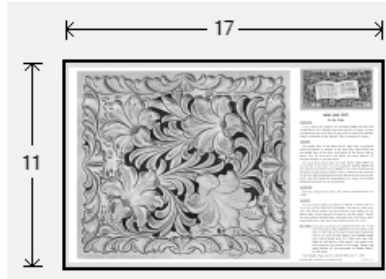




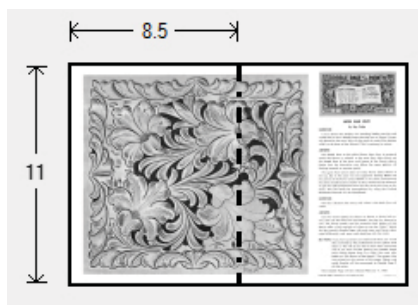
Doodle Page Digital Download

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

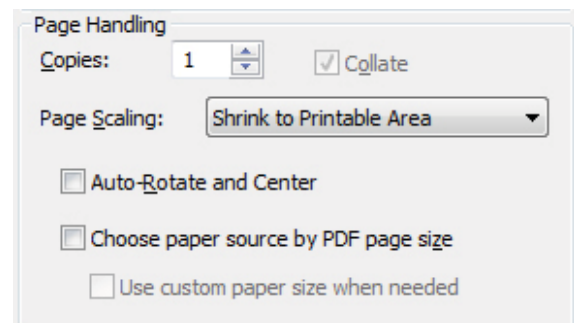
