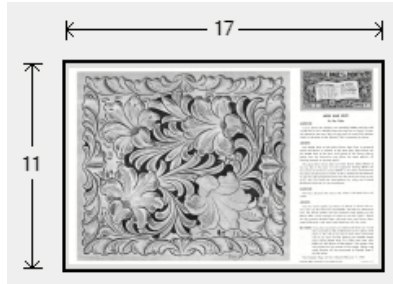




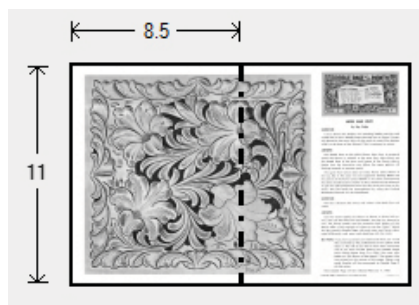
Doodle Page Digital Download

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

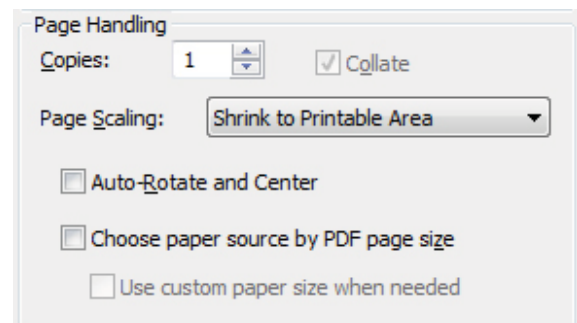
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

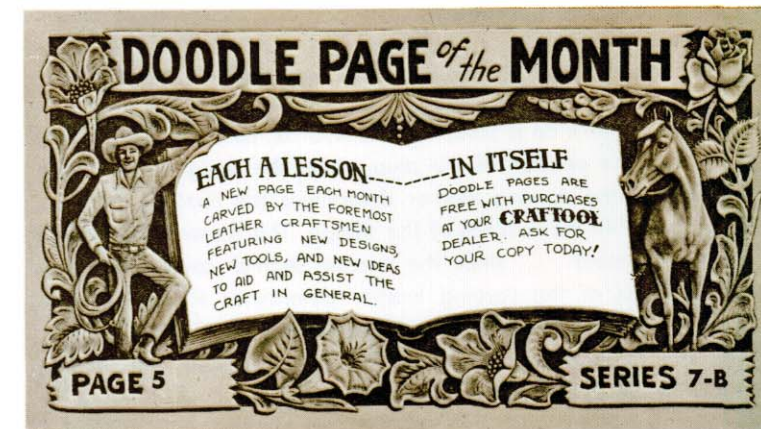
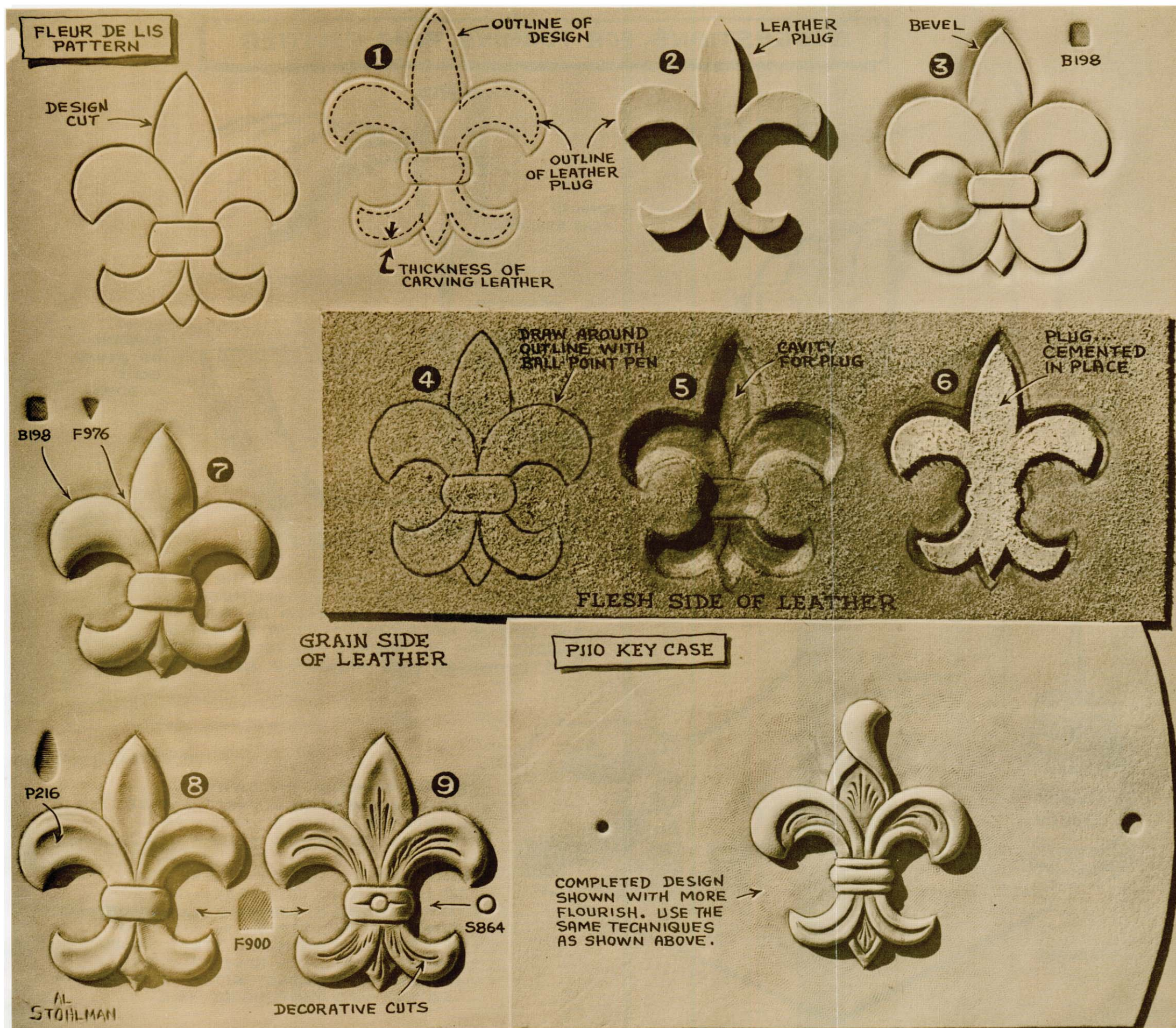
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



