



## 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

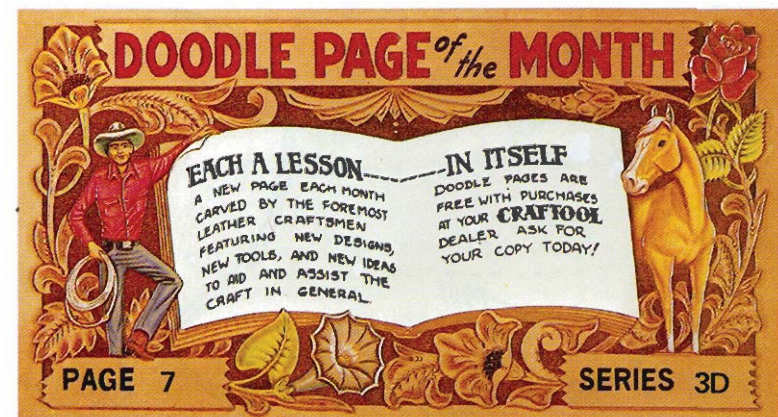
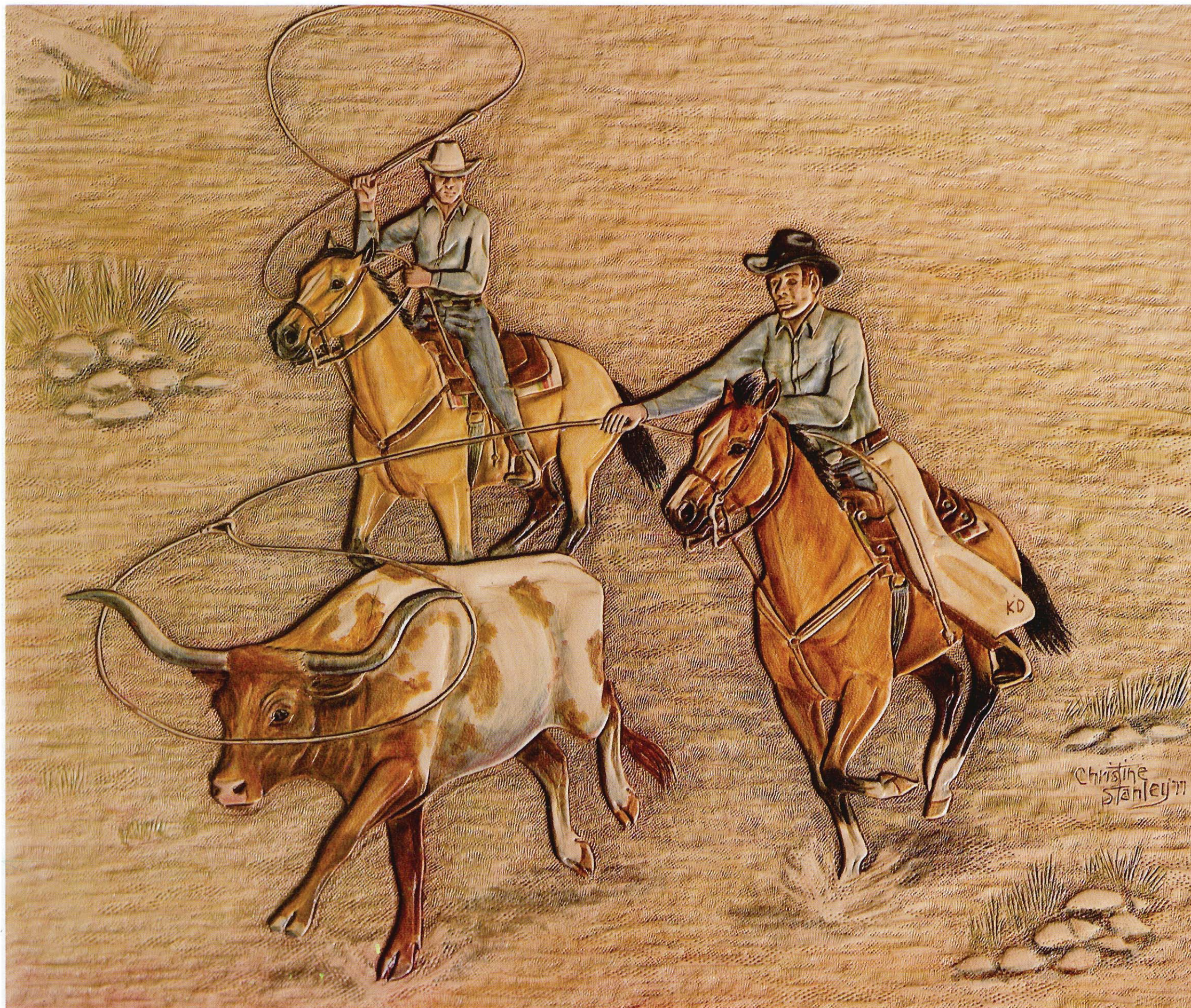
(Some Doodle Pages do not have backs)

