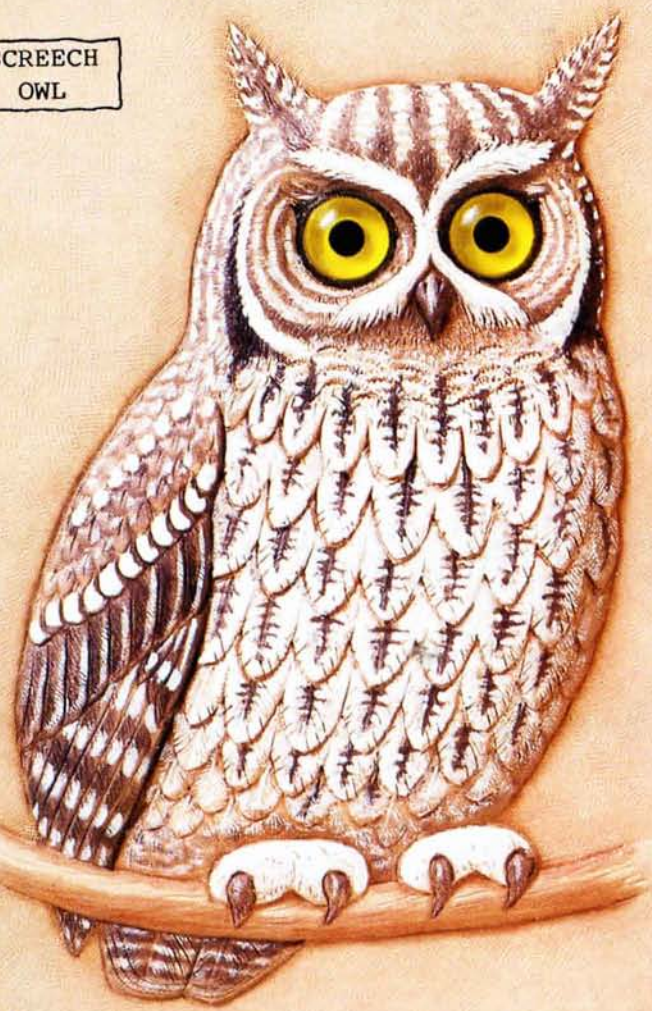
BULLOCK'S ORIOLE



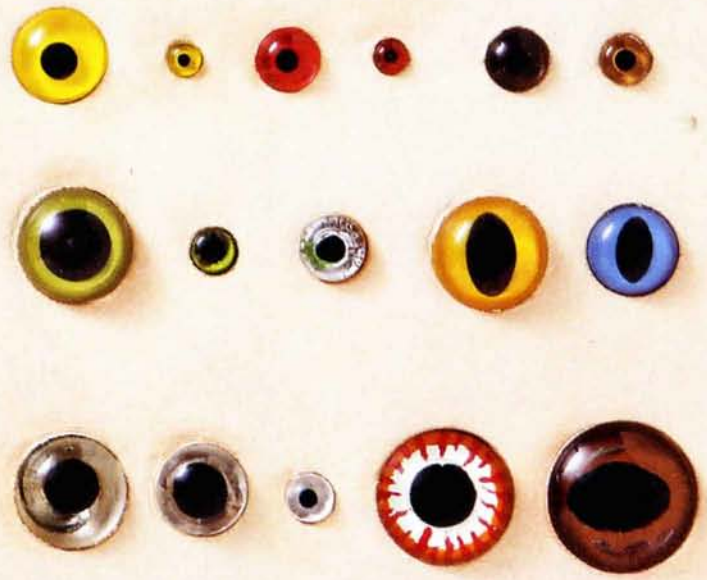
From Page 6

AL
STICHMAN

SCREECH OWL



GLASS EYES (Actual Size).... See Text at right



Clear Eyes - not painted.....Examples above show painting of the iris on the clear eyes



Novelty Eyes

Now we will show you how to add something NEW to your embossing techniques...*GLASS EYES!*

GLASS EYES can be purchased from almost any Taxidermy supply house, or from many Novelty stores. The quality of the eyes from the Novelty shops is usually not as good as the eyes from the Taxidermy houses. However, the differences in some eyes will hardly be distinguishable.

The Taxidermy eyes, in most cases, are more life-like for some species. The diameter size will range from 2mm to 36mm. A few examples are shown on the opposite page.

They also furnish these eyes "unpainted". The round, black pupil is in the eye but the iris is clear, with no coloring. This permits the craftsman to paint the iris in any shades desired. Also, before coloring the iris...the pupil can be elongated with black paint, for specific species such as horses, goats, etc. See the large example on the opposite page.

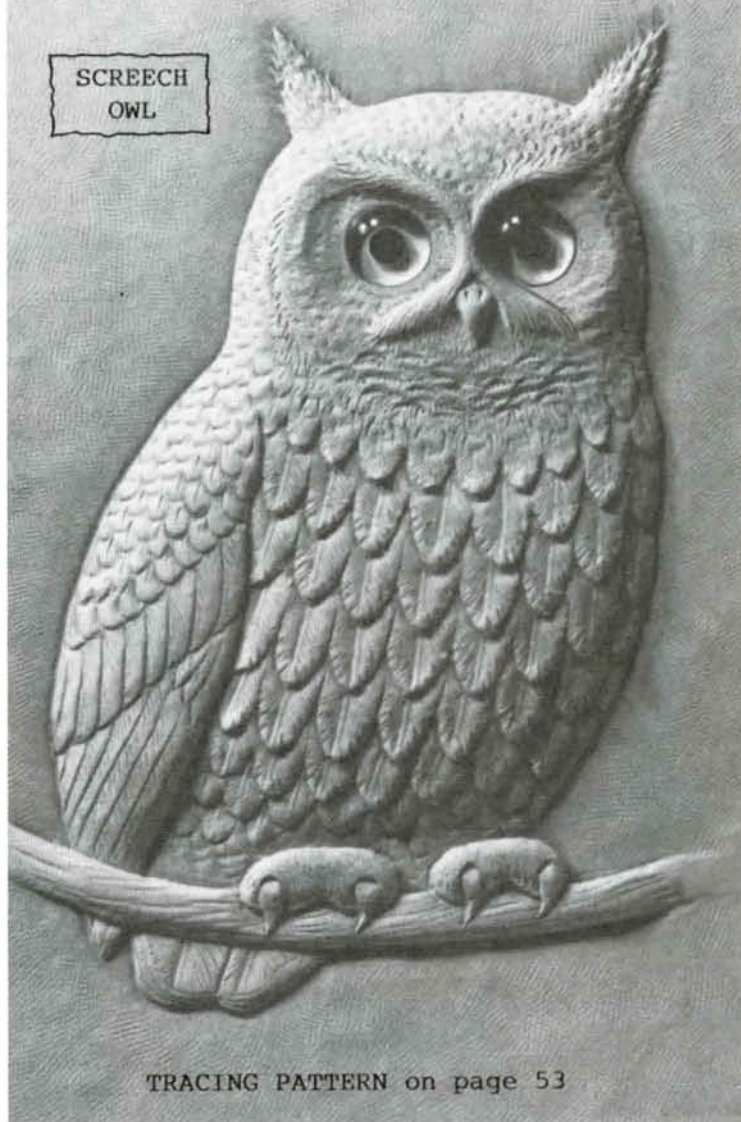
Many of the Novelty stores carry plastic eyes with a white iris (it cannot be changed) and black pupils that move freely within the eye. You will often see these on children's stuffed toys, teddy bears, etc. We have an example of their use with the monkey on page 84. Use care with plastic eyes, they damage easily.

Bear in mind...Taxidermy eyes will be of a specific size to fit a particular species of bird or animal. Therefore, if your embossing subject is smaller than the actual size of the species (as with our Owl) you will have to use a smaller size of the same color, from another species, to be in proper proportion. This is where the unpainted eyes are so useful in that you can get the exact size that is required and paint them to your own needs.

Also keep in mind, many species of birds have different colored eyes between the males and females. EXAMPLE: The male Redhead duck has yellow eyes; the female's are brown.

To properly set the eyes into your embossing requires considerable skill. One should first experiment on practice plugs before committing himself to the final project. The Laminated plug is usually used for larger figures as with the Owl shown here. When sculpturing the plugs, the eye sockets are gouged out to conform to the features of the real figure.

SCREECH
OWL



TRACING PATTERN on page 53

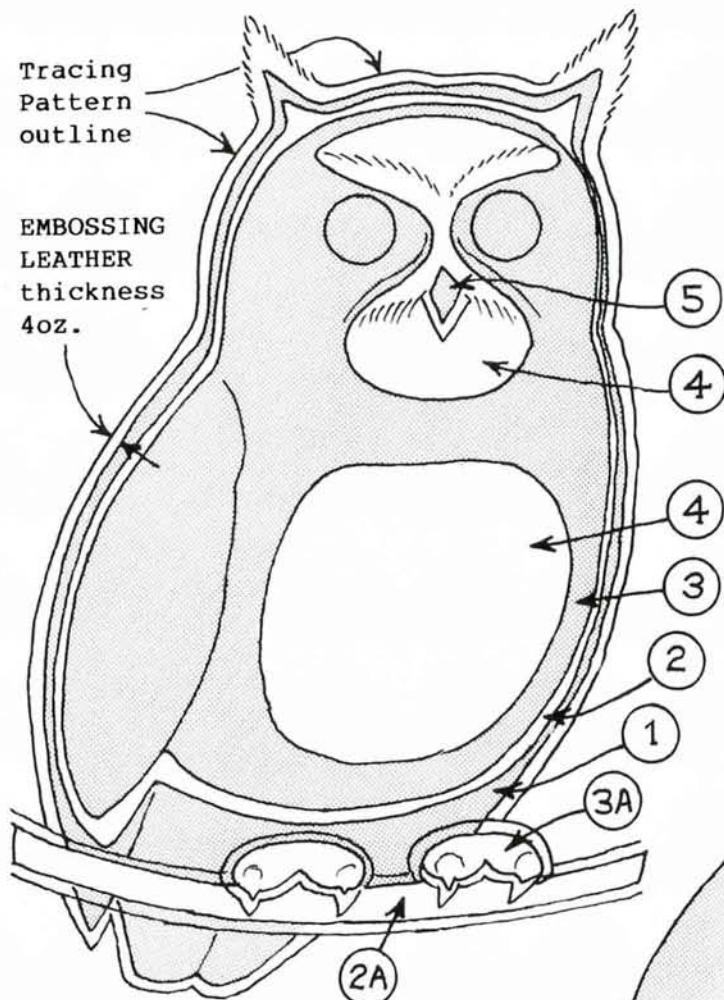
The Glass Eyes must be set down into the plug so they are properly "set" in the face. If you did not set the eyes down, the figure would appear to be popeyed! Smaller eyes require less depth of the sculptured sockets.

Before you attempt this project...be sure you understand all of the procedures for embossing! If there are any doubts whatsoever, review all of the previous instructions.

On the following pages...we will take you step-by-step into every detail of creating the embossed Owl as shown in the photograph above. You will see the development of the plug and the sculpturing procedures as well as how to install the eyes, prepare the embossing leather around the eyes, lift the feathers, etc. (continued)

Tracing
Pattern
outline

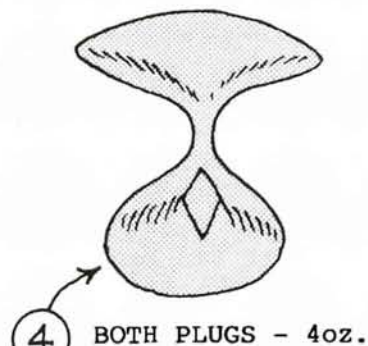
EMBOSSING
LEATHER
thickness
4oz.



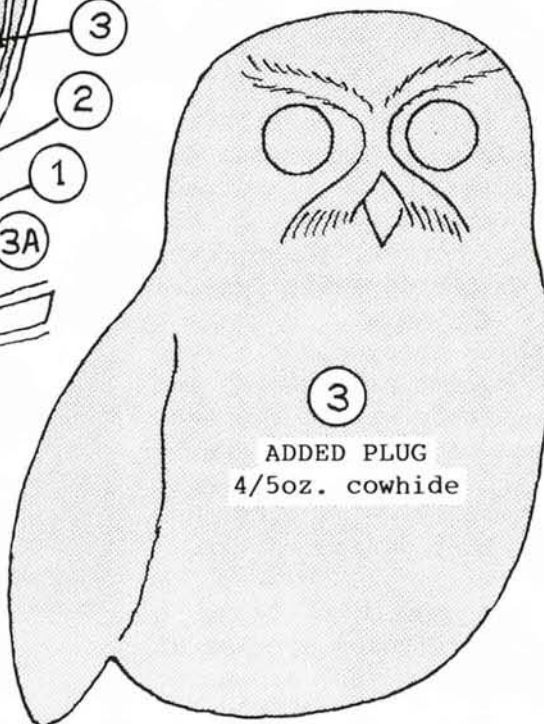
The pattern at left is shown with the locations of the various plugs in relation to the Tracing Pattern outlines.

(1) is the Primary plug. (2)-(2A) are Secondary plugs of different thicknesses. (3) (3A)-(4) are added to build up the height and create more roundness to the form. (5) is a small plug for the beak.

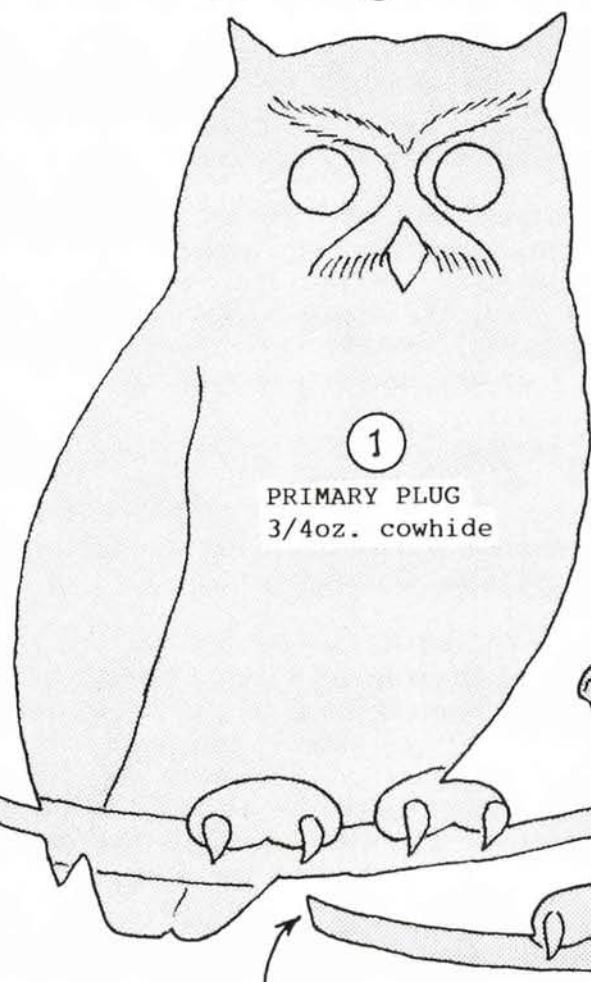
Since the drawing at left may appear a bit confusing, we have drawn each plug separately (below) along with the thickness in ounces (oz.) of the leather.



BOTH PLUGS - 4oz.



ADDED PLUG
4/5oz. cowhide



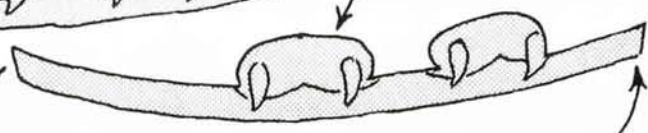
PRIMARY PLUG
3/4oz. cowhide

BEAK 4oz.
cowhide

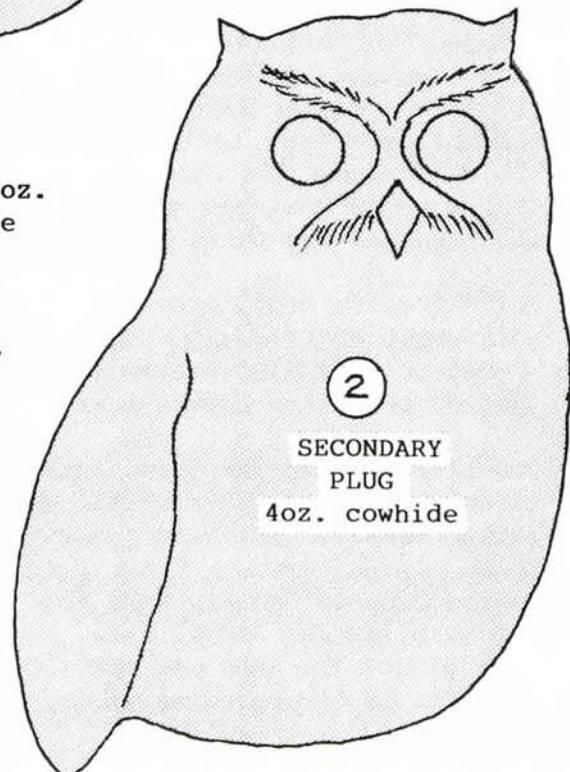
FEET 2/2½oz.
cowhide



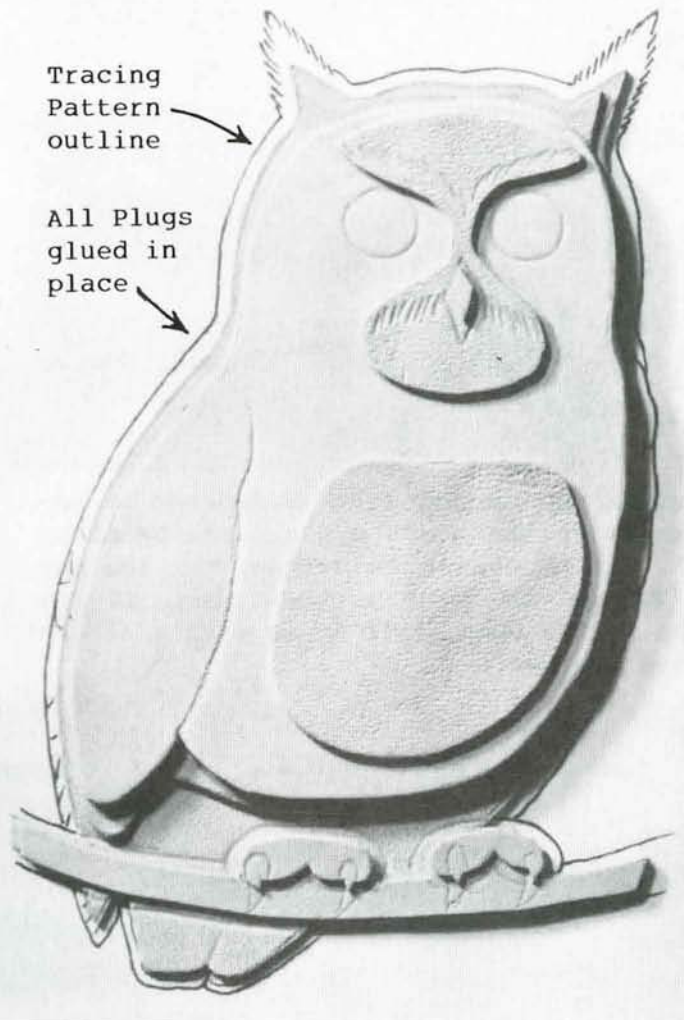
LIMB and FEET
2/2½oz. cowhide



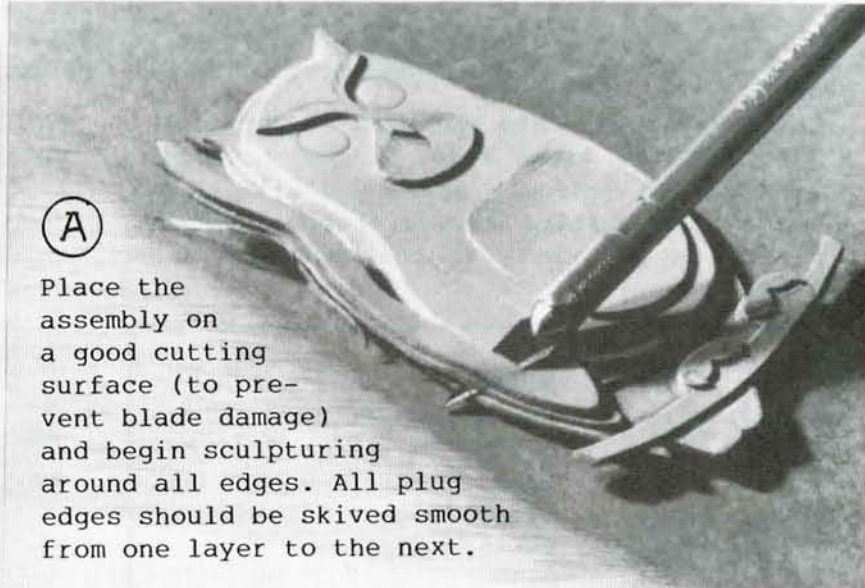
SKIVE ends to a feather on the flesh side



SECONDARY
PLUG
4oz. cowhide

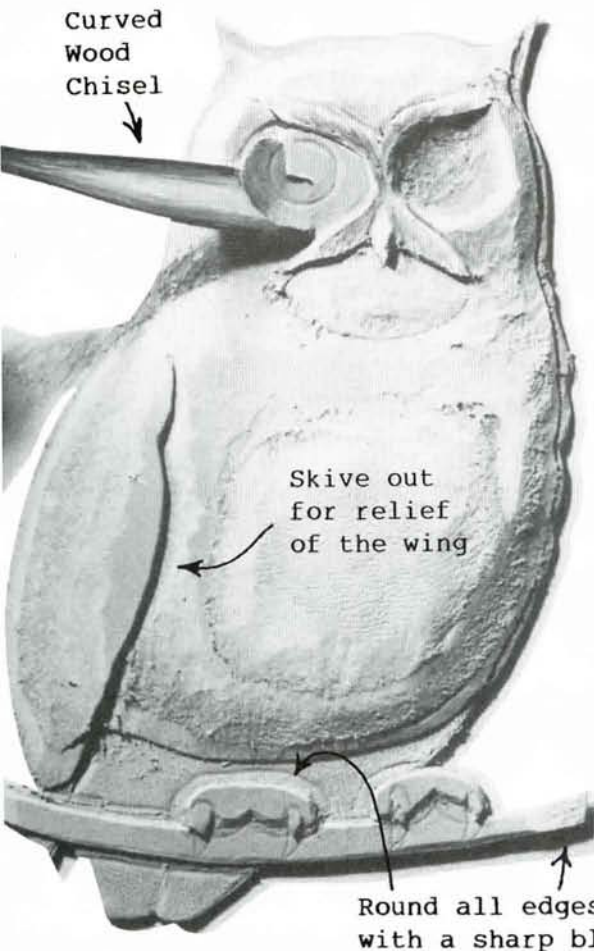


The photo (left) shows all of the plugs glued in place. CAUTION: When gluing the plugs, be sure the lines from the Tracing Pattern, on each plug, are aligned...especially the eyes! If necessary, place a piece of waxed paper most of the way between the plugs. When you are sure the lines are aligned, you can gradually withdraw the paper and adhere the plugs.

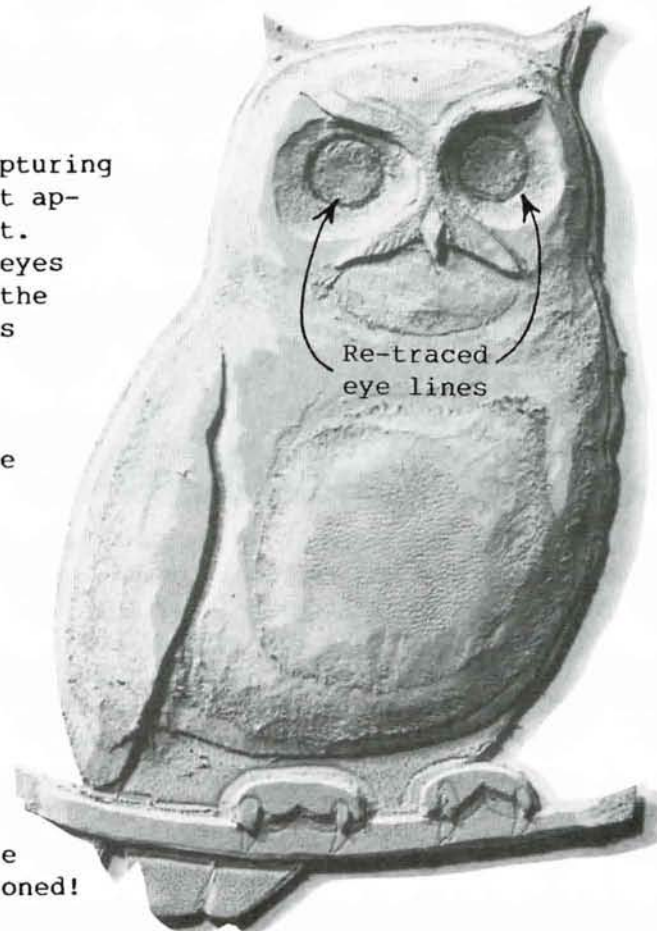


Place the assembly on a good cutting surface (to prevent blade damage) and begin sculpturing around all edges. All plug edges should be skived smooth from one layer to the next.

Give special attention to the area of the eyes!



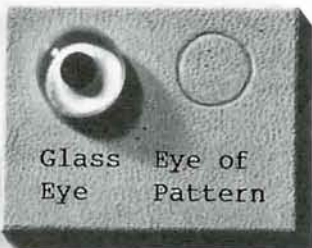
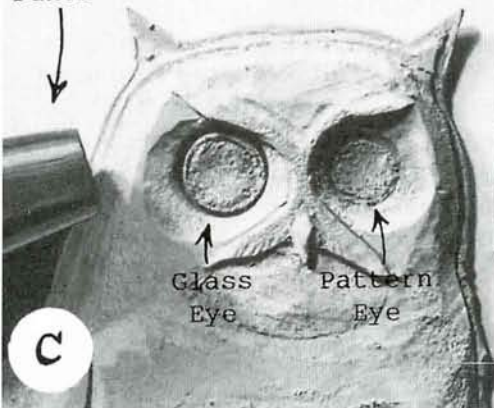
(B) Continue sculpturing the plug until it appears as at right. Since the owl's eyes are set back in the face, these areas are recessed as shown at left. After gouging, the lines for the eyes will be lost. Moisten these areas and carefully position Tracing Pattern over the plug. Re-establish these lines by tracing with the stylus. Be sure the eyes are correctly positioned!



The Sculptured Plug...ready for cutting out the eye sockets. (cont.)

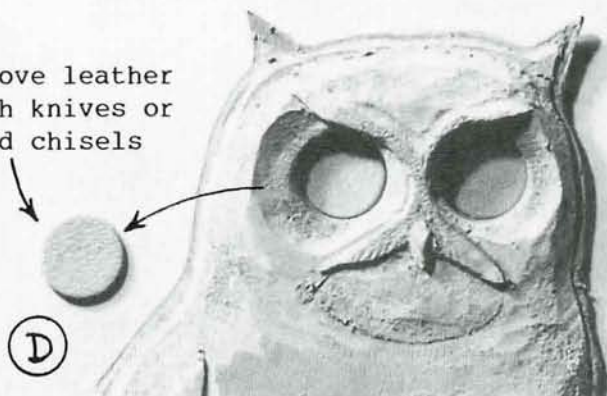
The OWL - Continued

Round Drive
Punch



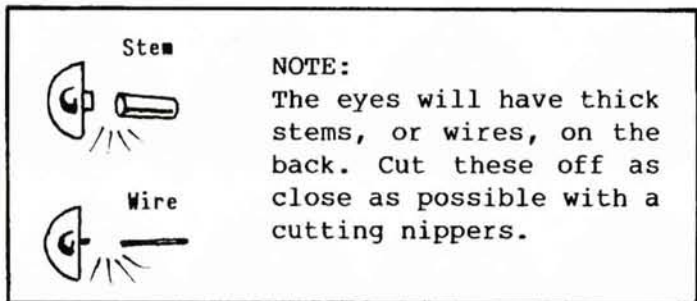
NOTE: The glass eye is a bit larger than the pattern eye; explanation is on the Tracing Pattern.

