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.

No. 1

Tools, in order used; C431, P206, B200, B935, V407, A104, Decorative Cuts.

No. 2

Tools, in order used; C433, P213, B198, B936, V406, V745 (as a Stop), S705, U858, F899, F976, A98, A99, Decorative Cuts.
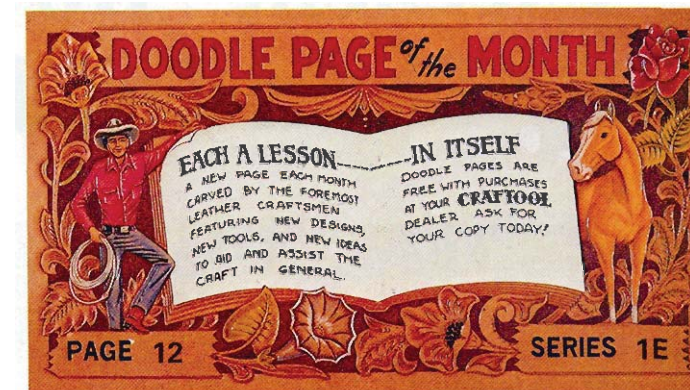
No. 3

Tools, in order used; V920 (as Border), V715 (as Cam), P216, B198, B936, V404, S931, A888, V708 (as Stops & Decorative Cuts).

No. 4

VAN HORNE '91

Tools, in order used; C431, P209, B198, B936, U858, V715, H903, H904, H907, S931, A104, M880, Hair Blade 8021-M, Decorative Cuts.

Developing Your Own Style

by Karla VanHorne

One of the things you begin to notice after being involved with leatherwork for a while is that certain people have a certain style or way of doing things. While some individuals stick to the carving patterns, copying every tool impression and decorative cut with exacting precision, others stray from the pattern, substituting or adding tools or changing the decorative cuts.

The basic design here is for a checkbook cover, and even though it has been repeated 4 times, you can see that each of the carved panels is uniquely different. In short, they reflect different styles of doing the same thing. Each style also promotes the "flow" of the pattern in its own way. (Flow is the "motion" given to a series of lines. It is what carries or moves the eye smoothly over the entire design — in this case, from flower to acanthus to stem to acanthus and back to the flower in a pleasing manner.)

Rather than go through each individual carving, I'll go through each tool type. This will allow you to compare how a certain tool looks within the pattern, as well as beside a similar tool.

Camouflages: C431 (1&4) is a smaller cam than C433 (2). As a result, there are more impressions per inch. Impressions for the smaller tool also tend to be deeper.

Cams are used in the scrolls (1,2&4), along the centerline of acanthus leaves (1,2&4) and up the major stem lines (1). Note that no cams were used in 3.

Pear Shaders: The pear shaders in these examples are all pretty much the same size. The variable is the texture on the face of the tool: smooth (1), checked (2). ribbed (3) and lines (4). Each provides a slightly different texture to the work. Note how the lined shader (4) assists in providing additional flow lines to the design.

Bevellers: Two types were used: smooth (1) and checked (2,3 &4). Choose the texture you prefer. Don't forget about lined or coarsely-checked bevels either.

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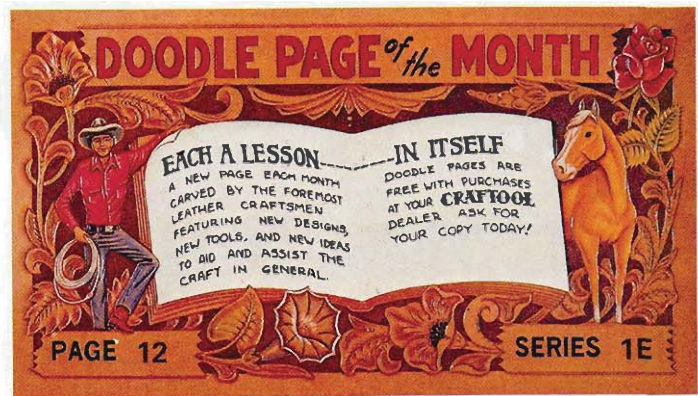
No. 4

Tools, in o...
H903, H90...
Decorative...

