



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:

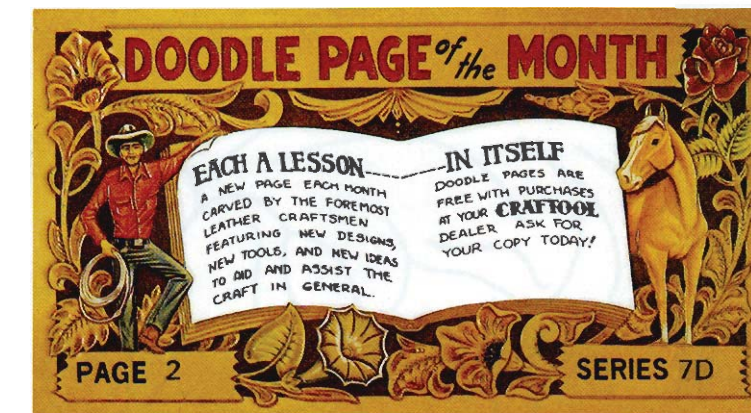
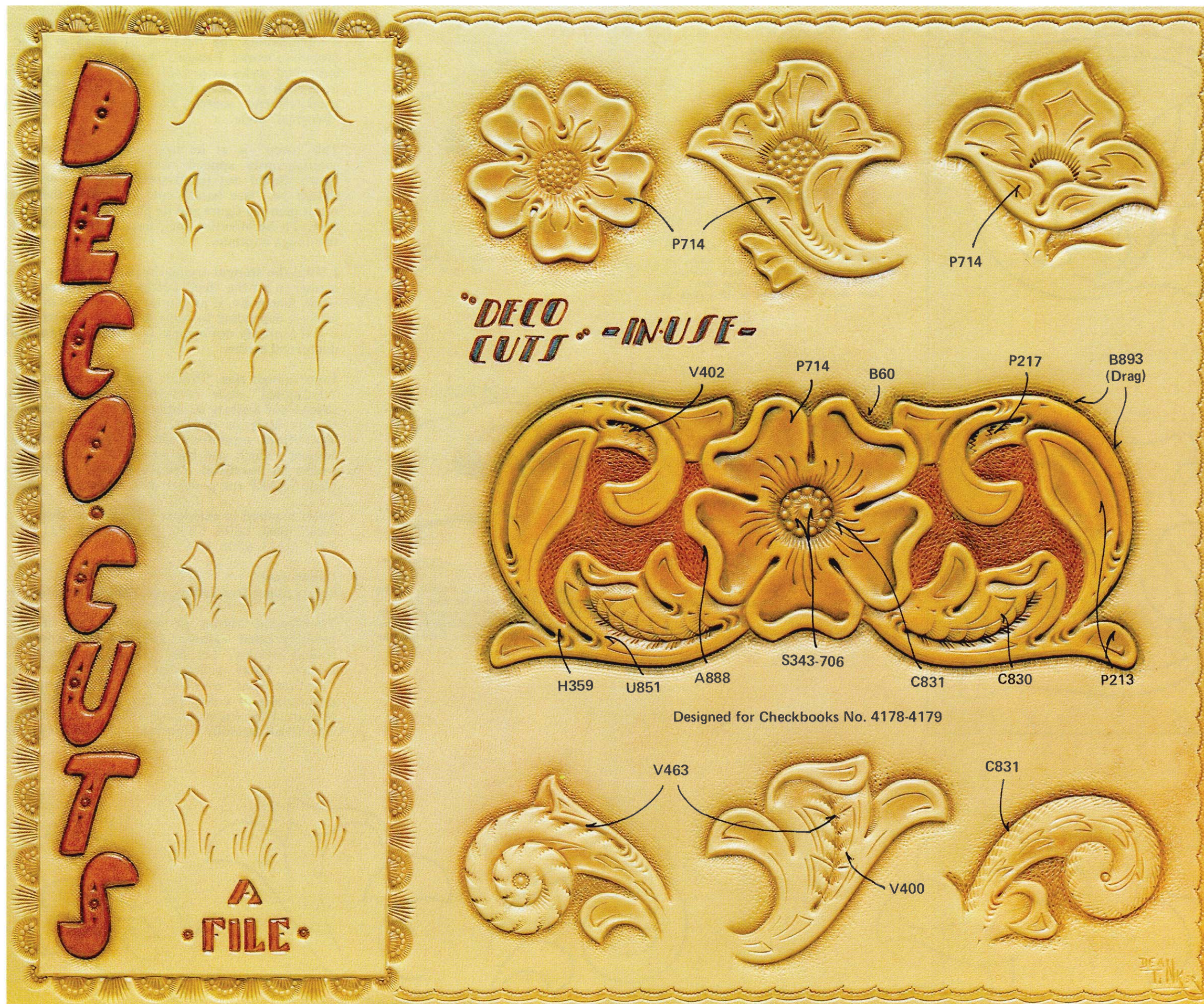
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



