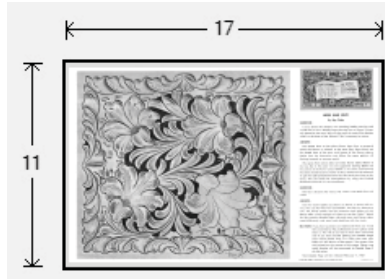




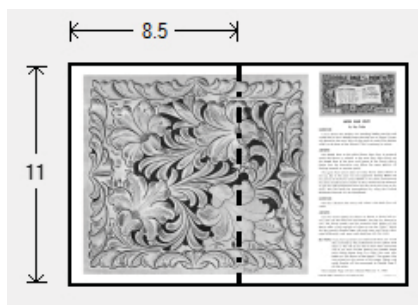
Doodle Page Digital Download

This PDF file contains 1 (one) Doodle Page. The PDF has been put together to give you options when it comes to printing. Pages and patterns that are larger than 8½x11 have been provided in two formats:



1) Full Size

If you would like to have a full size print out, take the full size pages to your local print shop and they can print it for you. All full size Doodle Pages are 11x17



2) Tiled

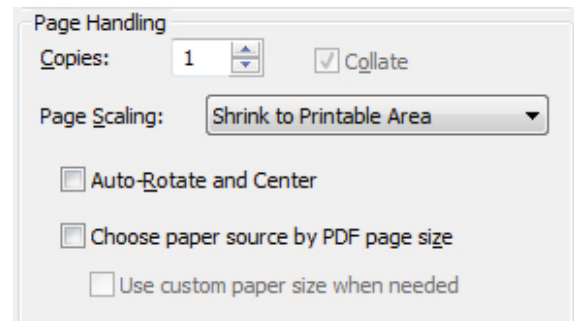
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

The Doodle Page PDF files are typically laid out like this:

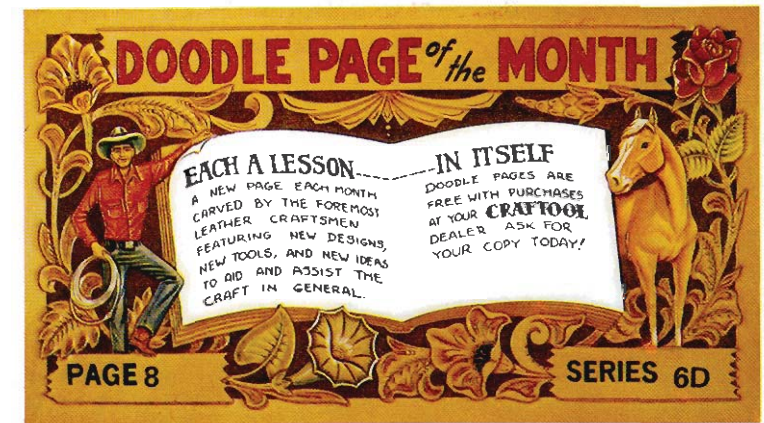
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

Please note: When printing on a home printer, the edges may get cut off. To avoid this, make sure “Page Scaling” is set to “Shrink to Printable Area” in the Adobe Reader print dialogue box. This will decrease the size of the Doodle Page a very small amount.



You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.



BARN VIGNETTE
by
Darwin Ohlerking

This piece requires only the three basics of carving leather, a sharp swivel knife, knowledge of your pattern and practice.

A scene may be improved by use of untouched leather. The vignette style will let the natural leather enhance the piece.

Tools Used: B936, F898, F900, F901, F933, F917, F916, F976, F993, A100, A104, A888, and the 8014 filigree blade. The filigree blade allows a deeper and narrower cut, which is ideal for this style of carving. Since this will be in color no smooth tools are used.

Study the pattern and read the instructions completely before starting. When tracing the pattern, use a straight edge, but when cutting them, cut them freehand. This will give the unevenness of age. The verticle shingle lines are indicated on the pattern—they do not need to be traced; they will be cut randomly. Do trace the horizontal lines.