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

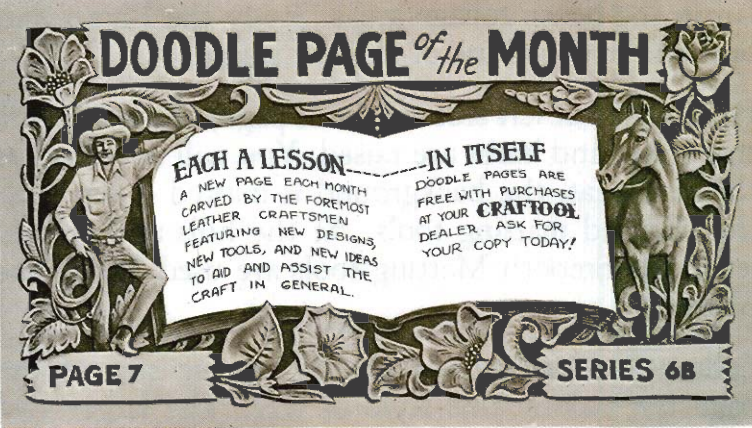
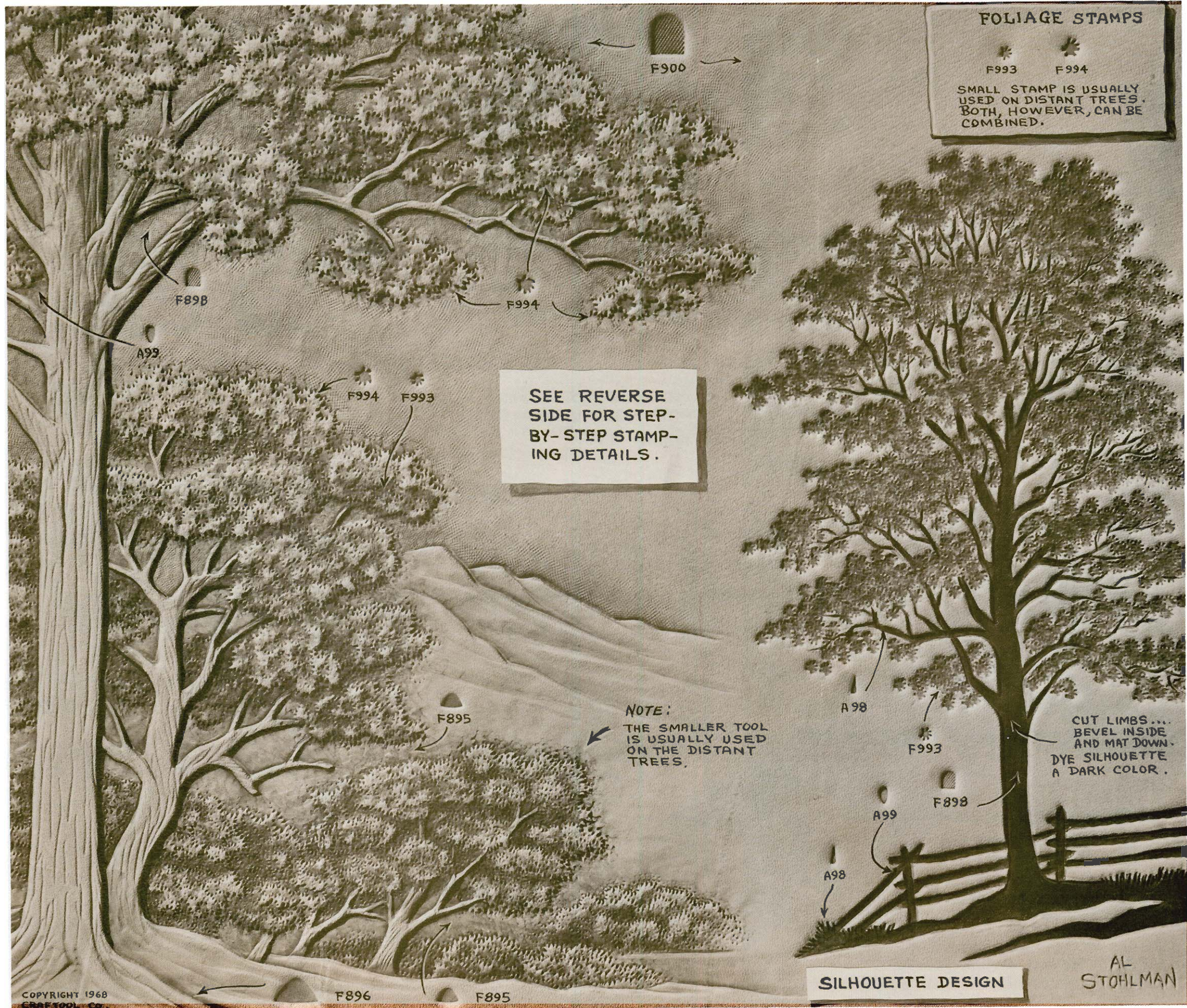
Front – full sized, front – tiled, back – full sized, back – tiled