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.





## HEADIN' N' HEELIN'

by  
Christine Stanley

This picture offers a good opportunity to examine the roll of the swivel knife in figure carving. The handle of the knife should be adjusted so it will fit the hand comfortably to avoid strain. Good control of the blade is difficult if the hand tires. Strop the blade frequently, take it to the stone when necessary. The edge should not be allowed to become rounded. Use a guide if necessary when sharpening the blade. Never, never, never leave the swivel knife loose in a box with other tools. Jewelers rouge, a good strop, and a good whetstone should be a part of every swivel knife kit. My personal choice of blades is the 8018N and the 8014F filigree blades.

Properly cased leather is stressed by all leathercraft teachers. The method used to condition the leather for ease of cutting is not so important. If it works, do it. Anyone who may be having a problem getting the moisture content just right may want to try this procedure. Add a wetting agent per directions on the container to the water used for casing the leather. One such product is Carve-Eeze. This seems to help the water penetrate the leather fibers better.

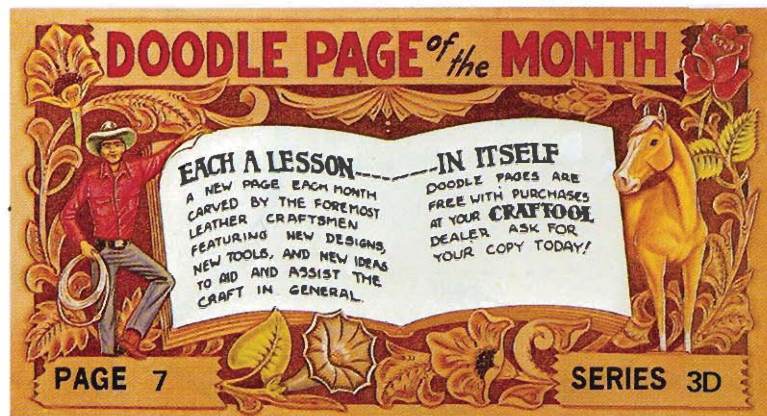
Thoroughly and evenly moisten the grain surface and flesh side of the leather. This will distribute the moisture evenly throughout the entire piece of leather. The leather is now allowed to dry until the original natural color returns to the surface. It should feel slightly moist and cool to the cheek. A neat little trick is to case a piece of scrap leather from the same hide as the carving leather. Treat it the same as the carving leather and when the leather looks right, test the scrap leather with the swivel knife. If it is not right, wait a little longer. Study the photo carve and line drawing. Be patient.

All this may seem a bit much to the weekend craftsman but bread and butter Pro's find good preparation of tools and material is often the best time saver in the long run and contributes to a better quality work. This need not be all time wasted. The tracing can be made for transferring the pattern to the leather. The knife may need some sharpening. Perhaps another project can be started or finished. The active leather-carver is seldom found idly waiting. There usually is not enough time to do all that needs doing.