“DECO CUTS”—THE “FINISHING TOUCH” by Dean Tinker

The swivel knife cuts applied to a completed tooled carving as the “finishing touch” are known by names such as “decorative cuts”, “ornamental cuts” or, as I prefer “deco cuts”.

This page is intended to acquaint the student with 1.) the “form” and its relationship to overall design and 2.) to provide an easy file board from which to draw ideas and figures to incorporate into the learning experience. When using the “file panel” on this page for reference, all figures shown may be reversed or used in combination with others to fit the pattern being used. Always try for the graceful line.

The value of the “deco cut” is often lost to the beginning student in the confusion of learning the many techniques of leathercraft. It remains just another line to be cut—not distinguishable as a separate part of the overall effect—until experience in carving leather separates it from all other tooling. Only then does it become recognized as the “personality” in the basic concept of leather design.

The importance of the “cut” cannot be overstated in that its misuse can detract from an otherwise good design. Conversely, it can improve a bad design. Ideally, when used by a practiced hand, it can make a good design even better.

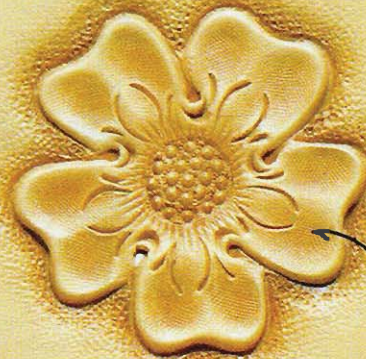
The origin of the technique or when it came into general popularity is unknown to me. There are a few surviving early (19th century) examples of the art of the California saddlemakers in which the knife, though employed as the sole tool, incised the total design without a hint of “deco” finishing.

Even though it is difficult to establish a specific time or to identify the originators of the “cut”, I tip my hat to them, for their inventiveness has added to the challenge and the pleasure of leather carving.

