



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:

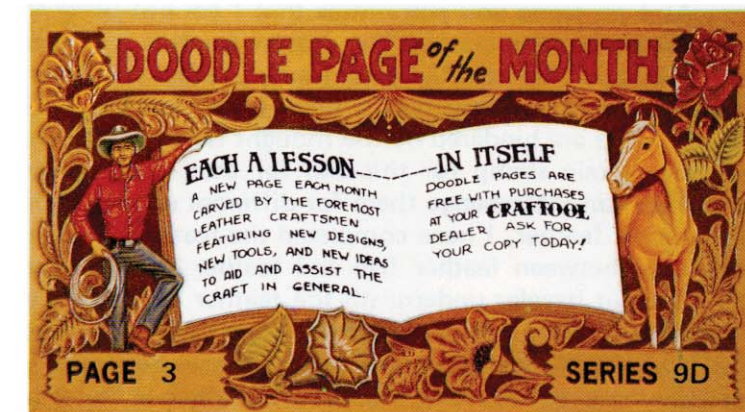
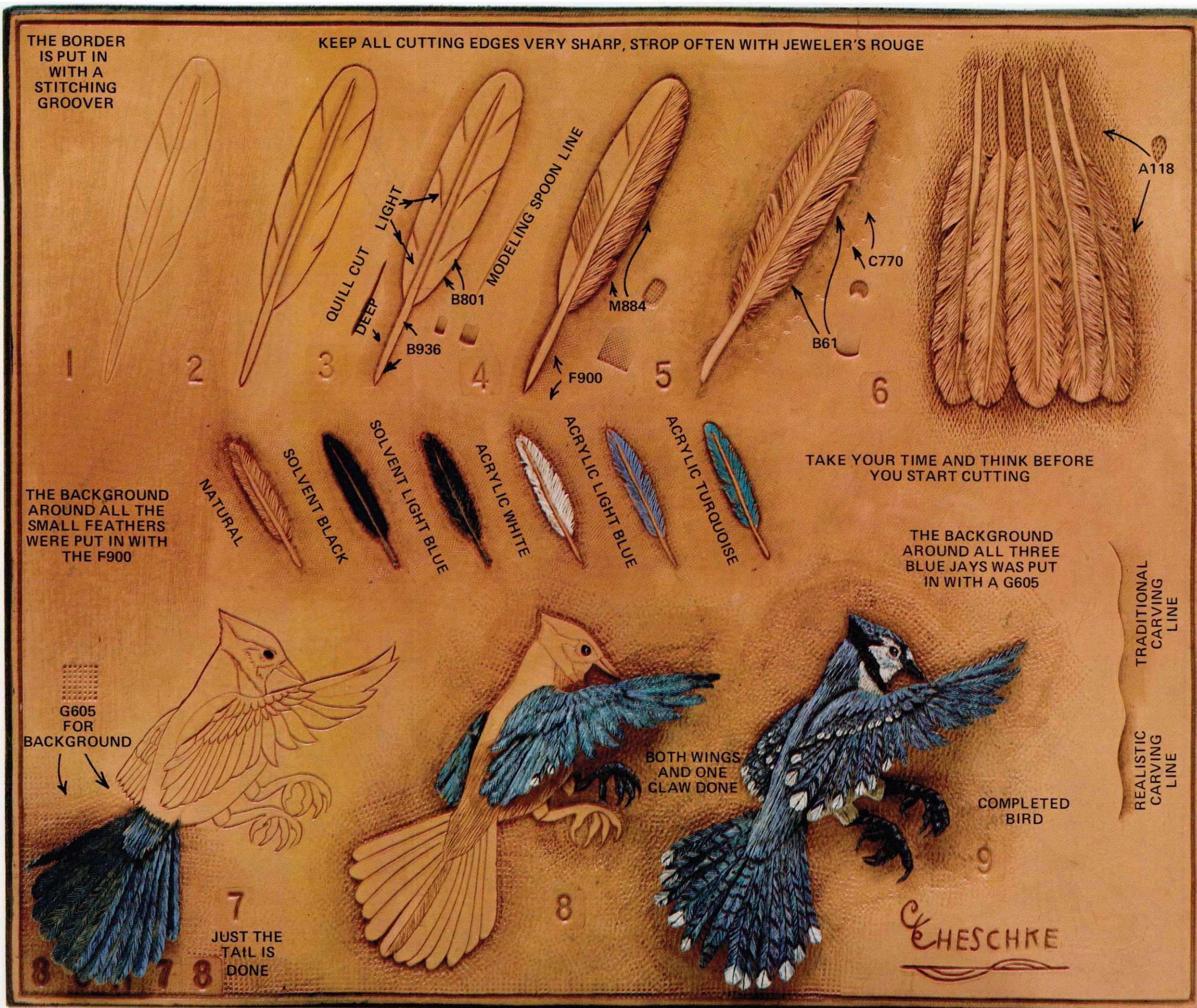
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