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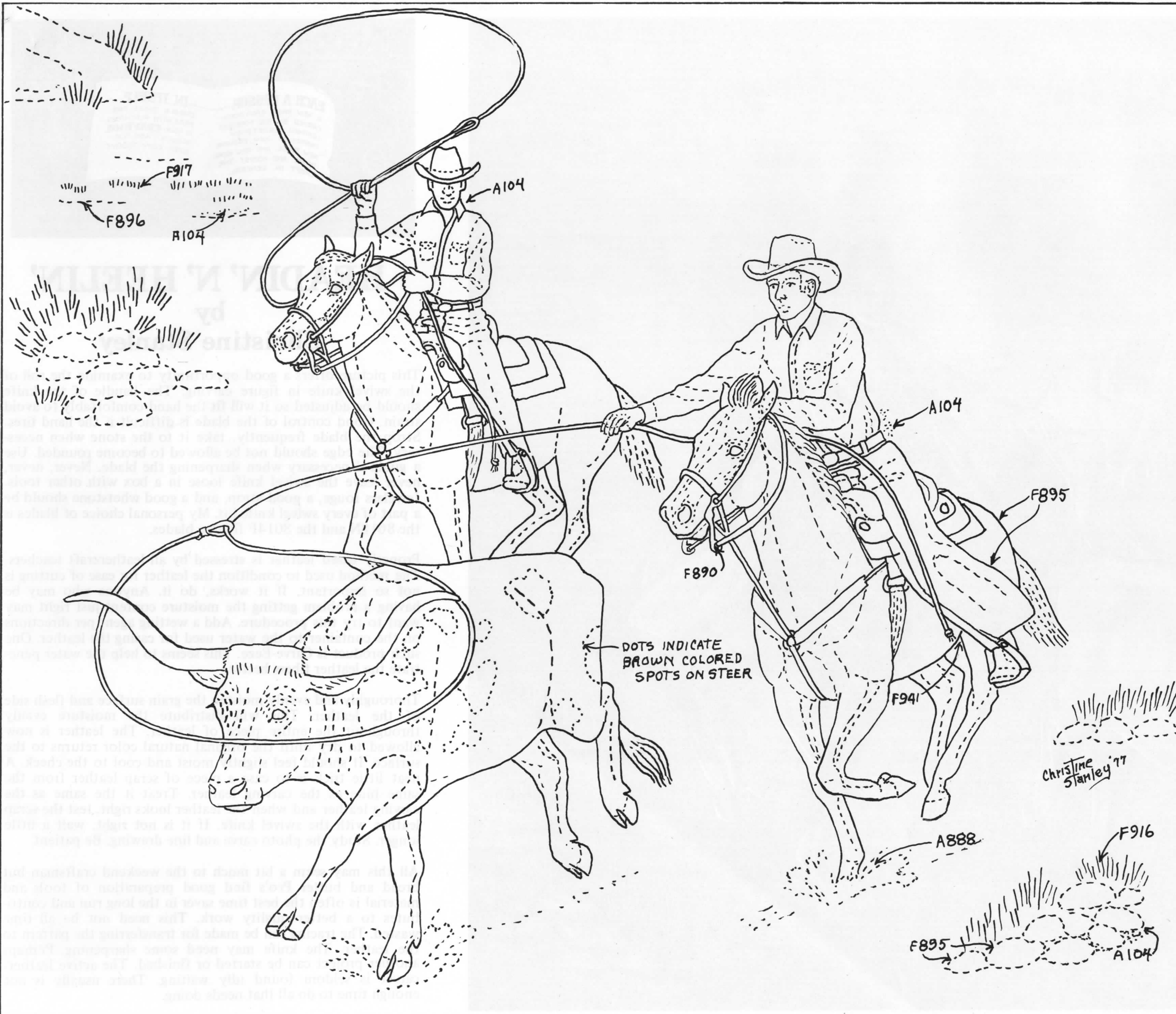
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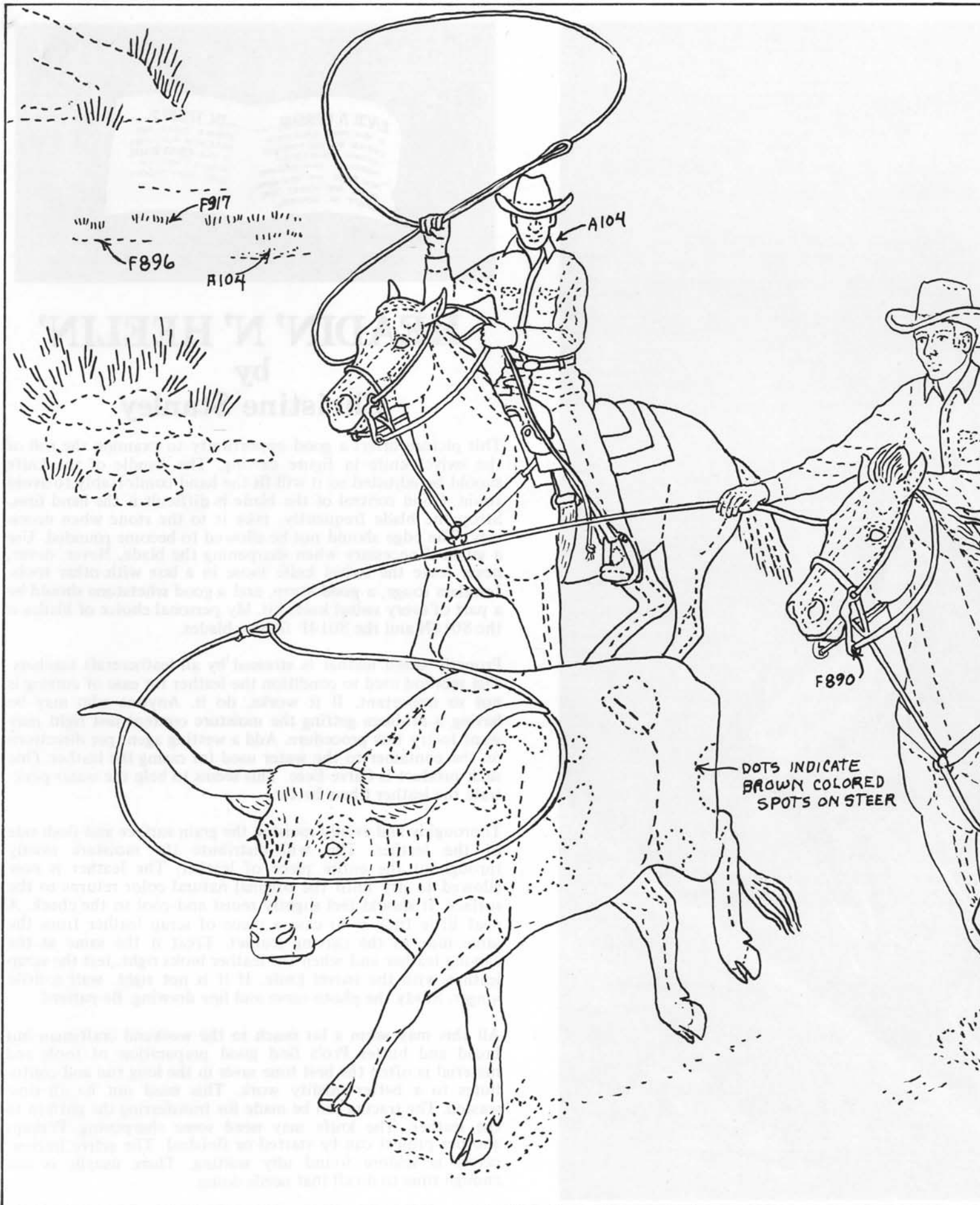
The leather is finally cased just right. You have cemented it to two or three ply chipboard and transferred the pattern to the leather. The commitment is now made with the swivel knife. Study the pattern carefully and determine which subjects are foremost in the scene. This is where to begin with the swivel knife. Cut the outline of the figure first, in this case the long-horn steer, and then cut the rest of the lines that completes the knife work on that subject.