“Feather the Bevel.” To do this style of carving, the beveling should be feathered. “Feathering the Bevel” is illustrated in the lower left. To gain full depth of your cut without the ‘halo’ use the B936 to do the initial beveling, then use the matting tools F898 and F901 to “Feather the Bevel”.

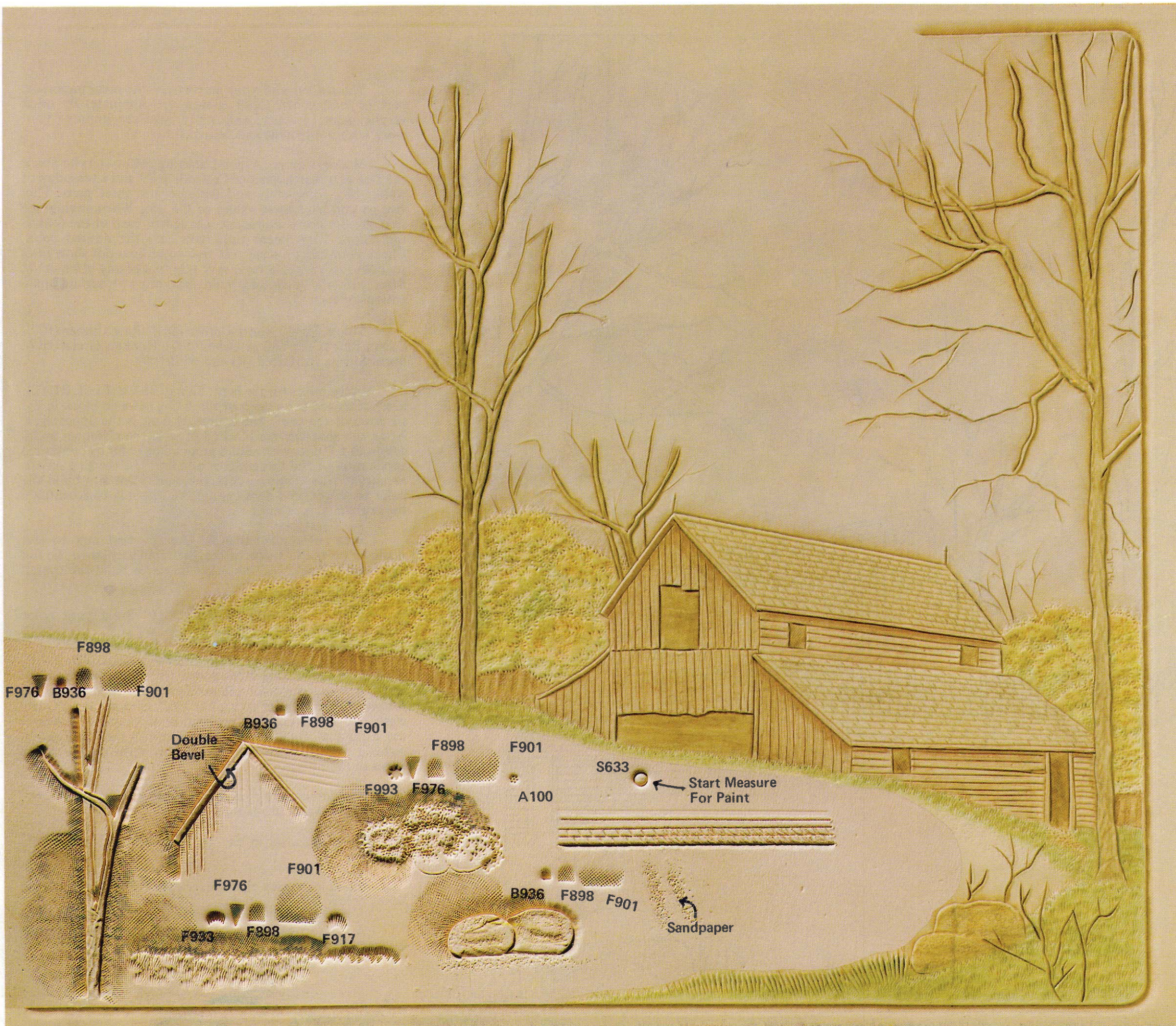
When carving trees, remember there are very few straight or flowing curved lines on a tree. Study the pattern. The bark texture is put on with the spoon.