EMBOSSING LEATHER

by Al Stohlman

This month, we begin a series of Doodle Pages on the art of embossing leather. We will begin with a very simple design . . . adding to the techniques each month. It is hoped that this series will add to your leathercraft knowledge and perhaps stimulate further interest in embossing leather. It is actually very easy to do, and the results are most gratifying.

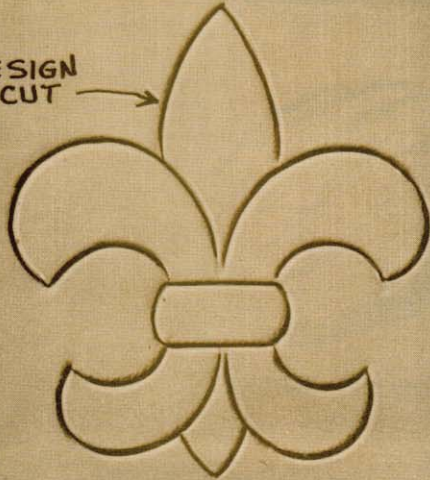
There are many ways of embossing leather. Some use cotton or paste fillers, ground leather & glue, plaster of paris, etc., but I prefer the **leather plug** most of all. I developed this technique many years ago for several reasons. First, with the soft fillers, there was virtually no way of obtaining fine details to the finished carving. Hard fillers would not allow the leather to bend and were subject to cracking, etc. The leather plug is ideal in that once you cement it into the cavity, all of the work is then completed from the front, or grain side, as with normal carving procedures. You simply stamp the pear shaders, veiners, etc., in the usual manner . . . the only difference being; you have to stamp on a raised and sometimes curved surface. This, however, is very easy to do. The leather plug is firm enough, too, so that all of the final, tiny details can be added to your carving without any difficulty. Also, the leather plug allows the project to bend or flex without any trouble whatsoever . . . and it will not crush in, or break.

One of the most important things about embossing is the proper **CASING** of the leather. The leather should be thoroughly soaked in water. Wrap in plastic bag and allow to case overnight . . . then lay out on your marble (or piece of glass) with the grain side up. This allows the moisture to evaporate first from the top, retaining moisture inside. When the leather begins to return to its normal coloring . . . it should be ready for carving and embossing. You can readily tell if it is ready by feeling of it. If the grain side feels firm . . . yet pliable much as with modeling clay . . . it is just right. We are now ready for embossing. Let us study the Photo Pattern and take each step at a time . . . with the Fleur de Lis.