DECOCUTS



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• FILE •



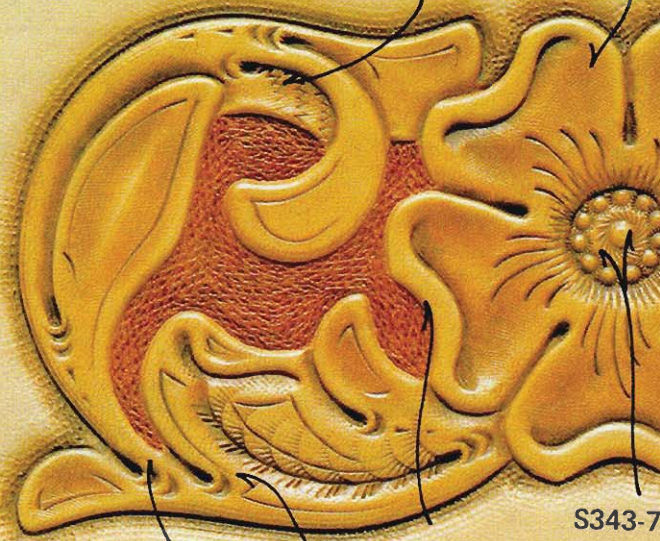
P714



• DECO
CUTS • - IN USE -

V402

P714



H359

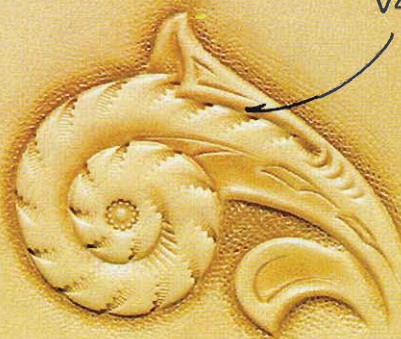
U851

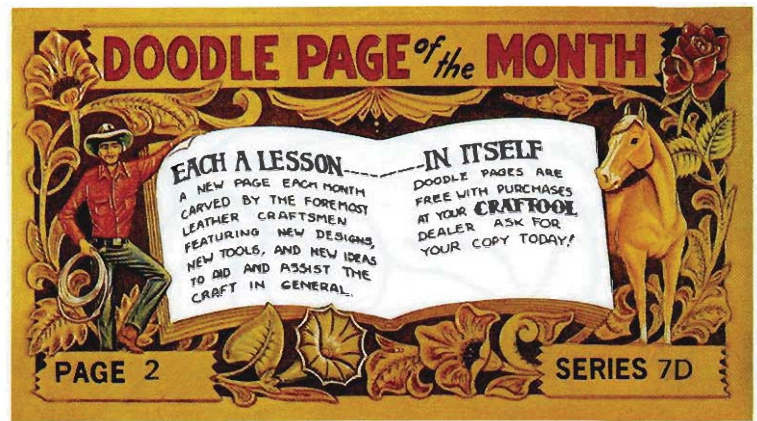
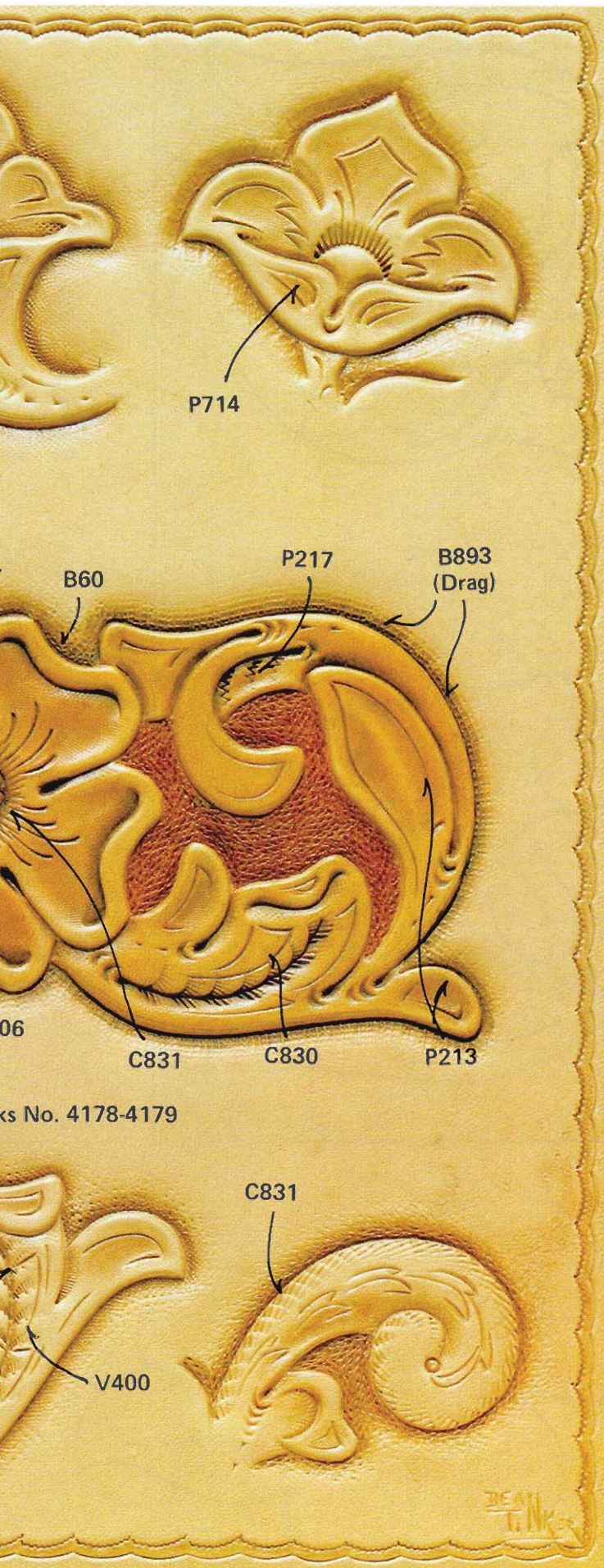
A888