DOODLE PAGE *of the* MONTH

EACH A LESSON——————IN ITSELF
A NEW PAGE EACH MONTH
CARVED BY THE FOREMOST
LEATHER CRAFTSMEN
FEATURING NEW DESIGNS,
NEW TOOLS, AND NEW IDEAS
TO AID AND ASSIST THE
CRAFT IN GENERAL.

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PAGE 12   SERIES 1E

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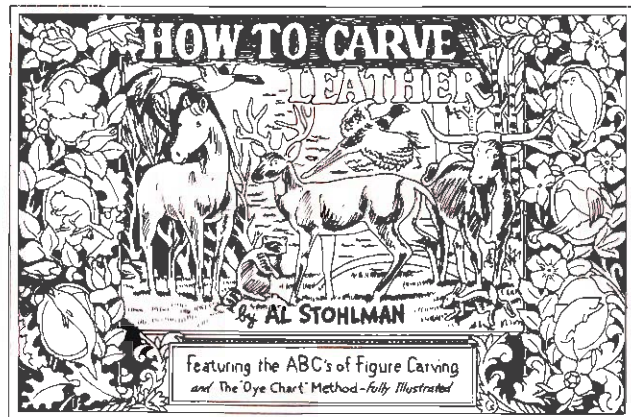
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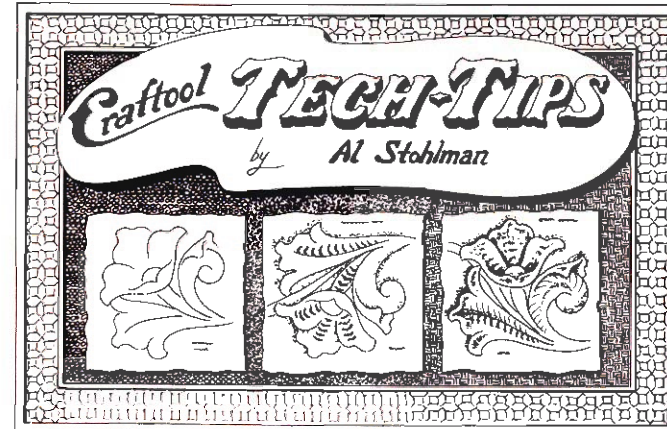
VAN HORNE '91

rder used; C431, P209, B198, B936, U858, V715,
4, H907, S931, A104, M880, Hair Blade 8021-M,
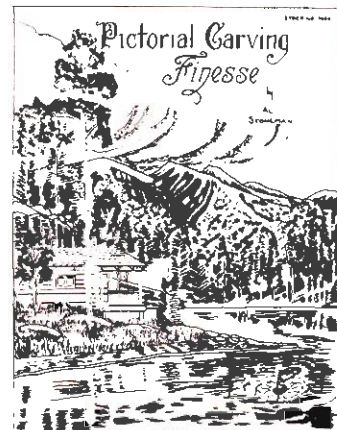Cuts.

Excellent "How-To" Books From Tandy Leather

CRAFTOOL TECH-TIPS
Manual created especially for beginners. Shows tools and techinuques for hand tooling leather. Learn to use swivel knives, stamping tools, more. 22 pages. STOCK No. 6056
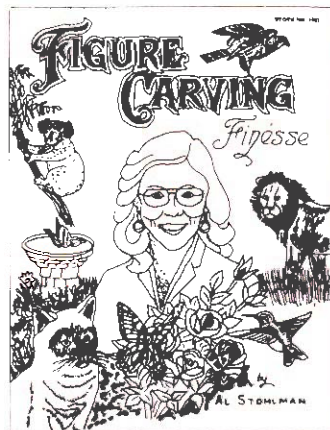