Remove leather with knives or wood chisels

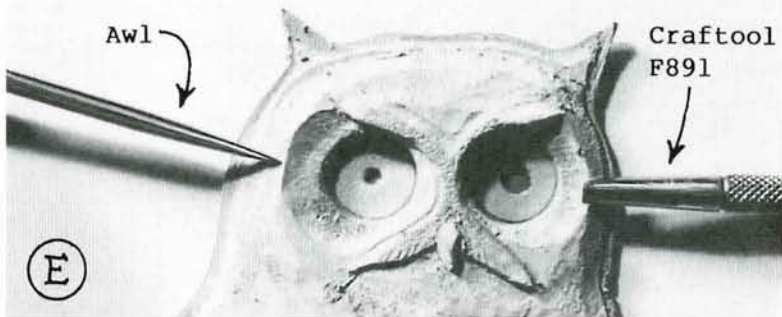


Carefully punch into the plug to cut circles for the glass eyes. If you have no punch of the correct size, you will have to cut the circles with a sharp, pointed blade. Do not worry if the cuts are too deep.

The amount of leather removed depends on the thickness of the glass eye...usually about 1/16". It is easier to remove the leather down to the level of another plug. If the recess is too deep, fill it in with a circle of thin leather.



NOTE: The eyes will have thick stems, or wires, on the back. Cut these off as close as possible with a cutting nippers.



If eye sockets are too deep, re-read step D.

If the stems or the wires cannot be cut off flush, prepare the eye sockets for the stubs as shown above. Stamp depressions for the stem; stab a hole for the wire.

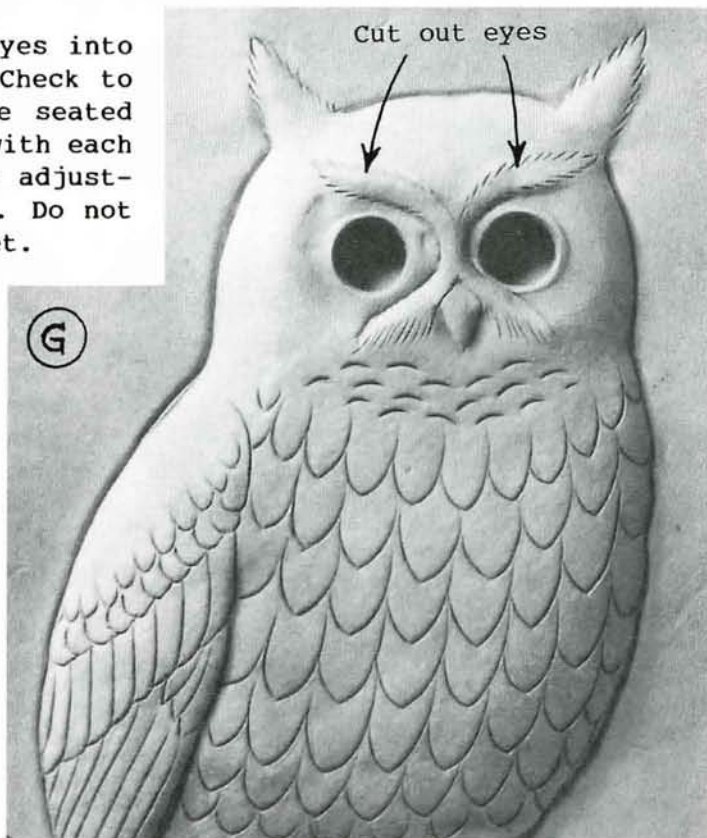


F

Set the glass eyes into their sockets. Check to see if they are seated level and even with each other. Make any adjustments necessary. Do not glue in place yet.

(G) After the embossing leather has been properly cased, trace and cut the design. Cut the wing and breast feathers lightly. **DO NOT CUT THE CIRCLES FOR THE EYES!** Form the cavity and lay the leather over the plug. Press around all of the outlines with modeler to fit the leather against the plug. Now lift leather and check to see if the Tracing Pattern lines are aligned with the glass eyes. If they are off just a bit, it will be all right as the leather can be adjusted without ill effects. If too far off, the glass eyes will have to be reset. Remove the leather and cut out the eye openings with a proper sized punch, or knife (right).

(continued)

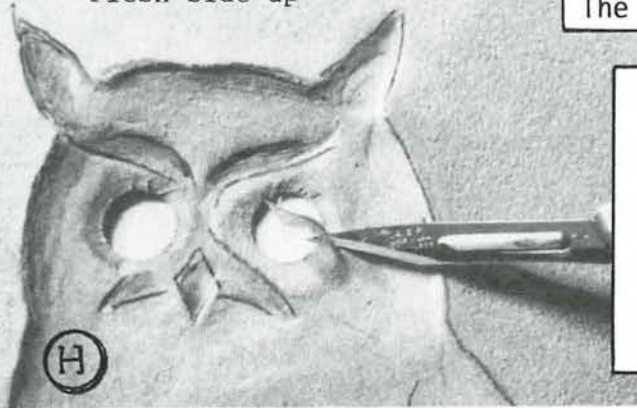


G

Flesh side up

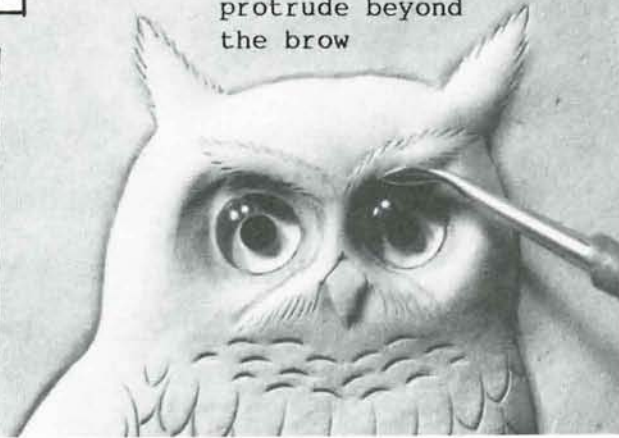
The OWL - Continued

Eyes should not protrude beyond the brow



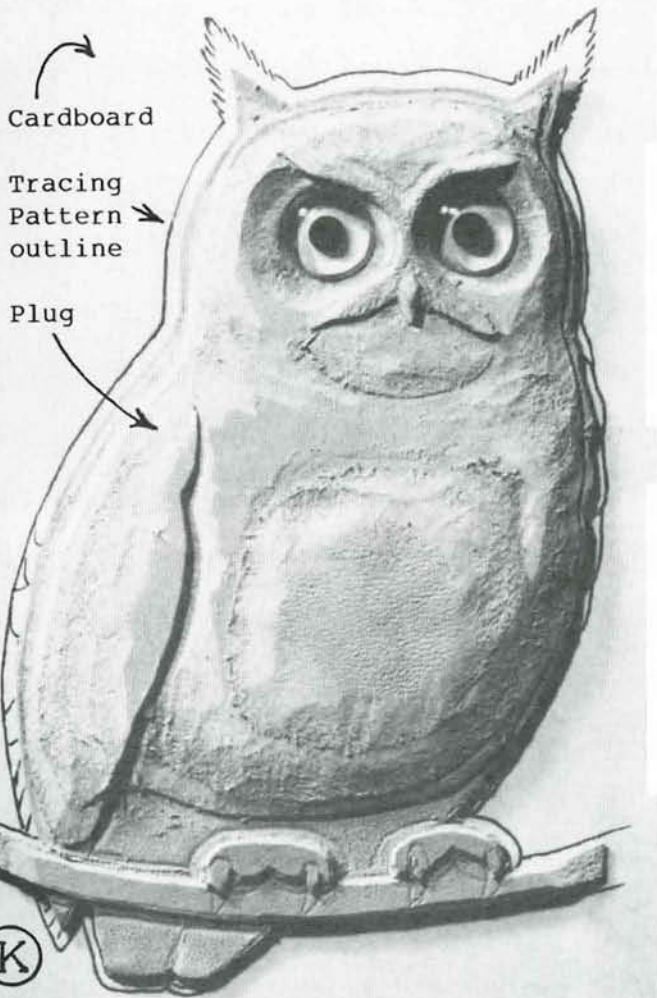
Always keep a check on the moisture content of the leather. Do not allow it to dry out after casing.

I



Now turn the leather flesh side up and very carefully skive off a full 1/2 thickness around the eye openings. This area must be thin so the leather fits snugly against the glass eyes. Be careful...do not cut through the edges of the eye openings.

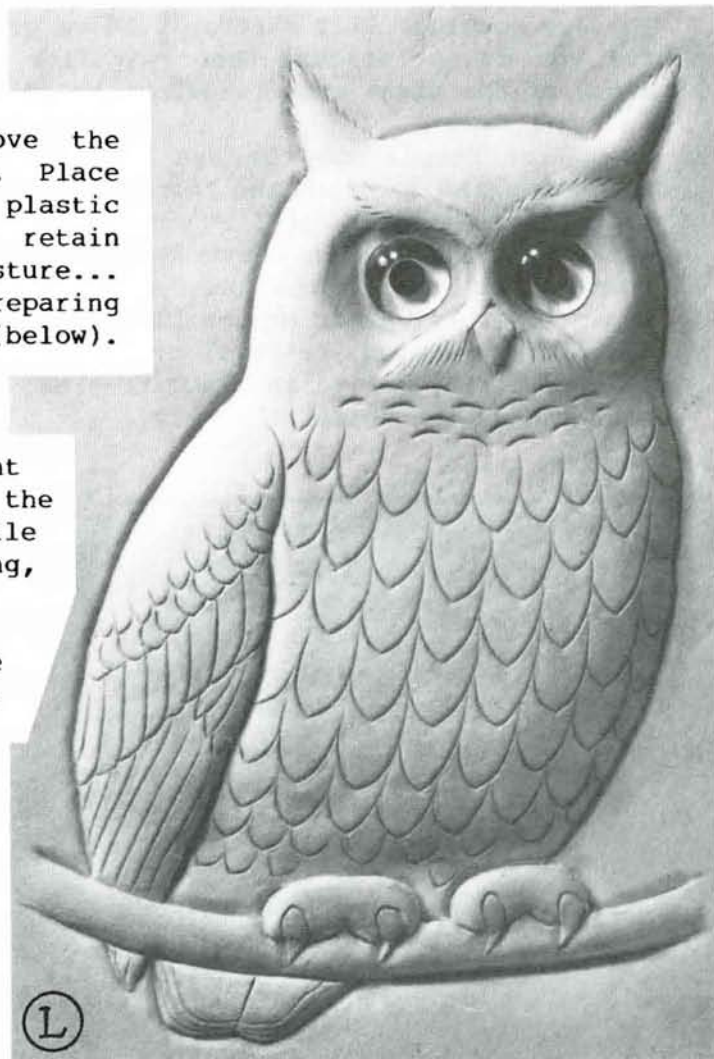
Fit the leather back over the plug. Carefully press around the glass eyes (above) to be sure of the fit. The eye openings of the leather should not quite reach the edges of the glass eyes. Use the modeler to re-check the fit around the plug.



J

Remove the leather. Place it in a plastic bag to retain the moisture... while preparing step K (below).

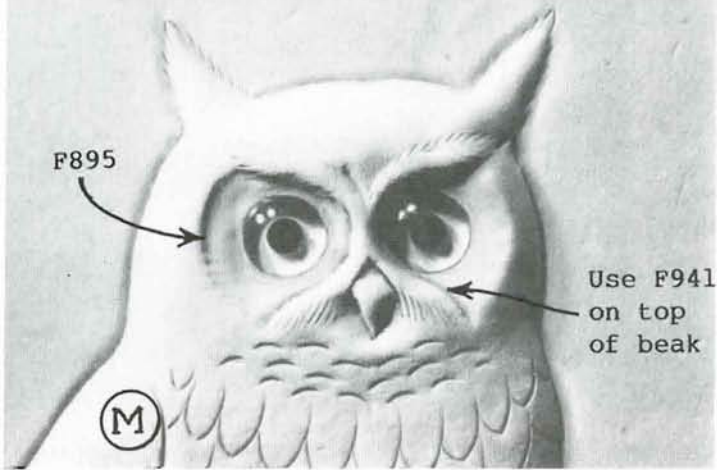
If cement gets on the eyes while embossing, quickly wipe it off! Use caution.



Follow step 7, page 11. Fit the leather around the eyes first, then around the edges of the plug with the modeler. Model around all of the lines again. Your project should appear as above. (continued)

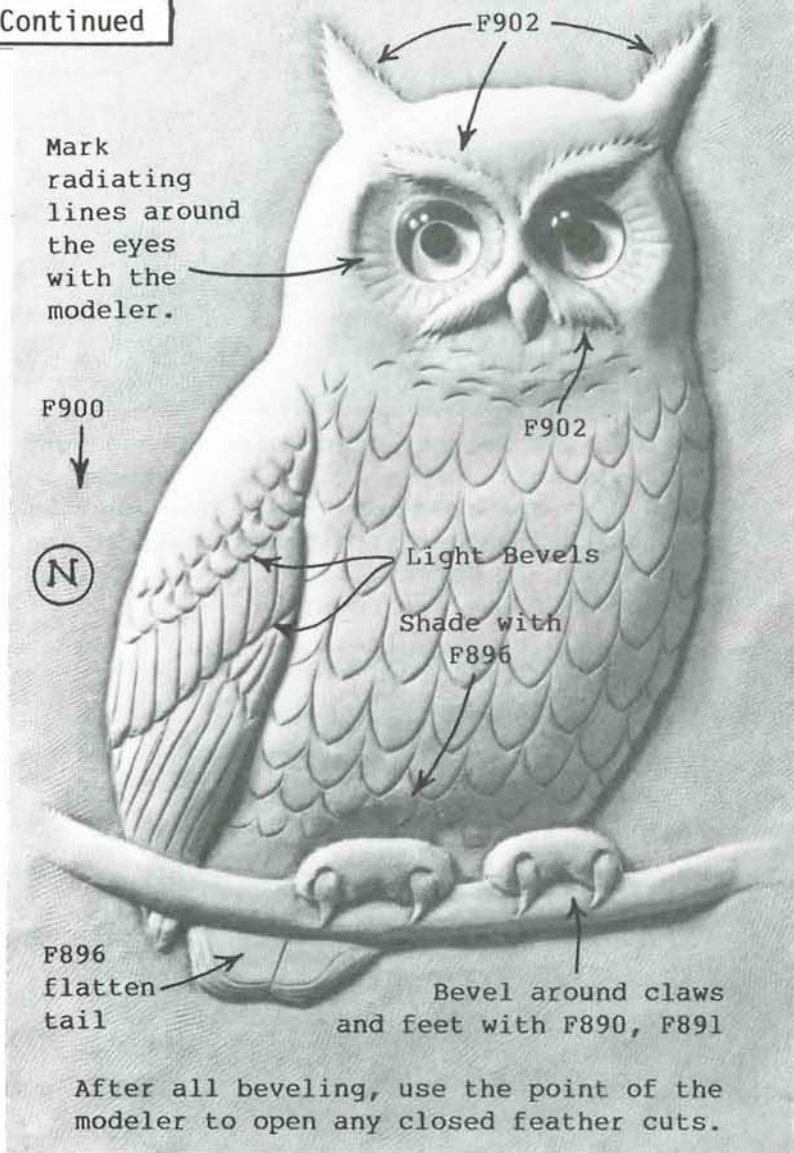
Follow this procedure: Remove the glass eyes and prepare the cardboard and Tracing Pattern (steps A-B-C, page 11). Rubber cement the plug in place (step D, page 11). Now apply rubber cement around the eye sockets, inside their edges, and most of the face. This aids in keeping cement off the eyes when embossing...as the eye area will not have to be re-cemented on the plug. Allow to dry. Now glue the glass eyes in sockets with a strong bonding cement. The plug is now ready for embossing.

The OWL - Continued



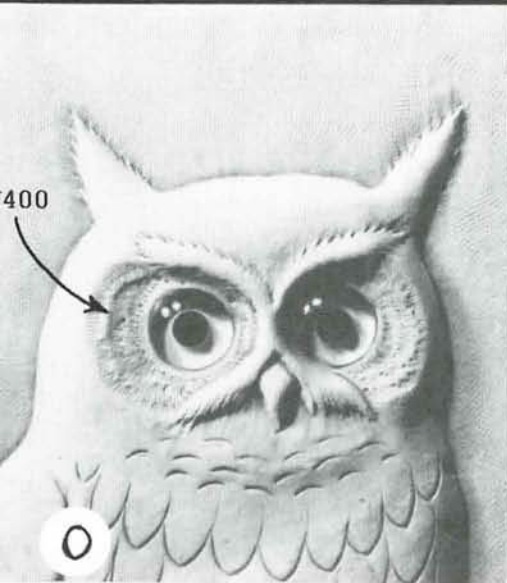
Now...carefully model and bevel around the eyes with Crafttool F895 to set the leather snug against the plug. The tools will have to be held at various angles. Use stylus of modeler in confined areas under the brow. The eye openings will stretch...so be careful you do not stretch them away from the edges of the glass eyes to expose the plug.

(N) After completing the eye areas, bevel and shade the rest of the form as shown at right. Bevel tightly against the cuts, then mat away. Assist with the modeler. Use the Pointed Bevelers on the face and "ears" as shown. After all areas on the plug have been beveled and shaded, re-bevel all around the plug to firmly set it in place, then mat the background (see photo at right).

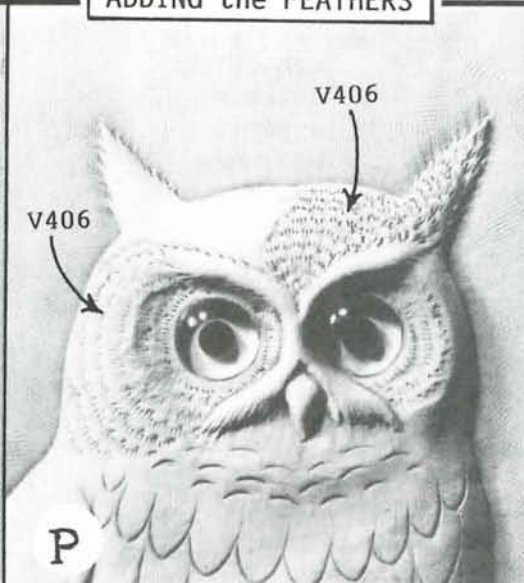


After all beveling, use the point of the modeler to open any closed feather cuts.

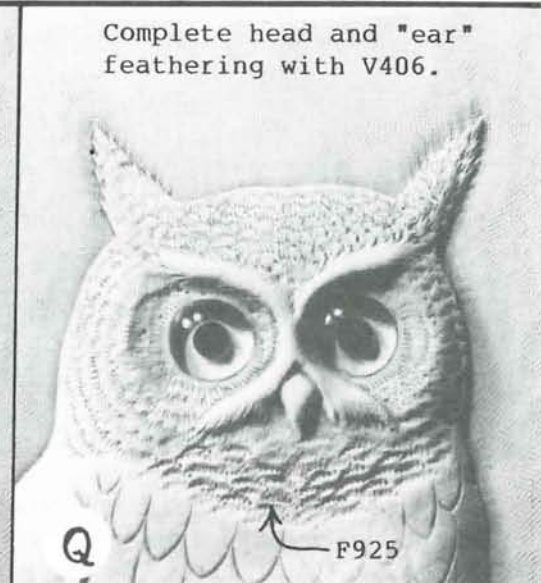
ADDING the FEATHERS



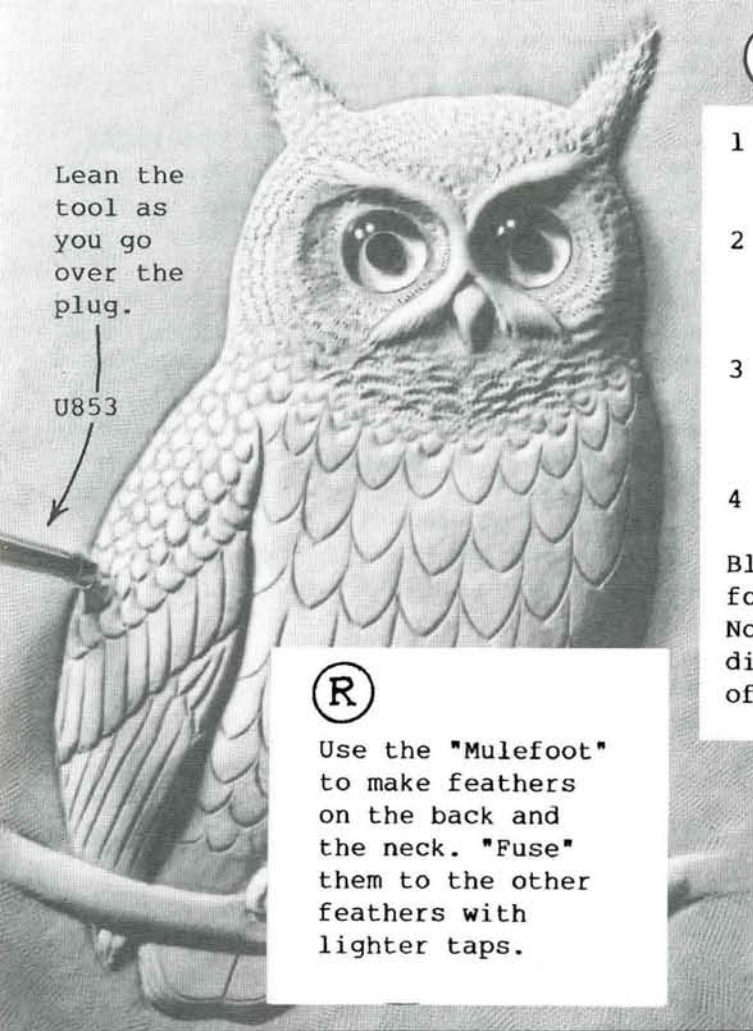
Begin with a small Veiner and rotate the impressions around the eyes. Tap the tool lightly and carefully.



Use a larger Veiner and continue the impressions outward as shown. Use the same tool on top of the head and ears. Deeper impressions can be made away from the eyes.



Use F925 to stamp impressions in the "chin" feather cuts. Add extra impressions lightly above and below the cuts as illustrated in the photo above. (continued)



Lean the tool as you go over the plug.

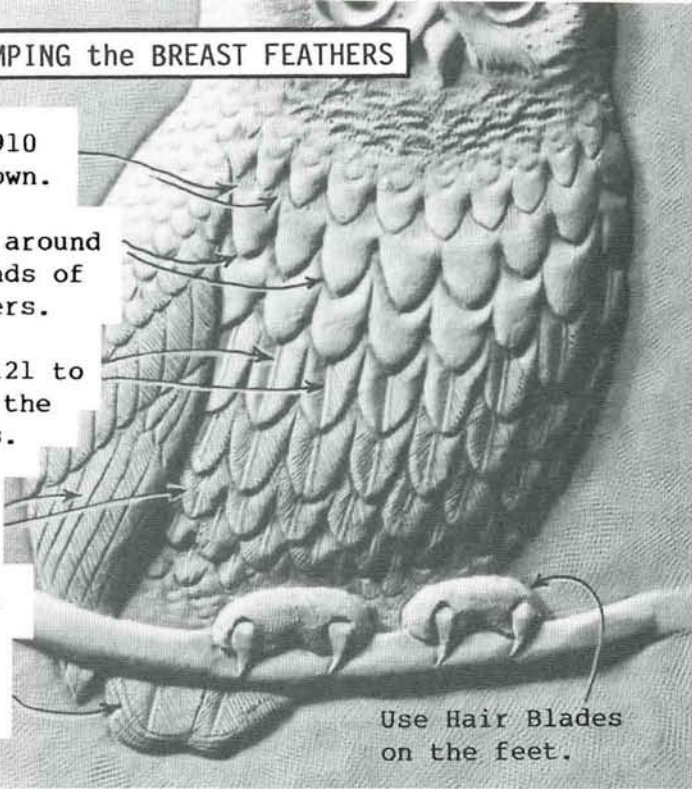
U853

(R)

Use the "Mulefoot" to make feathers on the back and the neck. "Fuse" them to the other feathers with lighter taps.

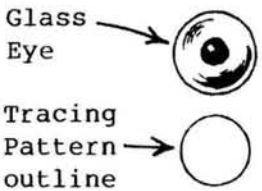
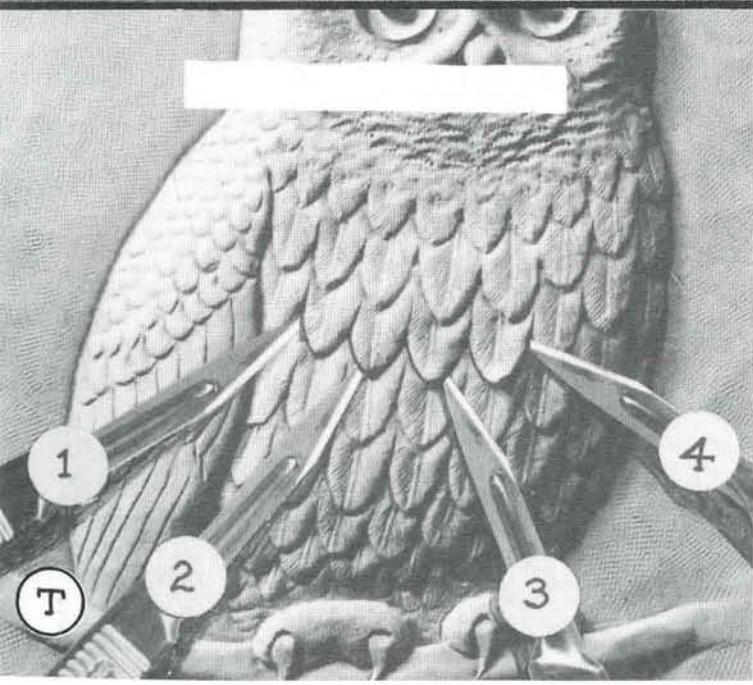
(S) STAMPING the BREAST FEATHERS

- 1 - Use F910 as shown.
- 2 - Bevel around the ends of feathers.
- 3 - Use F121 to stamp the rachis.
- 4 - Use Hair Blades for veins. Note the direction of cuts.

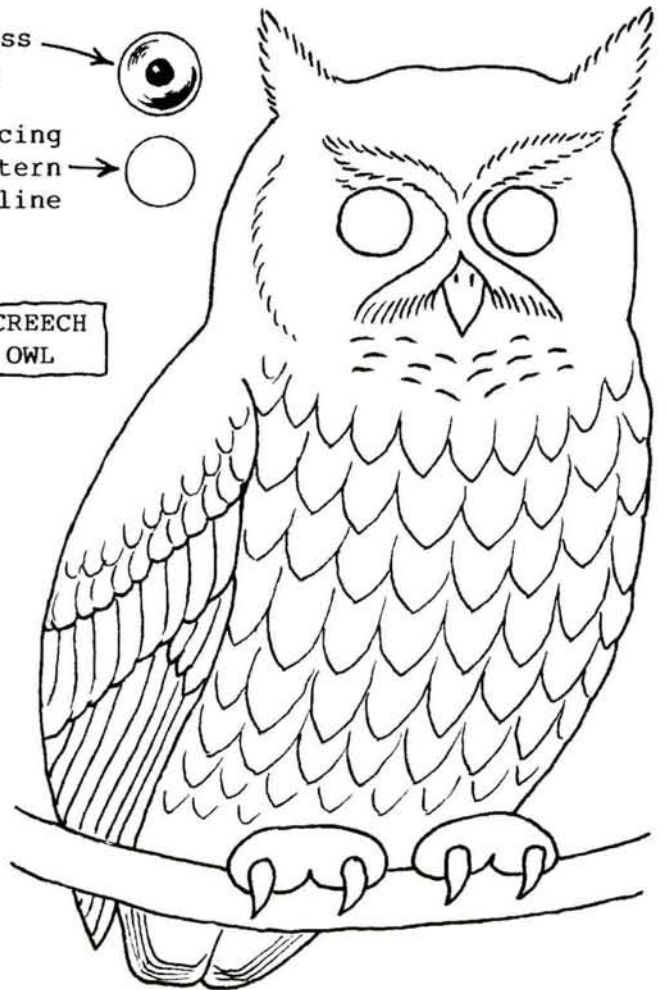


Use Hair Blades on the feet.

NOTE: The diameter of the Glass Eyes should be slightly larger than the Tracing Pattern outlines. This is because you want a bit of the leather to cover the edges of the Glass Eyes. The openings in the leather can easily be stretched larger if required.