S343-7

Designed for Checkbook

V463





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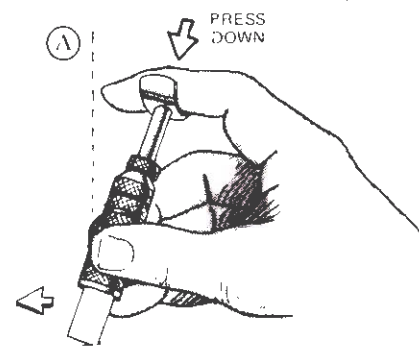
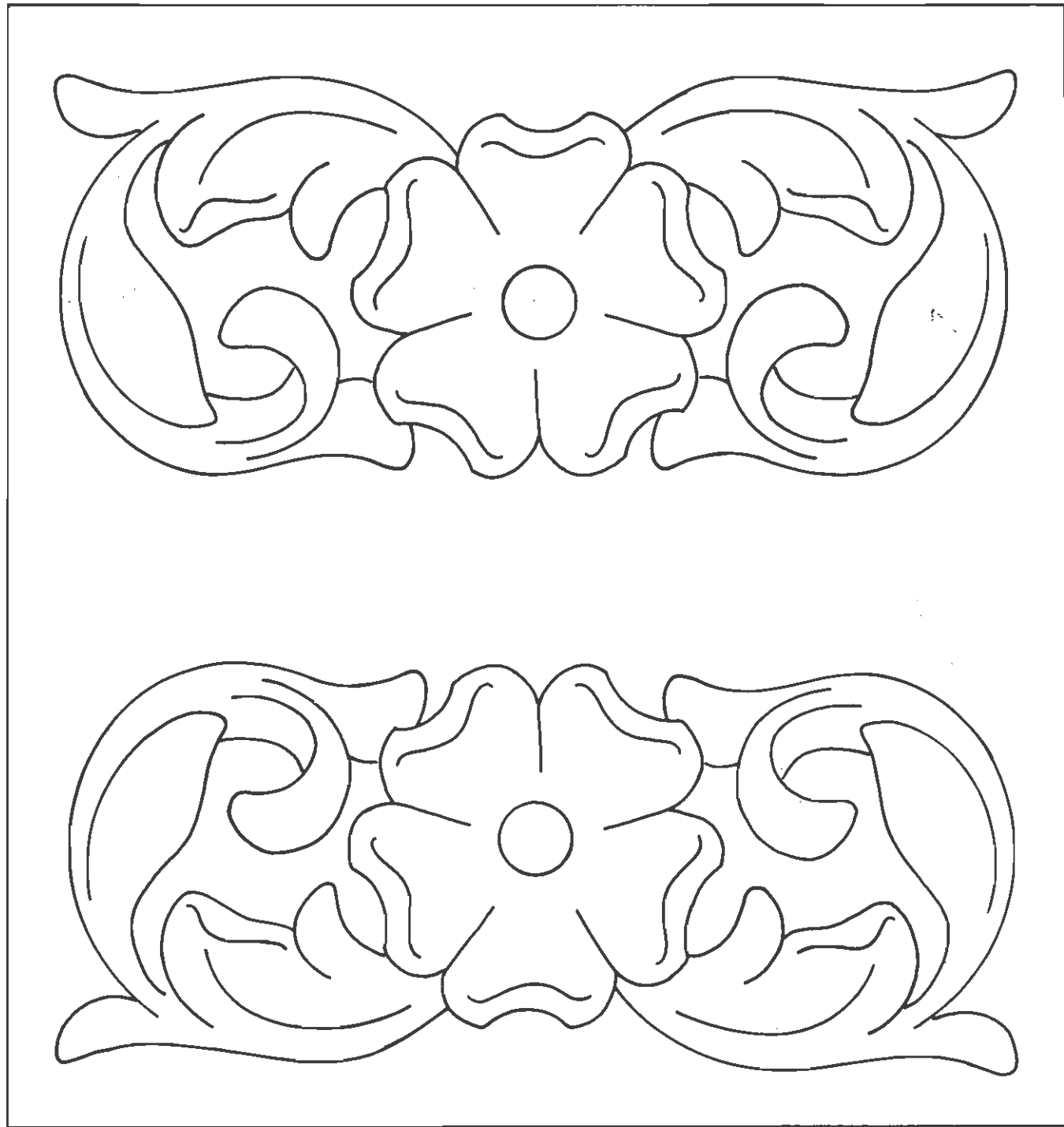
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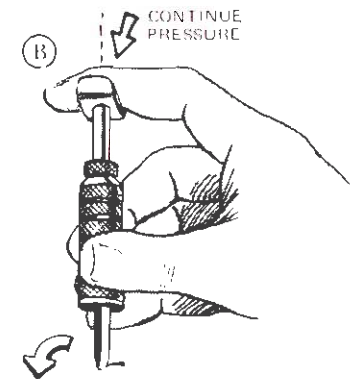
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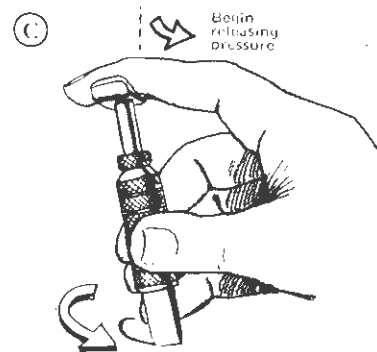
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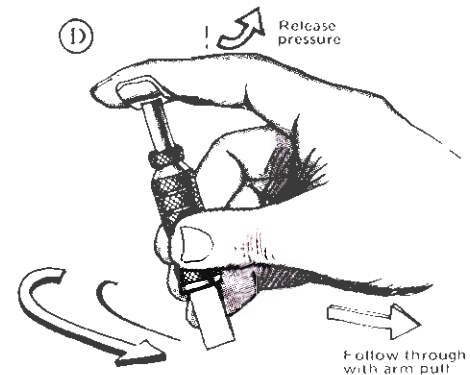
Your hand must be rolled to the right (for right cut) to bring the blade into proper cutting position. Begin with heavy downward pressure to make the cut "pop open". The blade should be pointed at 10 o'clock as illustrated.