BLUE JAY REALISTIC CARVING by CHARLES E. HESCHKE

I have been carving leather for over 22 years. Over the last six years I have been working and developing this new technique in leather carving. I call it realistic carving. The best way I can describe it would be if you took a feather, a butterfly, or bird and placed it on a piece of leather this would give you the effect of what the carving would look like. A realistic carving is carved out of one piece of leather nothing is glued except the backing. It is a true form of carving where at times you remove some of the leather as the word implies, "carving".

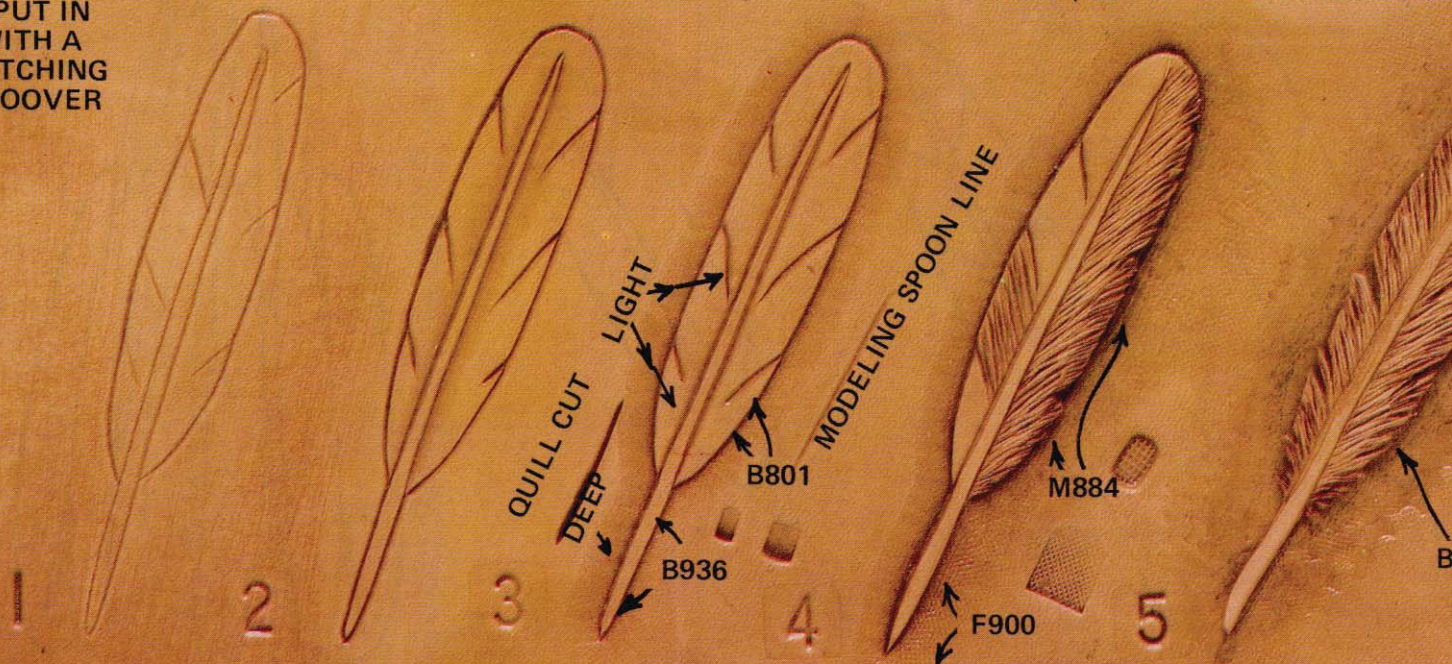
Carving the Blue Jay

The border line is put in with a Tandy crafttool number 8074 stitching groover. Starting from left to right I will explain step by step how to do the Blue Jay. Case your leather and prepare it the same way you would a traditional carving. On the no. 1 feather I have shown the outline of the feather. The second feather I have cut in lightly with a swivel knife. Going to the third feather, I have cut the feather in lightly but went deeper around the quill part, as shown on the left of the quill. Around the entire outside of the feather, I have used two sizes of bevelers, number B936 and B801. Where the quill goes up into the feather, I used the B801 beveler to bring the quill out more. As the quill goes into the feather, I have used the small modeling spoon. I have also used the beveler on one side to show you it can be done either way. To the right of the feather there is a modeling spoon line to give you a general idea. Going on to the fourth feather, I have taken the all purpose craft knife and slowly cut under the right side of the feather and lifted it from the background. With the same craft knife, you cut hair lines as though you were putting hair cuts on an animal for fur. For the background I used an F900 and an M884.



