



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:

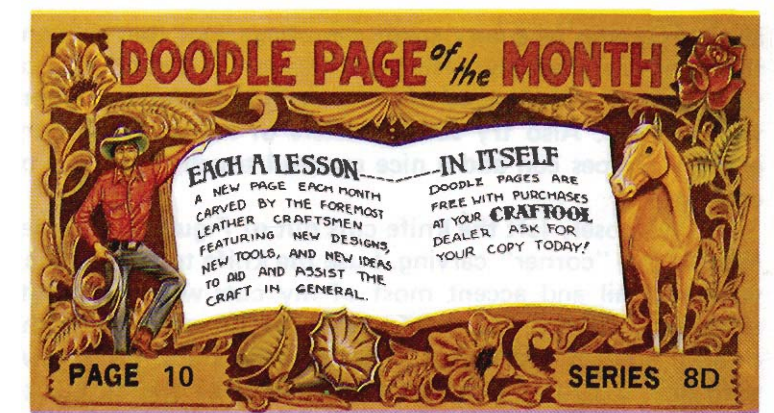
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



LET'S GET SMALL by BRAD MARTIN

Are you one of the many leathercarvers who are ready for something else in your leatherwork, maybe a bit more challenging? How about gettin' small?

Leather is an incredible medium for expression; the decorative aspects of tooling lend themselves to close study and the incredible amount of detail possible can satisfy any viewer. Thanks to Al Stohlman and others before him, we have a fairly complete set of tools and techniques to learn from. Don't be afraid to get small it's easier than it looks but it creates the illusion of difficulty.

I've divided gettin' small into 2 categories: 1) Tooling small designs with smaller versions of the basic tools (Figure 1) and (Figure 2). 2) Using "small tool techniques" to create intricate detail in a larger carving. (Figure 2)

Look at Figure 1A. Here I've taken a typical western carving and tooled it with the basic tools shown beneath it. Figure 1B is exactly the same design but 1/2 the size with corresponding smaller tools shown. Both designs took approximately the same amount of time but the smaller one appears to be more difficult because of its size. I use figure bevelers in most small work because of the sharpness of line possible and the tiny turns necessary. Once you master these tools almost any design is easy to recreate if you can carve it you can tool it. Because of its need for realistic detail, figure carving regularly uses graphic examples of gettin' small (note vines and flowers on left border). Al pretty much covers that subject in his incredible Figure Carving Finesse.

This brings us to Phase II, Small Tool Techniques. Look at the 4 small tool techniques and at the small divided carving to the lower right (Figure 2). The left side is a basic carving (minus a few details to show the shading better). I used Pears-shaders P236, P975. Now look at the right side; with the ballpoint modeler and the stylus the leaves are reshaped a bit to enhance the shading. With a smaller tool surface you can divide leaves into several shaded areas to bring out the contours. Compare with the "technique" plate. Now notice that the leaves and swirls on the right side of Figure 2 have a "lip". This "lip" breaks up the surface area, making it appear to be more detailed. The swirl

LET'S GET SMALL

POINTED BEVELLERS
ARE A MUST WHEN
DOING THIS TYPE
OF FIGURE WORK

Fig. 1.

A.



COMPARE
SAME BASIC TOOLS
 $\frac{1}{2}$ THE SIZE

B.



4 SMALL TOOL TECHNIQUE



Fig. 2

HERE
ARE C
STAND
SHADIN
AND B

HERE ARE THE TOOLS I USE "GET SMALL"

F976 F902

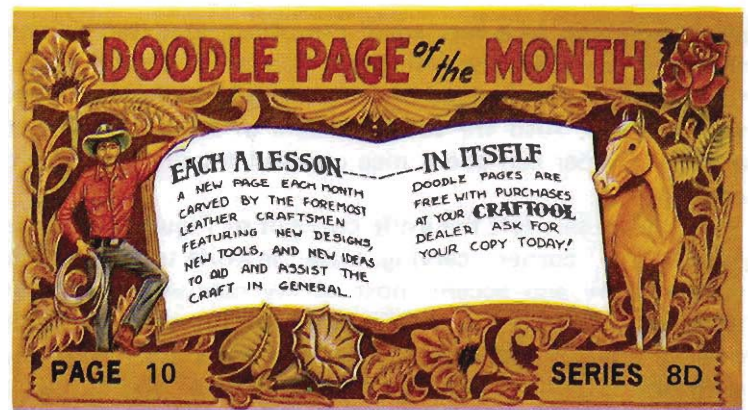
A98 H907

STYLUS

V400 BALL POINT MOD.

MODELLER

S931 S932 S632 B936 F891 F890 P236 C770



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also terminates in a very small camouflage tool that tightens the swirl considerably. Using tiny seeders is a good way to fool the eye also. Instead of using an S932 for flower centers try an S931. Also try some clusters of seeds (I call them grapes). Grapes can add a nice graceful touch to a piece of carving.