(Continued on reverse side)

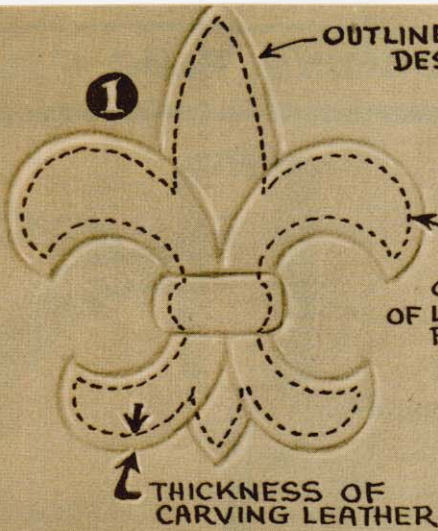
FLEUR DE LIS PATTERN

DESIGN
CUT



1

OUTLINE OF
DESIGN

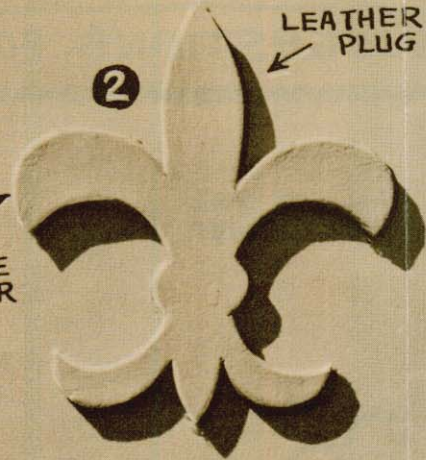


OUTLINE
OF LEATHER
PLUG

THICKNESS OF
CARVING LEATHER

2

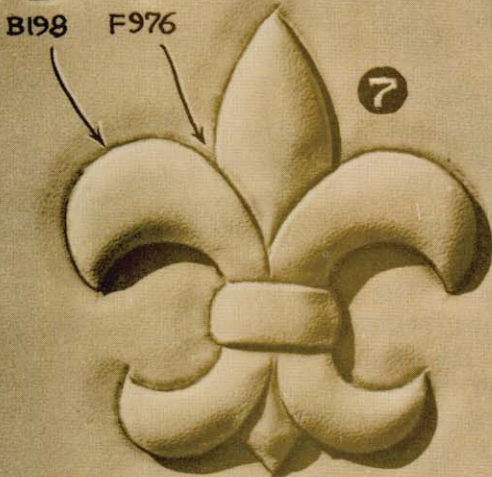
LEATHER
PLUG



B198

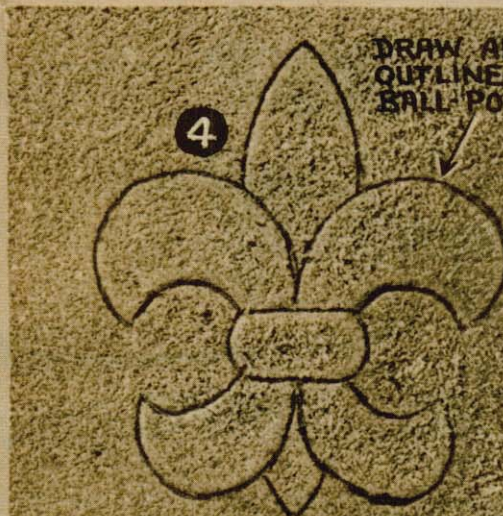
F976

7