(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.

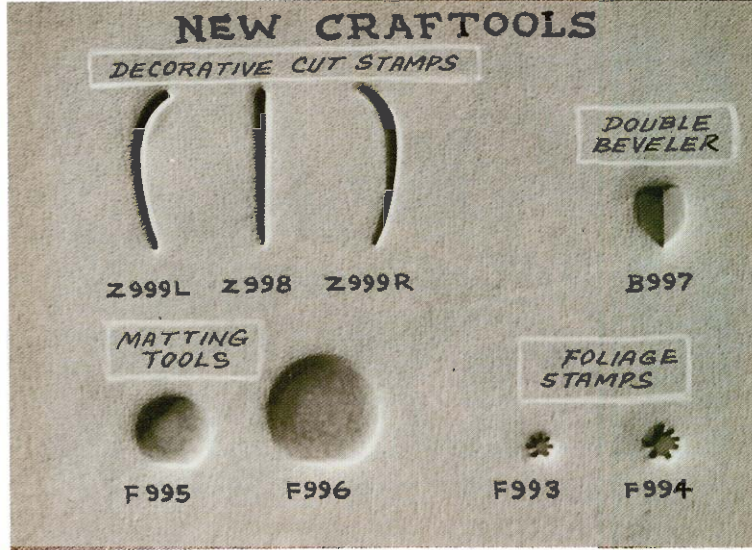


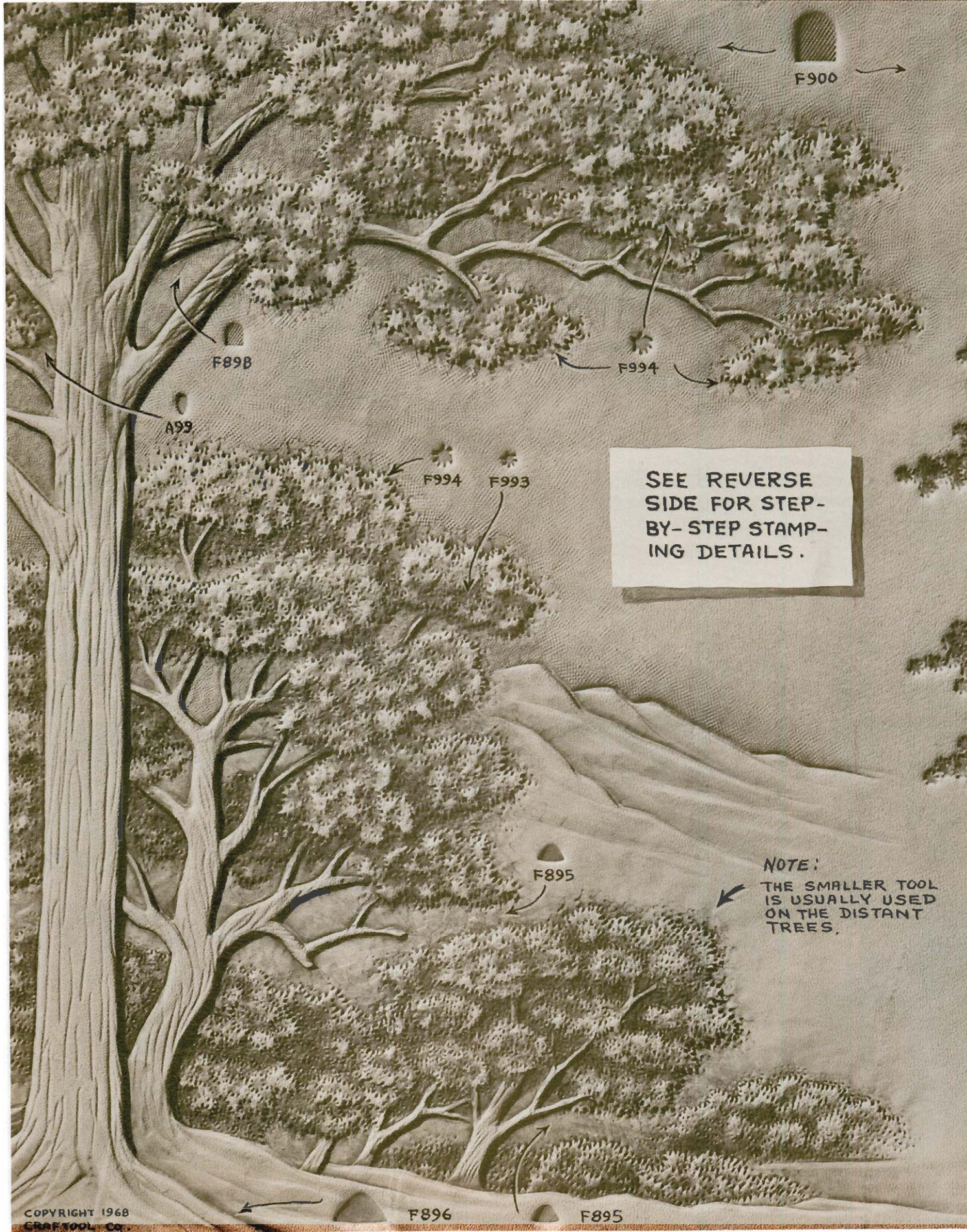
NEW CRAFTOOL SADDLE STAMPS
by Al Stohlman

FOLIAGE STAMPS

This month we feature the new Foliage stamps. The front of this page illustrates the trees completely carved. The reverse side of the page illustrates the step-by-step methods of making the tree.

