



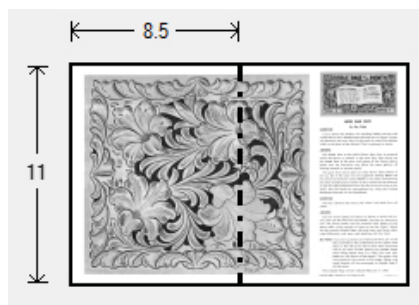
## Doodle Page Digital Download

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

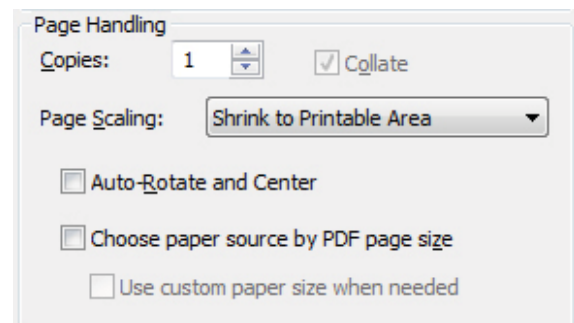
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

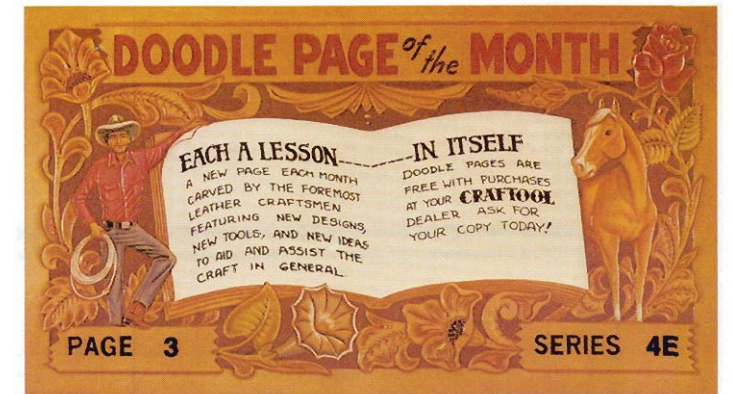
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



**MODELING FARM AND BARN WOOD**  
by  
**George Gross**

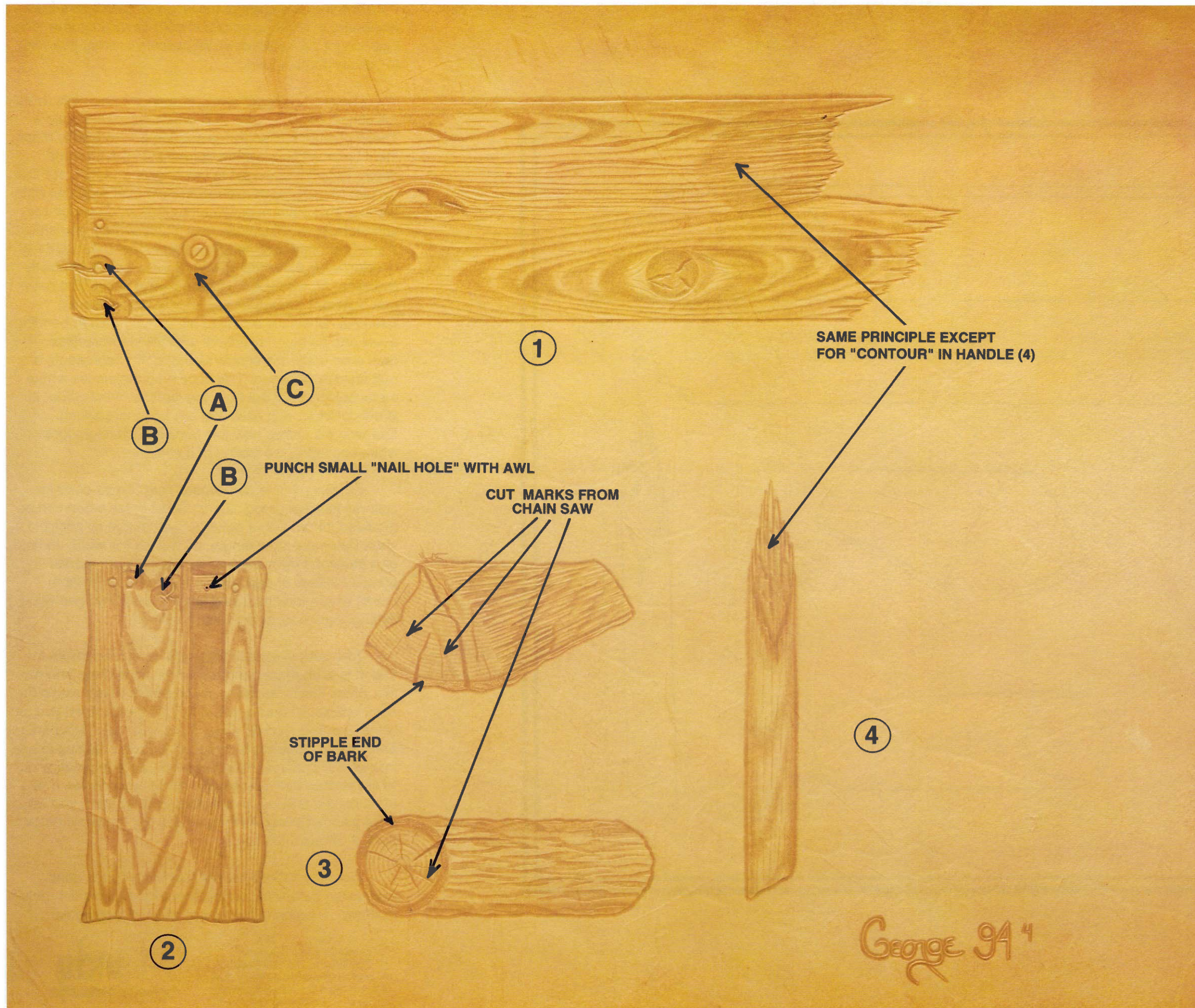
Weathered and decayed wood takes on a character all its own. The actual detailing of this type of wood has endless possibilities, but I believe there are a few common guide lines that can help you create just about any effect you desire.