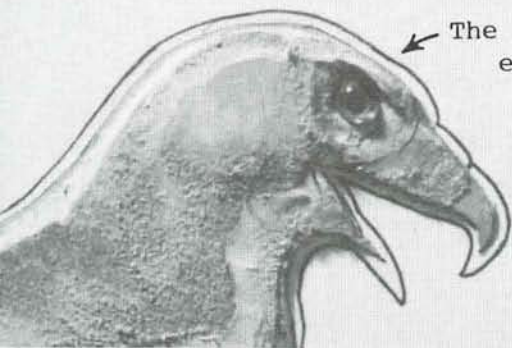
SCREECH OWL



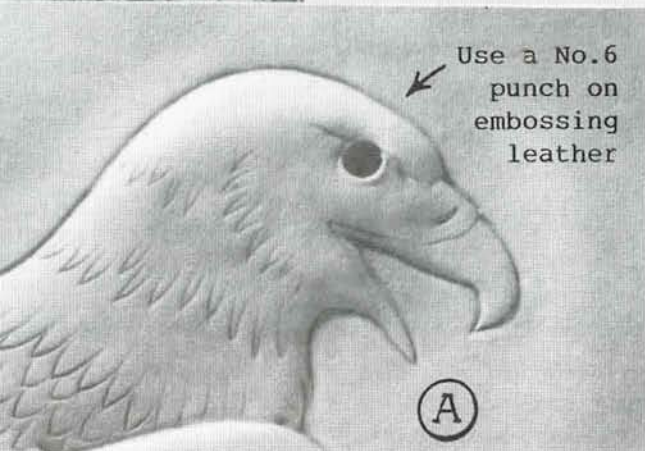
TRACING PATTERN

To add more realism, you can "lift" the feathers as shown in the steps above. Hold the knife at a very flat angle and push the blade under the beveled cut (1). Cut up to the end of the feather (2) just under the surface of the leather. Pivot the blade under the end (3) and lift a bit. Continue the cut (4) to the junction of the next feather. Add random cuts at the feather edges, paralleling the Hair Blade cuts. Study the photo on page 47.

Sculptured Plug is shown with Glass Eye in socket.



← The eye was equal to a No.7 punch



← Use a No.6 punch on embossing leather

The EAGLE - with GLASS EYES

Here we begin instructions for embossing the Eagle. They are very similar to embossing the Owl....and where applicable, you will be referred back to specific steps on those pages to avoid constant repetition.

For the cover...we carved the background scene on a separate leather. The letters at the top were embossed, cut out, and glued in place. The cliff and the Eagle were both separate embossings cut out and appliquéd to the scene. In addition, the Eagle was raised off the background by gluing 6oz. leather to the underside, but the feet were glued to the cliff. Our names were embossed on the cliff plug, not appliquéd. See page 40 for appliqué suggestions.

The photos at left show preliminary stages of the embossing.

See the Inside Front Cover for the completed sculptured plug.

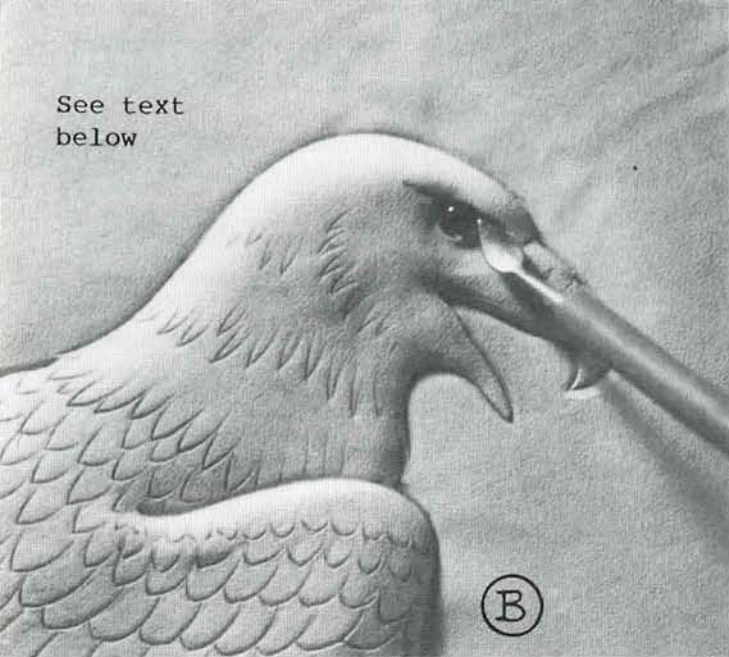
After the plug has been sculptured, follow steps B, C, D, E, F, and G, on pages 49 and 50. The project will be brought up to the point as shown above.

BALD
EAGLE

NOTE:
When cutting the pattern, do not cut the individual wing and tail feathers as deep as the pattern outlines... which should be cut about 1/2 the depth of the leather. Use care and caution with all of your Cutting.

TRACING PATTERN

See text
below



The EAGLE - Continued

The PRIMARY Plugs are shown below. Skive the areas indicated (on the flesh side). The leg plugs are made of different thicknesses, for proper perspective. Use the heaviest plug on the foremost leg and toes.

C Be sure to model carefully around the eye and under the brow to accent its prominence. Bevel and shade the rest of the Eagle as instructed on page 52, step N. Mat background. (continued)

EMBOSSING LEATHER - 2½/3oz. cowhide

Be sure to skive off the thickness around the eye opening as instructed on page 51, step H. Extreme caution must be used here, on such a small eye opening.

The photo above illustrates the identical instructions presented on page 51, step I. Work carefully around the eye.

Now follow steps J, K, L, on page 51. This will have the embossing leather cemented in place over the plug, with the leather modeled around the eye and plug, ready for the beveling.

Tracing
Pattern
outline

Skive off
the ends
of the
beak to
reduce
thickness

So these feathers
are not too thick
at these edges...
skive them thin.

PRIMARY PLUG
2½/3oz. cowhide

To aid your understanding of the arrangement of birds' feathers, study all of the instructions in "FIGURE CARVING FINESSE", especially page 114.

LEG
Plug - 1½/2oz.

LEG Plug - 2/2½oz.

The EAGLE - Continued

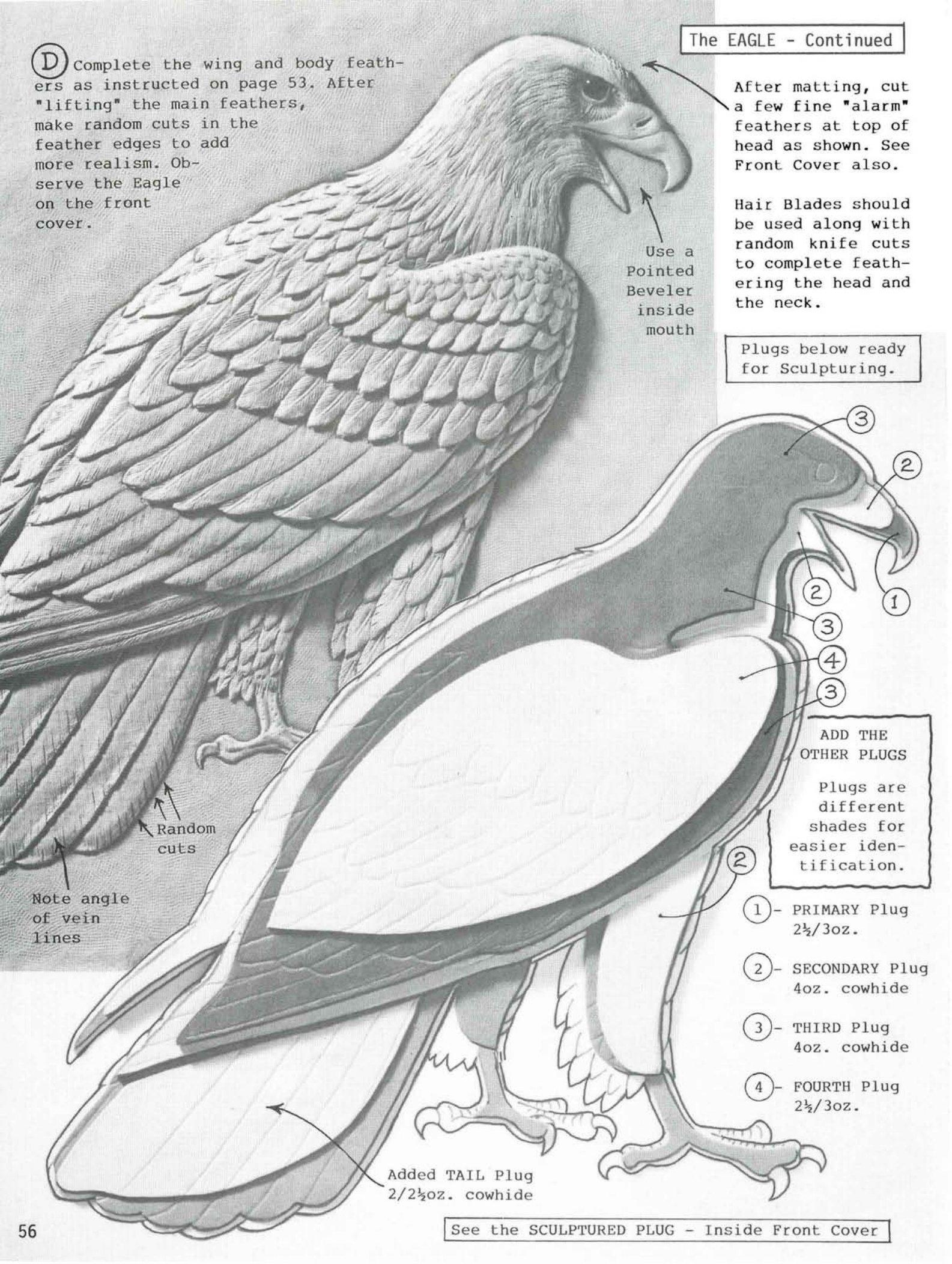
D Complete the wing and body feathers as instructed on page 53. After "lifting" the main feathers, make random cuts in the feather edges to add more realism. Observe the Eagle on the front cover.

After matting, cut a few fine "alarm" feathers at top of head as shown. See Front Cover also.

Hair Blades should be used along with random knife cuts to complete feathering the head and the neck.

Use a Pointed Beveler inside mouth

Plugs below ready for Sculpturing.



Random cuts

Note angle of vein lines

ADD THE OTHER PLUGS

Plugs are different shades for easier identification.

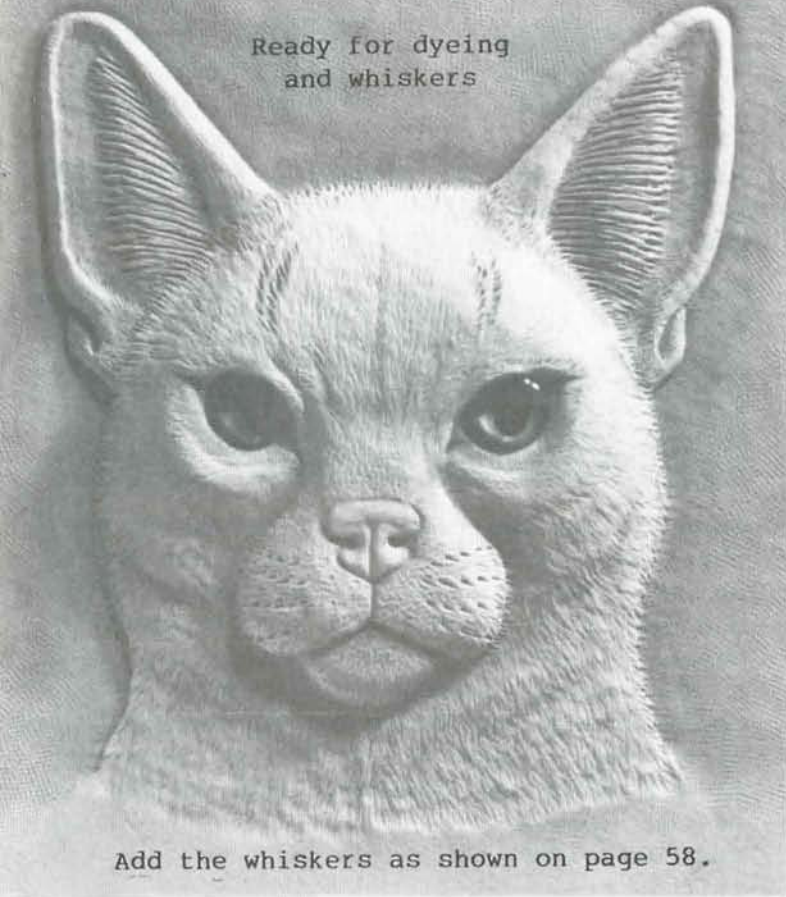
- ① - PRIMARY Plug 2½/3oz.
- ② - SECONDARY Plug 4oz. cowhide
- ③ - THIRD Plug 4oz. cowhide
- ④ - FOURTH Plug 2½/3oz.

Added TAIL Plug 2/2½oz. cowhide

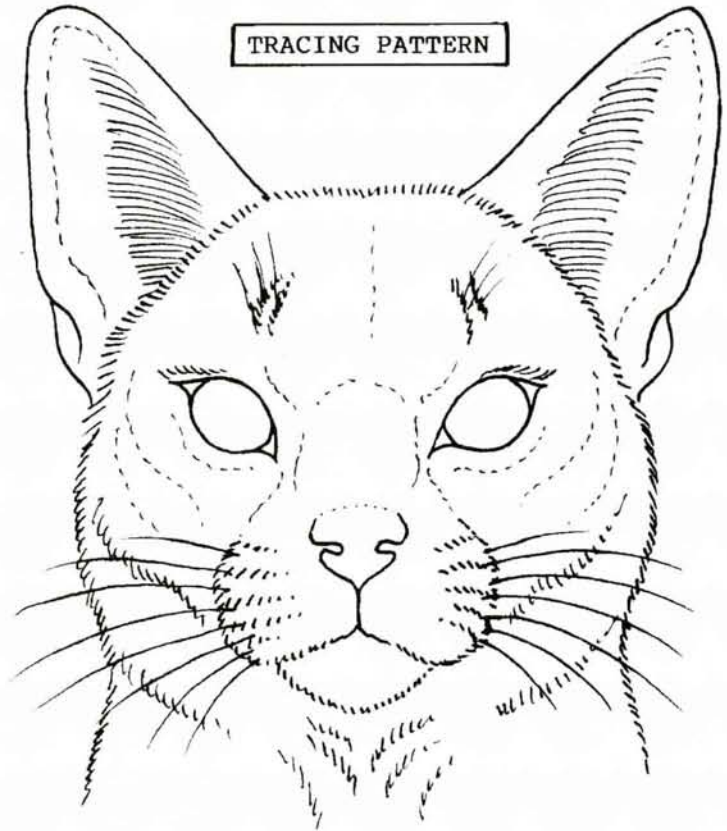
See the SCULPTURED PLUG - Inside Front Cover

SIAMESE CAT - with GLASS EYES

Ready for dyeing
and whiskers



Add the whiskers as shown on page 58.



TRACING PATTERN

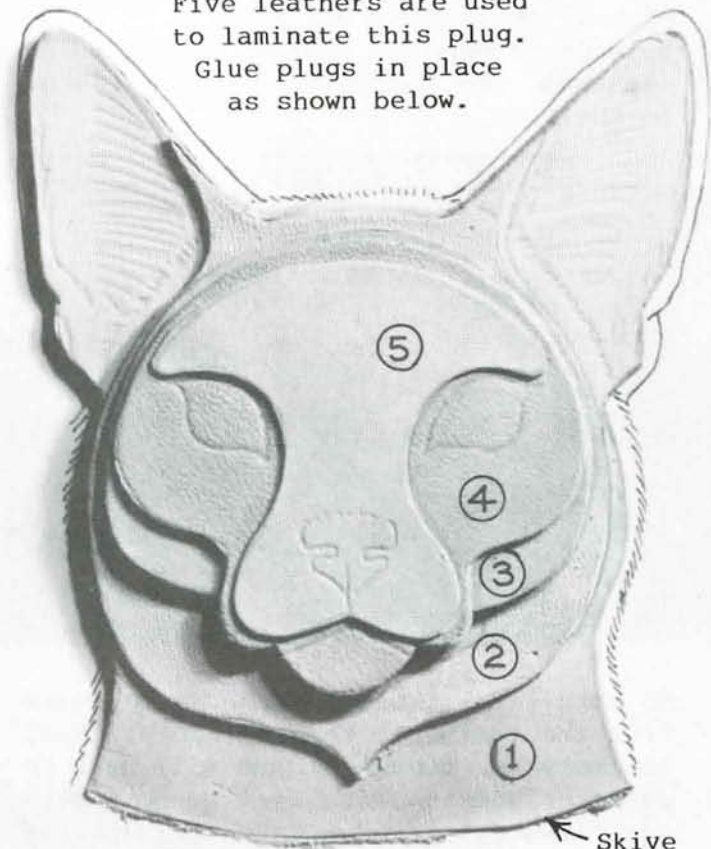
Embossing the full face of the Cat is much the same as with the Owl on page 47. The laminated plug is built up to conform to the features of the Cat's face as shown in the photo above. The plug is then sculptured as shown on page 58.

Special attention must be accorded to the eyes! Since the eye openings are not fully round, great care must be exercised when cutting and skiving these areas on the embossing leather.

The upper part of the eye opening covers more of the glass eye than the lower part. Observe the photo above. You will notice part of the pupil is covered at the top. Special instructions are given on page 58. *Study them well!*

Follow the same embossing procedures as with the Owl. Be sure you understand each step of the operations before attempting to do this Cat. Skive the bottom edge of the Primary plug so there is not a bulge where the neck fades out. (continued)

Five leathers are used to laminate this plug. Glue plugs in place as shown below.

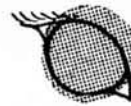


- ① - PRIMARY....4/5oz. cowhide
- ② - SECONDARY....4oz. cowhide
- ③ - THIRD.....6oz. cowhide
- ④ - FOURTH.....4oz. cowhide
- ⑤ - FIFTH.....2/2½oz. cowhide

See step B, page 49, for relocating eye positions to gouge the sockets in their proper locations.

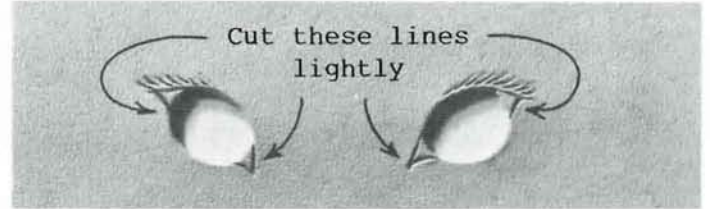
SIAMESE - Continued

Position of Glass Eyes

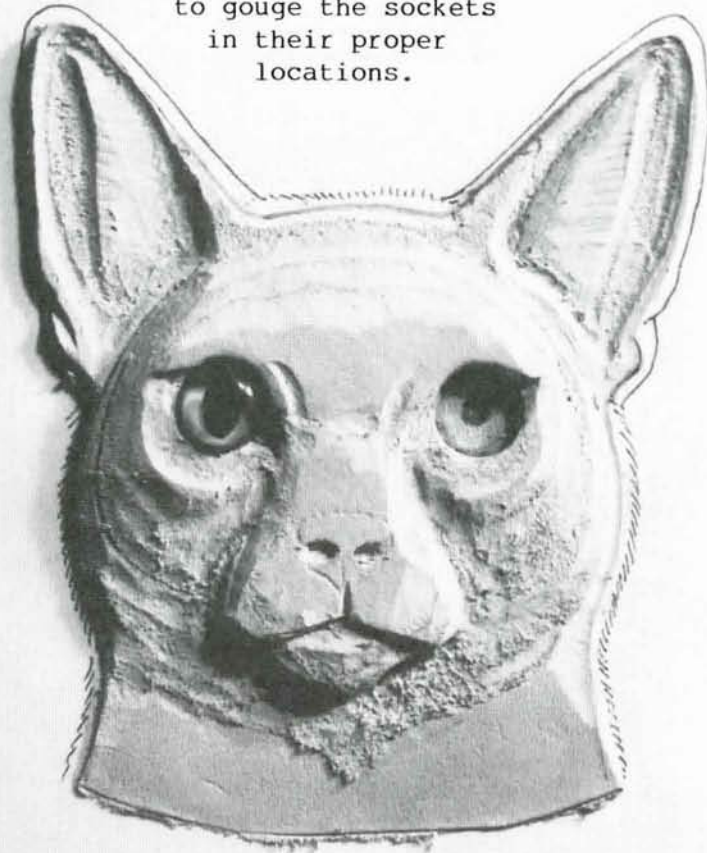


Tracing Pattern outlines

Notice how the eye sockets are sculptured more at the top of the eye opening lines of the Tracing Pattern.

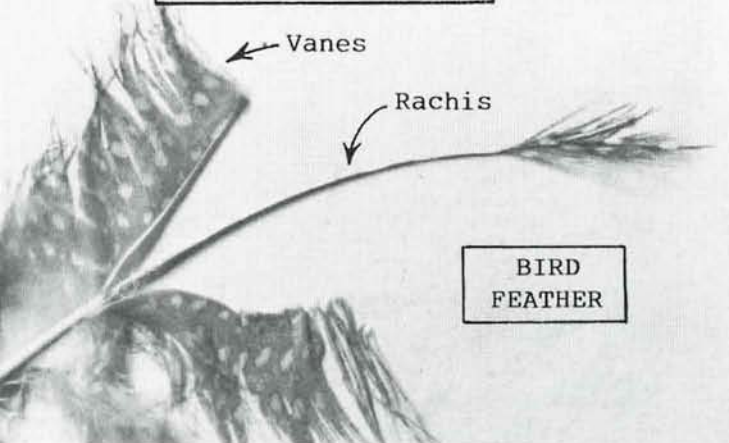


When cutting the eyes on the embossing leather, use caution! The corner lines should be cut lightly. These are modeled in after the embossing leather has been cemented in place. Carefully cut out the openings with a very sharp, pointed blade. Turn leather to flesh side and skive around the openings as in step H, page 51, with this exception: *DO NOT skive any thickness away at the top of the opening where it covers the Glass Eye!* This adds more thickness to the brow in this area.



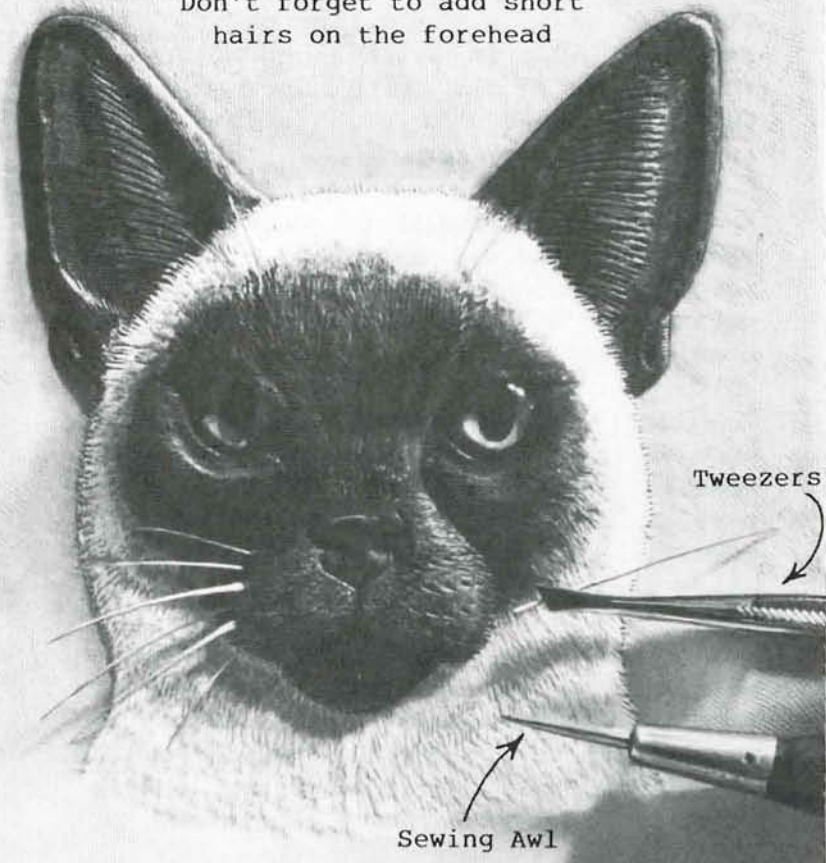
Here the sculpturing of the plug is completed. The sockets are set fairly deep, as a Cat's eyes are normally recessed in the face. One Glass Eye is shown placed in the plug.

ADDING the WHISKERS



To make life-like whiskers, strip vanes from the feathers' rachis (above). Most feathers are curved, so you will have to select rights & lefts for the most natural effects. Trim them to their proper lengths. After completing the embossing, color the cat. To add whiskers, stab awl holes at proper angles. Hold the awl almost flat to the leather; you don't want the whiskers sticking out with an unnatural appearance.

Don't forget to add short hairs on the forehead



Tweezers

Sewing Awl

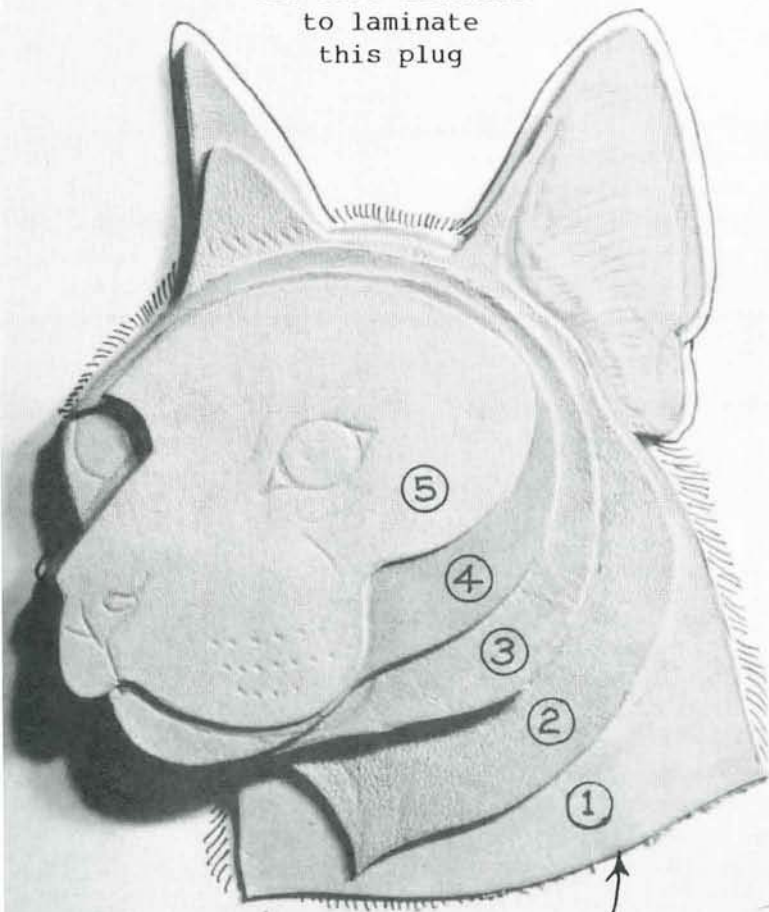
After stabbing a hole, hold the rachis with tweezers. Dip the end of the rachis in glue and insert it in the awl hole (above).

TABBY CAT - with GLASS EYES

Here we show the Cat with the head turned. This adds a new dimension to the sculptured plug. Since the left eye of the Cat is closer to the viewer than the other... the plug will have to be higher at this area. The plug, therefore, will slope towards the right eye. To put the eyes in proper perspective then, will require the sculpturing of the right eye socket to be at an angle to conform to the perspective of the face.

Also, the bridge of the nose is built up so that the right eye is properly set behind it. The nose line will have to be undercut to accommodate the eye socket...as shown on page 60.