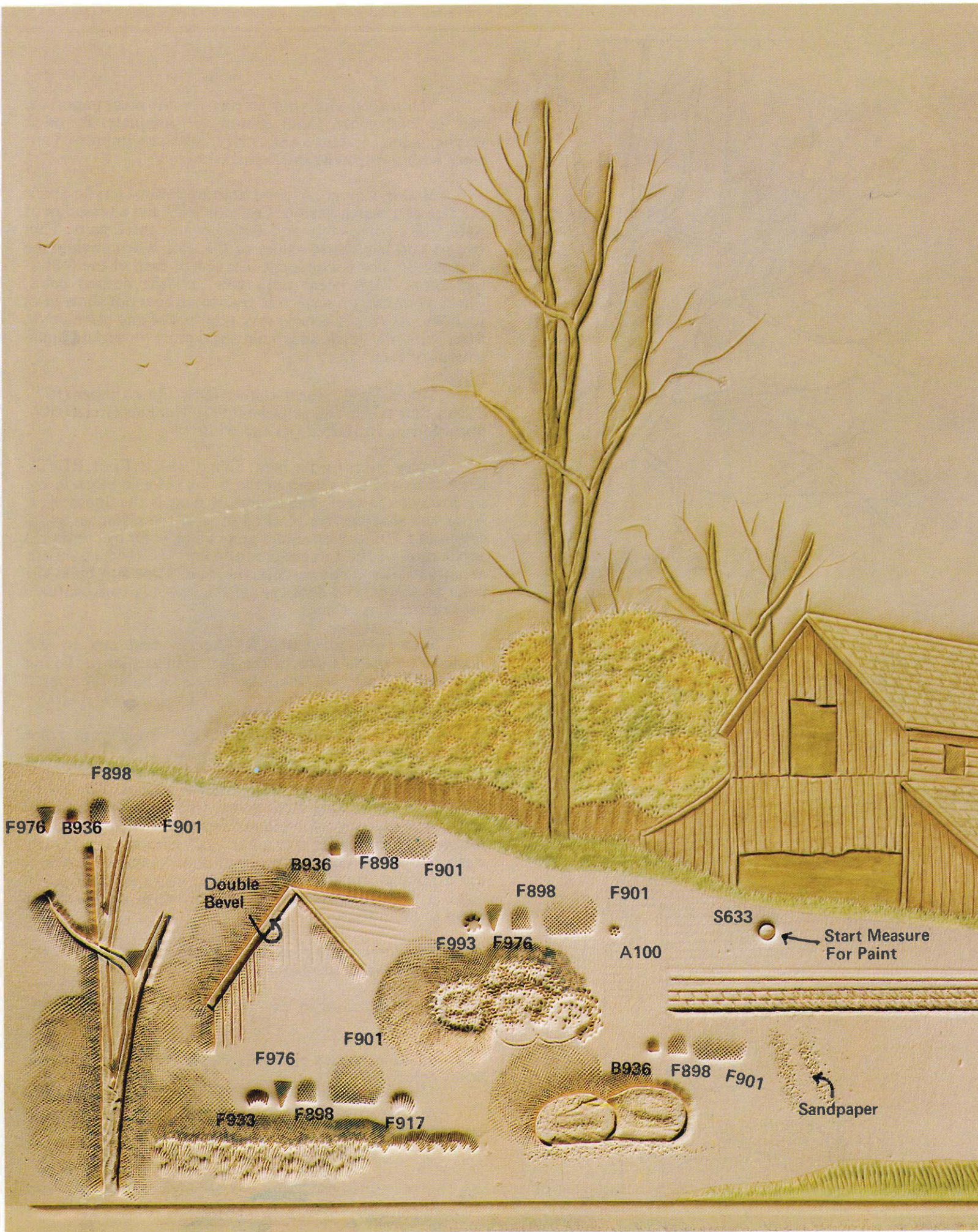
The horizontal shingle lines are scratched in with an awl; the verticle lines are cut in very, very lightly; the texture is then scratched in with the awl.