Example #1 shows two boards. The "lesson" here is in the treatment of the seam, which separates them. Even in full scale, this seam would be practically invisible from any more than a few feet away, and would certainly be finer than that which would be depicted by a swivel knife cut. What I have done here is to show three ways in which these two boards can be "separated" without the need for a seam, at all.

The first, and most obvious detail, is the profound difference in the pattern of the grain of the two boards. This alone will automatically focus your attention to the center of the picture, where the difference occurs. The second detail is that of the knot hole, which has been "cut" in half along the length of the board. This also will draw your attention to that area, which just happens to be the joining of the two boards. The third detail is the area of the right side, where we see that both boards have been broken off. They are, however, facing opposite directions which shows a clear separation.

I etched a fine line, with a needle, to act as a guide to show me where to end the detailing of the one board, and begin the detailing of the other. After the tooling was completed, however, this line was largely tooled over, and the seam disappeared, leaving only the two boards to separate themselves.

Off-the-shelf modeling tools work quite well for this technique. If you do not plan to paint your work, leather, which burnishes well, is a must.



*George 94 '4*



1

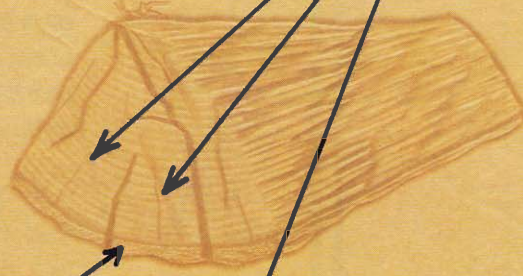
A  
B C

PUNCH SMALL "NAIL HOLE" WITH AWL

CUT MARKS FROM CHAIN SAW



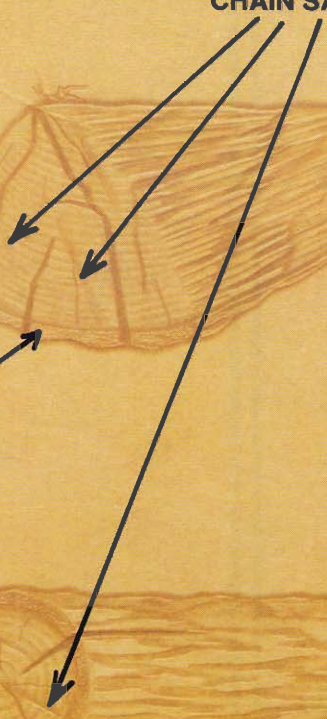
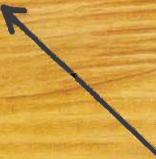
2