Begin the turn immediately, straightening your hand to almost normal position as the blade turns toward your body. Continue heavy downward pressure.



As the cut begins to straighten, pull your hand and arm toward you to steady and control the cut. Gradually diminish the pressure on the yoke.



Continue the cut in one graceful flowing movement, simultaneously lessening the depth of the cut with each motion of progress. Fade the cut to a hair-line and continue the follow-through motion as the blade is lifted from the leather.

The strength of the "deco" is demonstrated in styles that range from the heavy "macho" wide open cuts of Ken Griffin to cuts as delicate as fine thread, complimenting the lightness of design in some Al Stohlman works. I suggest the student study as many individual styles as possible. Other Craftool publications such as "Lucky Eight" or "Leather Secrets" are good reference sources. This will aid in developing a "personal" style.

The "deco" is at its best when it appears to be spontaneously applied, which is to say that the figure should not be "traced onto" the design but should be "free hand" cut. To obtain the desired result plan the figure and its placement before application. To be effective the "deco cut" should follow the design contours.

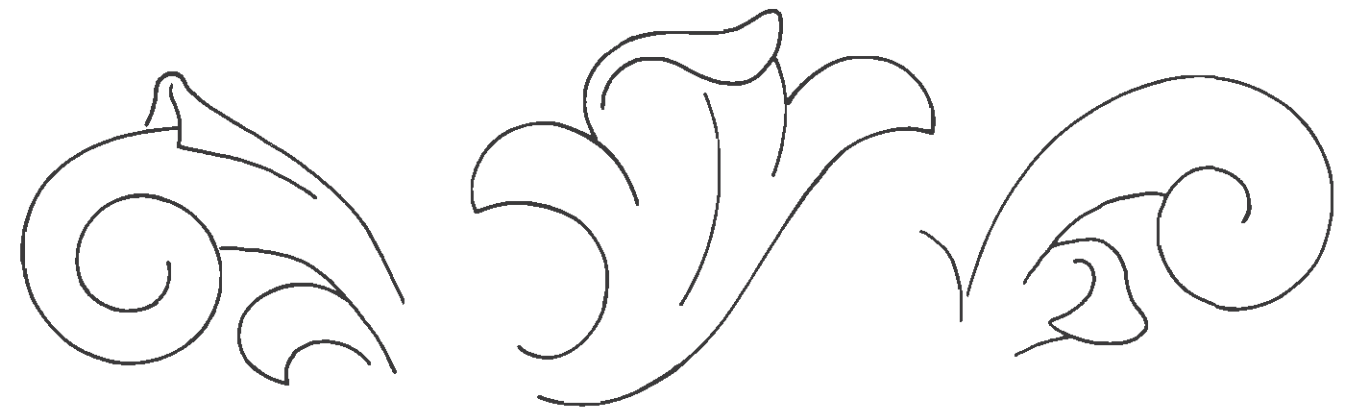
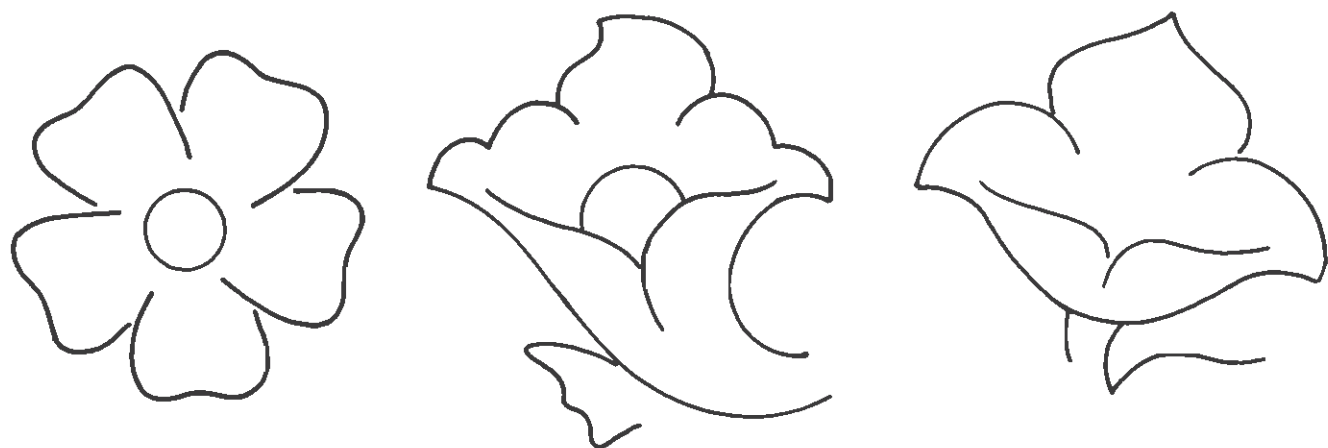
I favor the student trying the planned figure on scrap leather to get the "feel" before applying to completed work. Generally, if attempting a "cut" on dry tooled leather, depending to some degree on leather quality, it will probably not open as much as cutting on lightly dampened leather.