Use five leathers to laminate this plug



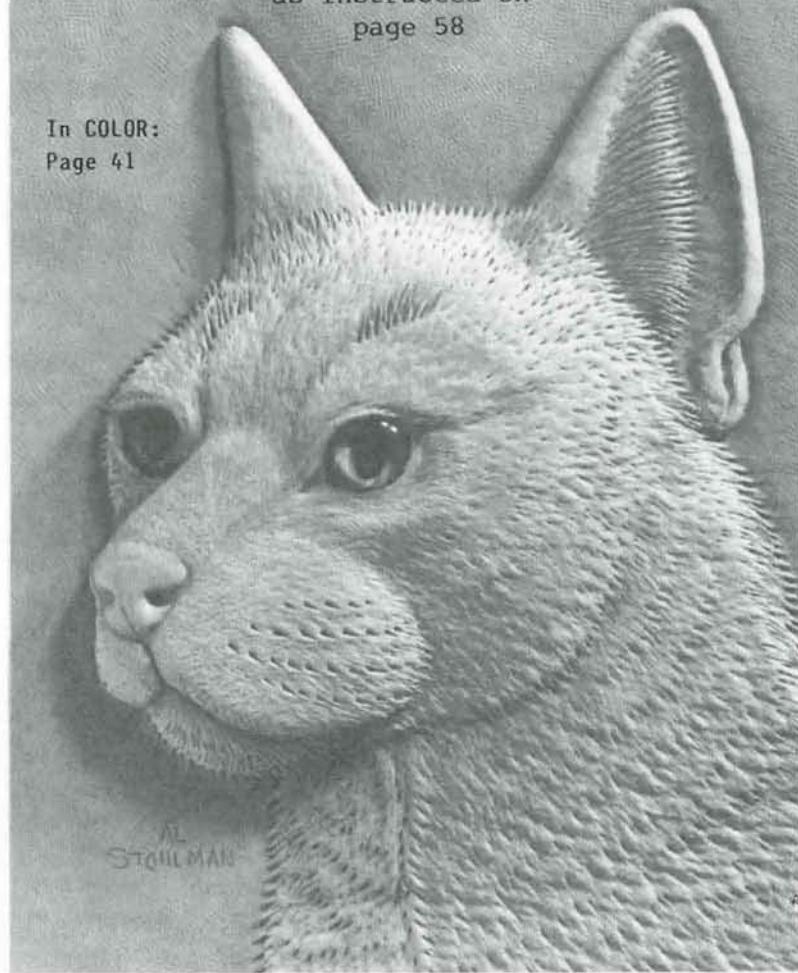
Skive this edge to a feather, on the flesh side.

Plug weights:

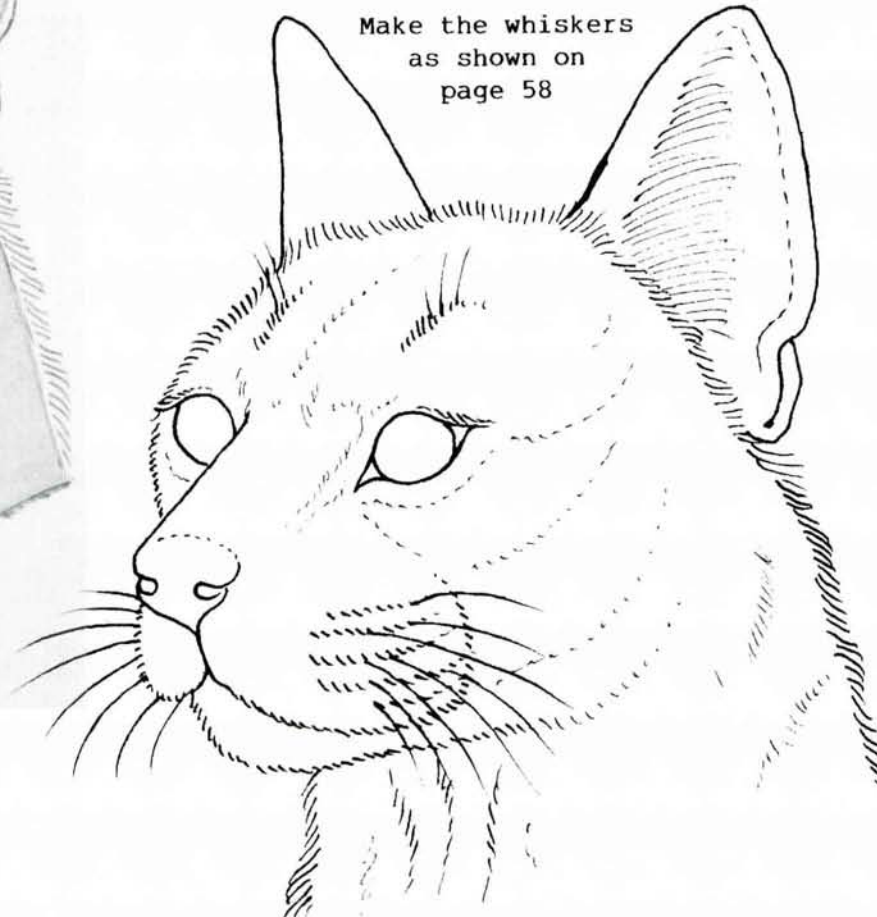
- ① - PRIMARY....4/5oz. cowhide
- ② - SECONDARY....4oz. cowhide
- ③ - THIRD.....6oz. cowhide
- ④ - FOURTH.....4oz. cowhide
- ⑤ - FIFTH.....2/2½oz. cowhide

Ready to dye and add whiskers as instructed on page 58

In COLOR:
Page 41



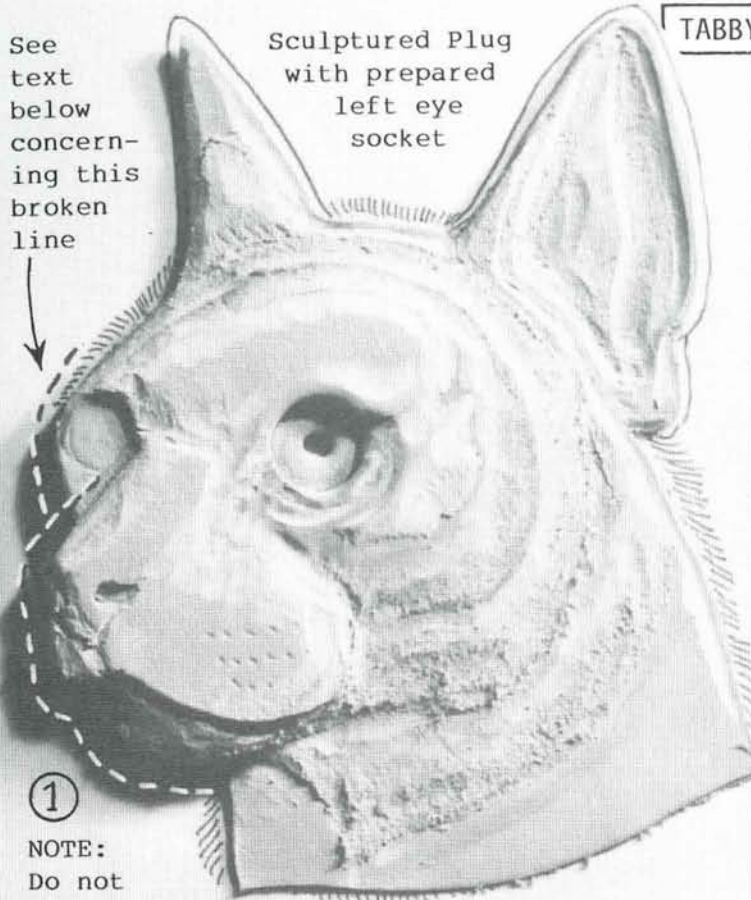
Make the whiskers as shown on page 58



TRACING PATTERN

See text below concerning this broken line

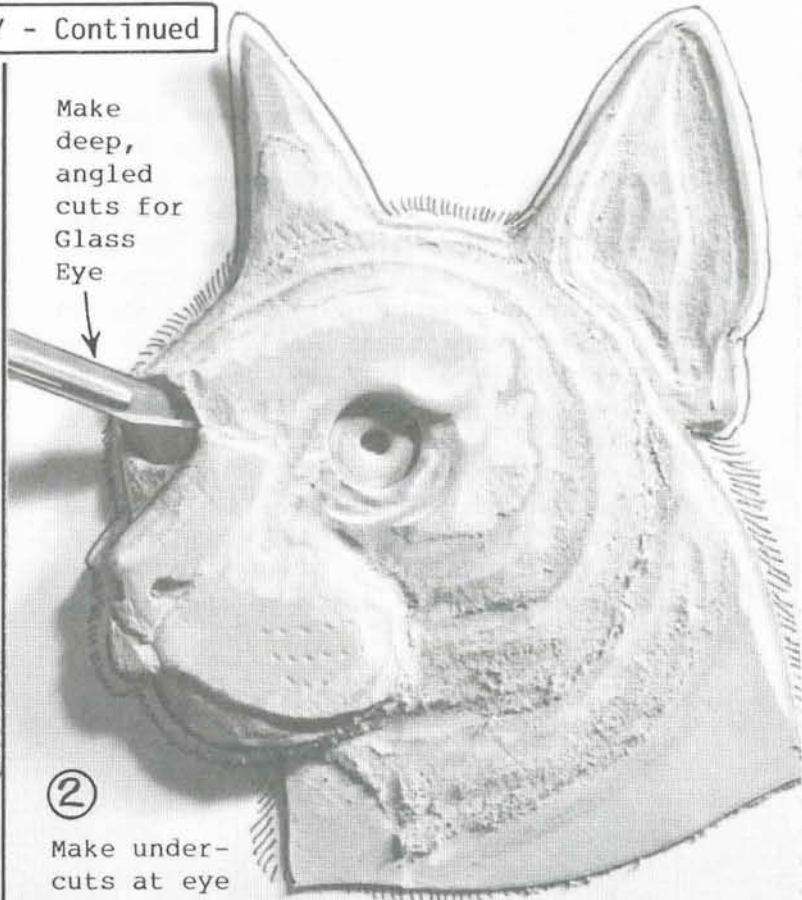
Sculptured Plug with prepared left eye socket



①

NOTE: Do not cut the broken line on the embossing leather until it has been formed over the plug, as shown in step 4. The reason is identical to steps 6 & 7 (page 34) with the Basset Hound.

Make deep, angled cuts for Glass Eye



②

Make undercuts at eye and bridge of nose so the eye socket can be gouged out to receive the Glass Eye. The eye must fit behind the nose line to be in proper perspective. Use care in cutting and gouging.

After gouging out the eye sockets, fit the eyes in place. The eye, at brow, and the bridge of the nose must be lifted up to put the right eye in place underneath. If the eye is at the wrong angle, you must do some additional gouging. The eyes should set fairly deep ...as with a live cat.

③

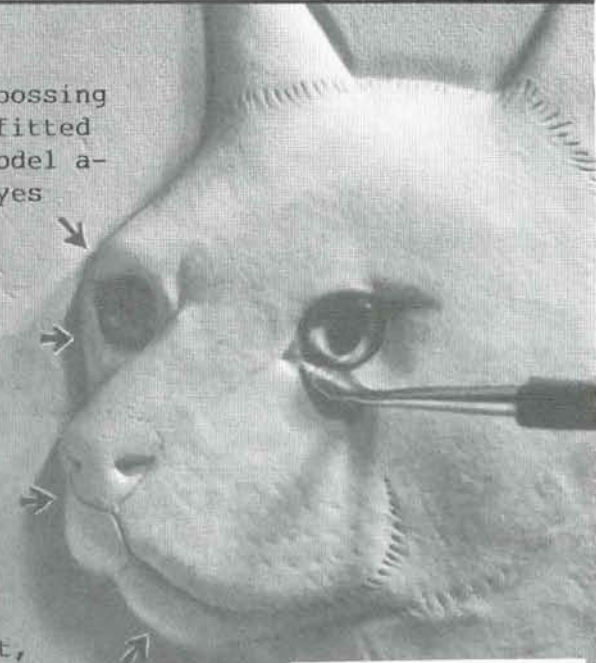


When cutting the pattern on the embossing leather...DO NOT cut the lines (shown broken) in step 1 above. Cut the eye lines as instructed on page 58. After cutting out the eye openings, skive the *left* eye as also instructed on page 58, but the **RIGHT** eye opening is skived as shown in step 4.

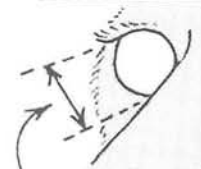
NOTE: The glass eye on the right will be at the outside edge of the plug.

④

Here the embossing leather is fitted in place. Model around the eyes first. Work the leather down over the plug edges at arrows. Once the leather has been pressed to the background and the plug is properly set, these lines can be cut and beveled.



RIGHT EYE

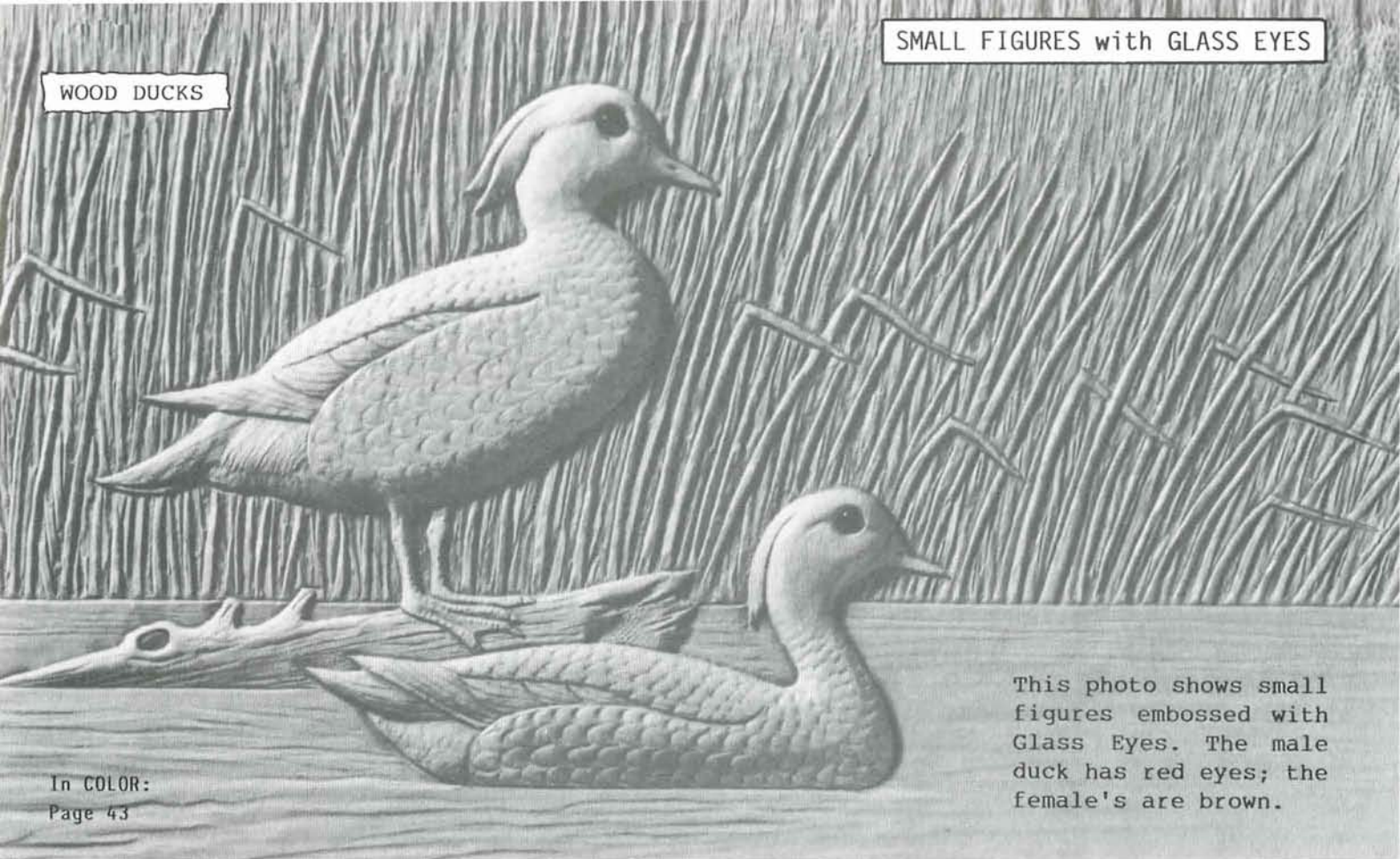


Skive eye opening here only.

Review the instructions for embossing the Basset Hound, on page 34. The procedures are identical in this area.

Observe instructions; right.

WOOD DUCKS



In COLOR:
Page 43

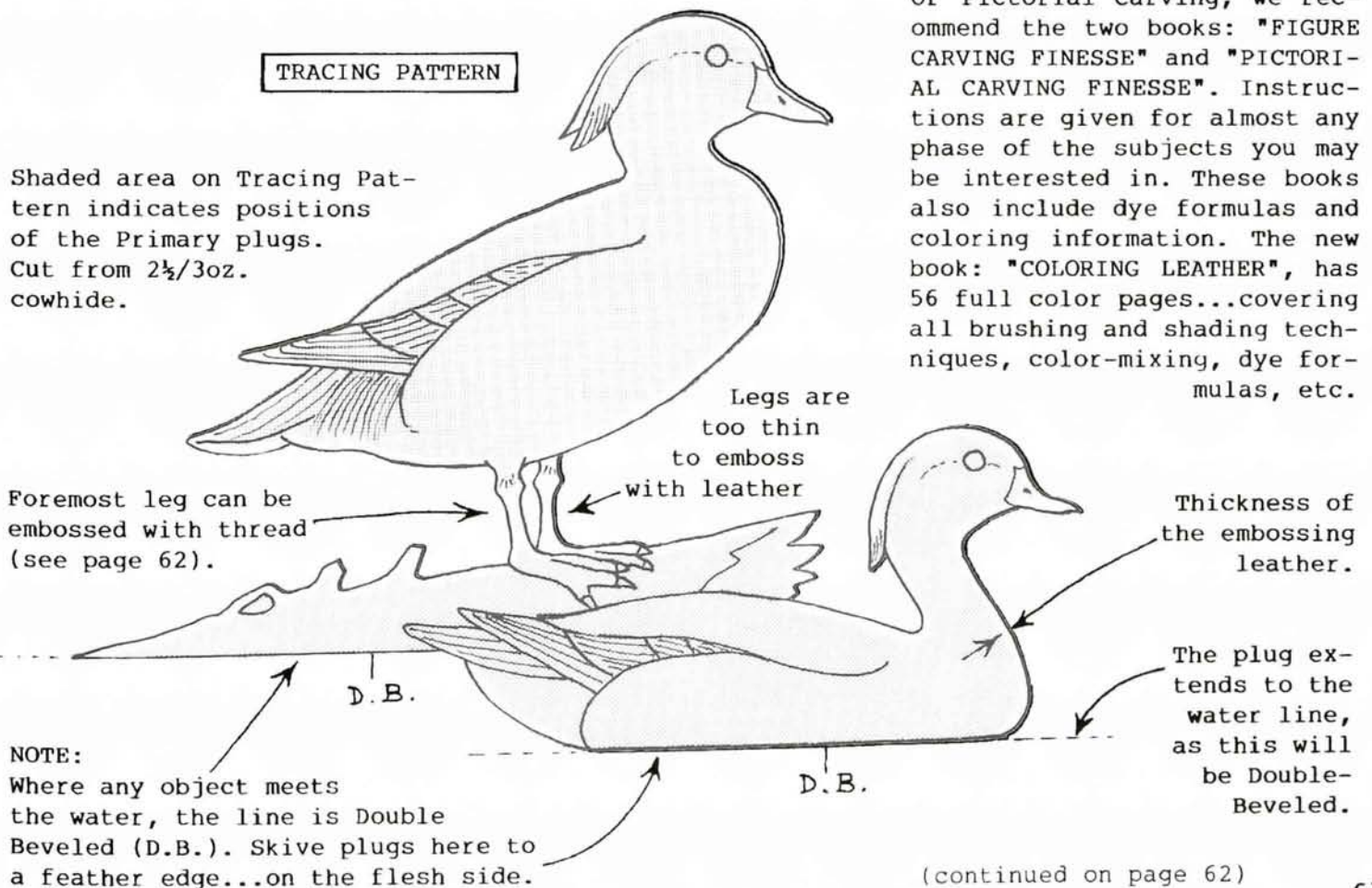
This photo shows small figures embossed with Glass Eyes. The male duck has red eyes; the female's are brown.

EMBOSSING LEATHER - 3/4oz. cowhide

TRACING PATTERN

Shaded area on Tracing Pattern indicates positions of the Primary plugs. Cut from 2 1/2/3oz. cowhide.

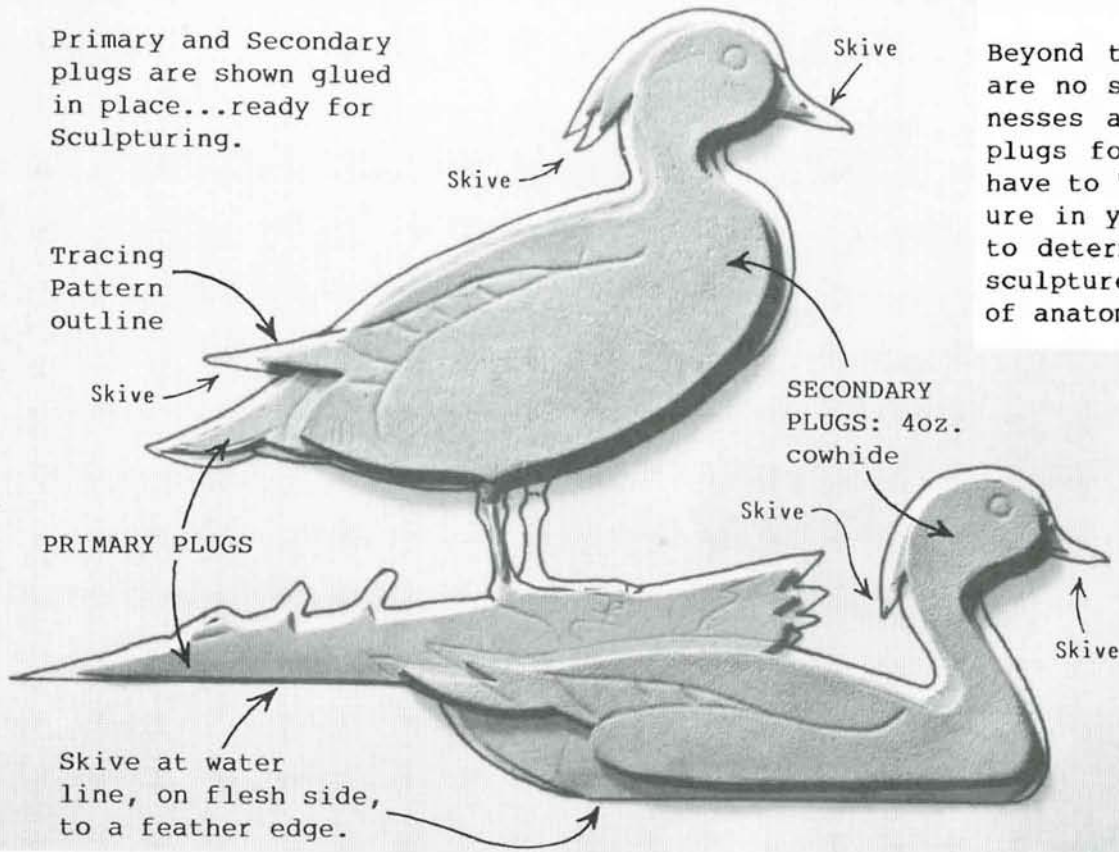
For those not adept at Figure or Pictorial Carving, we recommend the two books: "FIGURE CARVING FINESSE" and "PICTORIAL CARVING FINESSE". Instructions are given for almost any phase of the subjects you may be interested in. These books also include dye formulas and coloring information. The new book: "COLORING LEATHER", has 56 full color pages...covering all brushing and shading techniques, color-mixing, dye formulas, etc.



(continued on page 62)

SMALL FIGURES with GLASS EYES - Continued

Primary and Secondary plugs are shown glued in place...ready for Sculpturing.



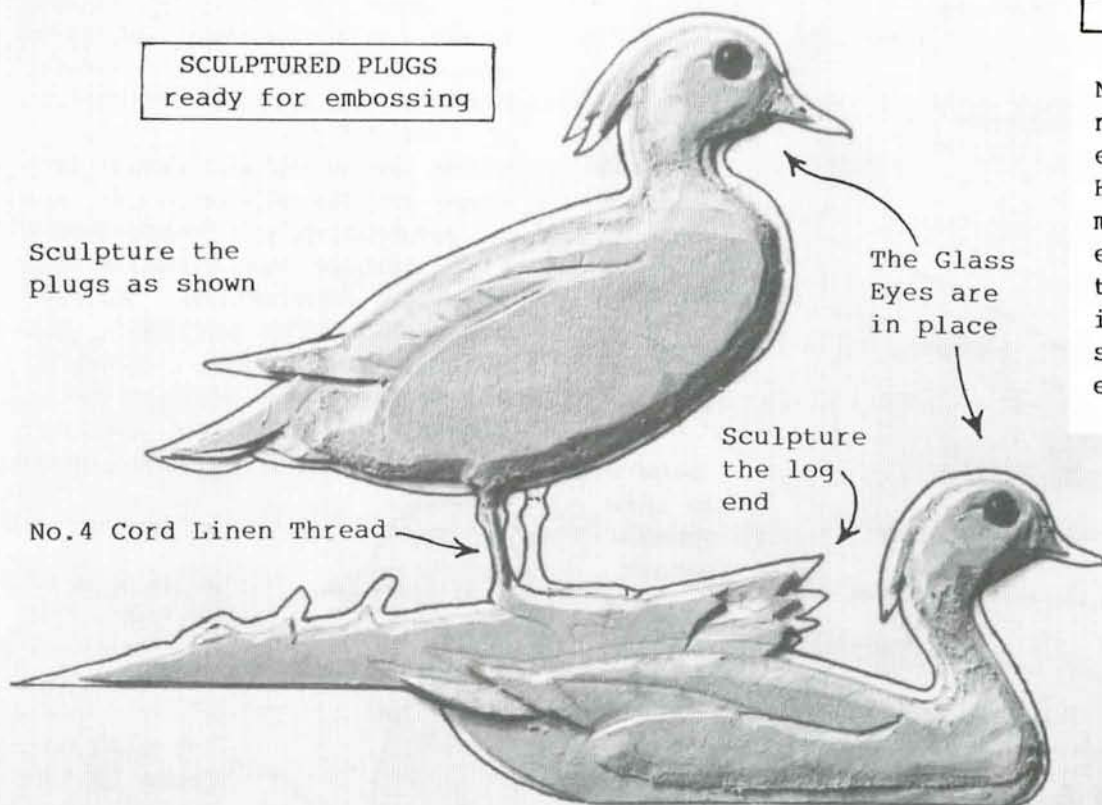
Beyond the Primary plug...there are no set rules for the thicknesses and shapes of additional plugs for Figure Embossing. You have to "see" the completed figure in your mind's eye in order to determine how to arrange and sculpture the plugs. A knowledge of anatomy is a definite asset.

Books and pictures of different views of the subjects can be of great assistance to aid you in understanding anatomy of animals and birds. Then you can try visualizing how the plugs might be arranged for building the form. Trial and error is one of the best educators.

SCULPTURED PLUGS ready for embossing

Sculpture the plugs as shown

No.4 Cord Linen Thread



CONCERNING GLASS EYES

Normally, small eyes do not require very deep eye sockets in the plug. However, some thickness may vary even with small eyes of the same diameter. This must be taken into account when recessing the sockets for the eyes in the plug.

In some instances, recessing the eyes may not have to be done...if leather thickness of your embossing material is such to offset this. In such event it may not be necessary to skive in the eye opening at all, as previously instructed. Experiment on scraps of leather first...to check the fitting around the eye.

By now you should have all of the embossing procedures well established in your mind. If you are uncertain in any areas, turn back to page 2 and read through all of the pages again. Make a concentrated effort to understand all of the steps, and the instructions.

EMBOSSING - Special Techniques



This embossing is from one of Ann's bags...featuring her dog "BRANDY", whose breeding is 1/2 German Shepherd, and 1/2 Siberian Husky.

In COLOR:
Page 44

Figure shown cut out ready for coloring, teeth, tongue, and appliqué

PHOTO
ACTUAL
SIZE



See page 65 for the other teeth and the tongue

Since this project has been made exclusively for Ann, we will not give you complete patterns...but will show you how to make plugs, sculpture them, and complete the embossing. With these pages, you can apply this knowledge to similar animals of your own choosing.

See page 36 of "FIGURE CARVING FINESSE" for creating life-like eyes, and all of the methods of carving, stamping, and "hairing" of animals.