STIPPLE END OF BARK



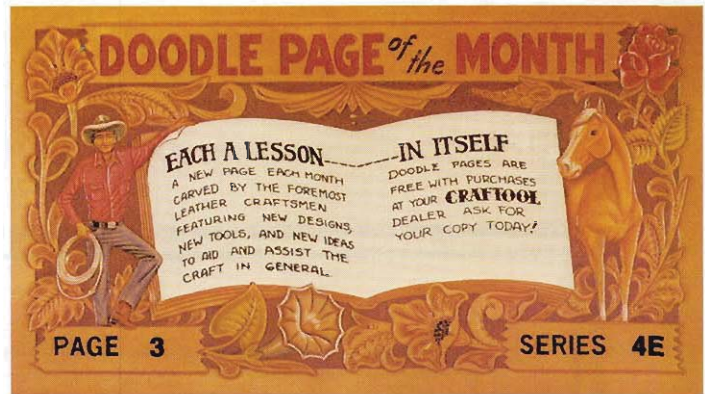
3



SAME PRINCIPLE EXCEPT  
FOR "CONTOUR" IN HANDLE (4)

4

George GA '4



## MODELING FARM AND BARN WOOD

by  
George Gross

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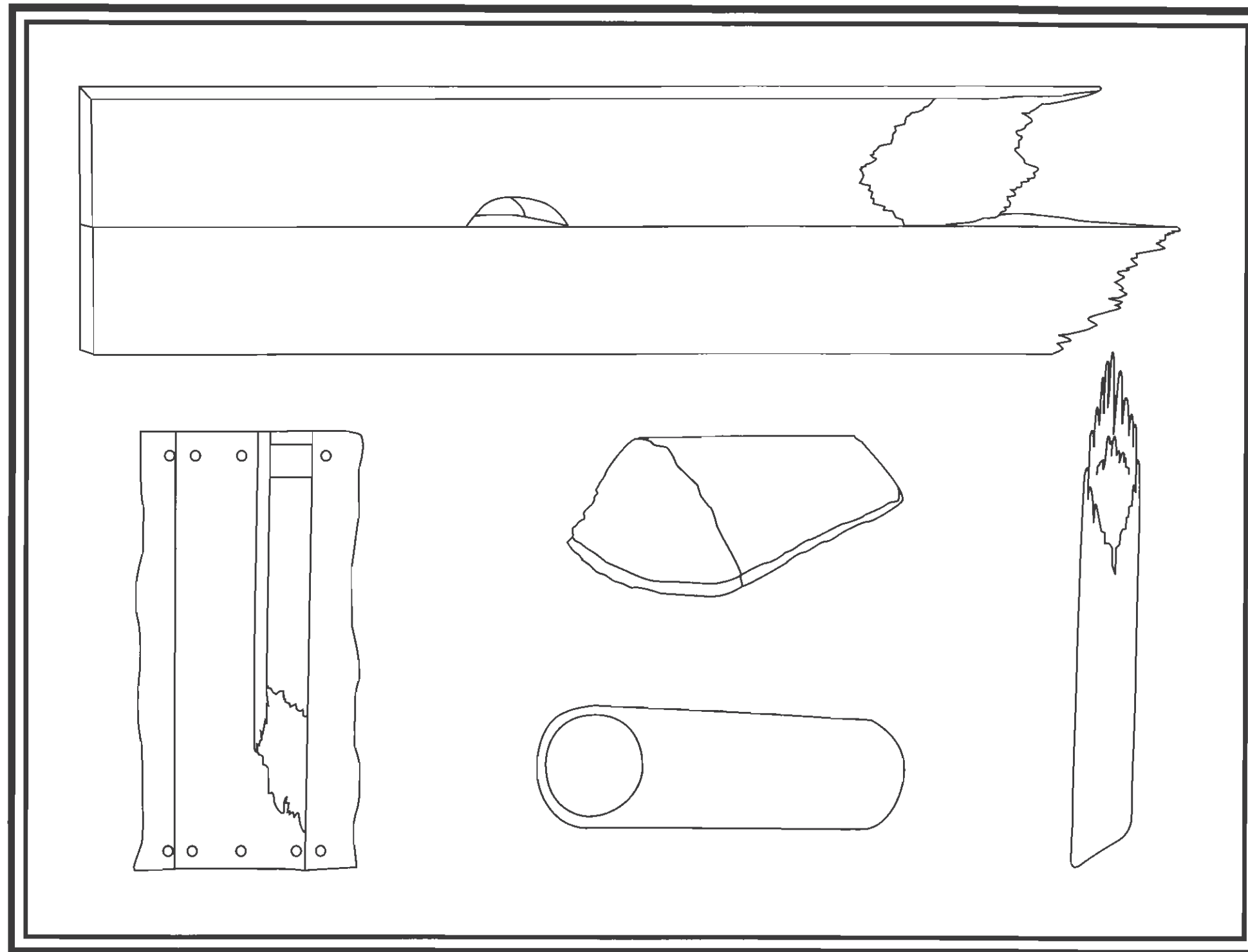
The actual pattern of the wood grain will vary from one board to another, so you should study your surroundings, or get books which show pictures of what you wish to convey on your work.