The foreground rock is textured using a medium grade sandpaper rubbed with a spoon. Note, how the sandpaper was used along the grass line.

The background foliage is illustrated in the lower left. Use the F976 as a matting tool to “Feather the Bevel”.

The barn siding is cut lightly and textured with the spoon and awl.





F898

F976 B936 F901

Double
Bevel

B936 F898 F901

F898 F901

F993 F976

A100

S633 → Start Measure
For Paint

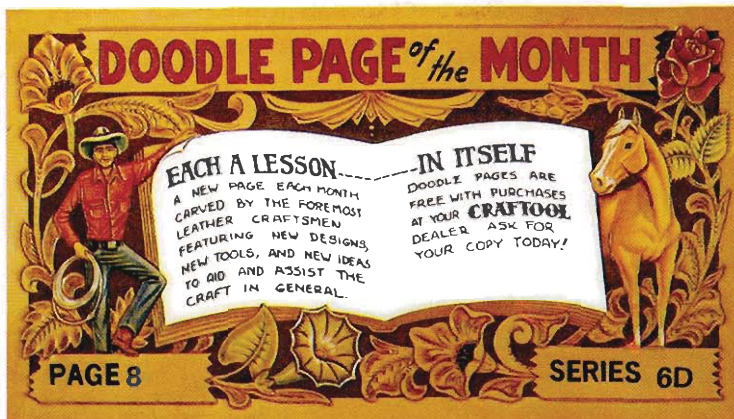
F901

F976

B936 F898 F901

F933 F898 F917

→ Sandpaper



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The foreground rock is textured using a medium grade sandpaper rubbed with a spoon. Note, how the sandpaper was used along the grass line.

The background foliage is illustrated in the lower left. Use the F976 as a matting tool to “Feather the Bevel”.

The barn siding is cut lightly and textured with the spoon and awl.



The leather and your carving are the most important part of leather art. Color should not dominate. By using acrylic paint, practice, and study, you can improve your work with transparent and permanent color.

Mixing Colors: A good starting point—acrylic about the size of a match head or Craftool S633 and a teaspoon of water. Mix completely and separate into three parts. Thin two so you have three values of the mix. When mixing, the first listed color is dominant, use less of each of the following colors. Experiment until you find the desired color. Check your mix on scrap; the true color does not show until it is dry. A wash is a very, very thin mix of any given color. Start with the wash and build the colors by several applications of each value.

Colors Used: Burnt Umber (BU), Raw Umber (RU), Cobalt Blue (CB), Yellow Ocher (YO), Hookers Green (HG), Burnt Sienna (BS), Red (R) and White (W).

Color mixes for the barn: Siding, BS-CB, Roof, RU-CB. Mix colors and use a wash of the siding color to block in the shadows of the roof. The source of light is the upper right. After the shadows are blocked in, give the siding an application of a White wash. Build your siding color by continued application of the three mixes of color. Use the first mix to accentuate the shadows. Mix the roof color and build the color to the desired density, use the first mix to accentuate the horizontal roof lines.

Tree color mix: BU-CB. Use the first mix to add shadows on the left side of the tree; apply color to the full depth of the cut. Use the other mixes to build the overall color.

Grass color mix: HG-BS-YO-BU. Build your color from applications of the three mixes.