HOW TO CARVE LEATHER
Shows the basics of carving. Over 60 patterns for billfolds, belts and more. Alternate scrolls, flowers. 48 pages. STOCK No. 6047
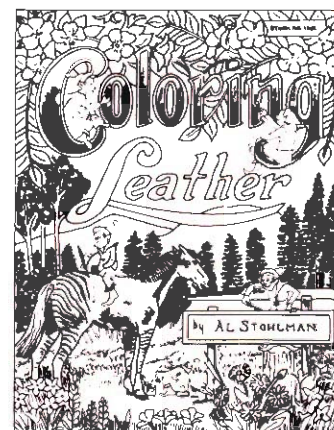

PICTORIAL CARVING FINESSE
Stohlman explains perspective, color dyeing and using tools for realism. Learn to carve grass, rocks, trees, mountains, clouds, smoke, fire and water. 72 pages. STOCK No. 1950

FIGURE CARVING FINESSE
Stohlman's book shows how to carve, bevel, model and dye figures for realism and detail. Learn to carve people, animals, foilage and more. 132 pages. STOCK No. 1951

COLORING LEATHER
Learn about cross dyeing, mixing, tools, brushing techniques. With tips on shading and staining. Includes detailed illustrations and dye mixing charts. By Al Stohlman. 53 pages. STOCK No. 1942

Veiners: The veiners used in these carvings perform 4 different tasks.

Veining: V407 (1), V406 (2), V404 (3) and V715 (4) have all been used as standard veiners along the outside (or longest) curve in the centre of the acanthus leaf.

Camouflaging: In 3, V715 appears in the scrolls and along the inside (or short) curve in the center of the acanthus leaf where the camouflage would normally be seen.

Stops: V745 (2) and V708 (3) are used to provide a "stop" or formal ending to the major flow lines in the pattern. V745 (2) is also used in the base of each petal in the flower.

Decorative cutting: There are no decorative cuts in 3. V708 was used to create decorative lines within the pattern. Follow the contours of the pear shading, angle the veiner and strike firmly. Note: don't get carried away with this. It's easy to go right through the leather.

Seeders: With the exception of 1, seeders were used in all the flower seed pods. S705 was used in 2 while S931 was used in 3 & 4. The "seeds" in 1 were made by closely spacing slightly-curved swivel knife cuts together so that a crosshatch pattern was formed.

Stops: H903, H904 and H907 were used in 4. The "curved" stops (H903 & H904) were used in the curving stem areas to assist in maintaining flow of the line. H907, a "straight" stop was used at the base of each flower petal.