The EMBOSSING LEATHER was 3/4oz. cowhide

SIZE REDUCTION

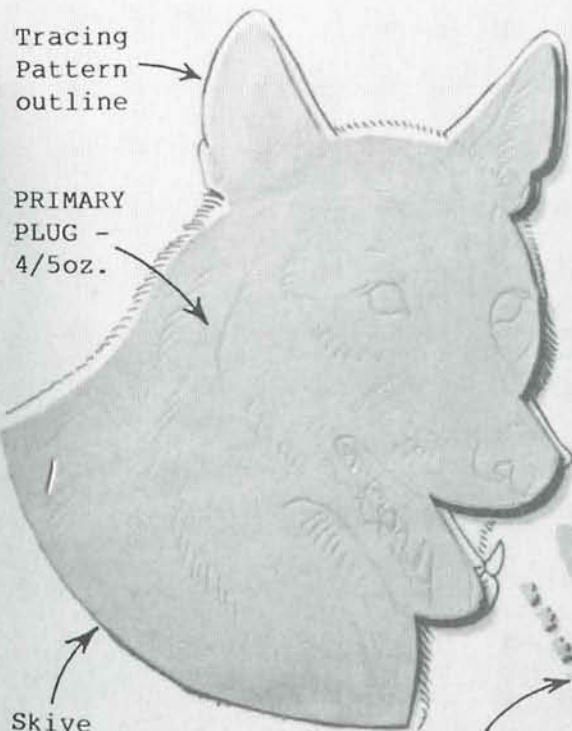
To utilize more space for the instructions, the photos have been reduced in size. However, the leather weights for the plugs are given for the full size embossing.

The tongue and teeth are made from separate leathers.

(continued)

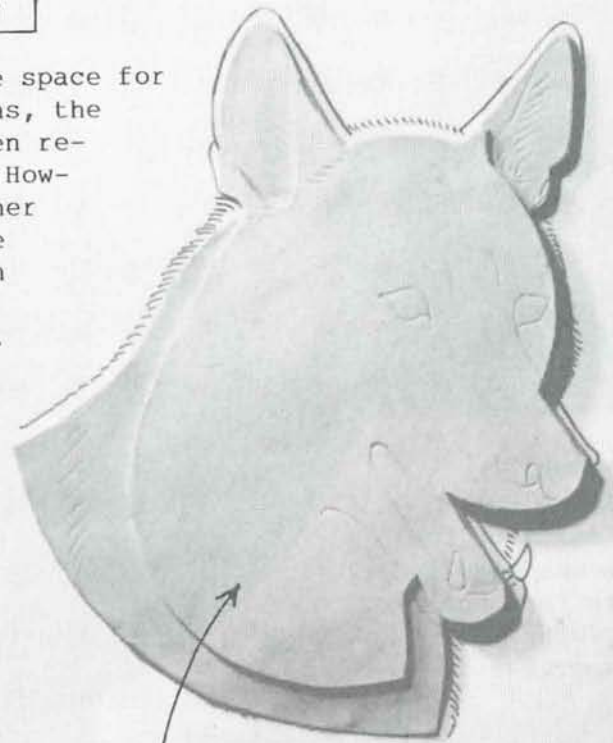
Tracing Pattern outline

PRIMARY PLUG - 4/5oz.



Skive this edge thin on the flesh side

Cut the small teeth and tongue from 2/2½oz. cowhide



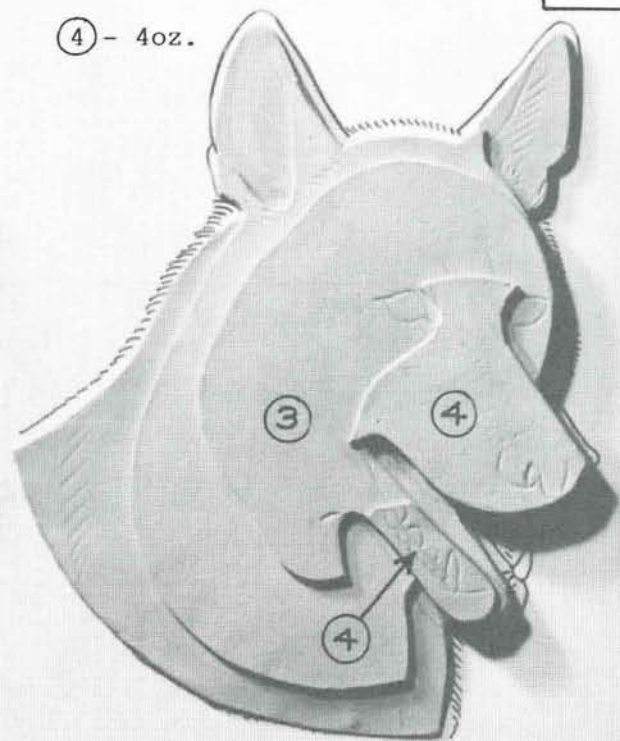
SECONDARY PLUG - 6oz. cowhide

③ - 4oz.

④ - 4oz.

Special Techniques - Continued

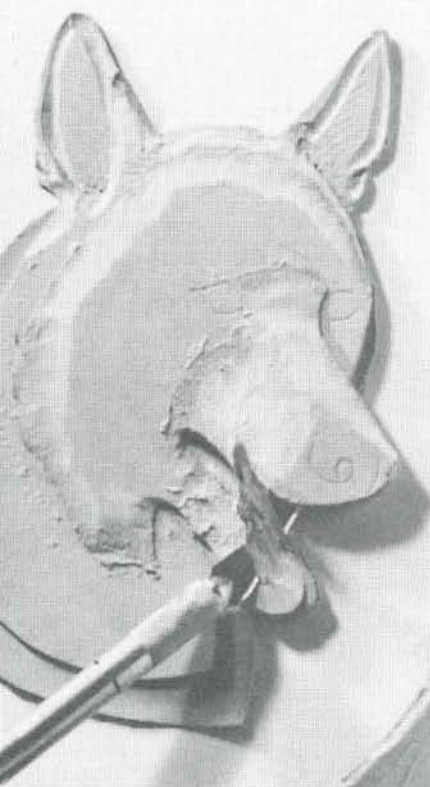
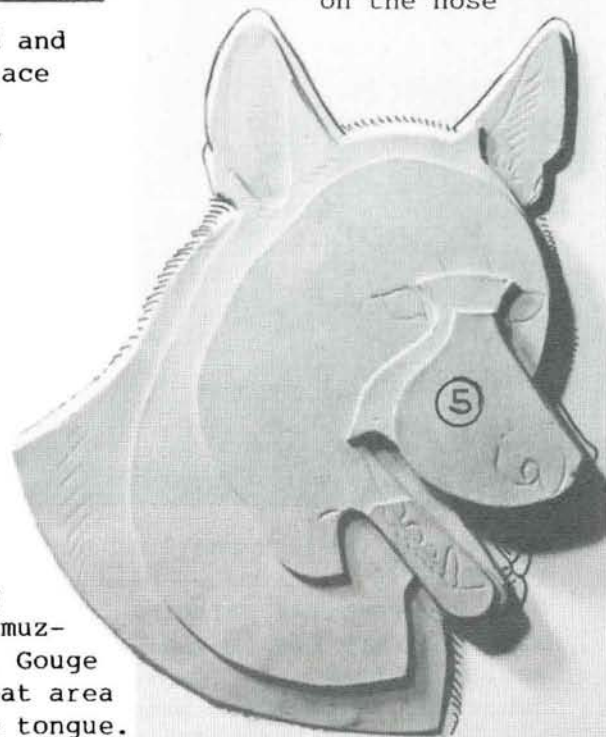
⑤ - 3/4oz. Fifth plug on the nose



Now glue the Third and Fourth plugs in place (left). The Third plug extends fully under the Fourth plugs at the lower jaw and the nose area.

Add the Fifth and final plug on the nose as shown at right.

Begin sculpturing the plug as shown below. Extreme undercutting is made under the muzzle and lower jaw. Gouge deeply in the throat area to accommodate the tongue.



ACTUAL SIZE



BELOW:
Cut completely through the plugs under the jaw, and remove most of the Secondary and Primary plugs with a flat, sloping skive. See backside view on opposite page.

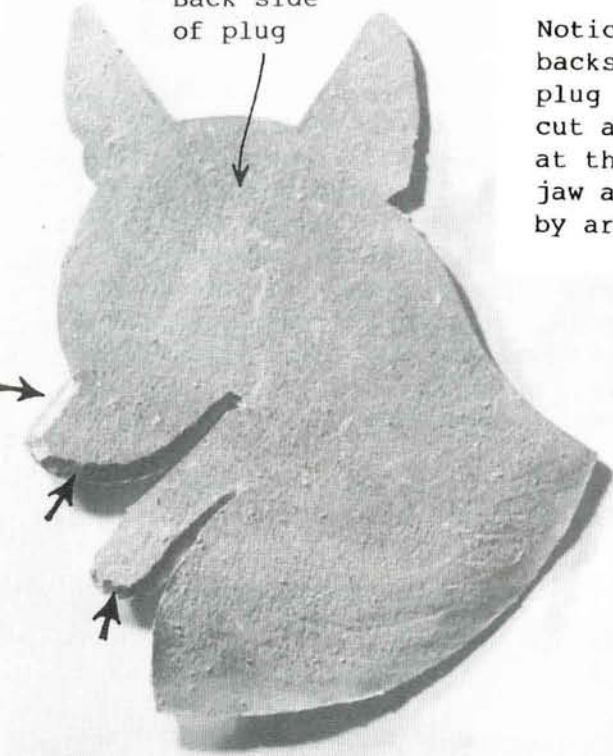


ABOVE:
Slope the inside of the mouth heavily to form the proper perspective.

The Sculptured Plug, ready for embossing.

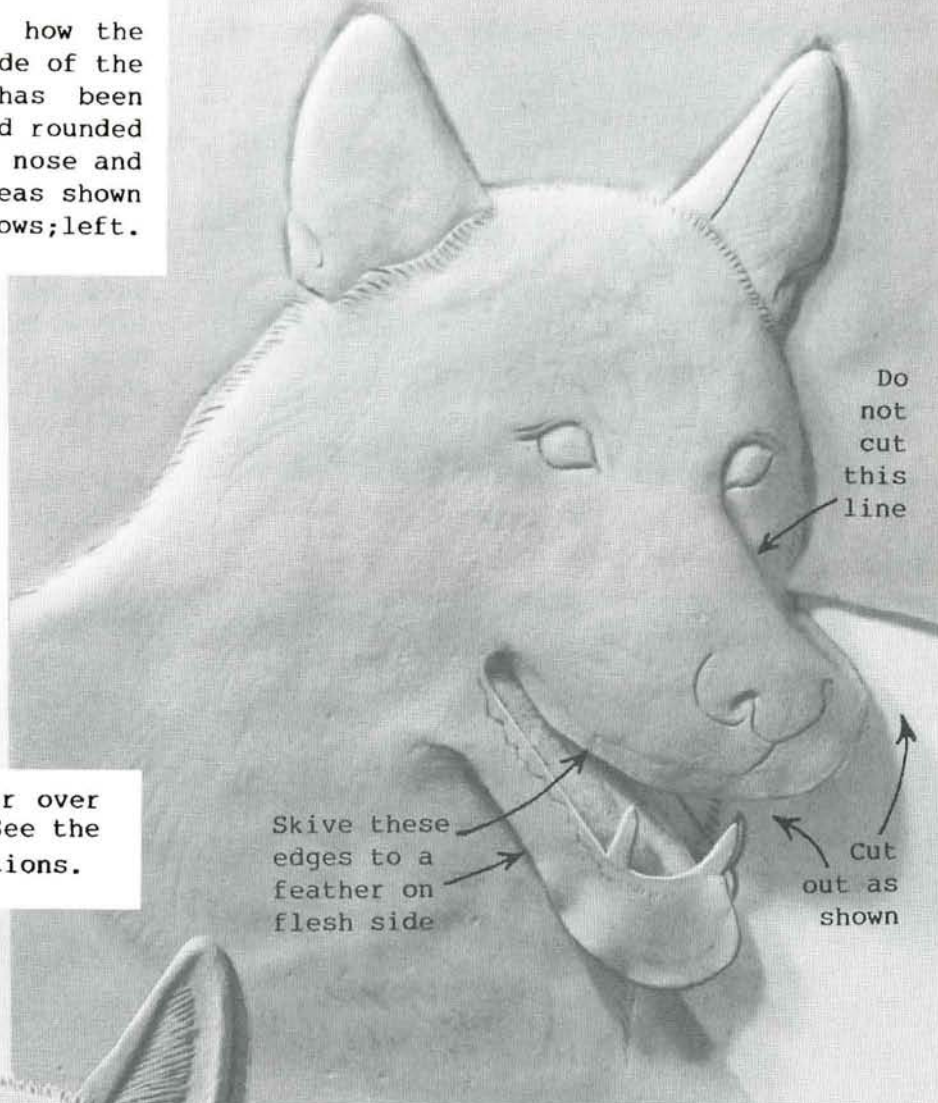
(continued)

Back side
of plug



Notice how the
backside of the
plug has been
cut and rounded
at the nose and
jaw areas shown
by arrows; left.

Begin fitting the Embossing Leather over
the plug as illustrated at right. See the
text (right/below) for the instructions.

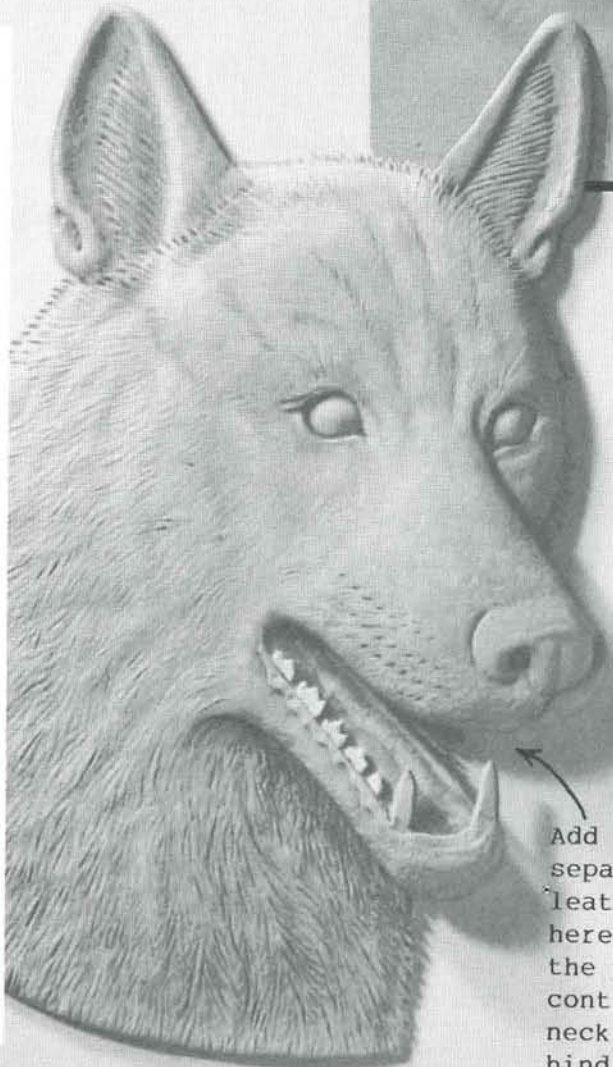


Do
not
cut
this
line

Skive these
edges to a
feather on
flesh side

Cut
out as
shown

After the em-
bossing is
completed...
cut out the
figure and
dye with the
appropriate
colors. Dye
inside of the
mouth. Cut
out the teeth
and dye them
white.



The teeth are
shown here, in
place, before
the inside of
the mouth was
colored...to
clearly show
their posi-
tion in the
mouth. Cut
their base at
an angle, for
proper per-
spective, be-
fore gluing.

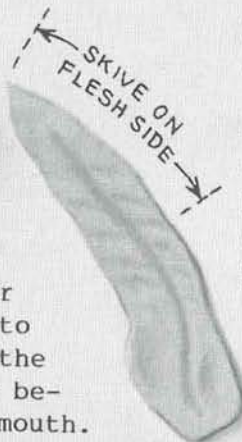
ABOVE:

When cutting the Embossing Leather do not cut the nose line. Also, do not cut the upper or lower line of the jaw. Cut these oversize after fitting the leather over the plug, as shown above. These areas fold under and glue to the plug, as illustrated at left.

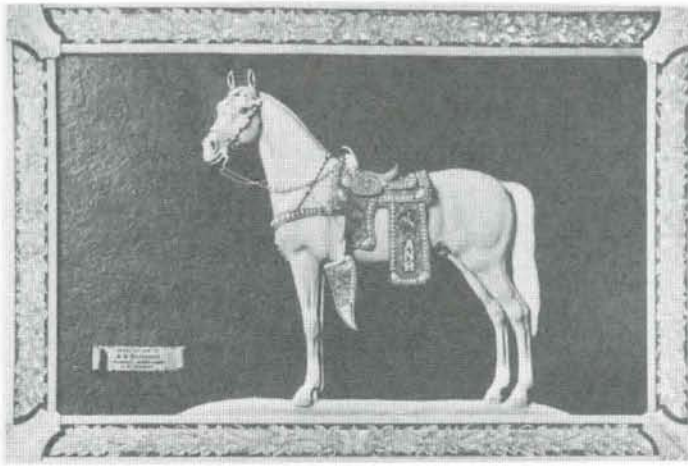
The canine teeth are included on the lower jaw leather cut.

After all dyeing,
color the tongue.
Then coat it with
lacquer and allow
to dry. Then glue
tongue in place.
For the completed
embossing, see the
photo on page 63.

Add a
separate
leather
here, under
the plug, to
continue the
neck line be-
hind the mouth.



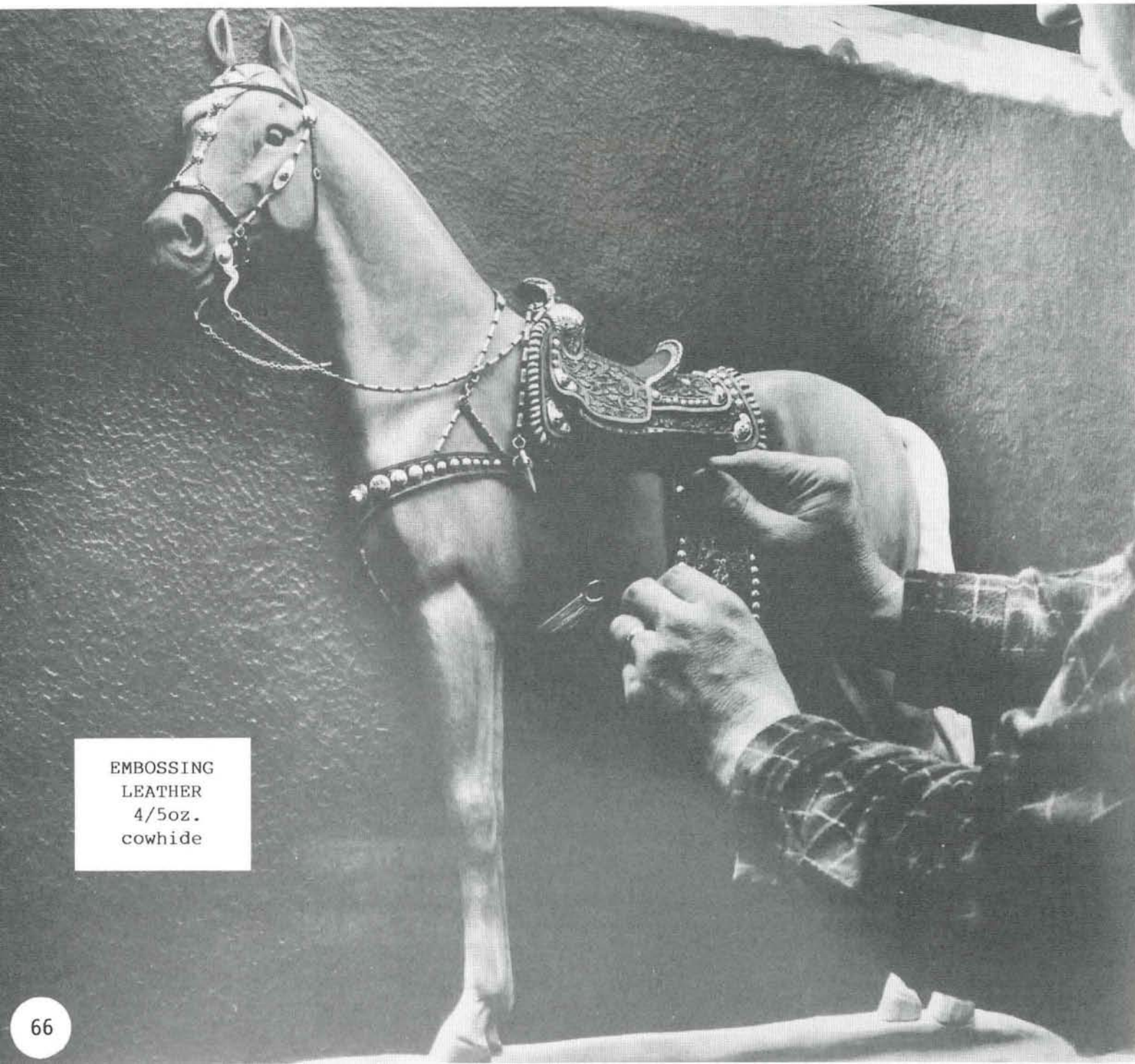
HEAVY EMBOSSING - Laminated Plug



36" x 54"

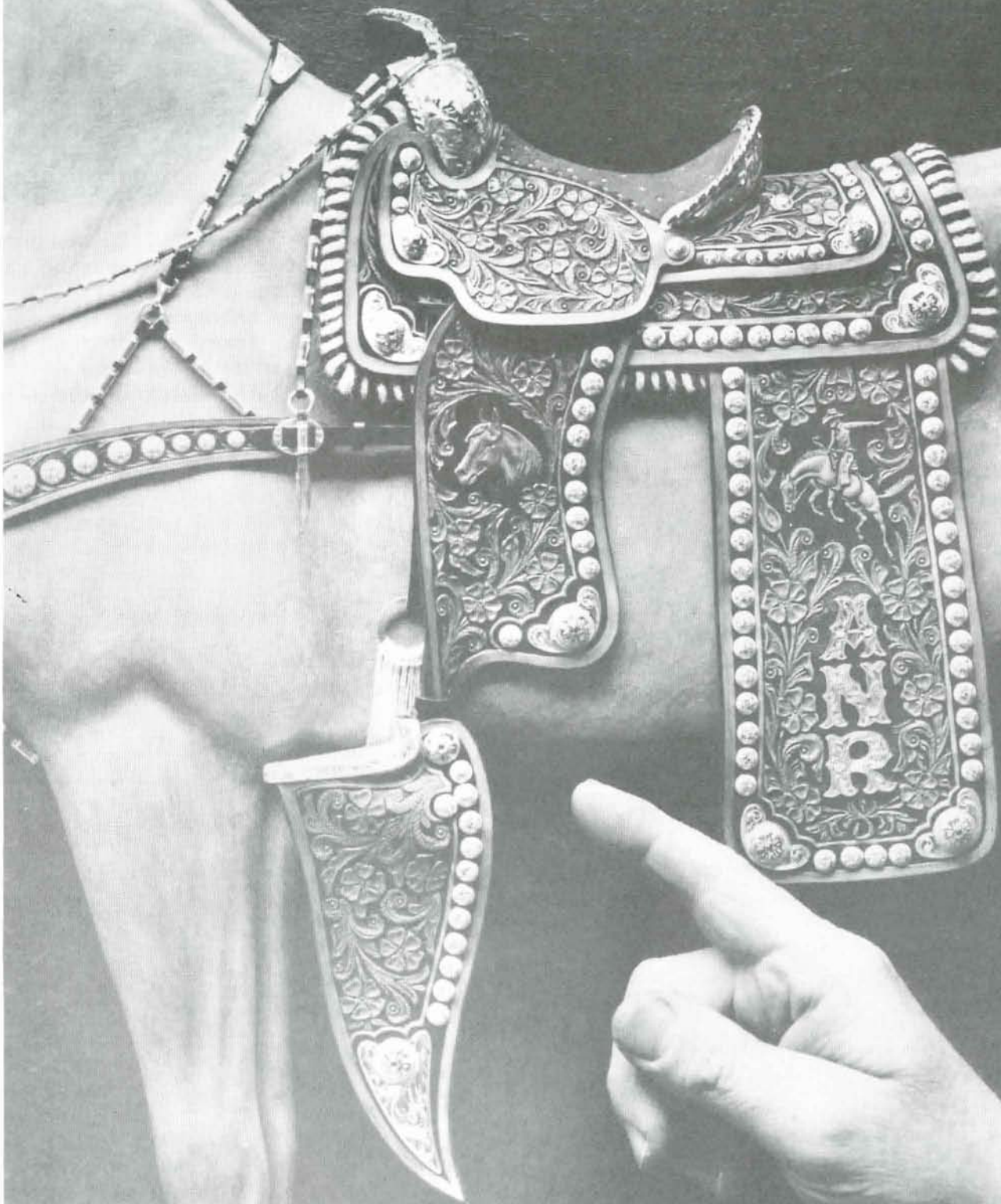
This was made in the 1960s and is presented to illustrate the depth of embossing that can be achieved with LAMINATED Plugs. The horse and background are all one piece of leather. The muzzle of the horse is about 1½" higher than the background. Special techniques are used for this type of embossing. No patterns are given here, but the following pages will give you instructions for this type of embossing. You can apply this to your own specific projects. (continued)

The carved leather frame is filigreed; backed with gold kid. It has sterling silver corners.



EMBOSSING
LEATHER
4/5oz.
cowhide

This photo is about
2/3 the actual size
of the project.

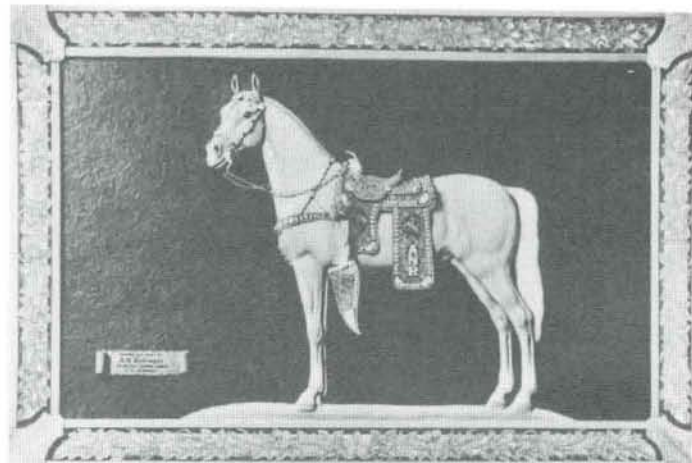
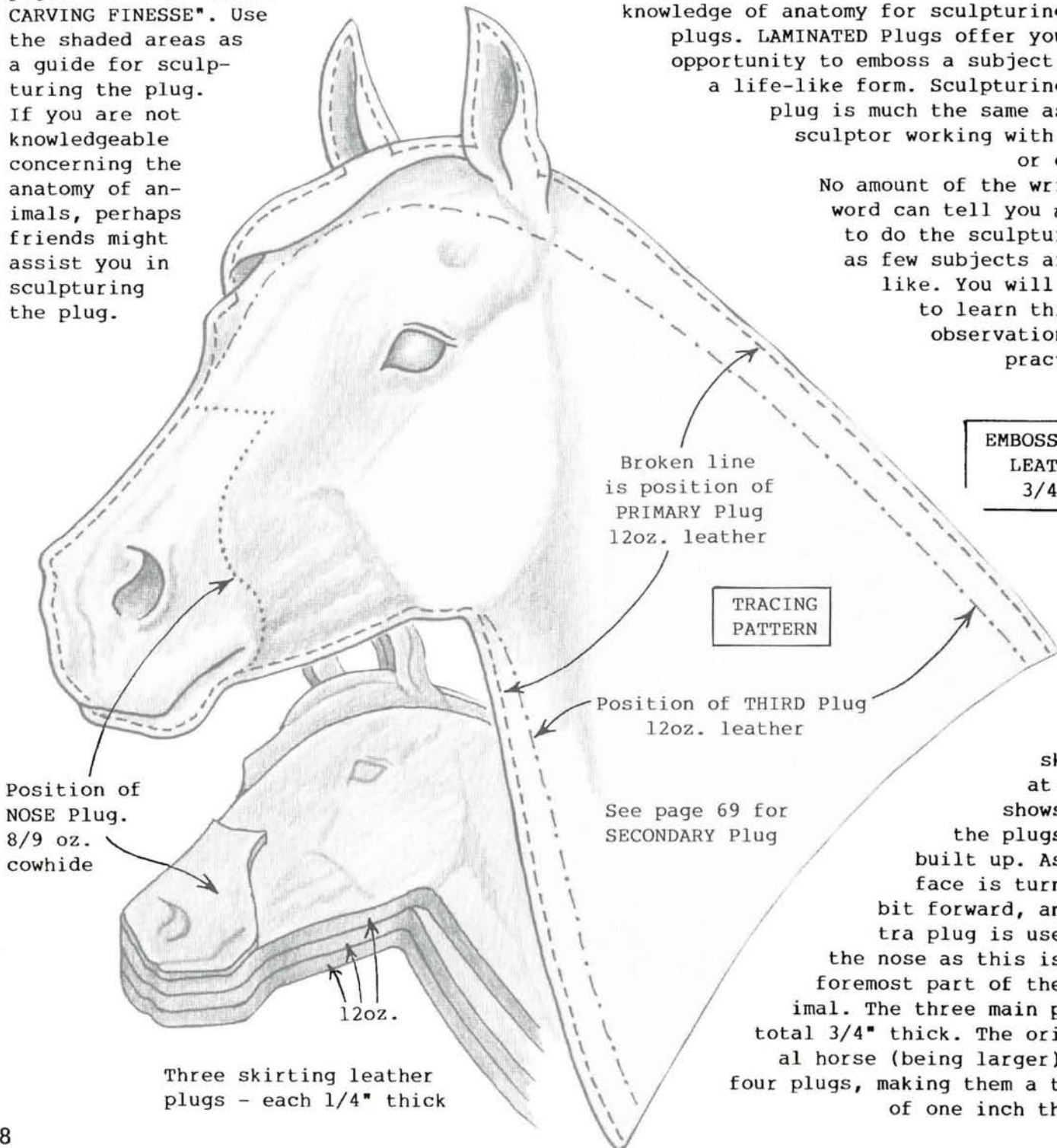


The hand shows the relative size of this work. The bridle, saddle, and accessories were made separately and glued on. The miniature saddle was actually a 1/2 saddle mounted with sterling silver. The corner plates featured 14k gold flowers set with rubies. The cantle, horn, and swells are hand engraved sterling silver. The cincha was made of hand sewing thread and tied on as a real one would be. The background was stamped with Crafttool No. M883.