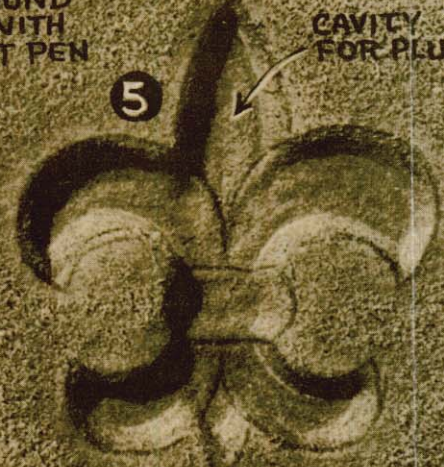
4

DRAW AROUND
OUTLINE WITH
BALL-POINT PEN



5

CAVITY
FOR PLUG



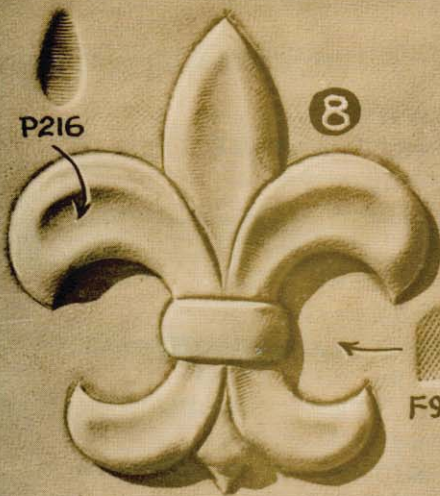
FLESH SIDE OF LEATHER

GRAIN SIDE
OF LEATHER

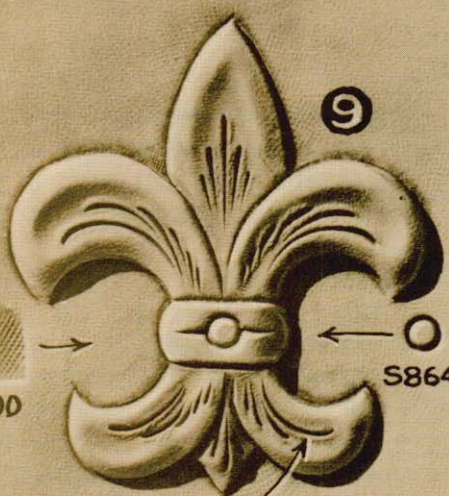
P110 KEY CASE

P216

8



9



F900

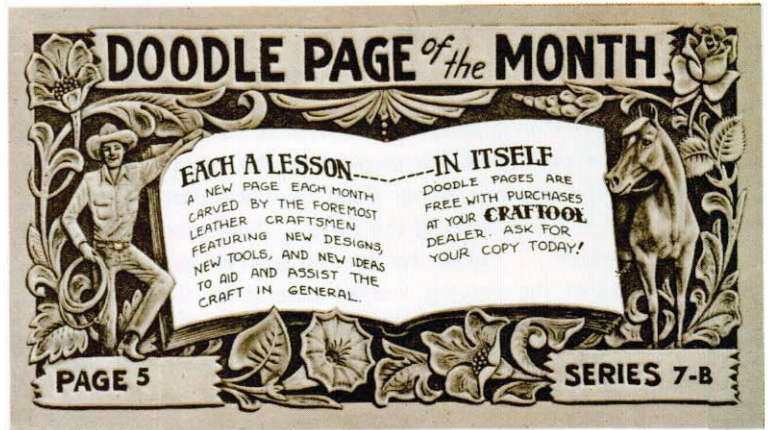
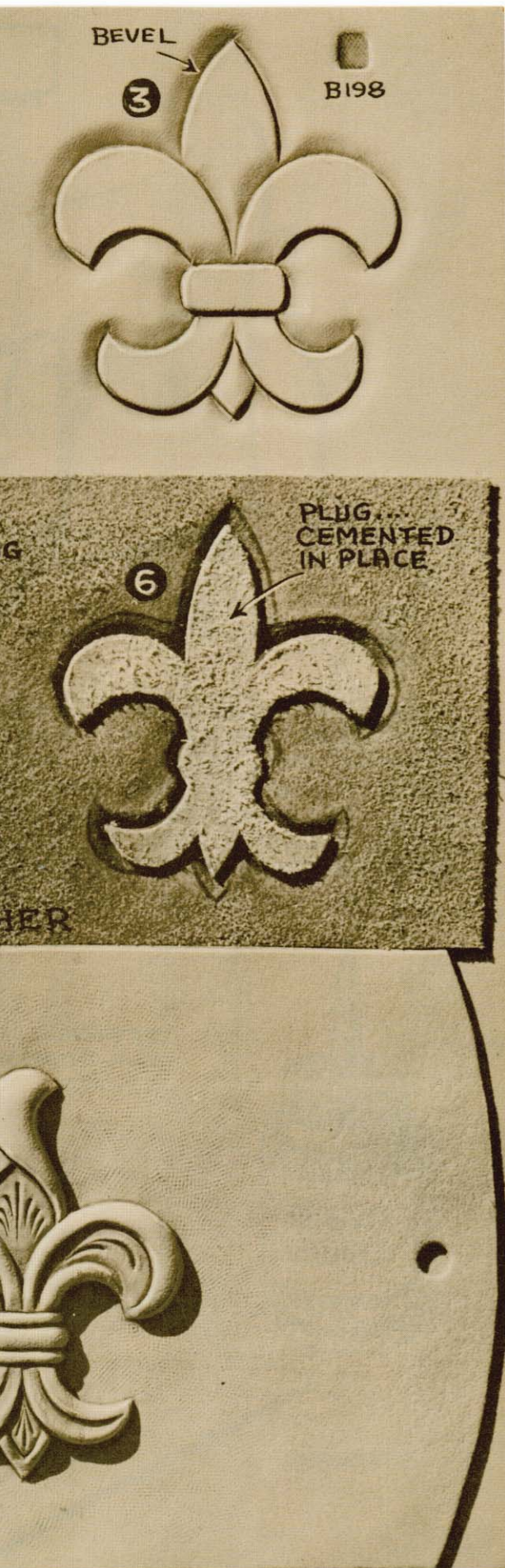
S864

