



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:

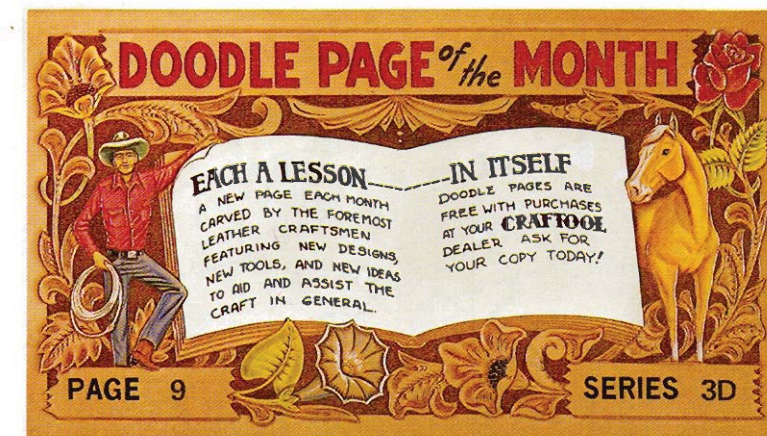
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



PACKING IN by Christine Stanley

This picture of a lone rider heading up the trail toward the high country provides a chance to talk about some of the special tools that have been developed to assist the craftsman in making carved leather pictures. Almost the entire range of figure carving technique will be challenged. There is a generous amount of work on the man and animals and also on the trees, rocks, and shrubs. We will pay special attention to the trees and shrubs.