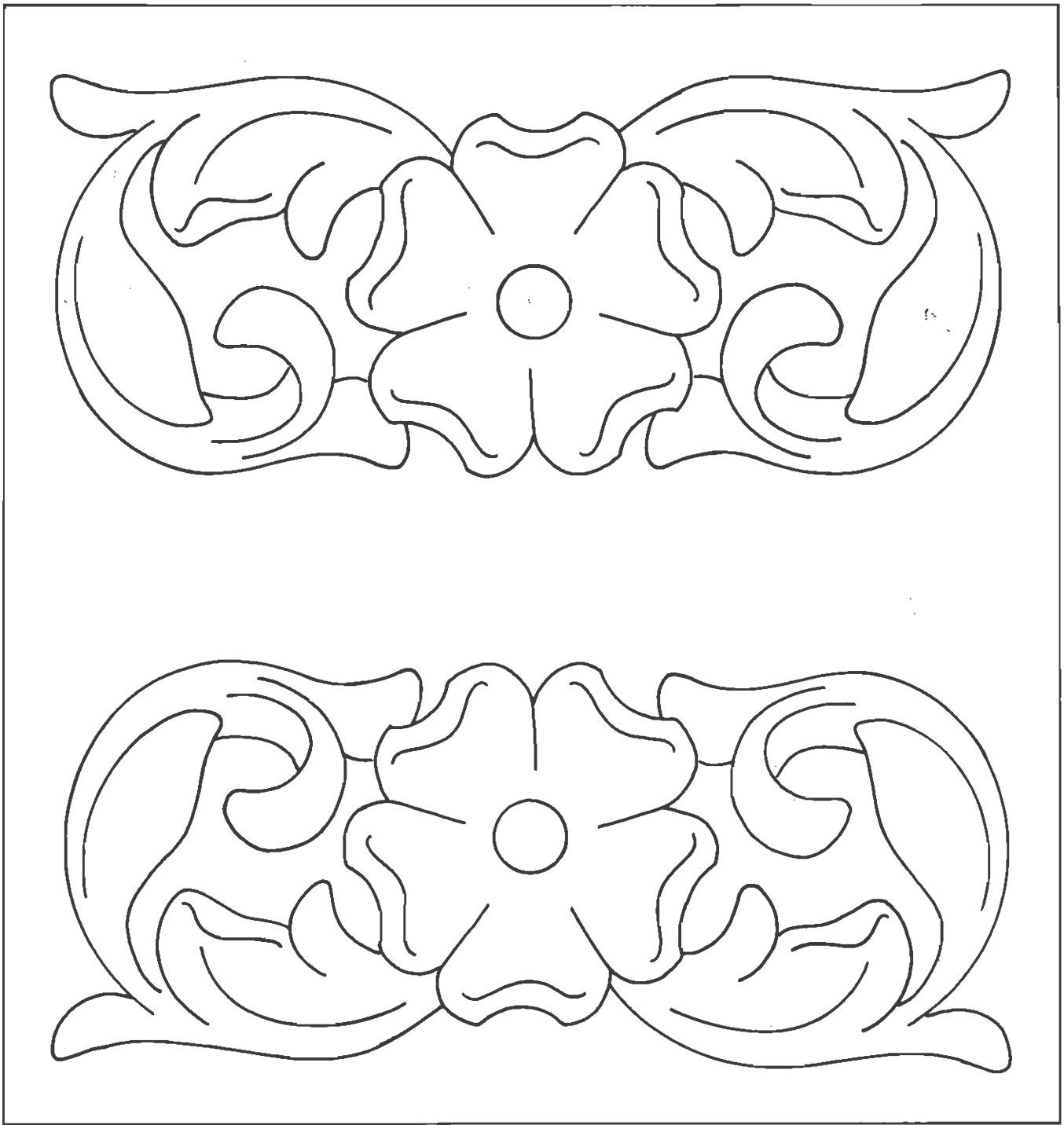
Even though this "Doodle Page" is presented in the "traditional" style of leather carving the student should not hesitate to apply these "cuts" to a project of any style or design. At left are some helpful illustrations reprinted from Tandy's "Leatherwork Manual" which also has additional information that would be beneficial. Always keep the swivel knife blade SHARP and polished and... practice.

Tools required to complete "checkbook" design: A888, B60, B893, C830, C831, H359, P213, P217, P714, S343, S706, U851, V402.

Colors used:
Tandy Super Dye yellow, tan, light brown antique.