COMPLETED DESIGN
SHOWN WITH MORE
FLOURISH. USE THE
SAME TECHNIQUES
AS SHOWN ABOVE.



AL
STOHLMAN

DECORATIVE CUTS



EMBOSSING LEATHER

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One of the most important things about embossing is the proper **CASING** of the leather. The leather should be thoroughly soaked in water. Wrap in plastic bag and allow to case overnight . . . then lay out on your marble (or piece of glass) with the grain side up. This allows the moisture to evaporate first from the top, retaining moisture inside. When the leather begins to return to its normal coloring . . . it should be ready for carving and embossing. You can readily tell if it is ready by feeling of it. If the grain side feels firm . . . yet pliable much as with modeling clay . . . it is just right. We are now ready for embossing. Let us study the Photo Pattern and take each step at a time . . . with the Fleur de Lis.

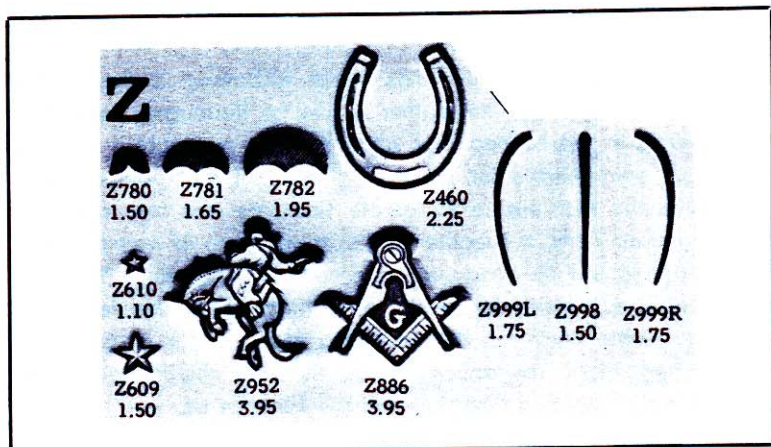
(Continued on reverse side)

First, trace and cut your pattern into the cased leather.