The tree at right of the page shows the Silhouette style of carving. No backgrounding is required. To make a tree in this manner, first trace the trunk and all of the limbs. Then, rough in the foliage masses by tracing around them lightly. Do not try to trace each individual leaf . . . just rough in the general areas of foliage and outline of tree. Cut the limbs and tree trunk, bevel inside them . . . and mat them down. Then, use the foliage stamp (large or small . . . depending on type or size of tree) . . . and simply stamp in the leaves. Many of the impressions should over-





F900

F89B

A99

F994

F993

F994

F895

F896

F895

SEE REVERSE
SIDE FOR STEP-
BY-STEP STAMP-
ING DETAILS.

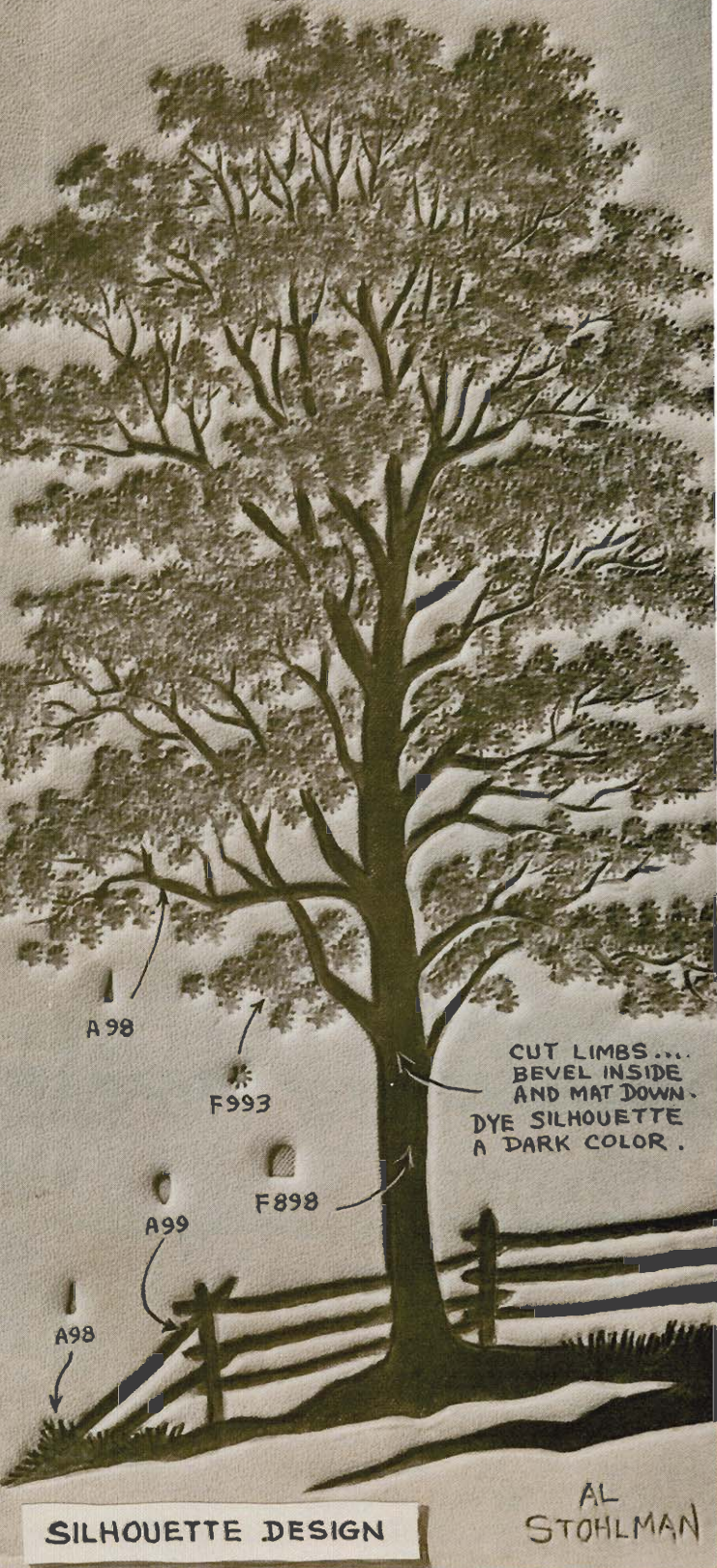
NOTE:
THE SMALLER TOOL
IS USUALLY USED
ON THE DISTANT
TREES.