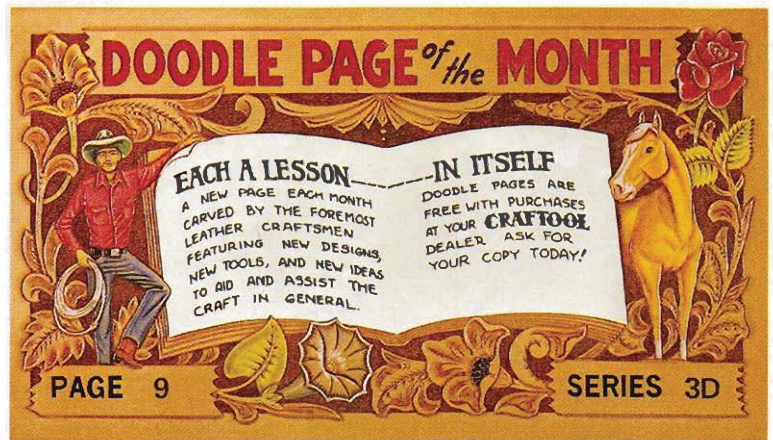
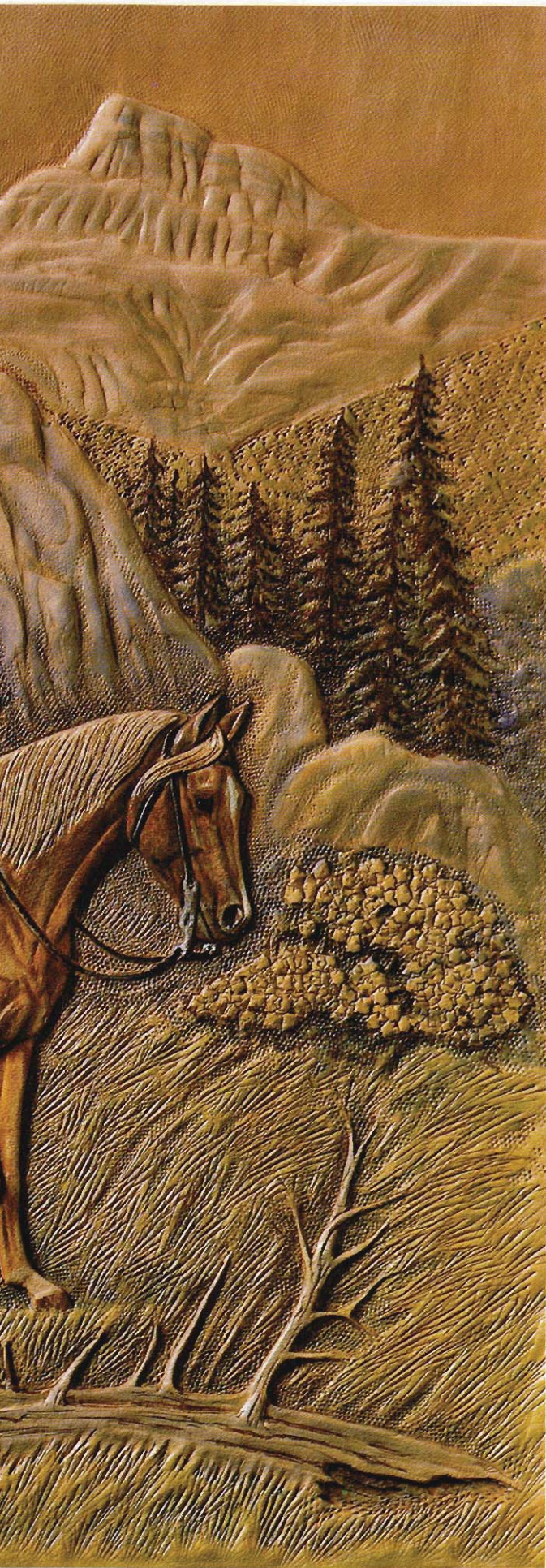
The line drawing may seem at first glance to be a confusion of solid and dotted lines. This will clear up as the solid lines are cut and beveled. The trees and shrubs occupy what may be considered four separate planes in the picture. The shrub in front of the lead horse and the clumps of grass or tules in the immediate foreground would be the first plane. The tree over the rump of the lead horse would be the second. The third has the group of trees extending horizontally across the picture and the fourth is the trees in the far distant upper right that extend to the timber line.