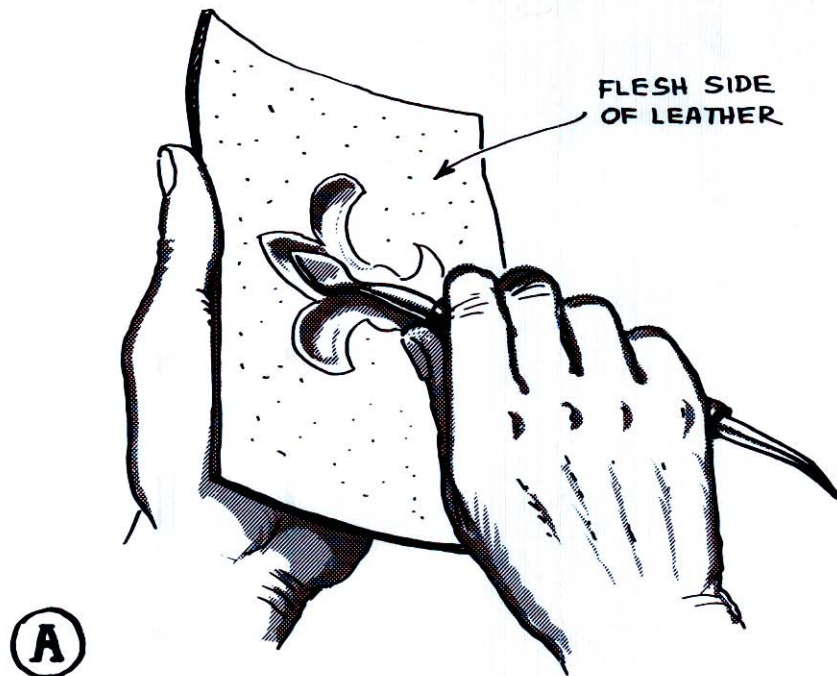
1. Trace the pattern on a scrap of firm 4/5 oz. cowhide. The dotted line shows the position of the plug within the design outline. The thickness of the carving leather determines the distance to mark the plug within the outlines of the design. This factor must always be kept in mind . . . since the carving leather covers the plug, the thickness of the carving leather determines the size of the plug. If the plug was cut the same size as the Tracing Pattern, then the finished product would be oversize when the carving was stretched over the plug.
2. Photo shows plug cut out.
3. Bevel around the design that has been cut into the carving leather.
4. Turn the leather over to the flesh side. You'll be able to clearly see the lines of the design as a result of the beveling. Draw around these with a ball-point pen.
5. Form the cavity for the plug. (See suggestions presented). The plug cavity need not be as well formed as shown in step 5. Stretch the leather as much as possible without distortion.
6. Cement the plug in place. Note: Cement the grain side down, as shown.
7. Turn the leather over . . . and cement lightly to a firm piece of cardboard to prevent excessive stretch. Bevel around the design.
8. Pear shade the design where shown . . . right on top of plug. It necessary, bevel around design again for clean definition . . . and mat background to bring into full relief.
9. Add the decorative cuts and/or other details.

Follow these same procedures for all embossing on the following pages. Remember . . . proper casing of the leather is most important. "See ya next month for more Embossing."

