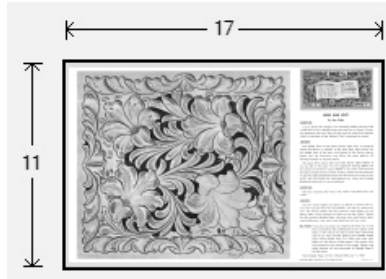




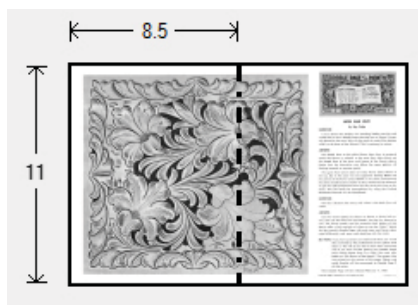
## Doodle Page Digital Download

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

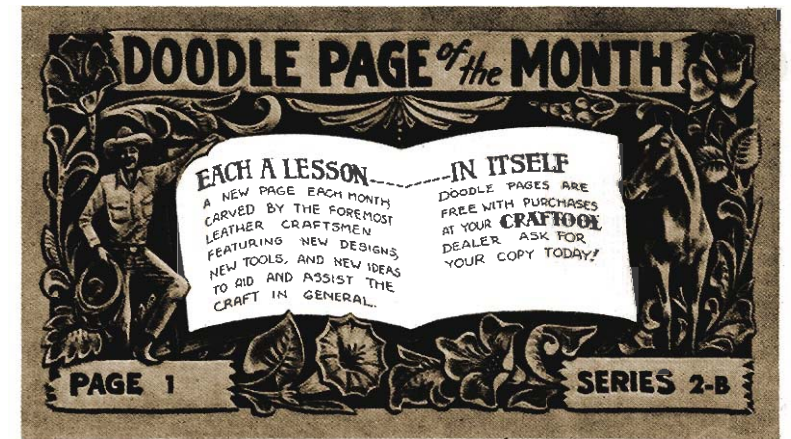
(Some Doodle Pages do not have backs)

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.





**PERSPECTIVE IN FLORAL DESIGN**

by Ken Griffin

In this page, on putting perspective in floral design, I have used every trick that occurred to me to achieve the illusion of distance in the pattern. Every line was drawn to heighten the effect. Note the tapering stems from large to small as the stem recedes. The petals of the leaves were cut gradually smaller and also the overall size of the leaf. Three sizes of graduated seeds, veinners and crownners were used to help the illusion. Each floral unit is drawn in perspective by itself, and by combining the three graduated sizes of units, greater and greater depth is suggested.

This pattern could be adapted for an album cover. For those who do not care for floral design... the frame-work only could be used, leaving the oval for a name, scene, or design of their own choice. Sections of the floral part of the pattern could be used for purses, album corner designs, etc. By some slight pattern juggling, the flowers could be arranged in a straight line and still retain the perspective in design. It is an exciting experiment for those who like to get off the beaten path of conventional carving.

In stamping the pattern, the crownners and veinners were spaced further apart at the top and gradually closer spaced as the stems and leaves grow smaller. Note on the leaf that each ornamental cut grows progressively smaller to help the illusion. The crownners (#K408-#K728-#K726) add three dimension as well as perspective to the stems. To add depth to the background, I beveled all cuts first, giving a cleaner line and deeper effect with the matting tool, #M883. Incidentally, the #M880 & #M883 (matting backgrounders) are among my favorite tools. Used on leather that is properly cased, they give a rich color to the background.

**616 SIGMA SNAP SETTER**

**NEW**

Now you don't need 2 different tools to set #16 line Glove Snaps and #16 line Belt Snaps. Terrific new, re-designed Setter sets 'em both. Made of durable steel. *Get yours today. \$1.30*