A great many elements are working together in this picture. It is important to follow a procedure of separating each of the elements from its surrounding area by starting the work on the foremost features so they will not be overlapped by something that should stand in the background. For instance; after the animals and man are completed start working on the immediate foreground, the bottom of the picture, and complete the tules and shrubs in the first plane.

The shrub in front of the nose of the lead horse is made with the F989, stamping the impression in random clusters. The A100 is then used to add texture around and between these clusters to separate them for a natural effect. Three tools are used to add texture in this picture. They are the A100, A888, and the A104. This variation in the texture is made for the visual effect of separating an area of interest from its surrounding area. The difference is subtle but important. The A104 is used extensively throughout the grassy area to simulate the ground between the clumps of tules. The A888 is used around the fallen log.

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PACKING IN

by
Christine Stanley

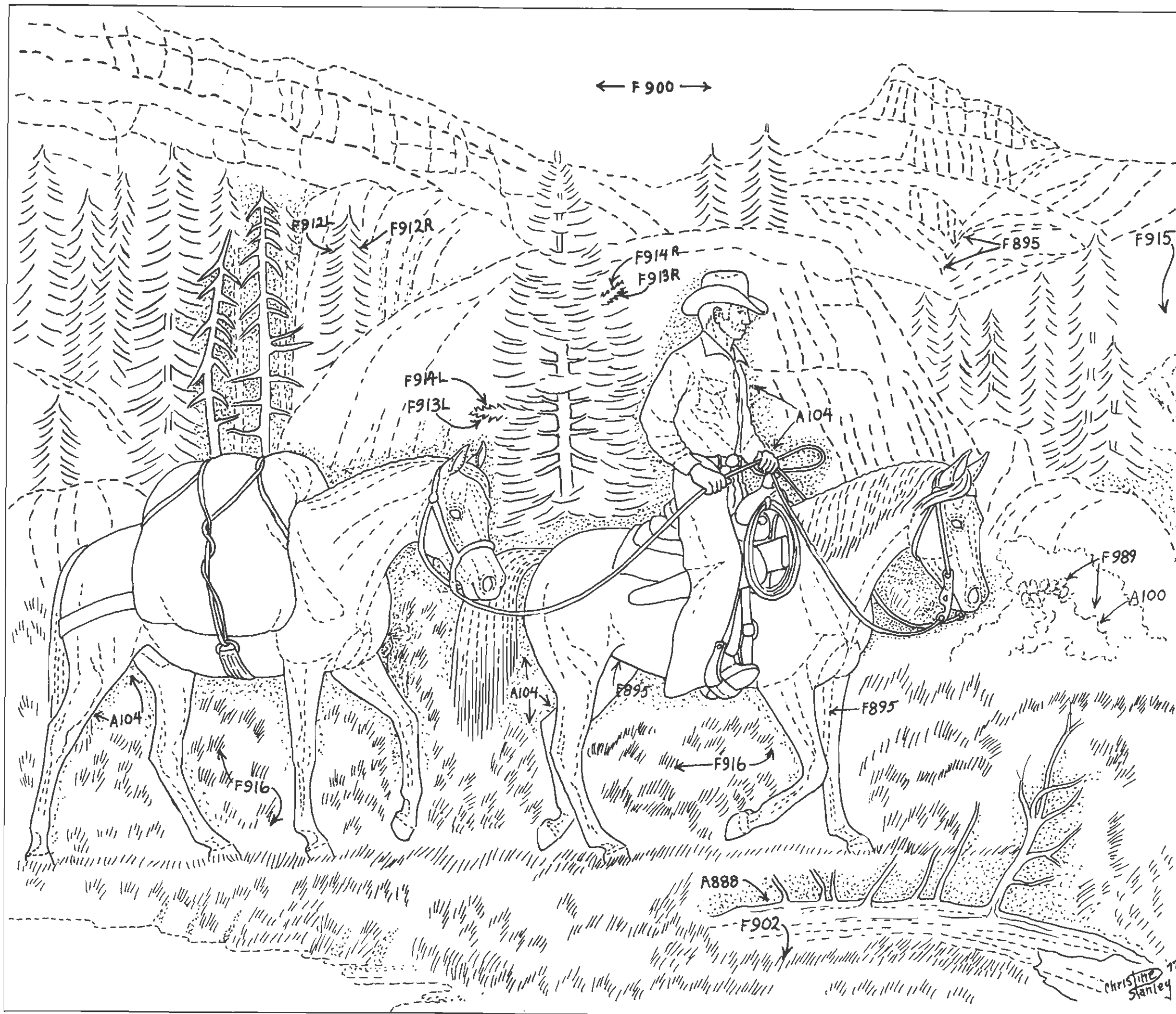
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second and third planes. The far mountains above the timber line are allowed to remain smooth to express distance.