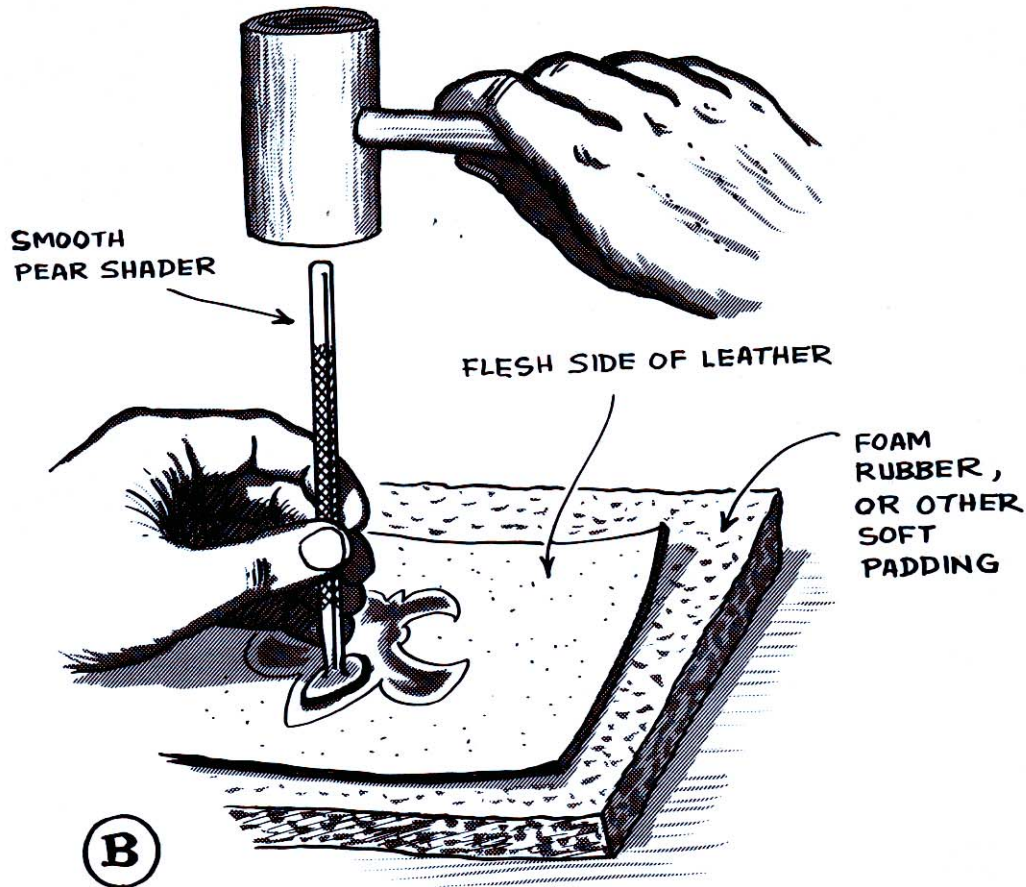
Al Stohlman



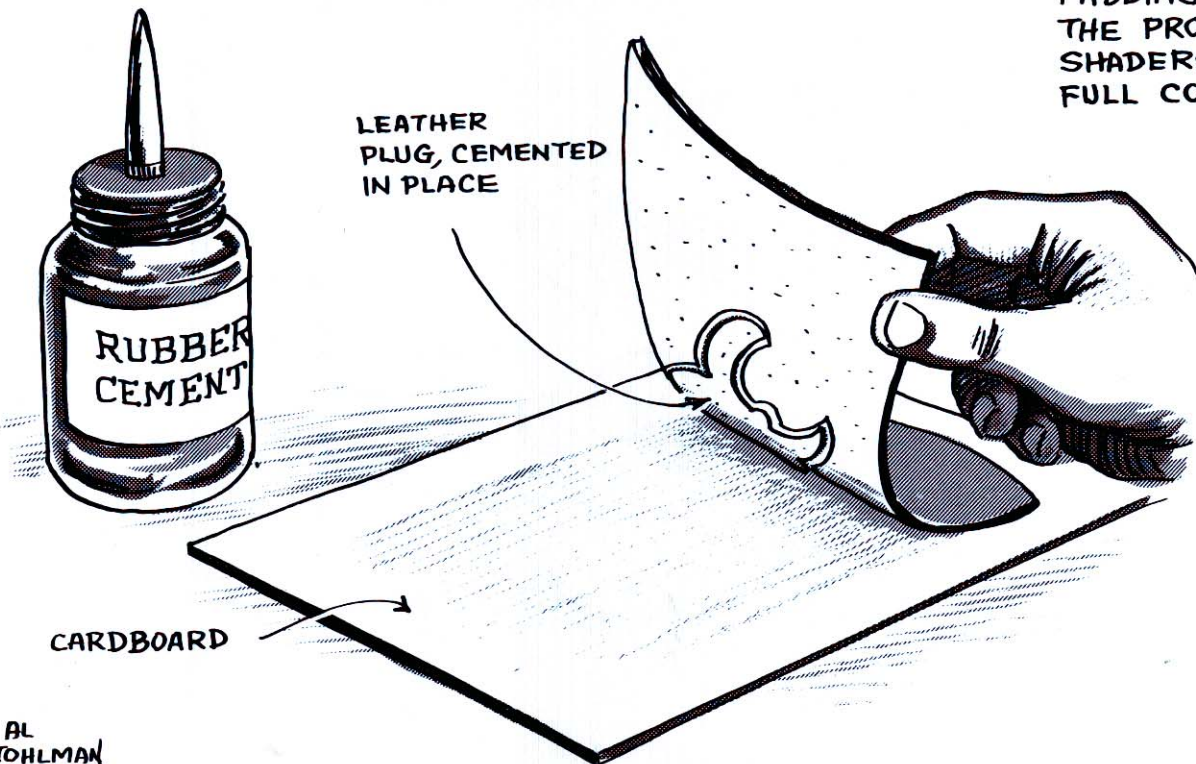
SUGGESTIONS FOR FORMING PLUG CAVITIES



AFTER FOLLOWING STEPS . . . ONE THROUGH FOUR . . . (ON REVERSE SIDE) ONE METHOD OF FORMING PLUG CAVITY IS SHOWN ABOVE. HOLD LEATHER IN HAND AND USE MODELING SPOON TO STRETCH LEATHER IN PLUG AREA. ROUGH SHAPING ONLY, IS REQUIRED . . . FULL DEPRESSION IS NOT NECESSARY.



ANOTHER METHOD OF DEPRESSING THE CASED LEATHER IS TO LAY IT ON A FOAM RUBBER PADDING AND STRIKE THE PLUG AREAS WITH THE PROPER SIZED SMOOTH PEAR SHADERS. SHADERS CAN BE "WALKED" IN THE AREAS FOR FULL COVERAGE AND MAXIMUM STRETCH.



AFTER FORMING THE CAVITY . . . CEMENT THE PLUG IN PLACE, EVENLY WITHIN THE OUTLINES; DRAWN WITH THE BALL-POINT PEN (STEP FOUR).