THE BORDER
IS PUT IN
WITH A
STITCHING
GROOVER

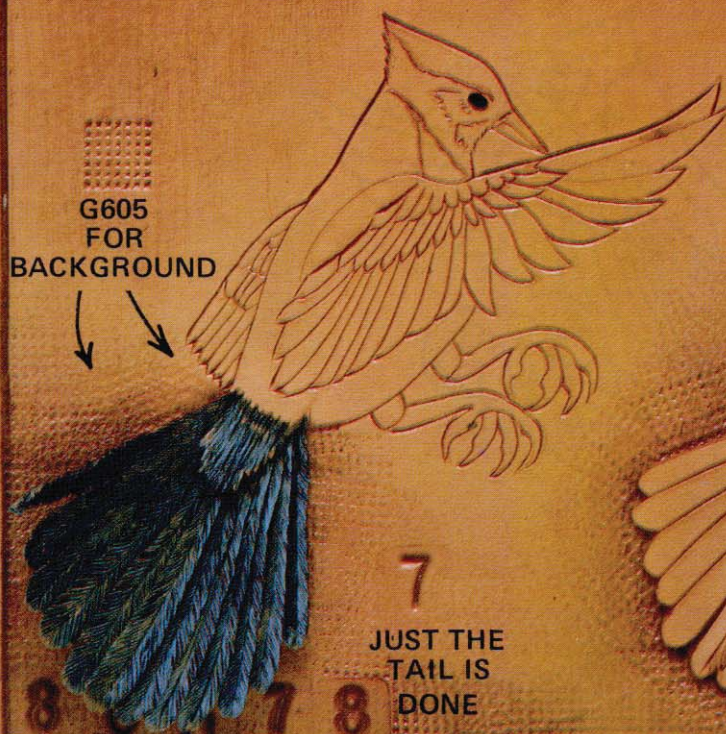
KEEP ALL CUTTING EDGES VERY SHARP, STROP OFTEN WITH JEWELRY

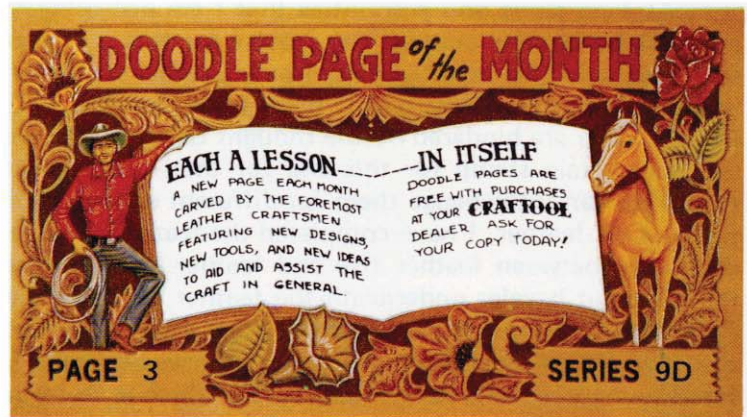


THE BACKGROUND
AROUND ALL THE
SMALL FEATHERS
WERE PUT IN WITH
THE F900



G605
FOR
BACKGROUND





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REALISTIC CARVING
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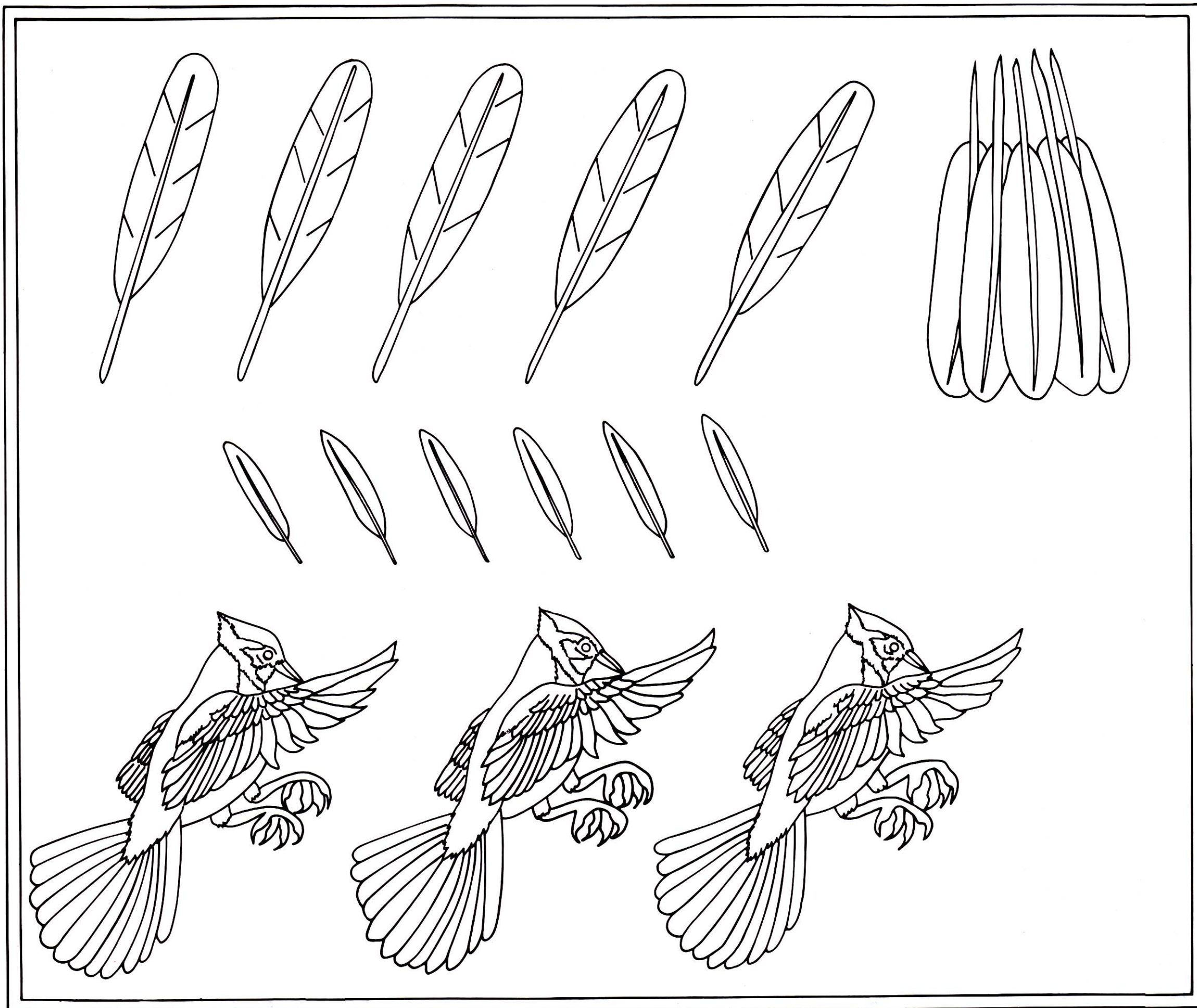
As I go along you will notice that I am not using the same backgrounder stamp. The reason for this is, I want to shown you how versatile your Tandy Leather stamps are; you can almost use any stamp for a background tool. So many people are hindered by the thought that you can only use one certain stamp for this and for that, but it is not true. You can interchange them for different effects. Going to the fifth feather, I have completed the feather. The only difference between feather five and feather four is, I used the undercut beveler underneath the feather on figure five. Figure six shows a group of feathers using the same method that I previously showed you ; you now have the basis for creating a realistic bird. Figure seven, which is the actual bird, shows a cluster of feathers to form the tail. On figure eight there is a cluster of feathers to form the wings. The claw is done in the same manner. It is raised from the background. G605 is what I used to put the background in around the Blue Jay. Now you are ready to create a full Blue Jay. Figure nine shows the completed Blue Jay. On the extreme right hand side of the blue jay is a line showing the difference between making a "V" shaped cut and the traditional method of carving. The "V" shaped cut can be used on the major lines of the blue jay to give more depth to the head and the body. One thing I cannot emphasize enough is for you to take your time; one slip of the knife can mean the end of a carving.