Mulesfoot: U858 was used only once at the base of each "stop" in the stem, leaf and scroll areas of 2. In this case, it is acting in conjunction with decorative cuts to provide flow or movement down the length of these areas. In 4, U858 takes the place of the camouflage used in the stems of 1 and the decorative cuts in 2. Note how it simultaneously provides both decoration and flow to the stem areas.
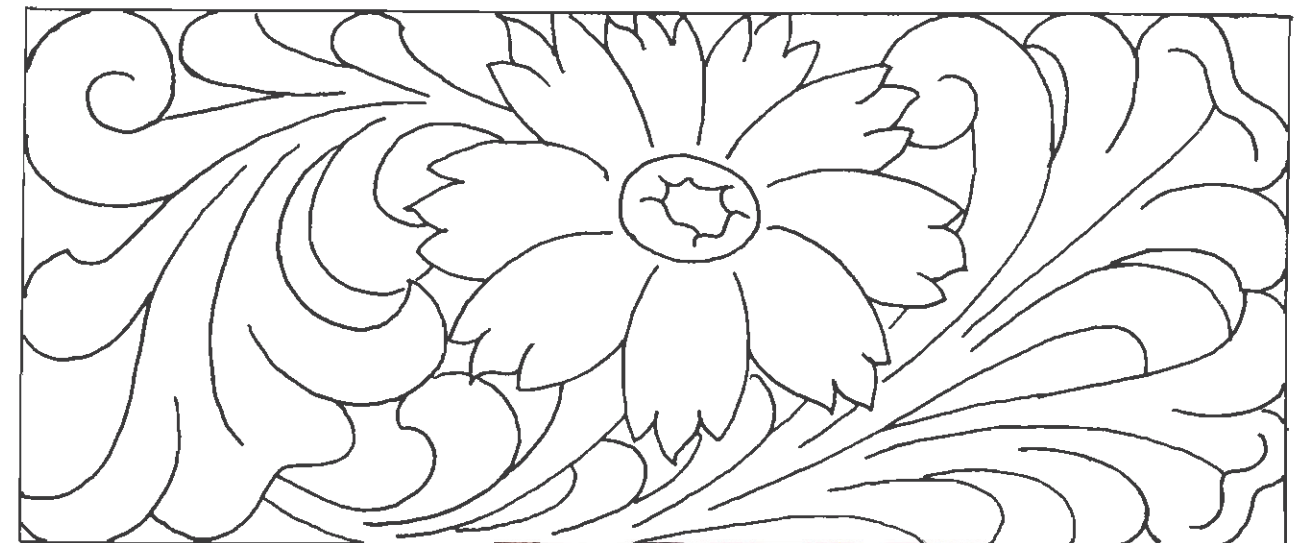
Matts and backgrounders: A104 (1), A98, A99, F899 and F976 (2), A888 (3) and A104 and M880 (4). Matts and backgrounders all work to provide texture in the non-floral or 'negative space' areas of a design. Uniform background textures help to define and isolate the carved design. They also create depth by bringing the floral areas into the foreground. Textures can vary from very light and airy (2) to very heavy (3). Combining textures (4) can also yield pleasant results. M880 is a beautiful tool.

Decorative cuts: These cuts provide additional flow or movement to the design. They can be very simple (1) or can be made more complex by adding secondary cuts (2 & 4). Note the even more complicated cuts in the acanthus leaves in 4.

Hair blade: In 4, a lined pear shader was used to assist in adding flow lines to the design. By adding long, sweeping hairline cuts to the stem areas, the flow created by the shader is subtly continued.
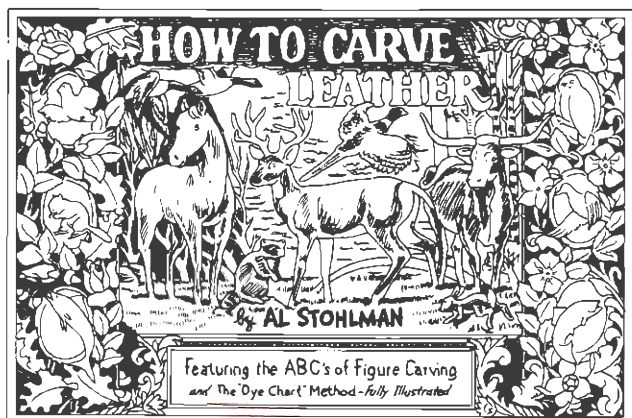
Try it out! Experiment with craftools. What I've outlined here is just the tip of the iceberg. Pay attention to what others are doing. If you like something you see, try it out. It's not hard to develop your own style through the examples of many, many others.

Who am I? A lot of Al Shelton, Ken Griffin, F.O. Baird, Cliff Ketchum and Ladd Haverty, a whole lot more of Al and Ann Stohlman and a smattering of many more too numerous to mention. I wish to thank them all, past, present and future, for what they have given me.

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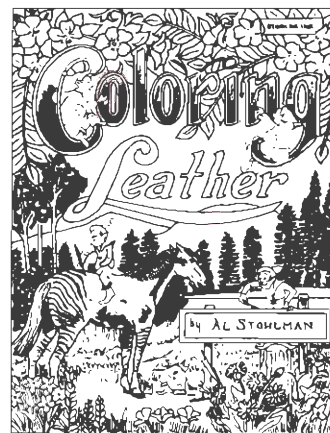
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