HEAVY EMBOSSING - Continued

Space does not permit us to give you a full size pattern for the horse. We are giving a pattern for the head so we can illustrate how the plug was made and the embossing achieved. Actually, the head is still smaller than the original. It had to be reduced to fit the pages for our instructions.

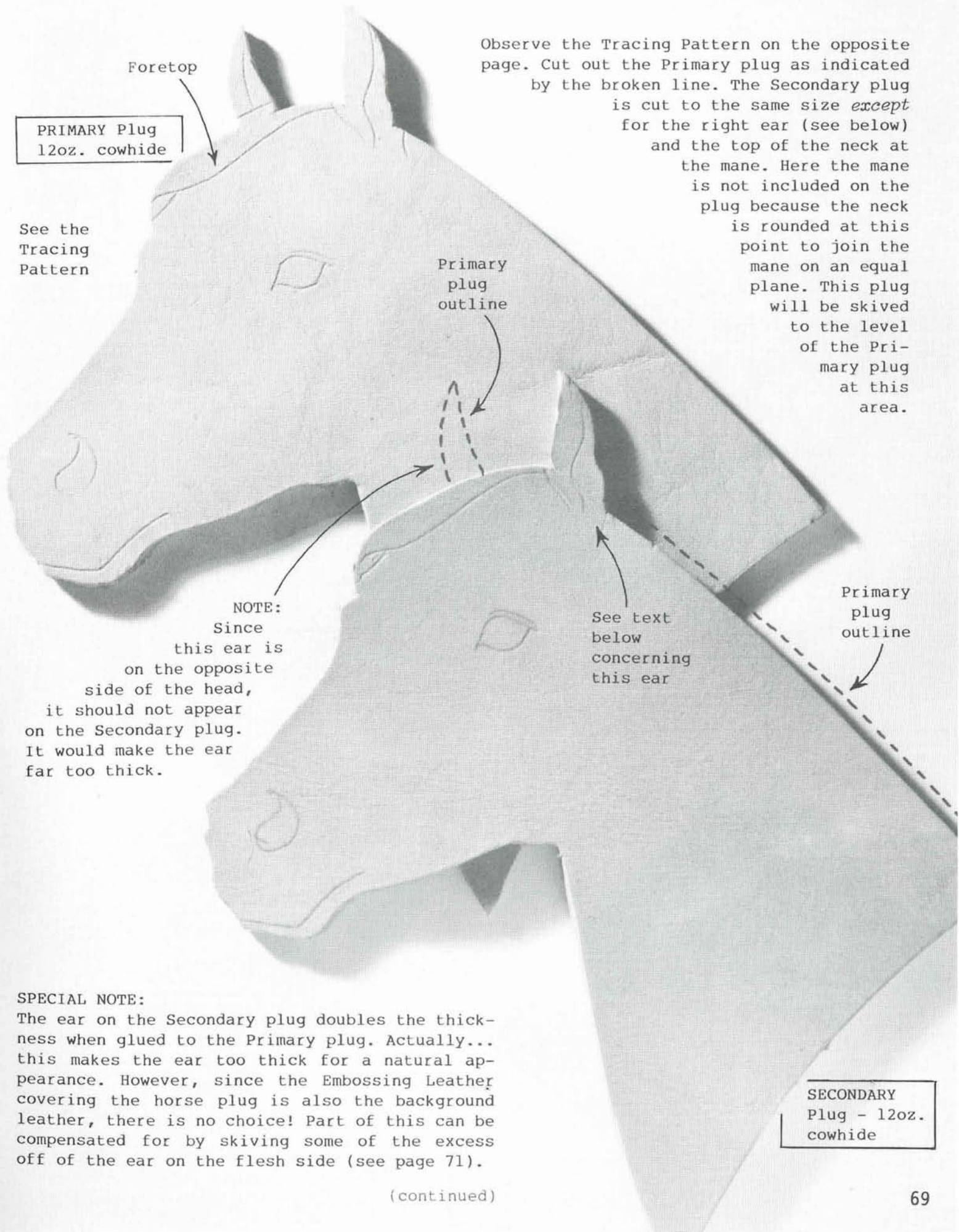
The shading on the pattern below indicates heavy or light beveling and matting. Review pages 5 & 7 of "FIGURE CARVING FINESSE". Use the shaded areas as a guide for sculpturing the plug. If you are not knowledgeable concerning the anatomy of animals, perhaps friends might assist you in sculpturing the plug.



To properly emboss animals requires some knowledge of anatomy for sculpturing the plugs. LAMINATED Plugs offer you the opportunity to emboss a subject into a life-like form. Sculpturing the plug is much the same as the sculptor working with wood or clay.

No amount of the written word can tell you *where* to do the sculpturing, as few subjects are alike. You will have to learn this by observation and practice.

The sketch at left shows how the plugs are built up. As the face is turned a bit forward, an extra plug is used on the nose as this is the foremost part of the animal. The three main plugs total 3/4" thick. The original horse (being larger) had four plugs, making them a total of one inch thick.



Observe the Tracing Pattern on the opposite page. Cut out the Primary plug as indicated by the broken line. The Secondary plug is cut to the same size *except* for the right ear (see below) and the top of the neck at the mane. Here the mane is not included on the plug because the neck is rounded at this point to join the mane on an equal plane. This plug will be skived to the level of the Primary plug at this area.

PRIMARY Plug
12oz. cowhide

See the
Tracing
Pattern

Primary
plug
outline

Primary
plug
outline

NOTE:

Since this ear is on the opposite side of the head, it should not appear on the Secondary plug. It would make the ear far too thick.

See text below concerning this ear

SPECIAL NOTE:

The ear on the Secondary plug doubles the thickness when glued to the Primary plug. Actually... this makes the ear too thick for a natural appearance. However, since the Embossing Leather covering the horse plug is also the background leather, there is no choice! Part of this can be compensated for by skiving some of the excess off of the ear on the flesh side (see page 71).

SECONDARY
Plug - 12oz.
cowhide

When cutting out the plugs, avoid under-cutting. Make the cuts as straight up and down as possible.

The Third plug is cut out as shown below. The horse's left ear cannot be added, as the depth of the plugs would be much too great to form the embossing leather over it. Also, it would be completely out of proportion to the subject.

The width of the plug at the neck and forehead has also been reduced. The plug could be cut the full width, but all of this leather would have to be skived off anyway to produce the natural shape of the neck.

Primary plug outline

When tracing this plug, mark in the shading areas to aid in sculpturing

PHOTO ACTUAL SIZE (above)

THIRD Plug
12oz. cowhide

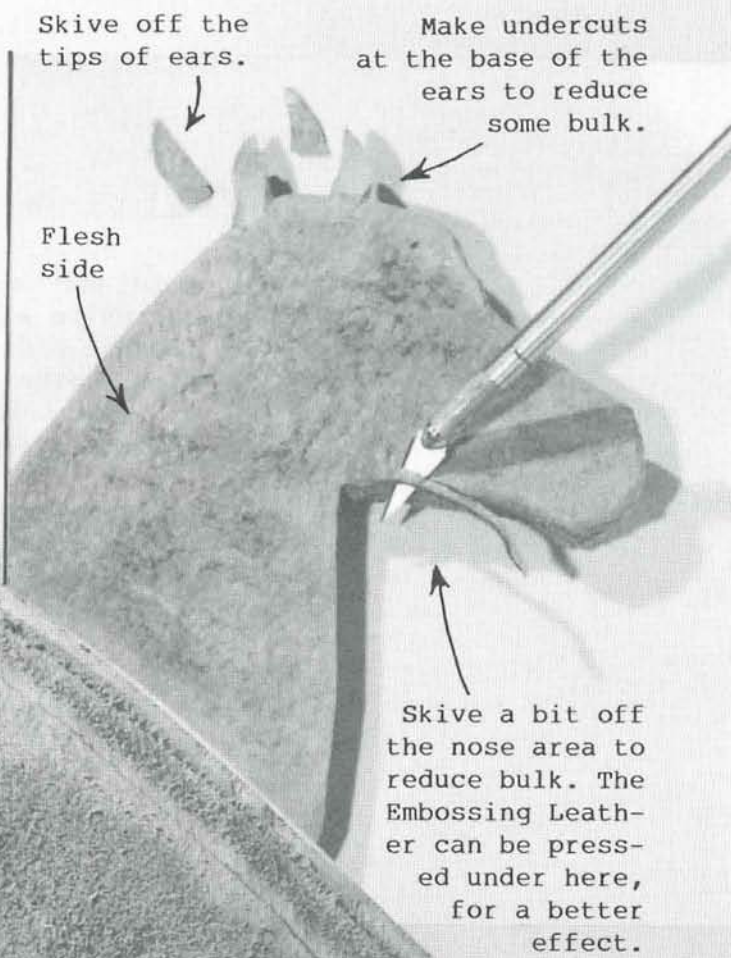
NOSE Plug
8/9oz.
cowhide

After all plugs have been cut out, glue them together as shown in the photo at left. You are now ready to begin the sculpturing.

Here the plug is shown completely sculptured. A lot of leather must be removed to conform to the anatomy. Use a variety of knives and wood chisels to achieve the desired results. **KEEP THE BLADES SHARP!**

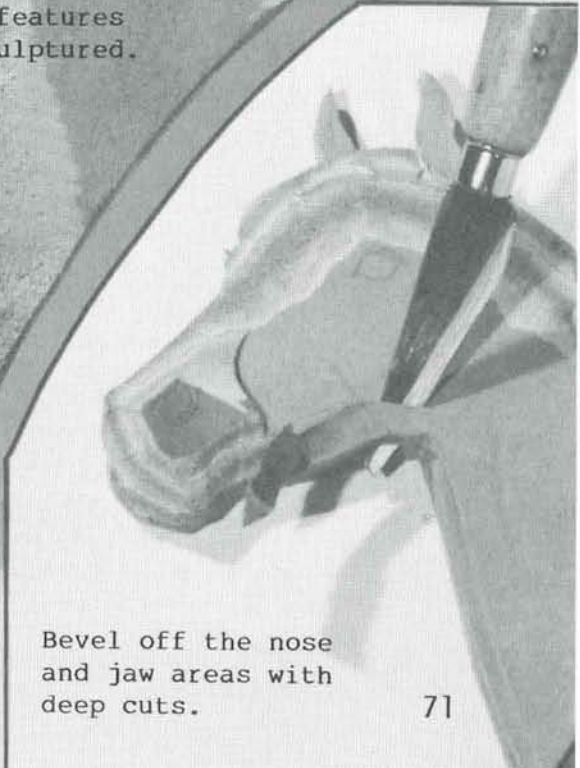
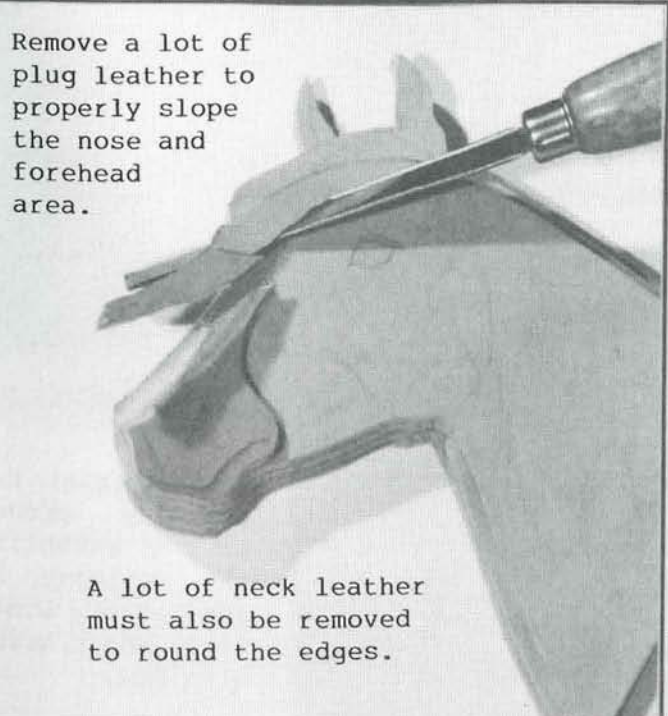
The eye and the nostril are sculptured a bit oversize. Gouge deeply inside the nostril, especially at the top. Also make deep gouges inside the ears as shown. Sculpture the facial features with curved, sharp, wood chisels.

The
SCULPTURED
PLUG
actual size



The Tracing Pattern may have to be used on the plug to re-locate some of the anatomy features to be sculptured.

Cut a groove for the mouth



1
Cement the plug to cardboard and it is ready for embossing.
(continued)

2

After casing the Embossing Leather, trace the pattern. Here...our procedures differ from all previous instructions!

3

Cut only the eye, nostril, and the inside line of the left ear. Bevel these lines then turn leather to flesh side up. Turn Tracing Pattern over and align the beveled marks (on the leather) with the tracing pattern lines of the eye, nostril, and ear. Trace around the pattern outlines. This will give you the plug position. Place leather on styrofoam, and hammer in the cavity with the large pear-shaders as deep as possible, especially at the nose and face areas. (continued below)

Hold one modeler in ear while working the leather over the plug with another modeler, as shown. This gains maximum stretch.

5

Now place the leather with the cavity over the plug. Important...do not apply cement to plug or the cavities at this time! Align the eye, nostril, and ear cut (of the leather) with those of the plug. Press modeler in at the nostril and lightly around the eye to establish their positions and hold the leather securely with your free hand so it does not move. Now work the modeler over the plug in the sculptured areas, gradually forming the leather over the edge of the plug. Press deeply inside the left ear as shown at left. Force the leather over the plug edges to the background (cardboard). Establish the mouth-line, mane, right ear, and foretop. Continue modeling until you have forced the leather snug against the edges of the plug where it touches the background. (cont.)

Due to the depth of the plug, the leather will wrinkle when working over it. Do not be concerned at this time.

4

Try to get as much depth as possible where the plug is the thickest. Use a small shader for the ears, with the most depth in the left ear. The more depth you can get in the cavity, the easier the embossing will be.

Work modeler repeatedly around plug to establish the outlines of the figure. Don't worry about wrinkles now.

6

After forming the leather (opposite page), remove it from the plug and place it flesh side up. Apply rubber cement to the plug and all of it's edges and depressions. Do not apply cement (on cardboard) too far out from the plug as we do not want the Embossing Leather to adhere prematurely in the background areas.

Now apply rubber cement to *all* of the leather on the flesh side...liberally into the cavity. Replace the leather over the plug and again follow the instructions in step 5 on the opposite page.

SPECIAL NOTE:

Cut the eyelashes before cutting the face outlines.

Use the figure bevelers to shade conformation features.

7

With the nostril, eye, and ear cuts back in position...again establish the lines of the mouth, foretop, and the ears. Now cut the mouth, foretop, and the lines outside of the left ear. Model the mouth. Bevel deeply in ears and the nostril. Undercut the inside of the near nostril line completely through the leather to gain added depth. Bevel around the left ear. Bevel at the foretop. Work the leather down around the plug. Cut the top line of the foretop and the inside line of the right ear; bevel these. Model the leather over the plug

until it is tight against the background and the plug edges. See the "SPECIAL NOTE" at left concerning the eyelashes on the right side of the horse. Now cut the outlines, at the background level, and bevel all around the figure.

Do not cut the mane line

8

After beveling around the outlines, there will be many wrinkles showing. Push a flat bladed tool between the leather and cardboard and use a modeler on top to gradually work the wrinkles out. Work from the figure outward. Lift the leather and put rubber cement on the cardboard so that the wrinkles will be worked out during the matting process.

9

Mat all around the figure. Use the Hair Blades and swivel knife cuts to complete the figure. See page 74. (continued)

DETACHED EMBOSSING

Here, after all embossing, the horse is shown below unattached to the background. The SAME embossing procedures are followed as previously instructed...*but with these exceptions:*

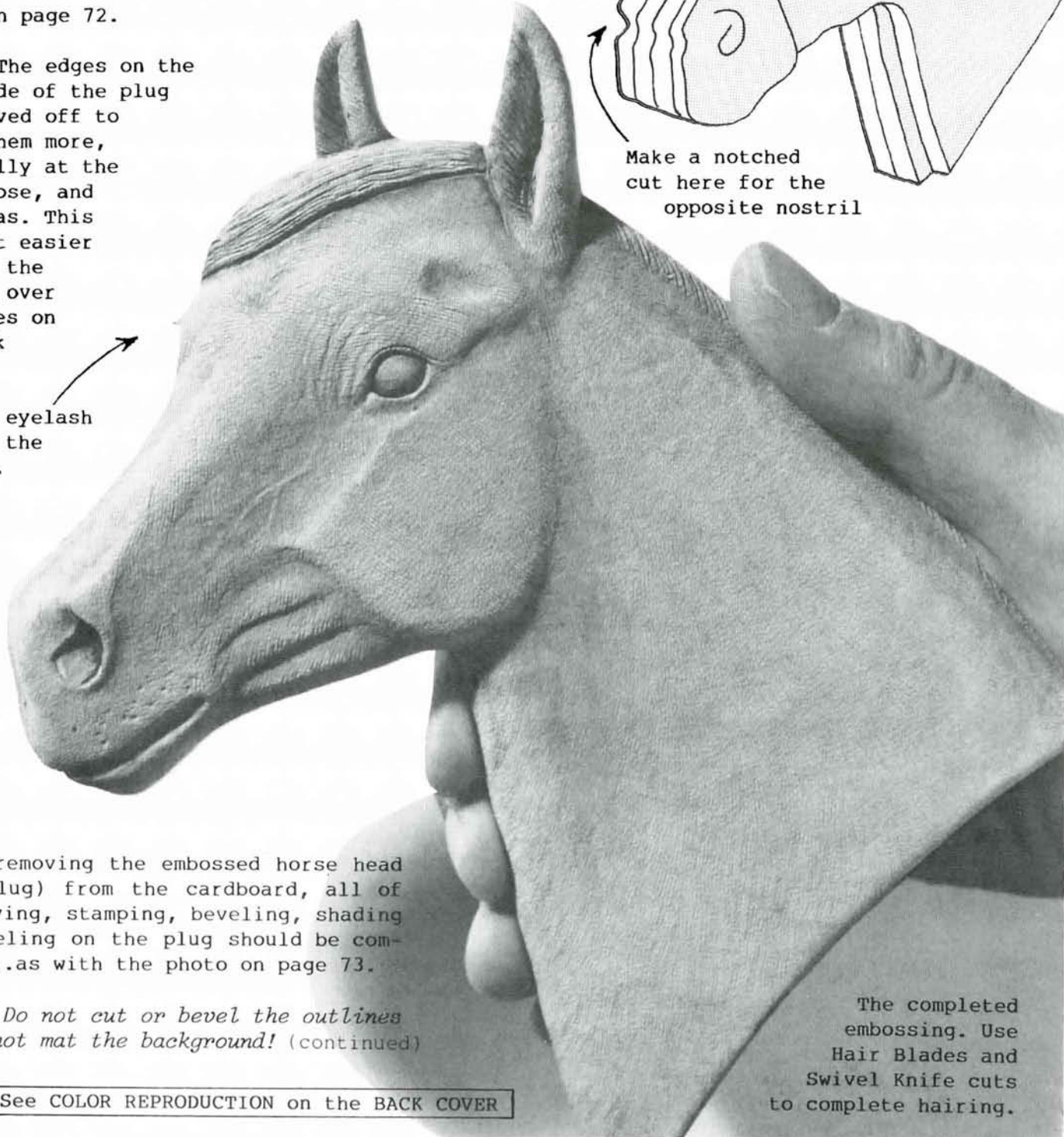
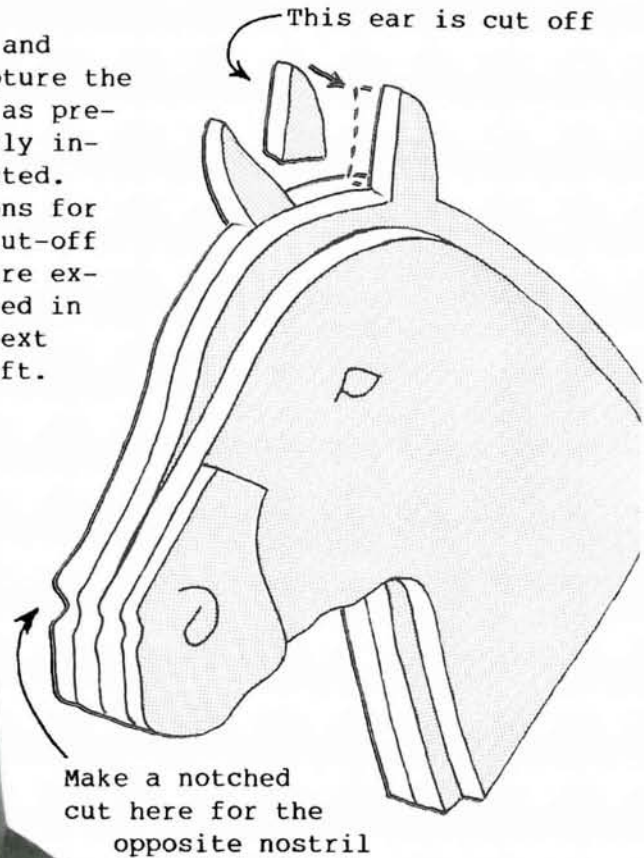
FIRST: The left ear is cut off of the Primary plug, as shown in the sketch at right. Then, it is rubber cemented behind the Secondary plug so it can be easily removed later. This piece of ear must be in place to complete the first phase of the embossing.

SECOND: When the leather is formed around the plug, the outlines are *not* cut! They are modeled down as shown on page 72.

THIRD: The edges on the back side of the plug are skived off to round them more, especially at the face, nose, and jaw areas. This makes it easier to fold the leather over the edges on the back side.

Cut the eyelash free of the leather.

Make and sculpture the plug as previously instructed. Reasons for the cut-off ear are explained in the text at left.



Before removing the embossed horse head (with plug) from the cardboard, all of the carving, stamping, beveling, shading and modeling on the plug should be completed...as with the photo on page 73.

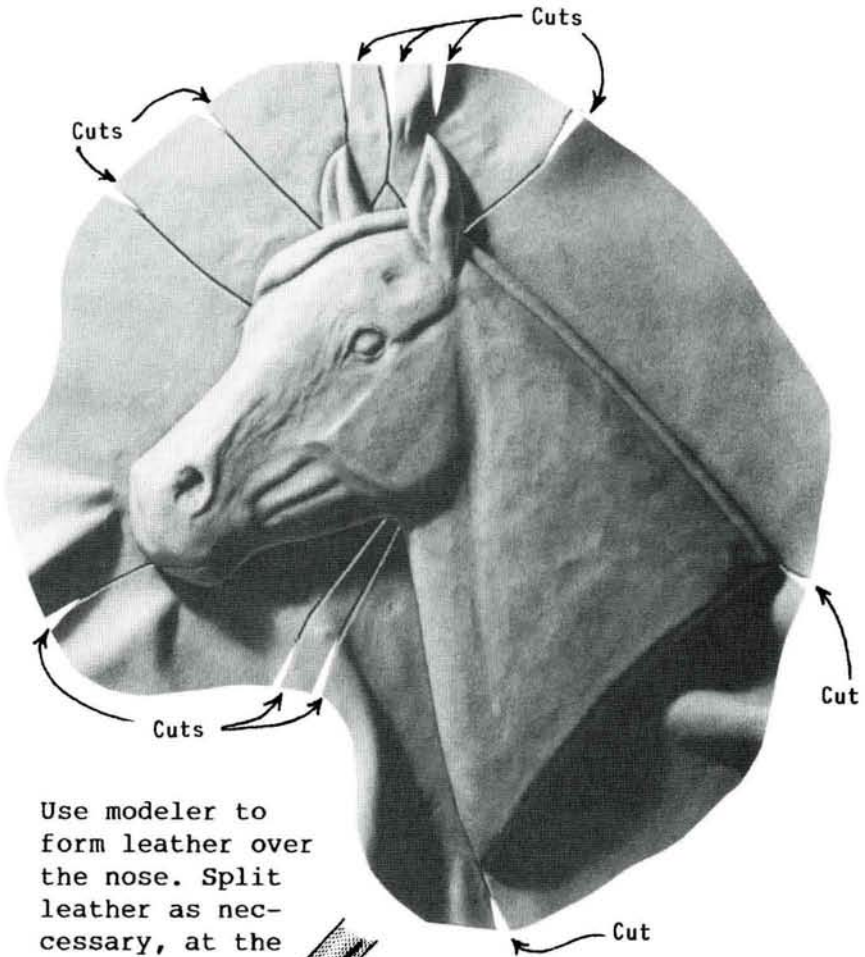
AGAIN...Do not cut or bevel the outlines and do not mat the background! (continued)

The completed embossing. Use Hair Blades and Swivel Knife cuts to complete hairing.

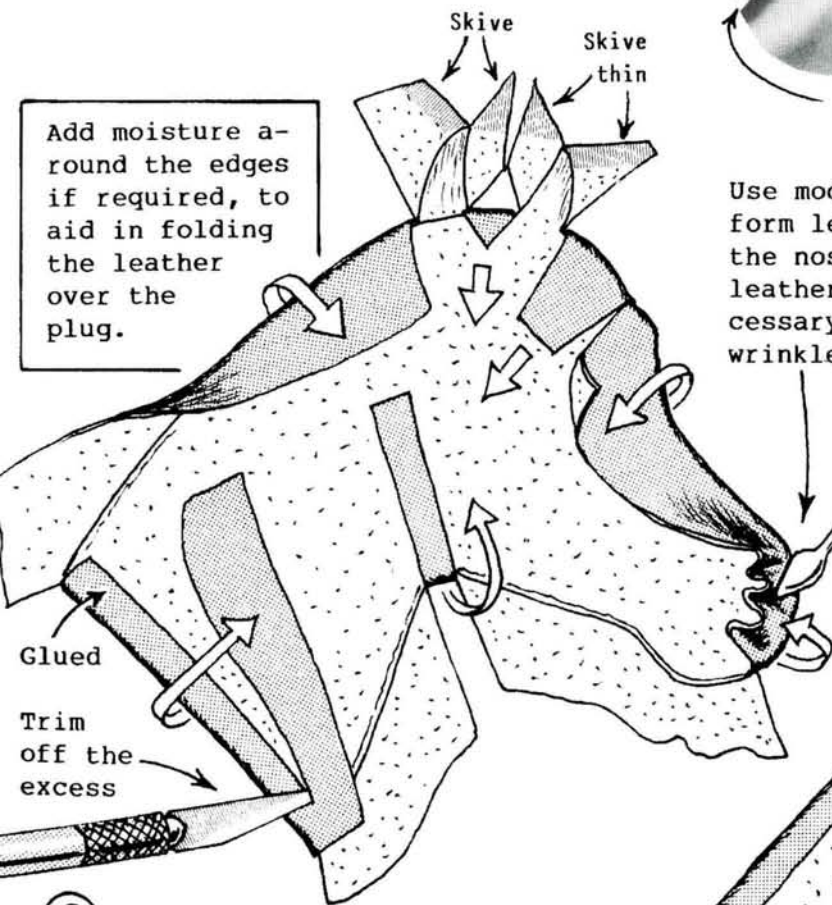
①

After removing the embossing (with the plug) from the cardboard, place it on a cutting board and make cuts out to the edge of the leather as shown, with the photo at right. This is to relieve stress areas and make it easier for folding the leather around to the back side of the plug.