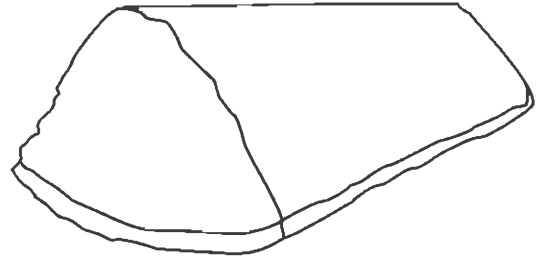
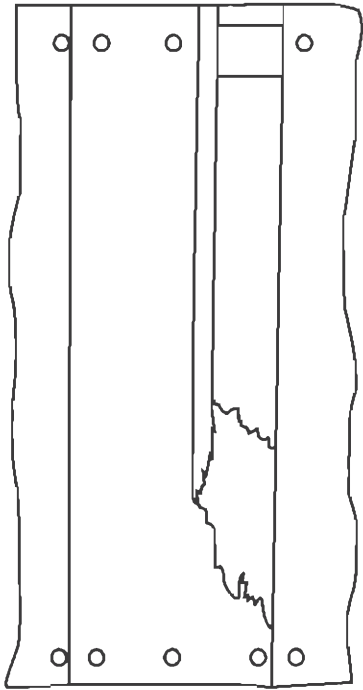
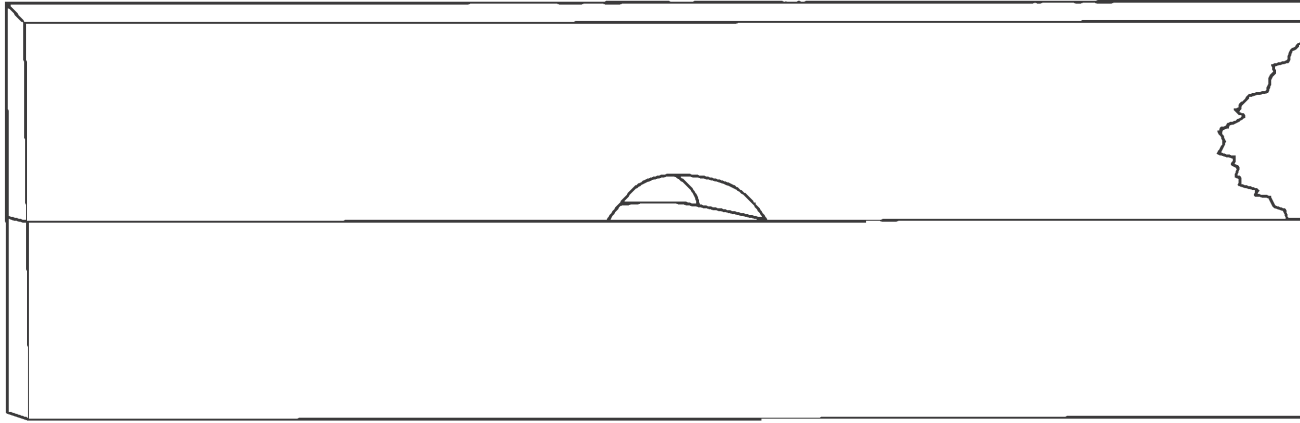
I have also shown a way of representing nails, which will almost certainly be a part of any wooden structure. These can be applied with a seeder, but I prefer to model them because I have more control over the size and depth. What I really want to call to your attention are the circular "dents", used to show the effect of repeated hammering. This detail is quite common in wood structures, and there is no set limit on how many of them you should show. The main thing to remember is that they **MUST** be circular, even if you are only showing a partial hit, as in example "A", where it must be a partial circle. The hammer does not change shape, or size, upon impact. Example "B" shows a double hit, common when bending a nail and hammering it flush with the wood surface. The dark area under the screw, example "C", represents a rust stain in the wood. This is common in places where metal objects stick out from the surface of the wood, but is not common with nails that are hammered flush. Example # 2 shows how this combination might look when applied to the tooling of a structure.