U848

P211

K726

V411

B961

B195

K728

P218

V708

V746

V745

A104

P222

V746

S722

P703

V417

K726

V463

V744

P233

U855

U851

S706

M883

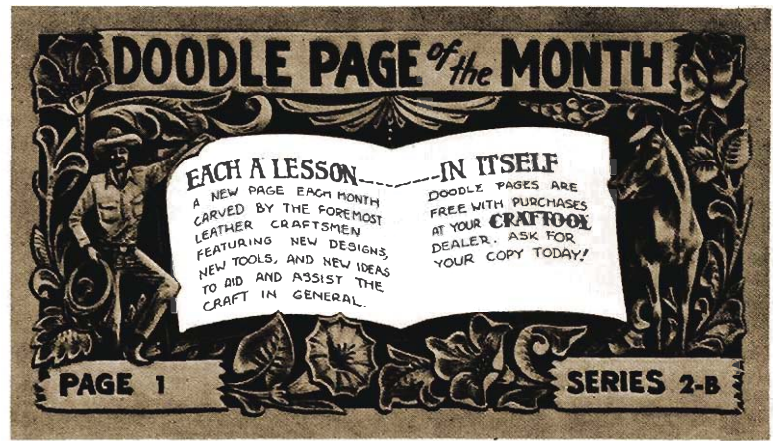
K408

U857

V715

KEN





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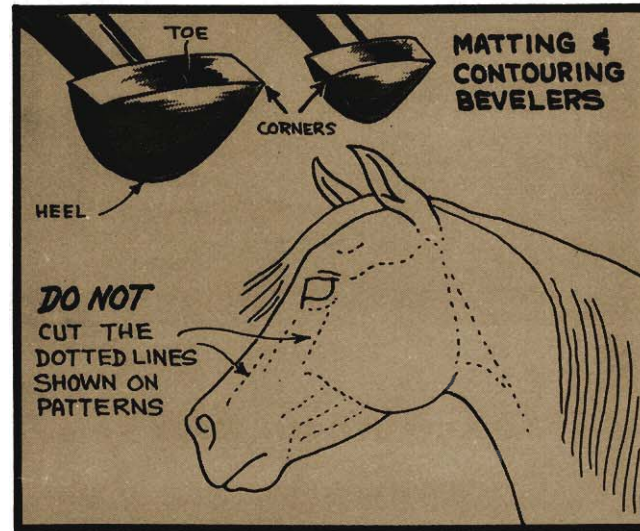
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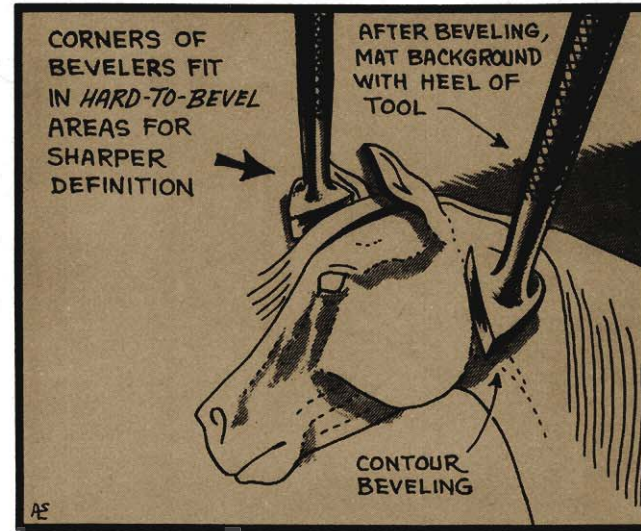


## HOW TO USE THE FIGURE CARVING BEVELERS



CUT THE DESIGN

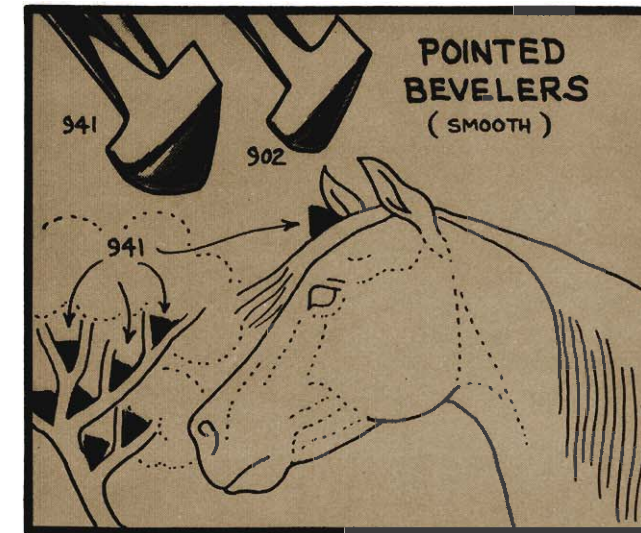
Figure Carving Bevelers differ from the regular bevelers in that the beveling angle (from toe to heel) is not as steep in pitch, but much flatter . . . and slightly rounded at the heel. The purpose of this flatness is so that it also can be used as a matting tool. The corners are pointed to aid in beveling corner areas, much in the same manner as the Pointed Bevelers.