Transfer the carving pattern from back of page to properly cased leather. Carve and tool according to tooling overlay. Let dry. Apply tan dye to background. Apply yellow to design. Let dry. Brush "Leather Balm" over yellow dye to prevent antique penetration of color. Let dry. Do not buff. Apply antique. Wipe excess immediately. Let dry and apply final finish carefully to prevent "bleeding" of antique.

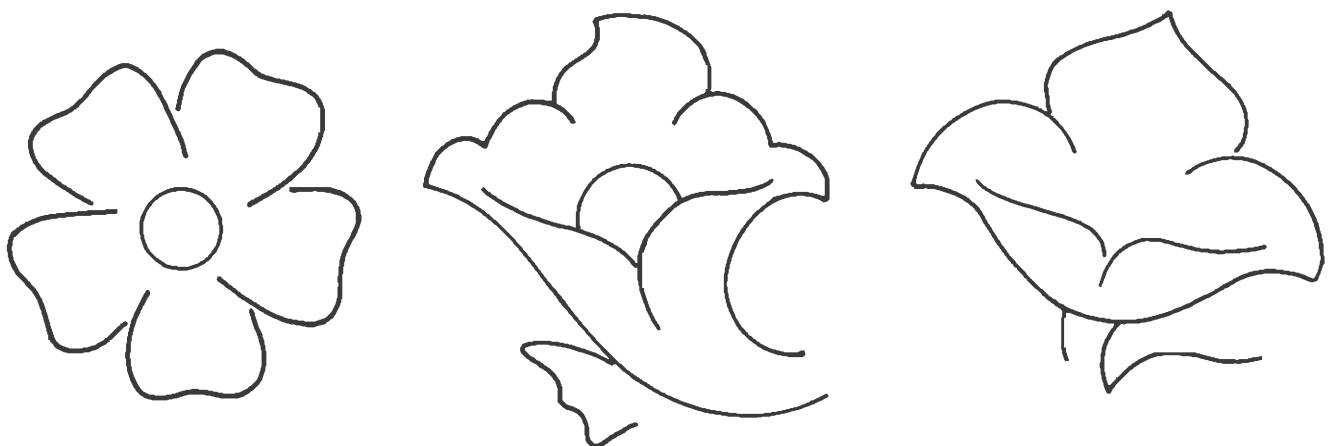


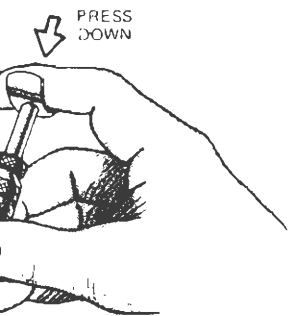


Your hand (right cut) to cutting position pressure to blade should illustrated

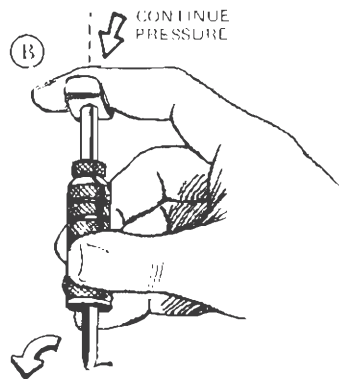


As the cut begins and arm towards cut. Gradually yoke

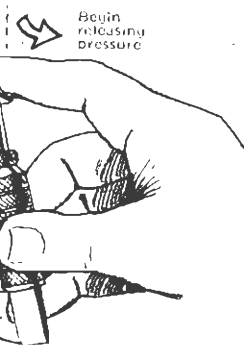




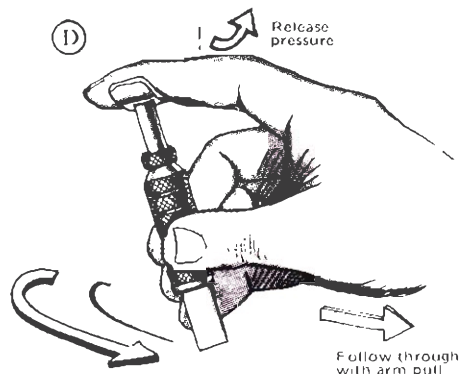
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