Dyeing of the Blue Jay

On figure seven I started dyeing with a diluted light blue Pro Dye (four solvent to one dye). On the other half of the tail feathers I dry brushed light blue acrylic (Cova Dye®) over the diluted solvent dye. On figure eight, the small left wing is dry brushed with a little turquoise over the two. Over all three I lightly dry brushed white. For the black I used the solvent dyes with a touch of dry brushed white. Next, put on your finish. Best of luck with your realistic Blue Jay. By the way, the outline of this Blue Jay can be used to carve it traditionally also.



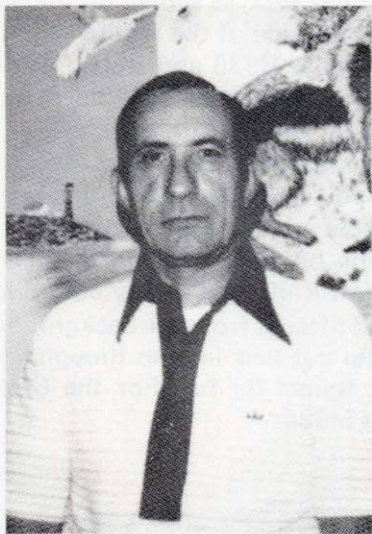
Charles E. Heschke, 48, is a machine operator living in Hales Corners, Wisconsin. His work has won 1st Place at the Wisconsin State Fair, been featured in a magazine, and has earned a private showing in the Milwaukee County Museum. He also was a 1985 Doodle Page Contest Winner with his "Realistic Butterflies". His 22 years of experience in leathercraft is certainly evident in this example of the "Blue Jay Realistic Carving". Charles other interest include poetry, oil painting, sketching and sculpturing.



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