Example # 3 is cord wood. This can be used for split-rail fencing, or log cabins. Splits in the wood can be modeled, or cut with a swivel knife, but if at all possible, show them along the length, as well as the width, to help give the wood more dimension. The straight marks, across the face of each piece, represents saw tooth marks where the chain saw position was changed while cutting. Again, study your surroundings.

Tree bark is usually fibrous, when viewed from the end. It is even more apparent when it has dried and rotted. Show this by stippling the face of the bark with a harness needle. It takes a little time, but the contrast you get is well worth it. Growth rings, bark, and "split" lines are all pretty basic modeling techniques, but very difficult to put into words. The best thing I can tell you is to practice different strokes until you get the results you desire. If you try to copy a real log, or split log, "line-for-line", you will drive yourself crazy. As long as you get the basic pattern right, it will look just fine.

Example # 4 is a broken tool handle. It is done exactly the same way as the board in example # 1, only it is shown as being round as opposed to rectangular.





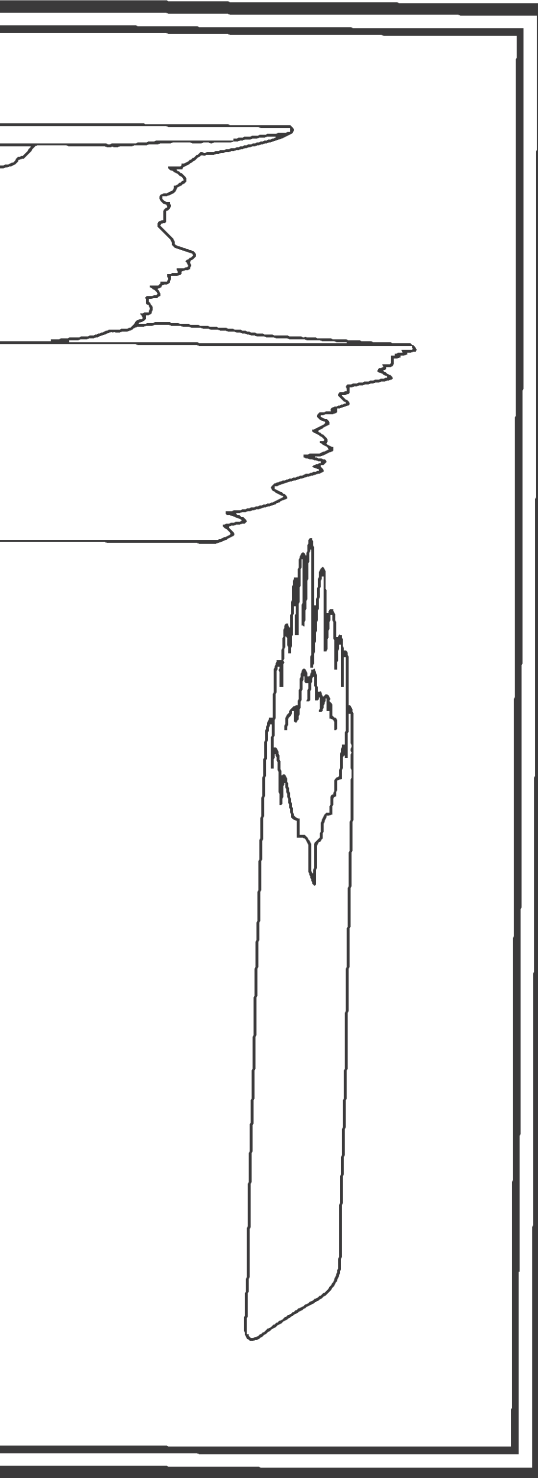
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