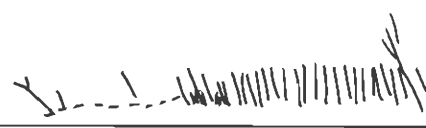
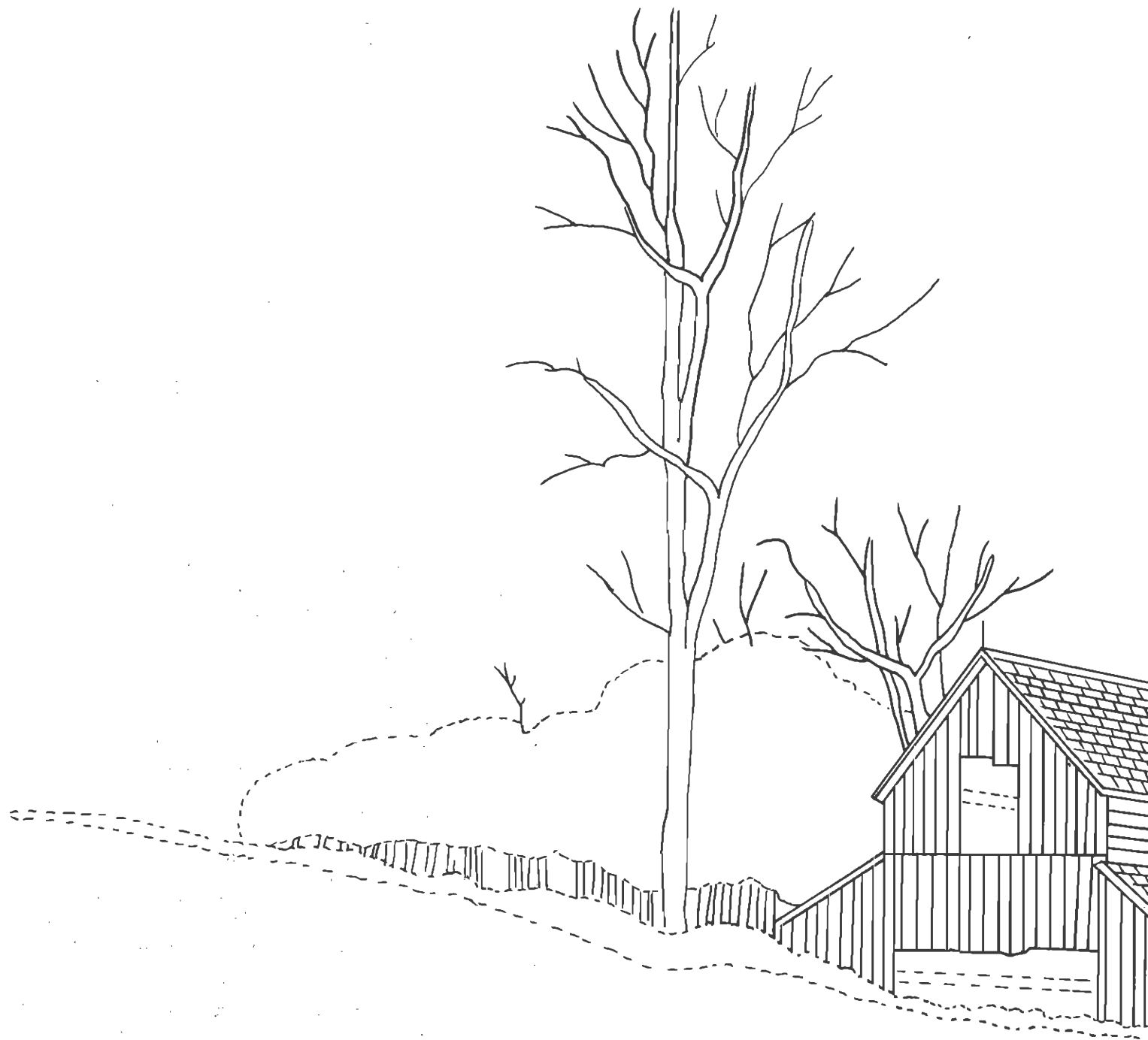
Foliage color mix: All mixes are washes. YO, YO-R, YO-HG. When mixing Red, touch tip of the brush to the color; it is a strong color and not much is needed. To do the foliage, give the entire area a YO wash, then use the YO-HG wash. Do not make this application a complete coverage, use a random application. The same with the YO-R wash, make a point of getting more of this wash on the upper edges of the foliage.

The foreground rock is a combination of most of the washes used; apply at random.

Deep shadows in the barn—use the first mix of the tree color.

Shadows under the foliage—use the first mix of the siding color.

A little extra effort is required to use this method; it is worth the effort.





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