FOLIAGE STAMPS

F993

F994

SMALL STAMP IS USUALLY USED ON DISTANT TREES. BOTH, HOWEVER, CAN BE COMBINED.



A98

F993

F898

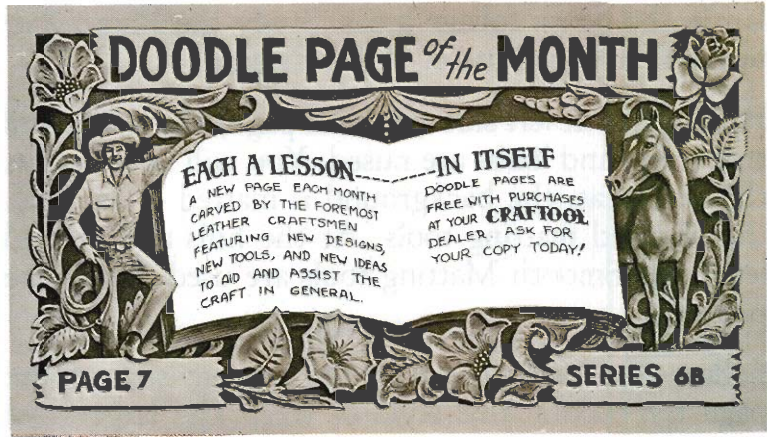
A99

A98

CUT LIMBS...
BEVEL INSIDE
AND MAT DOWN.
DYE SILHOUETTE
A DARK COLOR.

SILHOUETTE DESIGN

AL
STOHLMAN

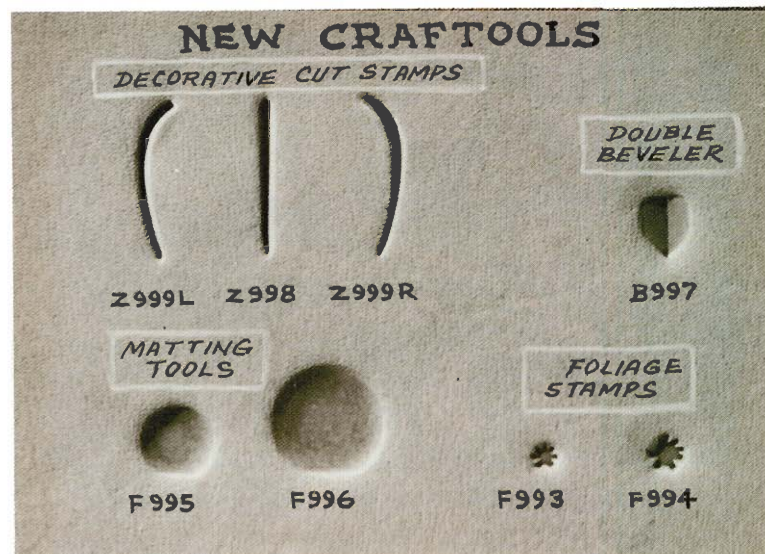


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lap in the dense foliage areas. Study the Photo Pattern and note the use of the leaf stamp.

For the tree at left side (of front page) the leaves and tree trunk and limbs are raised. You will note that in the sky areas, the background is matted down with the checked matting tools. At the hills and ground level, the Smooth Matting tools are used. Study the photo.

Follow the instructions on the reverse side of the page for making this style of tree. The larger tool should be used for large-leaved trees, or trees in the foreground areas (such as illustrated on the front page). Use both tools, combined, for achieving the varied effects of the foliage masses. Use the tools irregularly and overlap them to create these effects. A choppy effect will be more realistic than a uniform use of these tools. Study the examples presented.

Note the difference of the "INVERTED" style tree at the lower left corner of the back page. This style of carving would be used in conjunction with the Inverted Carving techniques shown in the book: "INVERTED LEATHER CARVING". Here, no backgrounding is required.

Study the backgrounding technique in the photo at the bottom of this column . . . using the Foliage stamps. Be sure to get the next Doodle Page, featuring the DOUBLE BEVELER and the SMOOTH MATTING tools.