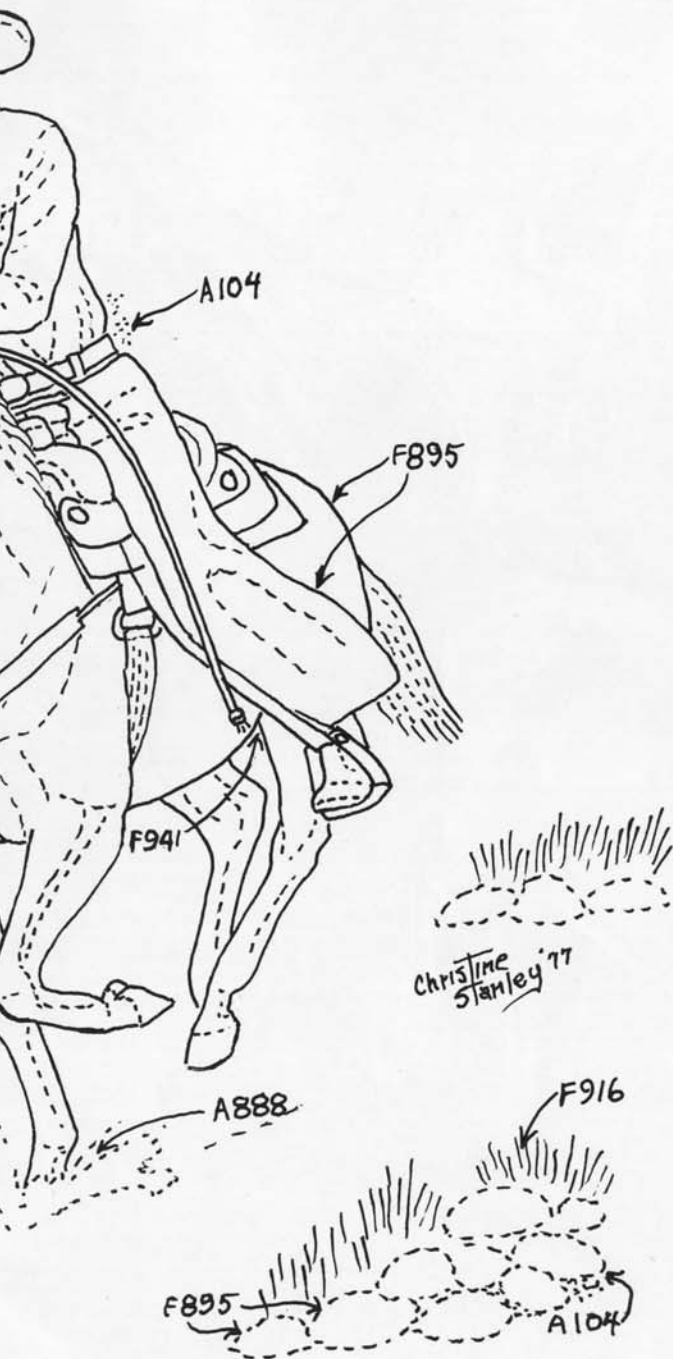
When one feature appears in front of another its outline should be cut first in an unbroken line. As the line of the next feature intersects, the swivel knife blade should be lifted from the leather so that the blade is not allowed to mark the foremost feature. A good example of this is the right horn of the steer; it is foremost to the secondary feature of the rope at this point. When the knife nears the horn, lift it from the leather just before it actually nicks the horn. The beveler will complete the work here. Care must always be taken when cutting lines that intersect to be sure the correct line is cut. Errors here are almost impossible to correct.

The main outlines of the figures should be cut to a depth of about one half the thickness of the leather. The beveling can then seem to lift the figures right off of the background. This gives the effect of being slightly embossed. The outlines of the cowboy's legs, the saddles, ropes, etc., that fall on top of the other figures should not be cut quite as deep. In these areas where the features are built one on top of the other, the carver should keep in mind which feature should be foremost in relation to the others. This determines which lines are to be cut. The line drawing will help as a guide here; however, do not rely totally on any printed pattern or line drawing. Great care is given to preparation of printed copy but to err is human. If such error should occur, try not to let it be carried over into your own work.

The eyes of the animals should be cut very lightly, very carefully, and very accurately. If not sure about doing the eyes, make a few on scrap leather. Bevel them and compare them with the photo carve. The facial features of the man are too small for the knife. They can be added with the point of the modeler.

The swivel knife is the single most important tool in your leathercarving work. Any time spent in practice on the more intricate maneuvers of following a complex pattern is surely a good investment.





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