NEXT, LIGHTLY CEMENT FLESH SIDE OF LEATHER TO CARDBOARD TO PREVENT EXCESSIVE STRETCH. CONTINUE STAMPING THE DESIGN IN THE CONVENTIONAL MANNER . . . STEPS SEVEN THROUGH NINE . . . ON REVERSE SIDE. REMOVE CARDBOARD AFTER THE LEATHER HAS THOROUGHLY DRIED.

AL
STOHLMAN

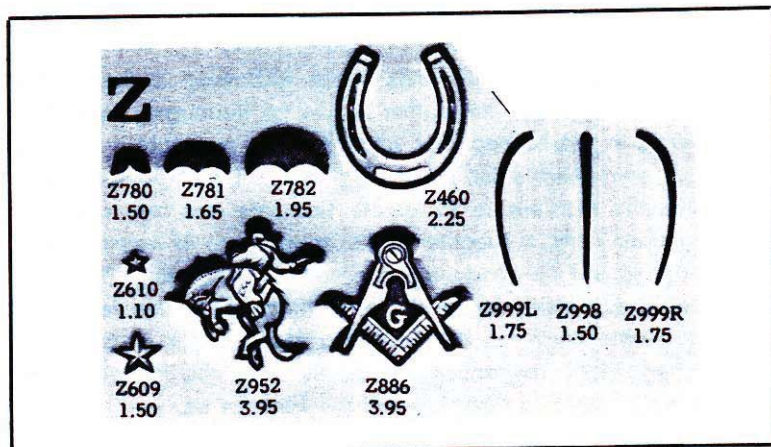
EMBOSSING LEATHER—Continued

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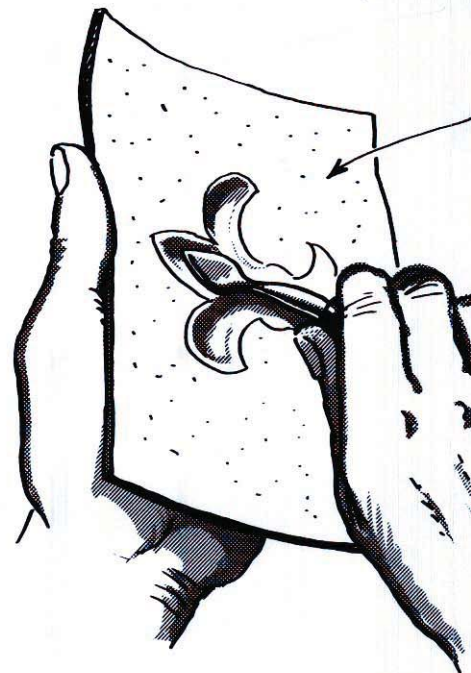
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Al Stohlman



SU



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LEATHER PLUG, CEMENTED IN PLACE

CARDBOARD

AL STOHLMAN

SUGGESTIONS FOR FORMING PLUG CAVITIES

FLESH SIDE
OF LEATHER

SMOOTH
PEAR SHADE

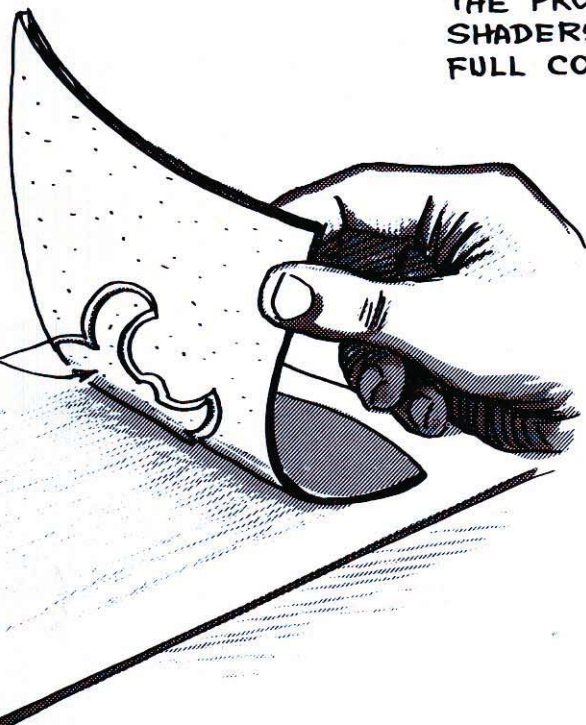
FLESH SIDE OF LEATHER

FOAM
RUBBER,
OR OTHER
SOFT
PADDING

(B)

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