Now turn the leather over and remove the piece of ear that was cut off from the Primary plug. Since the Embossing Leather does not have to be attached to the background, this ear will be in much better perspective.



Add moisture around the edges if required, to aid in folding the leather over the plug.



Use modeler to form leather over the nose. Split leather as necessary, at the wrinkles.

Fold around ears; adhere. Trim excess and skive off extra thicknesses.

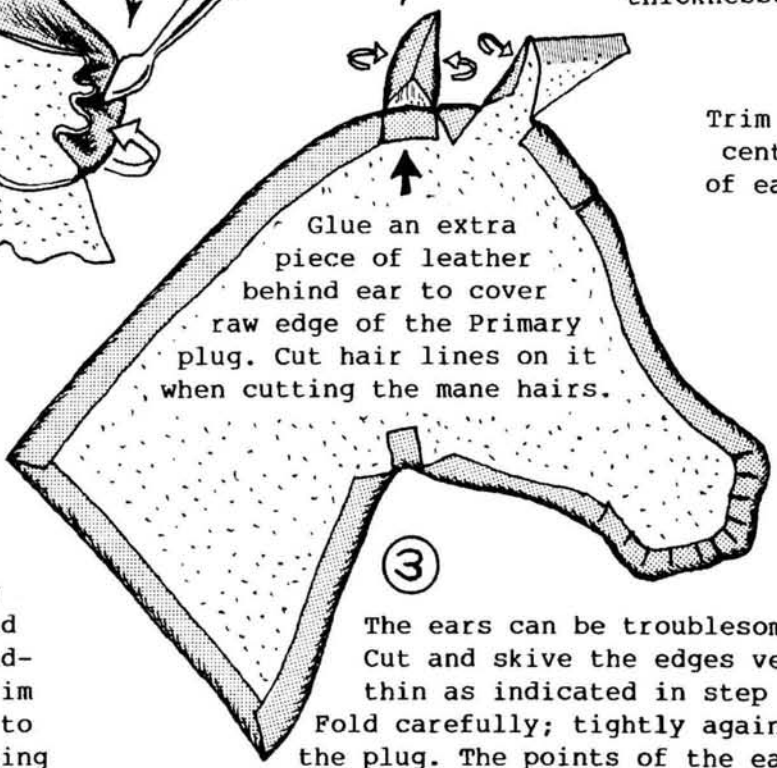
Trim at center of ears

Glue an extra piece of leather behind ear to cover raw edge of the Primary plug. Cut hair lines on it when cutting the mane hairs.

②

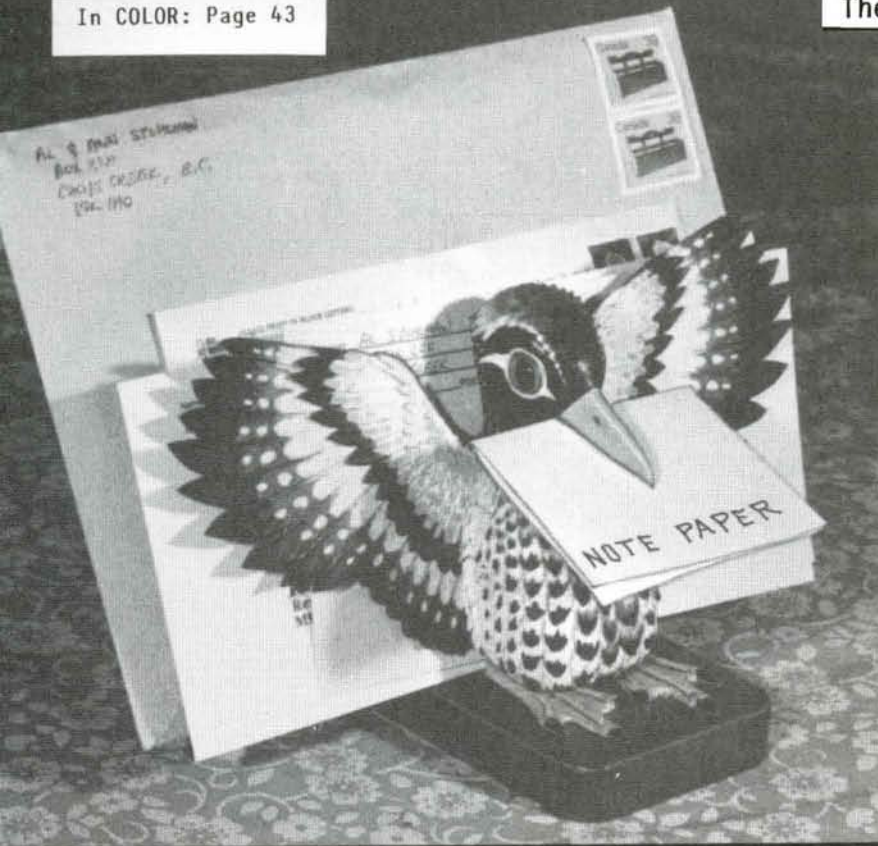
Apply contact cement around the outline edges of the plug and to the adjoining Embossing Leather. This should extend about 3/8" to 1/2" from the plug outlines. Work a section at a time...and fold leather tightly around the plug. Adhere by rubbing with a Bone Folder. Trim off excess leather and skive the edges to be flush with the plug. Turn the embossing over and model around any edges needing it.

Add hair lines as shown on opposite page. Color as desired (see the BACK COVER).



③

The ears can be troublesome. Cut and skive the edges very thin as indicated in step 2. Fold carefully; tightly against the plug. The points of the ears can be trimmed if the leather is not properly folded.



View showing the tail extension

The base is made of 3/8" plywood and completely covered with leather; top, sides and bottom. The heart-shaped tail piece is of two leather thicknesses. The inside tail feathers are made with three pieces of 4oz. cowhide. The Guinea Fowl feathers are glued between the heart and inside leather pieces...as well as the bent up ends of the wires, to secure their position.

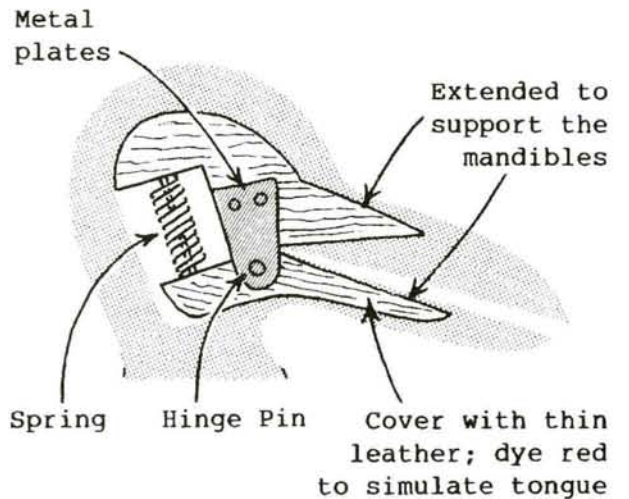
This bird is presented not so much as a project, but to illustrate another of the many facets of embossing with leather. This was made for Ann...as a Valentine gift.

The purpose of this bird is to hold letters, that are ready for mailing, in one convenient place. It is also used to hold a message in the beak to inform Ann (or myself) of the whereabouts of each other, in the event of an absence without prior notification.

The tail section slides back on two wires that are embedded in grooves in the base, making it adjustable to hold more letters. The wires are prevented from coming out by two screws under the platform base. The beak is hinged inside the head. The lower mandible is kept under tension with a spring from a ball-point pen (sketch below).

For novelty's sake, Glass Eyes were installed. These are the same eyes as used on the cat on page 57. The whole bird is made of leather except for the unit inside of the head...for the hinged mandible. This is made of wood and is installed within the head as the plug is being laminated.

APPROXIMATELY ACTUAL SIZE

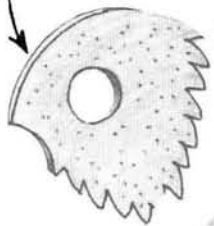


Shaded area (above) indicates the contours of the laminated head plug and the profile of the mandibles.

Moisten the leathers to form over plug

SIDE Piece

Make one Right
Make one Left



TOP Piece

GLASS EYE

BACK of NECK

MAIN WING

Make in one piece

COVERT Feathers are also included on the breast

Folded leather forms the mandibles

SECONDARY COVERT Feathers

Body overlaps to here

Make one Left; one Right

LAMINATED Plug

Make from heavy leather. Back is flat where wing joins the body.

AXILLAR Feathers

BREAST Piece

Feathers of the head and breast are "lifted" as shown on page 53.

FEET

7/8oz. cowhide

TAIL Pieces

- 1
- 2
- 3

Tail is made of three pieces

Cut ALL PARTS from 3/4oz. cowhide, except FEET

The exploded view above shows all of the parts for making the bird. The hinged wooden mandible unit is hidden and covered with the Laminated leather. Skive the edges very thin where the head and neck pieces overlap. Adhere with white glue. Assembly procedures are as follows:

- (1) Form the Mandibles; glue in place. (2) Form the BREAST Piece and glue to the plug. Fold the AXILLAR and COVERT Feathers out so they are at right angles to the body. Place on bench to insure an even alignment with the back of the plug. (3) Form the BACK of NECK piece; glue in place. (4) Form both of

- the SIDE Pieces. Cut out the eye openings and skive as previously instructed. Fit over the Glass Eyes; glue in place. (5) Form the TOP Piece; glue. (6) Glue the SECONDARY COVERT Feathers (left & right) to the MAIN WING. (7) Now glue the back Axillar, and Covert feathers to the Main Wing assembly. (8) Color all feathers and the feet. (9) Glue feet in place.

"TROPHY" TROUT - Novelty EMBOSSING



This is another presentation to show how embossing can be used to create novel effects. This life-size "trophy" fish was created for Ann as a birthday gift. This project turned out so well that several friends thought it was a *real* fish that had been mounted. So... it was embarrassing trying to explain that it was just a joke.

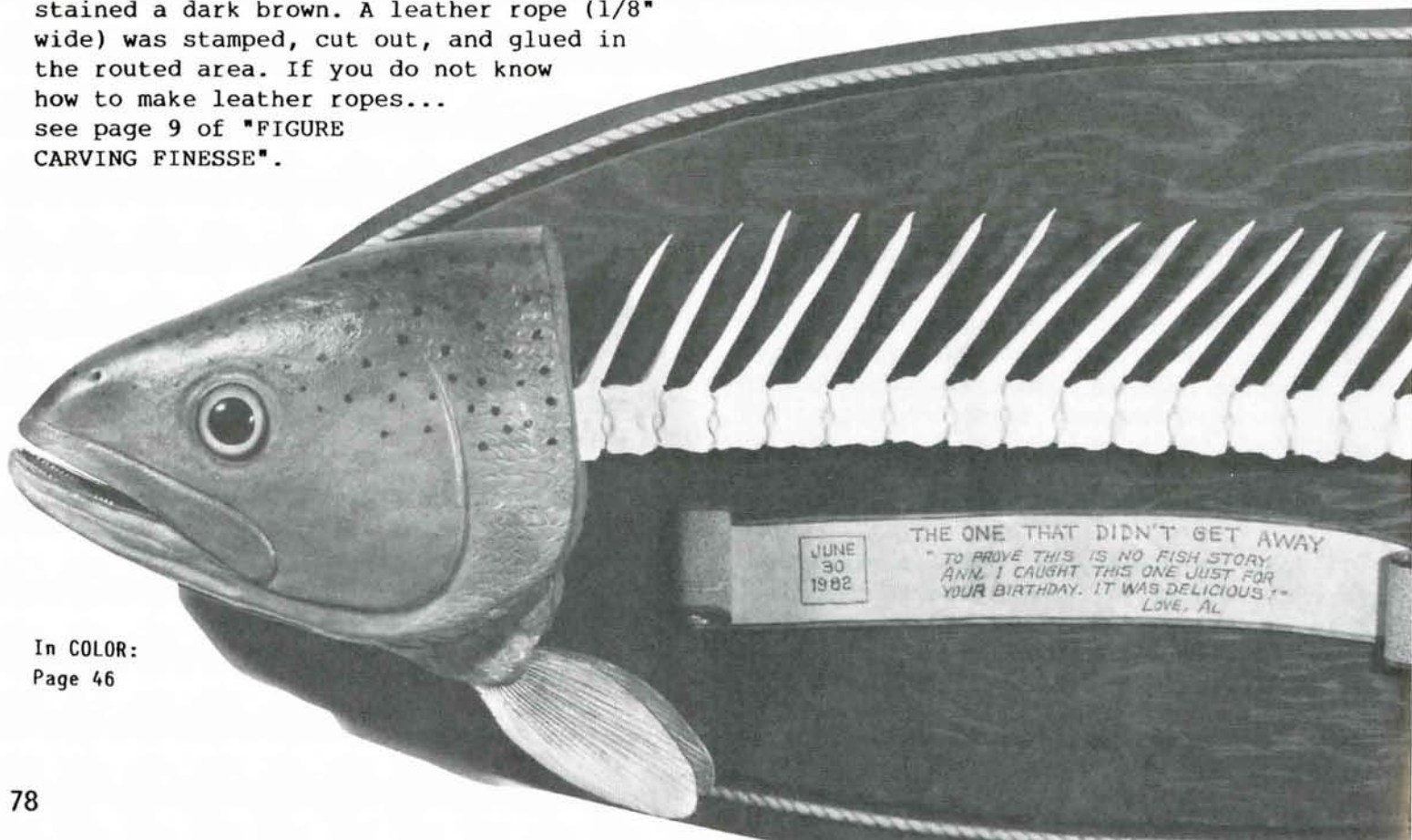
The head and tail were made of heavy laminated leathers folded over...as shown in the sketches at right. The plugs were embossed with 2/2½oz. cowhide, formed over the curved surfaces and glued to the back side. A glass eye was used for added realism. Scales were stamped on the leather where required.

The edges of the plugs (next to backbone) were dyed pink to resemble the actual flesh. The fish was dyed in natural colors. Added realism was created with ceramic pearl tones of oyster-white, pink, and green. This gave a realistic sheen to the head and tail.

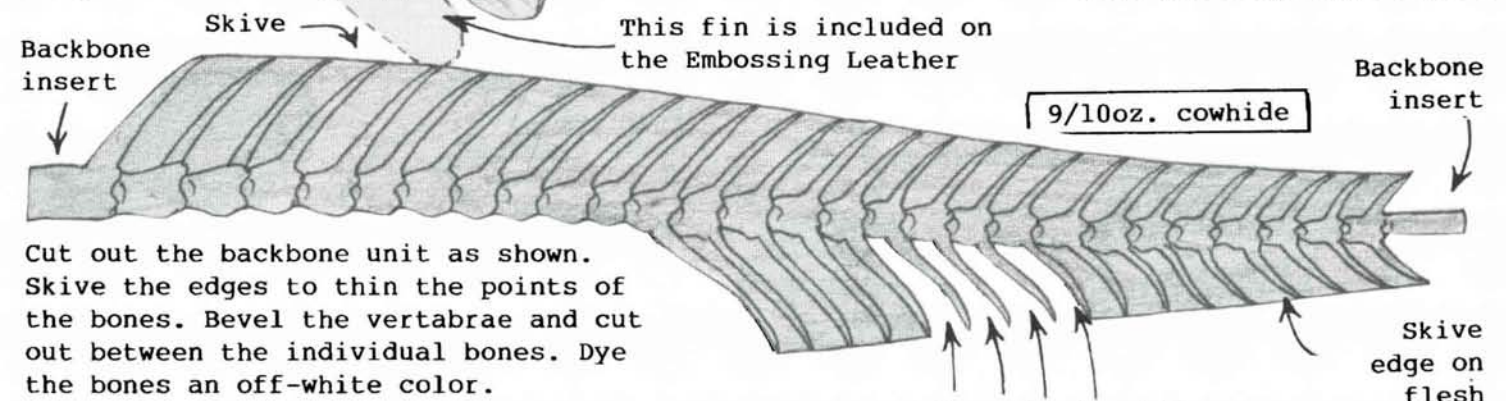
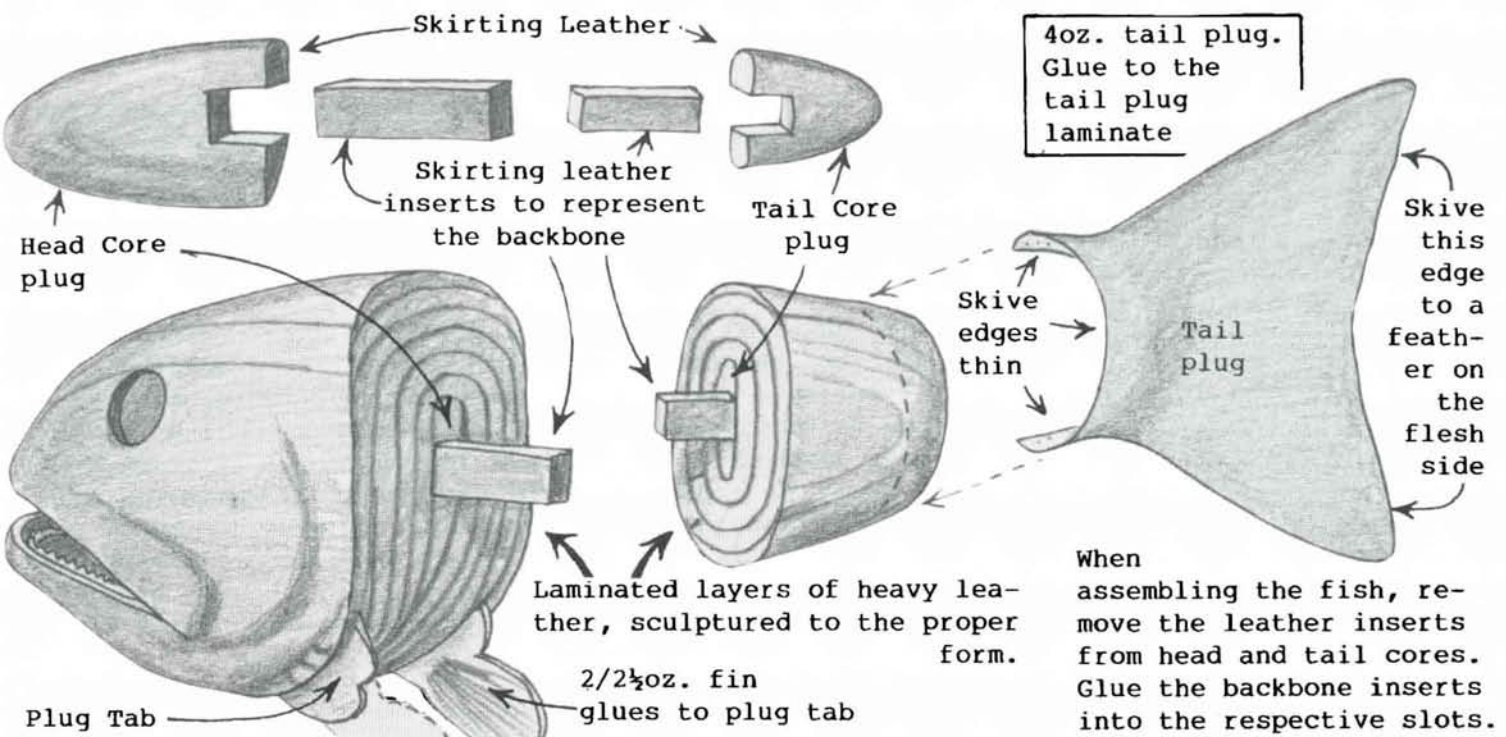
The teeth are cut from stiff paper and incorporated in the mouth while the plug is being built up. Color inside of the mouth before covering with the embossing leather.

The fish is 29" long. The head measures 6" long, 4" high, and 2" thick. The mounting board is 9" wide. The only pattern for the project was the outline of the fish. The rest had to be ad-libbed to form the plug and arrive at the proper proportions. Lots of imagination and knowledge of anatomy is essential for a project of this nature.

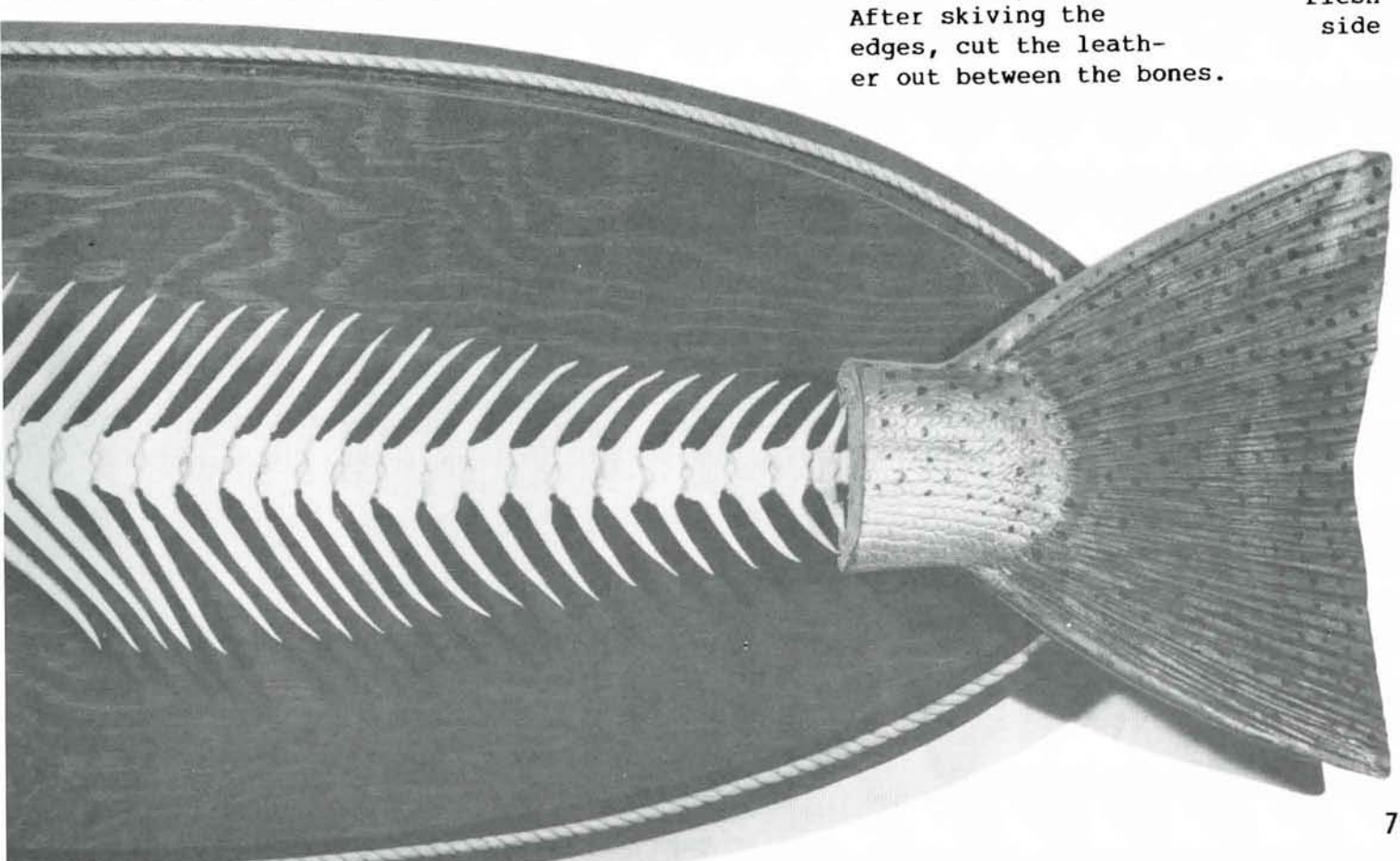
The mounting board was made of ½" plywood, and routed in ½" around the border. It was stained a dark brown. A leather rope (1/8" wide) was stamped, cut out, and glued in the routed area. If you do not know how to make leather ropes... see page 9 of "FIGURE CARVING FINESSE".



In COLOR:
Page 46



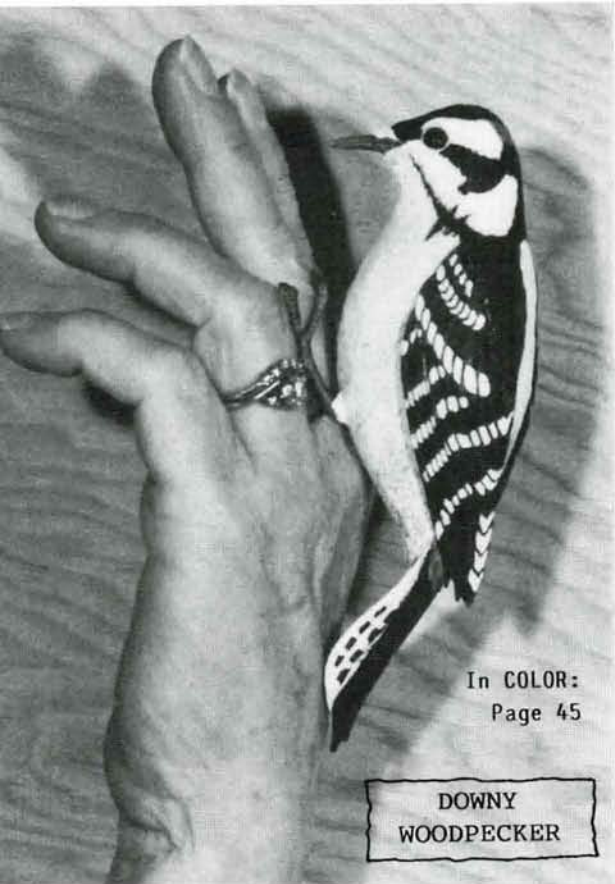
After skiving the edges, cut the leather out between the bones.



LIFE-LIKE EMBOSSED

Here we have covered a three dimensional Laminated plug that was made to the actual size of a Downy Woodpecker. A Glass Eye was installed in the sculptured plug to add more realism. Small gauge wire was used to re-enforce the legs, and extended beyond the feet for mounting to a solid surface (see page 45).