I purposely left the knife cuts out of Figure 2, however look at the "corner" carving. I use the knife to create detail within detail and accent most of my cuts with small dots made by a scratch awl. NOTE: Pay careful attention to the overall flow of the design make sure cuts and dots move with the design. I only tooled one half of the corner to show what can be done when you "finesse" a basic carving (thanks Al). I only cut the other half so you could use a basic design and get small yourself! Experiment and practice. Work on these techniques until you're comfortable and you'll automatically apply them to your tooling. I hope it opens the doors of challenge for you the same way it did for me. Take care and Practice!

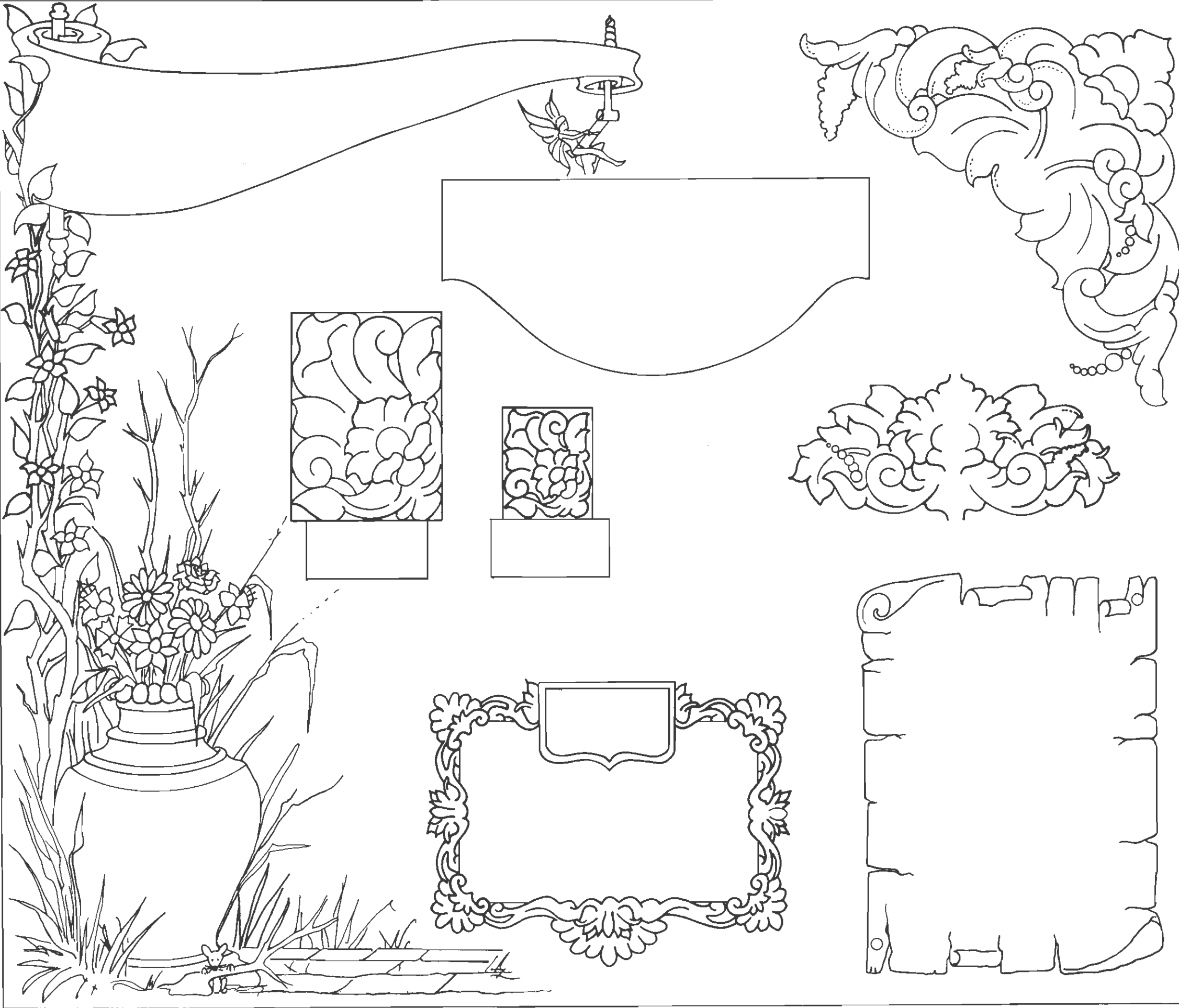
BRAD MARTIN



Brad Martin, Greensboro, North Carolina, began drawing at an early age through the influence of his father. Brad started working in leather at 18 as a YMCA camp counselor. He still pursues his interest in Indian Crafts and philosophies. Brad owned his own leathershop from 1972 to 1978 and has done work for several music stars including John Denver and Billy Joel. He was a winner in the "Make It With Leather" International Carved Leather Picture Contest in 1981, '82 and '83. Still striving to refine his work, Brad hopes to see leather carving elevated to the "fine art" status which it deserves.



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