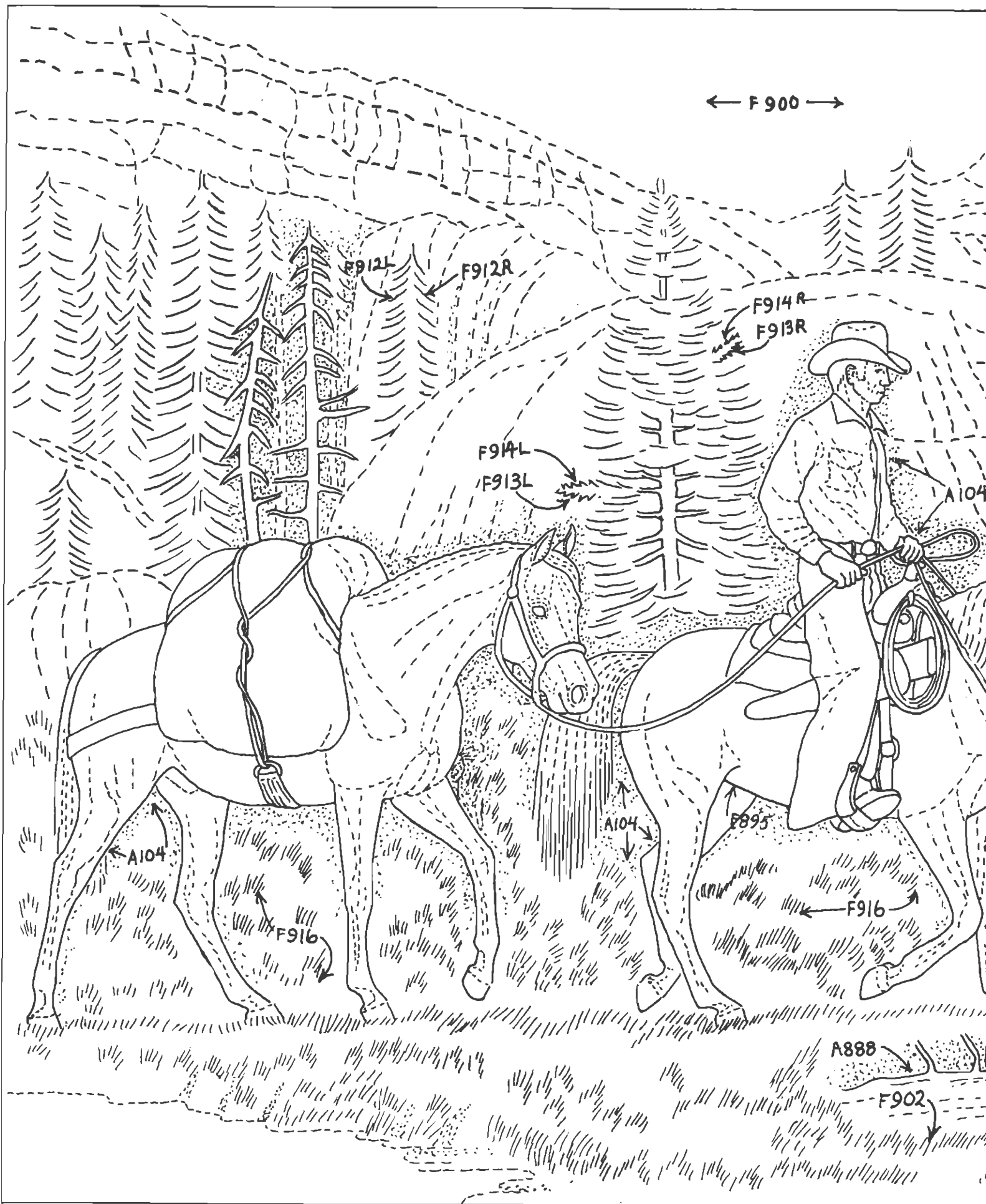
The appearance of a faint trail for the horses to follow is made by rough beveling a path for them at the hoof line and then breaking the flow or rhythm of the grasses at this point. The F916 is used to make these random clumps of tules and the flow of the tool impressions should be in one general direction as caused by water or wind.