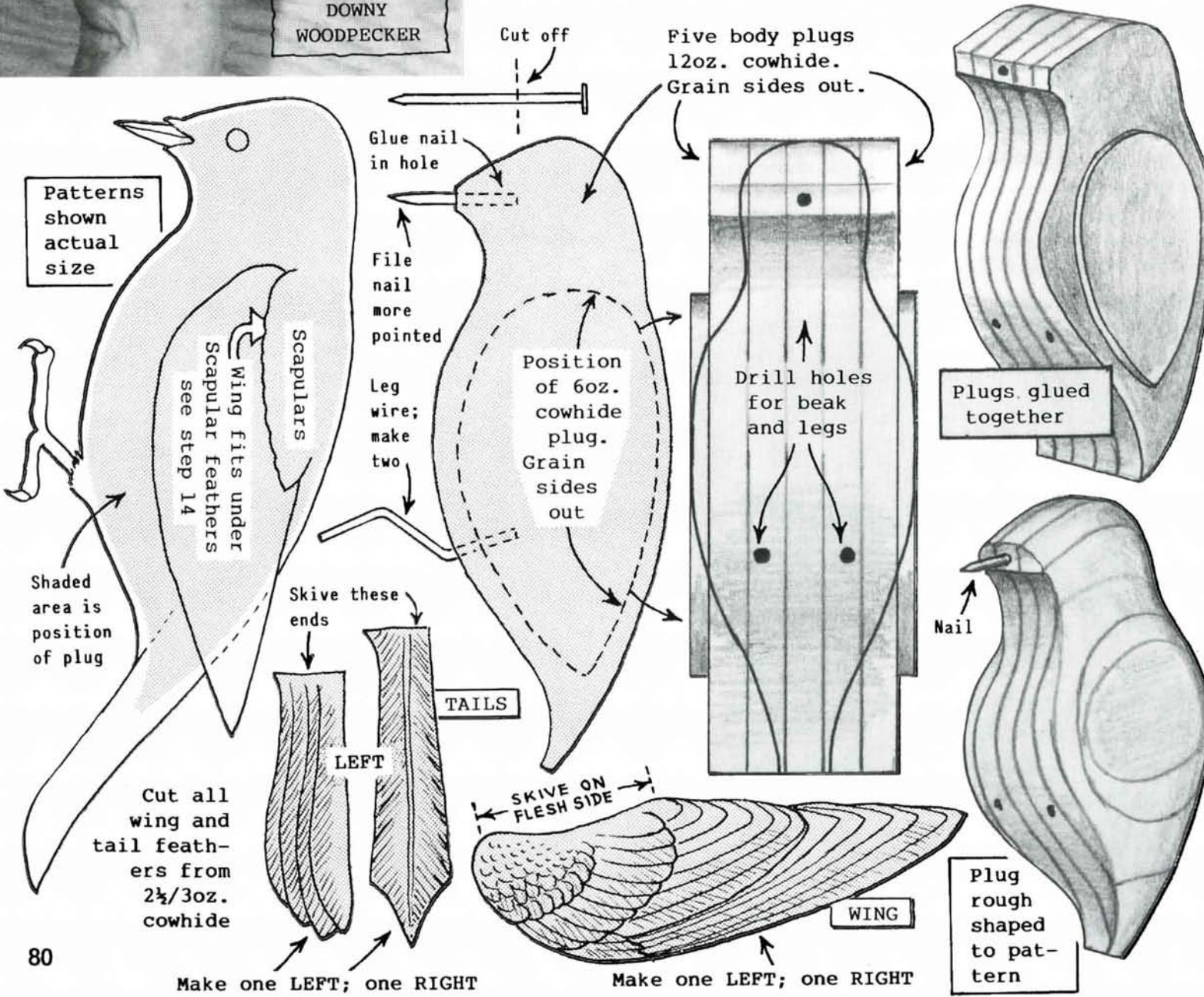
This project is presented more for your awareness of what can be accomplished with embossing. A great amount of patience and very careful cutting, fitting, and skiving is required to achieve satisfactory results. If you have studied and practiced all previous instructions, you may be ready for this new phase of embossing. The plug is made of heavy leather to quickly build up the thickness. To properly shape the plug requires your own knowledge of bird forms. This cannot be taught here. We hope this project has stirred some creative ideas within you. Embossing possibilities are endless.



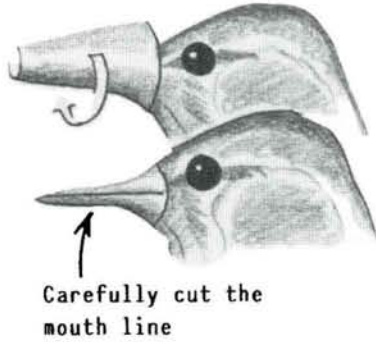
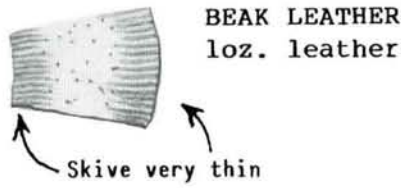
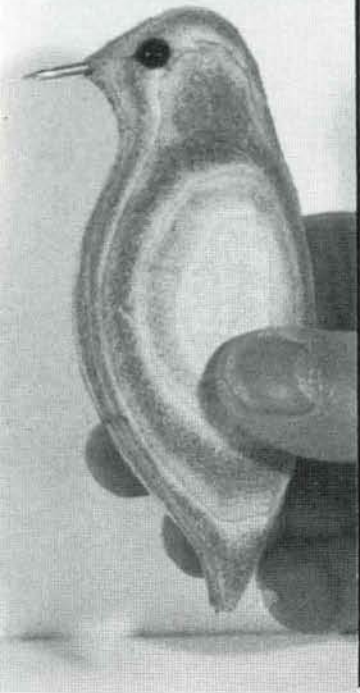
In COLOR:
Page 45

**DOWNY
WOODPECKER**

EMBOSSING LEATHER - 2/2½oz. cowhide

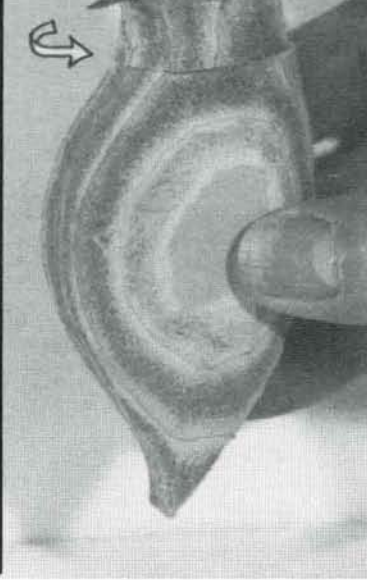


SCULPTURED PLUG



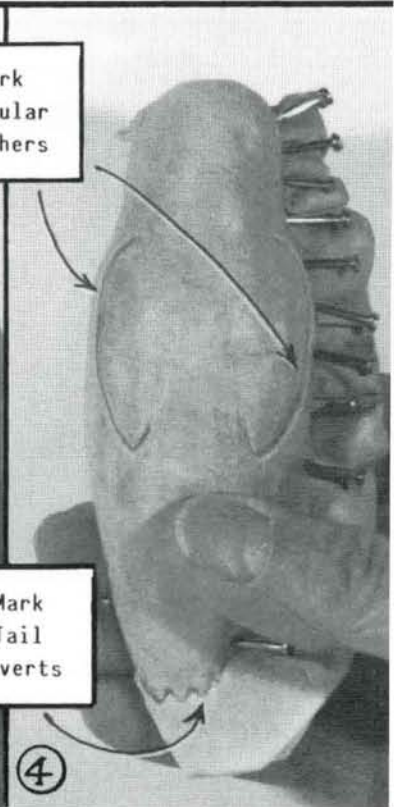
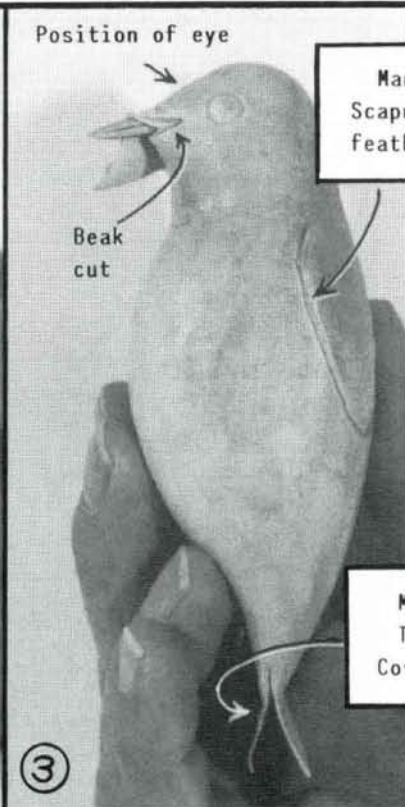
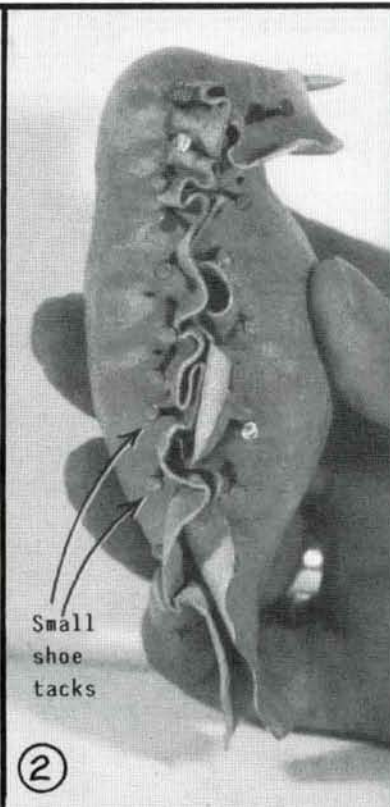
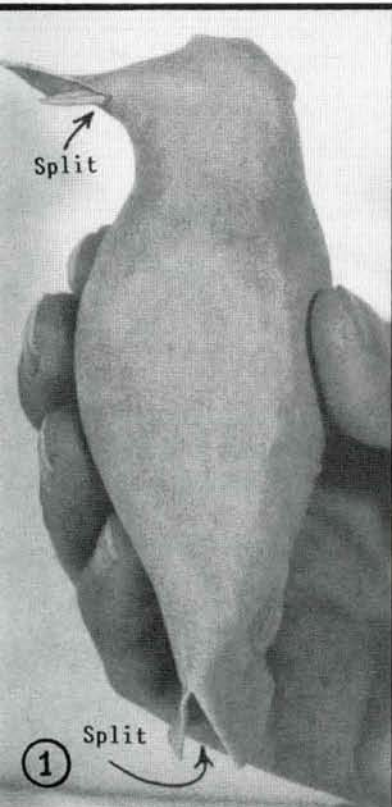
Glue a piece of leather over the nail (beak). Trim carefully at the back side and the point of the mandibles.

Use a very sharp knife with a thin blade for decapitation



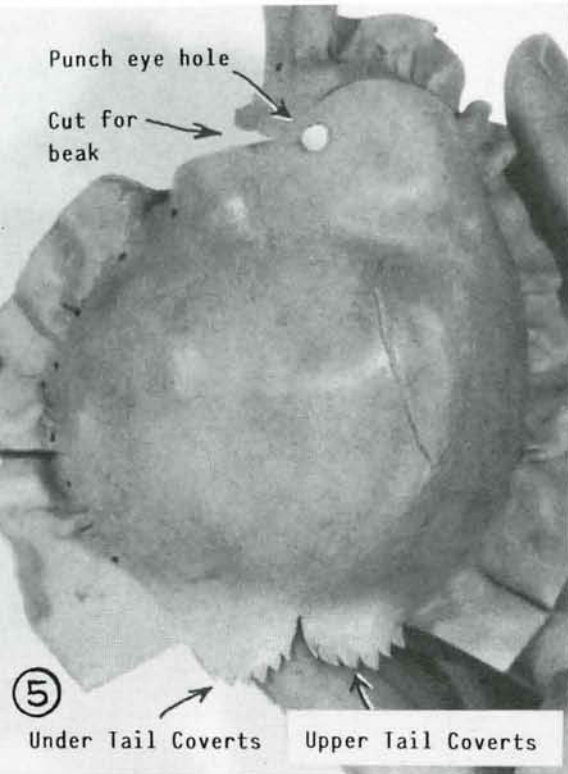
Here the plug is completely sculptured and the Glass Eye installed. Cover the beak with a piece of very thin leather. Fit the leather close to the eye. Skive edges very thin.

If you wish to turn the bird's head... simply cut it off! Turn to desired position and glue in place (above). Resculpture to smooth the neck line.

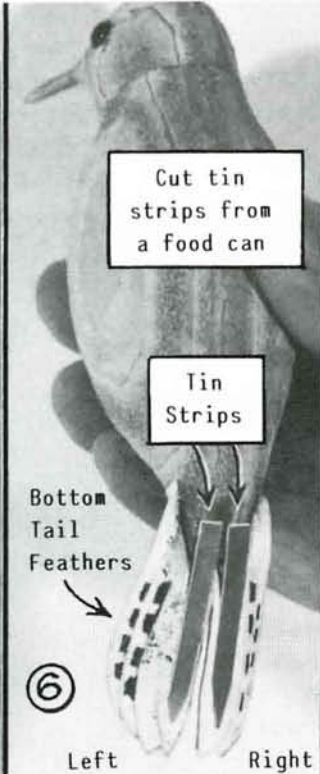


(1) Have your Embossing Leather in good condition. Begin folding it tightly around the plug. Split at beak and tail. (2) Turn over, pull snug against plug. Work with modeler to remove as many wrinkles as possible. Tack in place. The head will be the most difficult.

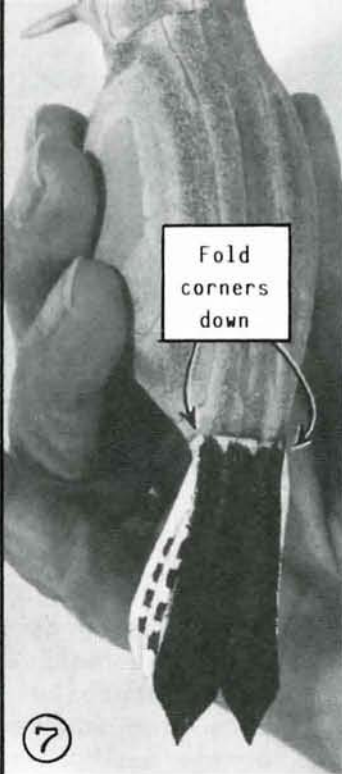
(3) Turn over and carefully mark around the eye with stylus. Mark a line for the beak cut. (4) Now with stylus, mark the positions of Scapular Feathers. Mark in the Tail Coverts (top & bottom) just beyond the plug end. (continued)



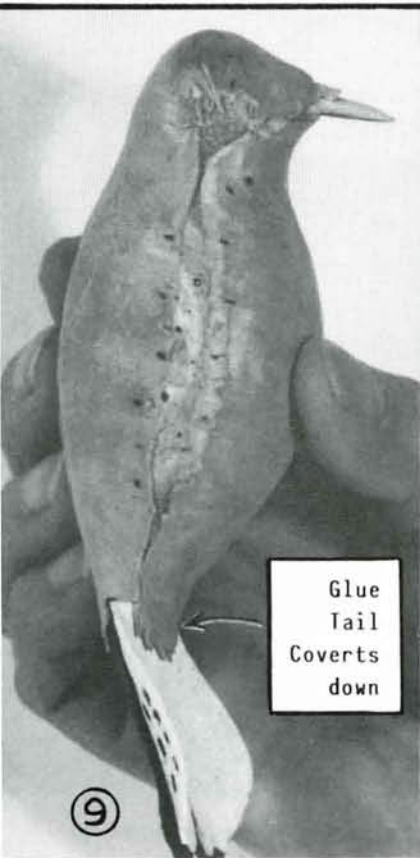
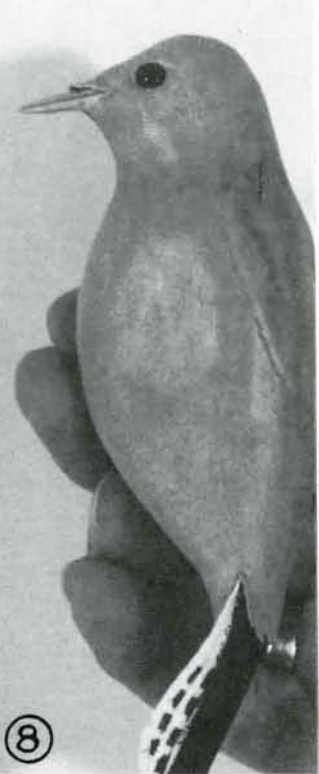
(5) Remove the leather. Cut out for beak. Punch the eye hole. Cut out tail coverts. Skive beak and eye opening carefully, on flesh side.



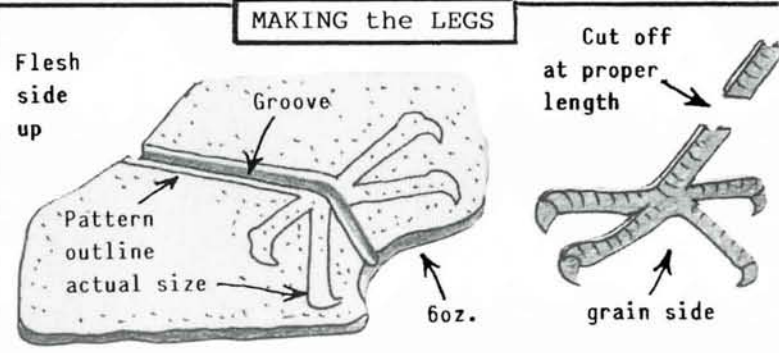
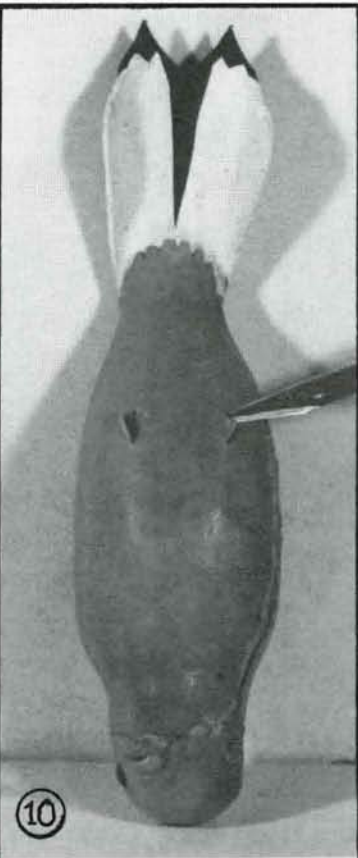
(6) Make the tail feathers and color them. Glue the under feathers to the plug. Glue tin strips for stiffening on top (see photo). Glue top feathers in place, as shown in step (7).



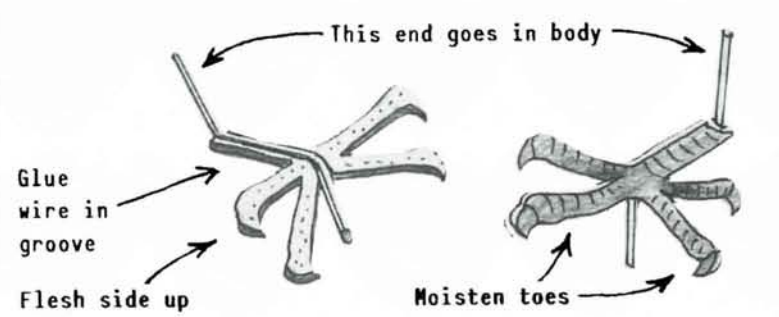
(8) Rubber cement the plug and inside of leather, except at Scapulars. Now fit back over plug.



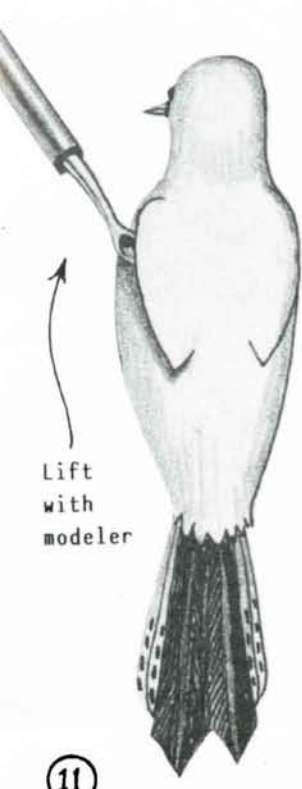
(9) Turn over and adhere leather tightly against plug. Trim off excess leather (see photo above).
 (10) Locate position of leg holes. Make low-angle cuts, then lift leather up. This forms short feathers that covers the legs at the body.



A Make two feet, both the same. Trace in reverse on flesh side. Make a deep groove as indicated. Cut out and model as shown above.

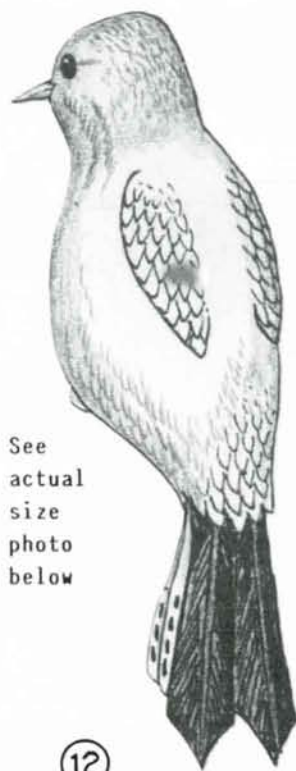


B Glue wire in groove with a strong bonding cement. When thoroughly dry... wet the toes and twist them into a natural position. Allow to dry before installing legs to body. Color them gray.



11

Lift with modeler



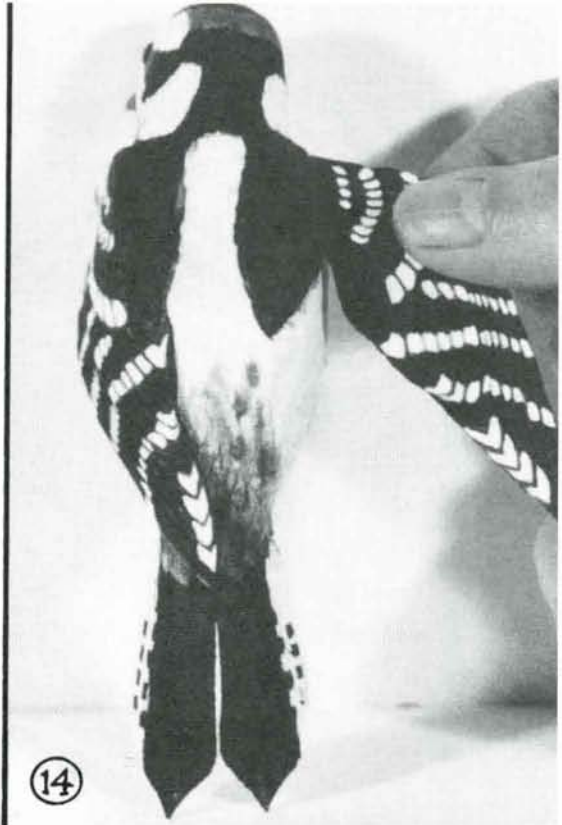
12

See actual size photo below



13

Use spirit dyes and Cova white

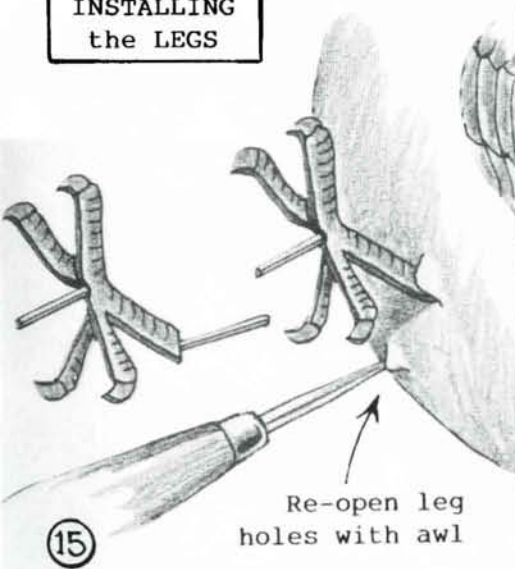


14

(11) Cut the line, of the Scapular feathers, through the Embossing Leather to free it from the plug. Push modeler under the edges. (12) Use Hair Blades for the fine feathering. With Swivel Knife, make small cuts at head, neck, flank, etc. Cut the Scapular and Tail Covert feathers. (13) Dye the bird in it's natural colors.

(14) Make the wings; color them. Lift the edges of the Scapulars and glue the wings in place.

INSTALLING the LEGS



15

Re-open leg holes with awl

(15) Since the bird is viewed only from one side, both legs are made the same. Glue to wires as above and on the opposite page. Use a strong bonding cement on the wires and in leg holes. Insert into the holes and allow to thoroughly dry.

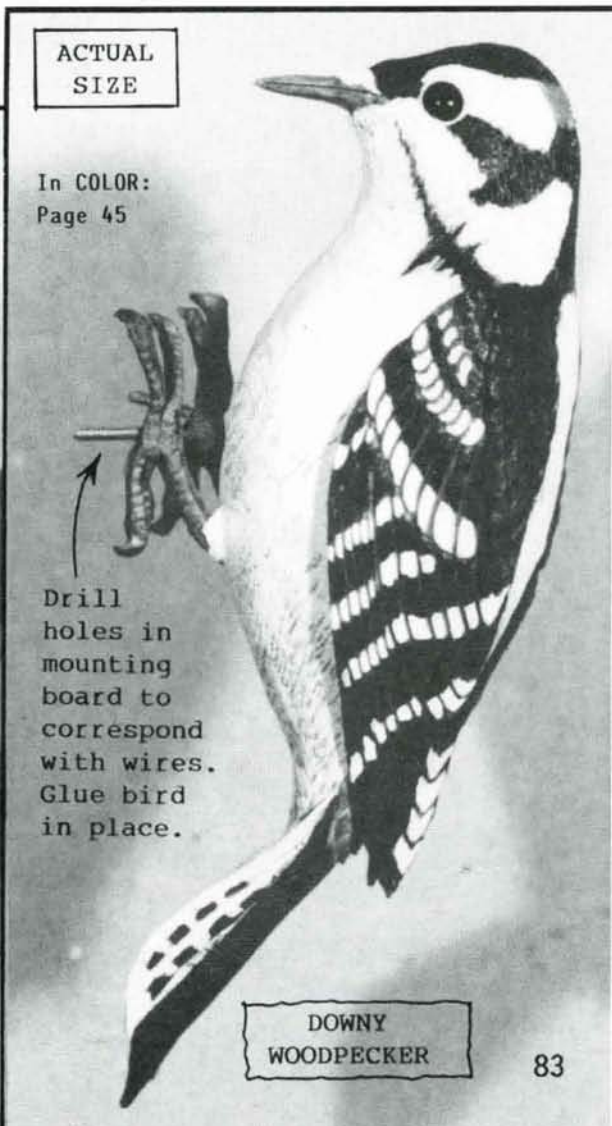


Completed Bird

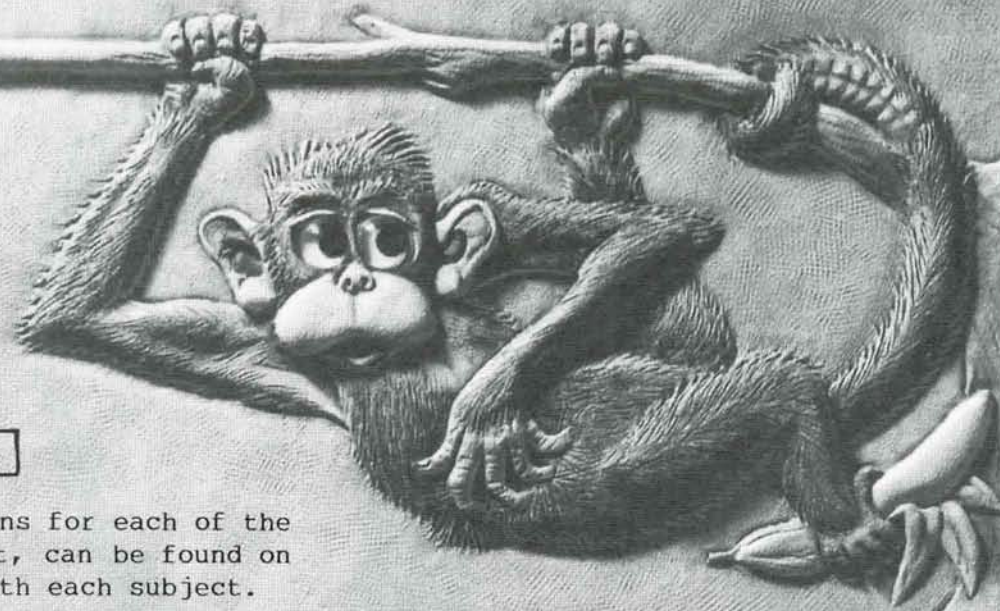
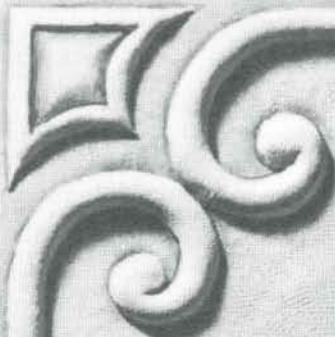
ACTUAL SIZE

In COLOR: Page 45

Drill holes in mounting board to correspond with wires. Glue bird in place.



DOWNY WOODPECKER



INDEX

The embossing instructions for each of the subjects listed at right, can be found on the page number shown with each subject.

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NOTE: The positions of the PRIMARY, SECONDARY, MULTIPLE, and LAMINATED plugs are shown with the instructions for each project.

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This cat is embossed the same as the Tabby cat on page 59. The PRIMARY plug is cut from 9/10oz. cowhide so that the ears can be deeply sculptured. The SECONDARY plug is of 6oz. cowhide including portions of the ears (as on page 59). THIRD and FOURTH plugs are cut from 4/5oz. cowhide. A FIFTH plug was not necessary due to the thicknesses of all of the plugs. We used the clear glass eyes and painted the irises with the proper shade of yellow for the Cougar. After all of the embossing and coloring, the whiskers were added as instructed on page 58. Make fine "whiskers" for the forehead. Observe the photo above.



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HORSE

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