A TRACE THE FOLIAGE MASSES AND TRUNK. CUT THE TRUNK AND LIMBS AND BEVEL AROUND THEM AS SHOWN.

B LIGHTLY STAMP THE FOLIAGE MASSES AS SHOWN BY FIGURE ①. ALL OF THE FOLIAGE SHOULD BE DONE IN THIS MANNER. THEN... BEGIN "ACCENTING" THE FOLIAGE BY DEEPER IMPRESSIONS... FIGURE ②.

C AFTER FULLY ACCENTING THE FOLIAGE (SEE ABOVE) USE THE LARGER TOOL TO OUTLINE THE FOLIAGE; ③ TIP THE TOOL SO THAT THE EDGE BITES IN FOR SHARPER, OUTLINE DETAIL.

D TO BRING THE TREE INTO THIRD DIMENSION, MAT ALL AROUND AS ILLUSTRATED.

INVERTED CARVING
NOTE HOW THIS DIFFERS FROM THE REGULAR CARVING... AND THE SILHOUETTE CARVING ON REVERSE SIDE. BEVEL INSIDE THE TREE LIMBS!

ILLUSTRATION AT LEFT SUGGESTS SOME OTHER USES FOR THE NEW TOOLS.

MAT THE WALLS... TO CORNER

USE IRREGULARLY
TIP TOOL ON EDGE
USE IRREGULARLY

F895, F993, F994, B997, F996

STADLMAN

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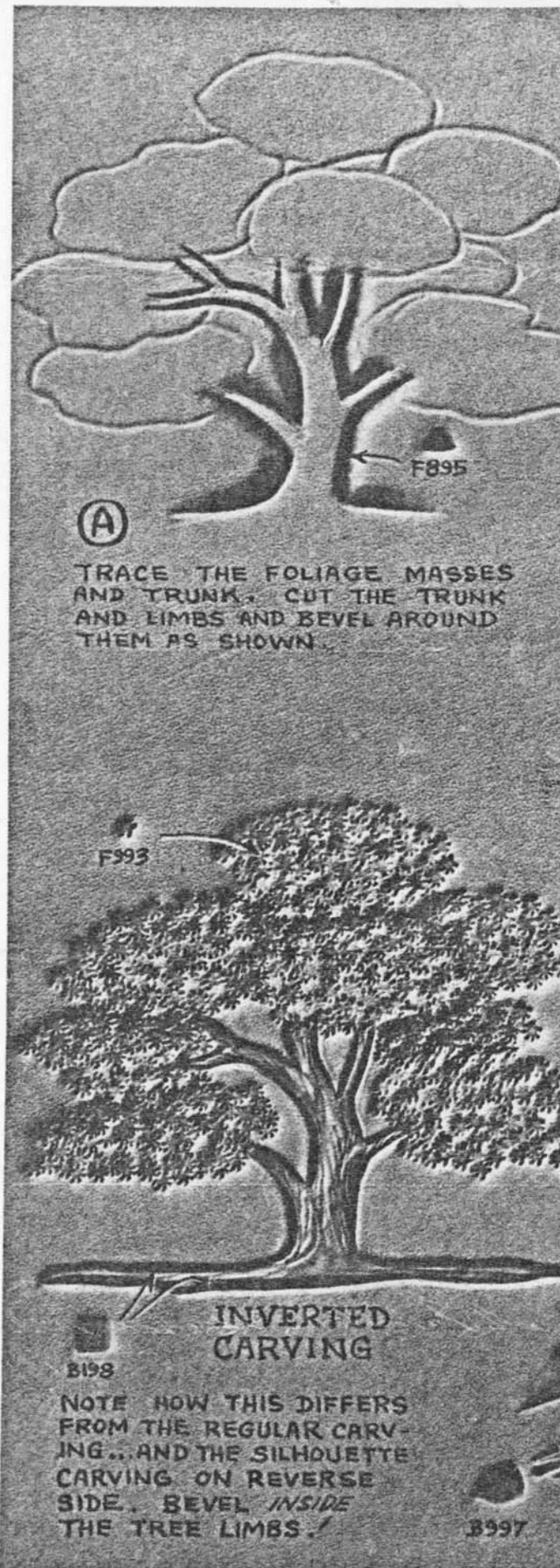
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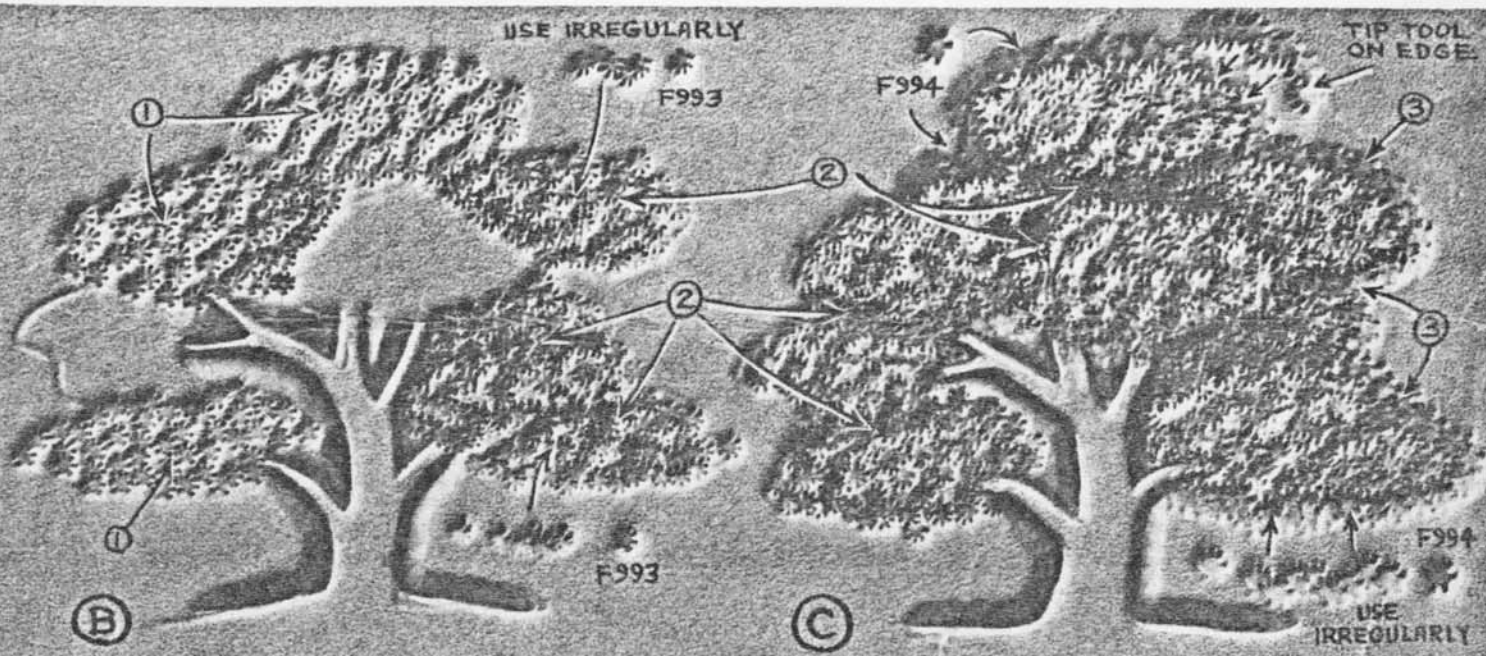
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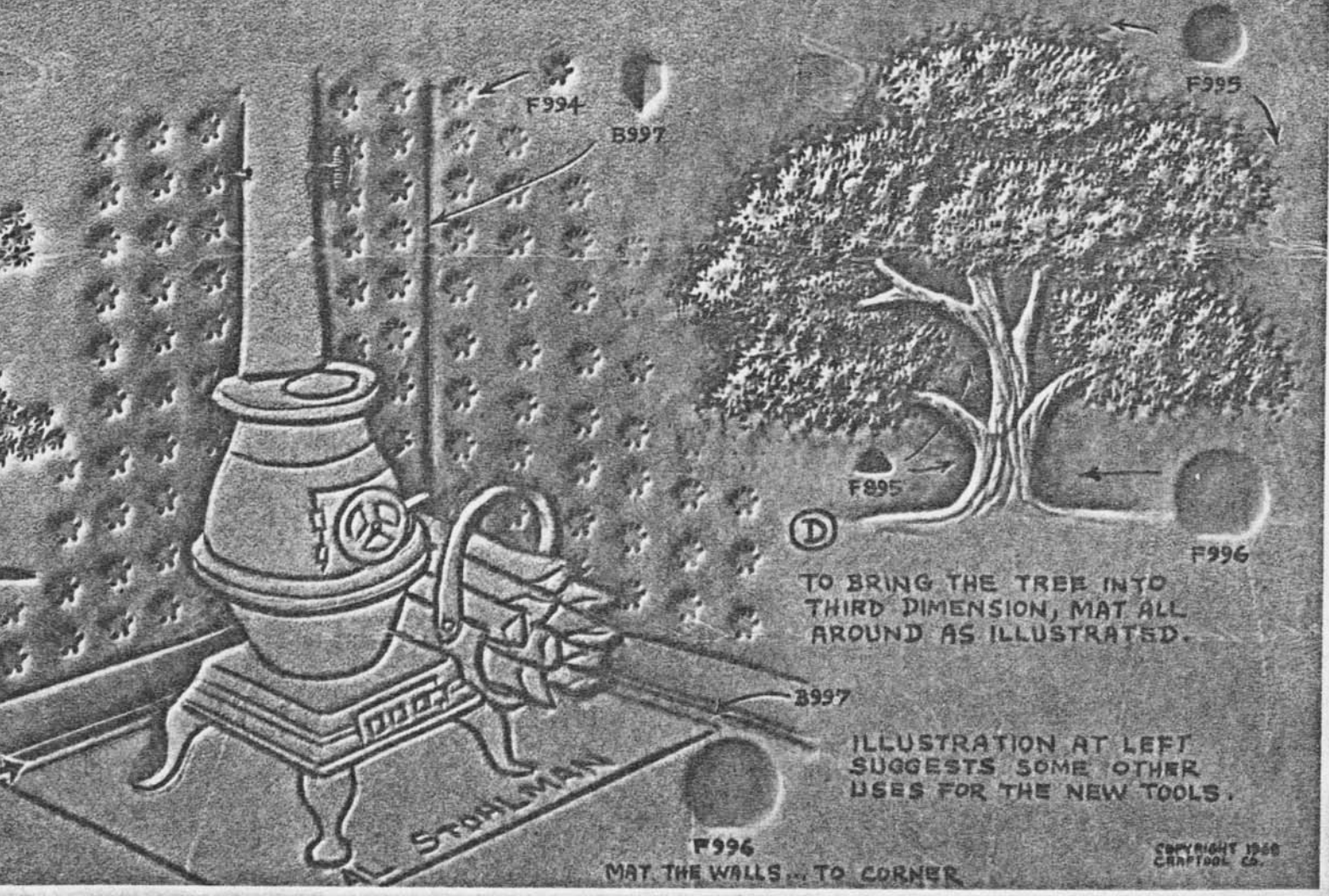
(A)
TRACE THE FOLIAGE MASSES AND TRUNK. CUT THE TRUNK AND LIMBS AND BEVEL AROUND THEM AS SHOWN.

B198
INVERTED CARVING
NOTE HOW THIS DIFFERS FROM THE REGULAR CARVING... AND THE SILHOUETTE CARVING ON REVERSE SIDE. BEVEL *INSIDE* THE TREE LIMBS!



LIGHTLY STAMP THE FOLIAGE MASSES AS SHOWN BY FIGURE ①. ALL OF THE FOLIAGE SHOULD BE DONE IN THIS MANNER. THEN... BEGIN "ACCENTING" THE FOLIAGE BY DEEPER IMPRESSIONS... FIGURE ②.

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TO BRING THE TREE INTO THIRD DIMENSION, MAT ALL AROUND AS ILLUSTRATED.

ILLUSTRATION AT LEFT SUGGESTS SOME OTHER USES FOR THE NEW TOOLS.

F996 MAT THE WALLS... TO CORNER