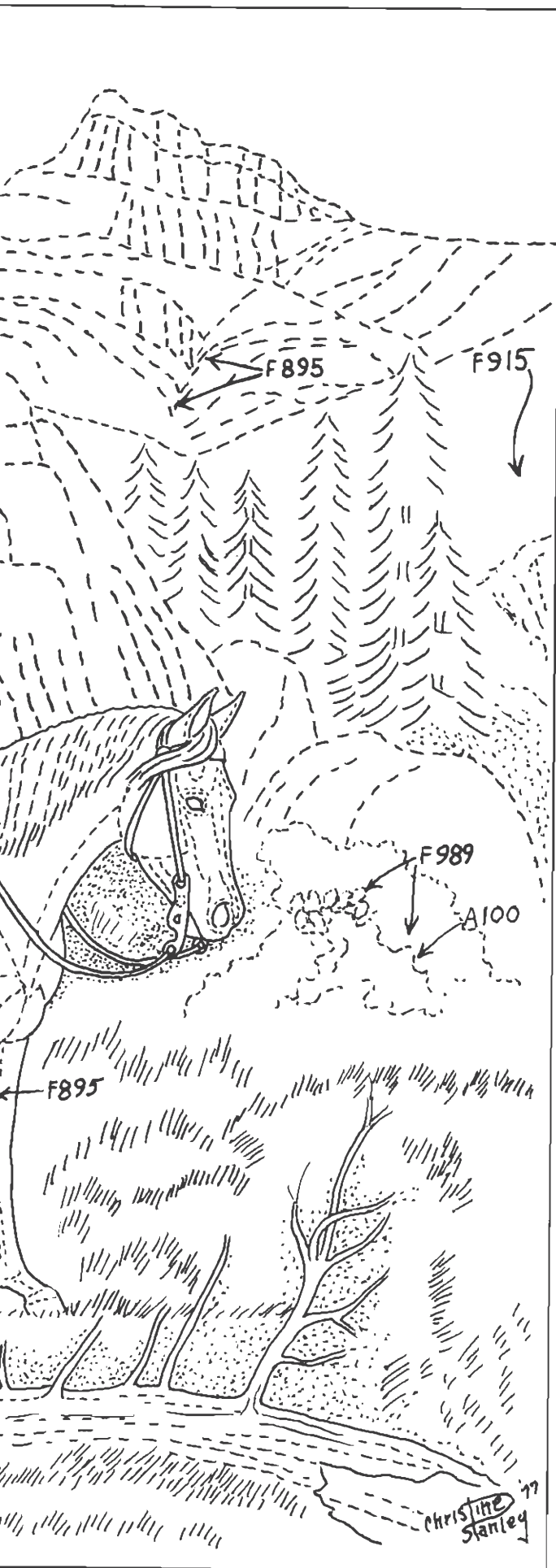
Completing the work in the first plane brings you to the tree over the rump of the lead horse. A portion of the trunk and limbs has been cut and beveled. The A104 has been used as a backgrounder in the inner foliage area around the cut and beveled portion of the tree trunk. Four special purpose foliage stamping tools will now complete the tree. They are the F914L and F914R and the F913L and F913R. In other words, a left and right F914 and a left and right F913. The two F914 tools form the tops of the branches and the F913 tools form the bottoms.

The guide lines in the foliage area on the line drawing are only to indicate the approximate layers of branches around the tree trunk. The bottoms of the foliage impressions are made by stamping with the F913L on the left side of the tree and of course the F913R on the right. Hold the tool at an angle when stamping and vary the striking force of the mallet so the impressions will not be uniform in appearance. Also leave enough space between the tool marks so the F914L and F914R will have room to complete the tops of the branched. Scrap leather is handy here to run a few trial branches on. A little extra time spent in practice or testing the effect of a tool is a good investment.

The next step is the horizontal group of trees in the third plane. They also are made with special foliage tools, the F912L and the F912R. This group of trees is a greater distance from the viewer thereby losing some of the detail in the foliage. The bottoms of the branches are made with the F912L and F912R in much the same manner as the tree in the second plane was stamped. The tops of the branches, however, are finished with the A104 used like a beveler. This will separate the branches slightly and blend them into the background for the proper loss of detail. Vary the depth of the tool impressions and their spacing to obtain the correct configuration for each type of tree.

The last group of trees is in the distant fourth plane and reach the timber line. The distance is so great that only a hint of trees can be seen. These are done with the point of the F915. This tool should both make the effect of tree tops at a distance and have a slight beveling effect, making what appears to be ridge lines with the trees following the ridges.





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