CONTOUR BEVELING

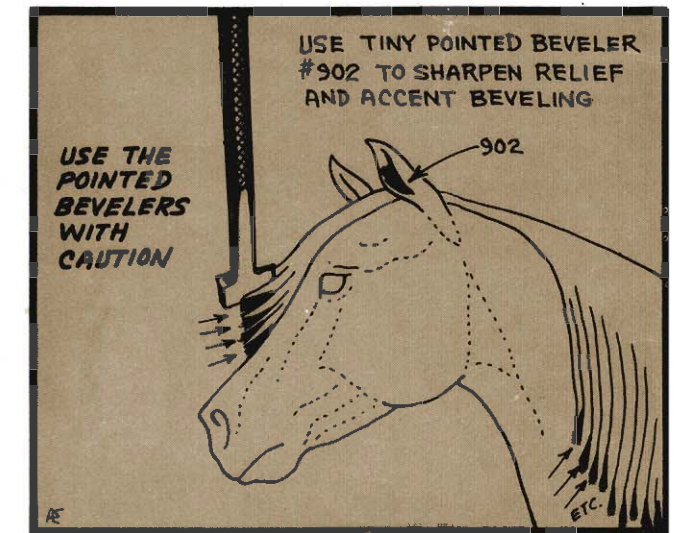
Here, the Beveler is used to "rough-bevel" the contours of the horse. Always use the largest tool possible to avoid choppy tool marks. Smooth beveling, at this stage, is not required as the modeling tool takes care of this later. Where a definite, sharp beveled edge is not desired, tip the tool back towards the heel and use as a matting, or shading tool. Bevel around the outlines last.

## HOW TO USE THE FIGURE CARVING BEVELERS



ACCENTING CONVERGING LINES

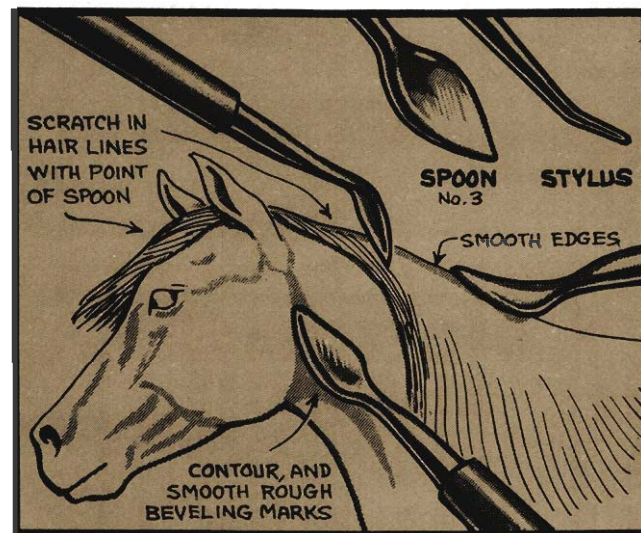
The Pointed Bevelers are used to bring that portion of the design into sharp relief, that the other bevelers cannot reach. The smooth Pointed Bevelers shown above should be used in conjunction with the Smooth Bevelers. If, for example, the outline of the bush and horse were beveled with Checked bevelers, then the Checked pointed beveler should be used so that all beveling was in harmony.



ACCENTING FINE POINTS

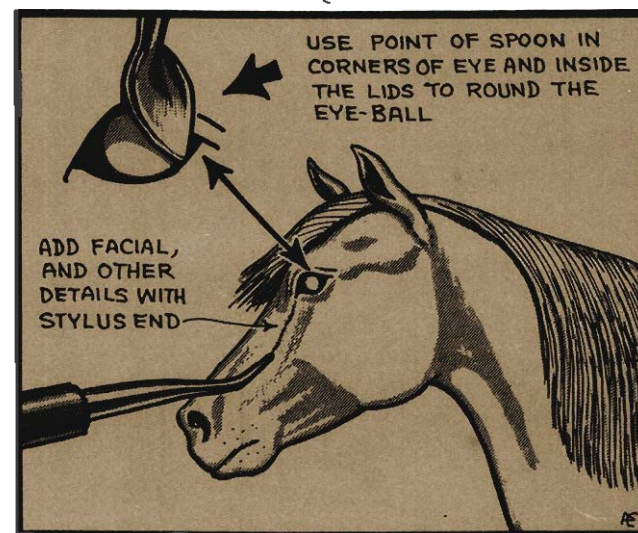
The Tiny Pointed Beveler No. 902 should be used carefully else it be driven thru the leather, into the marble, and the point damaged. This tool was designed to create greater third dimension at the tips of the mane, foretop, and shaggy hair ends of other animals, etc. Study the illustration and note the unevenness at ends of the mane . . . to simulate a more natural appearance.

## HOW TO USE THE MODELING TOOL



SMOOTHING THE BEVELING

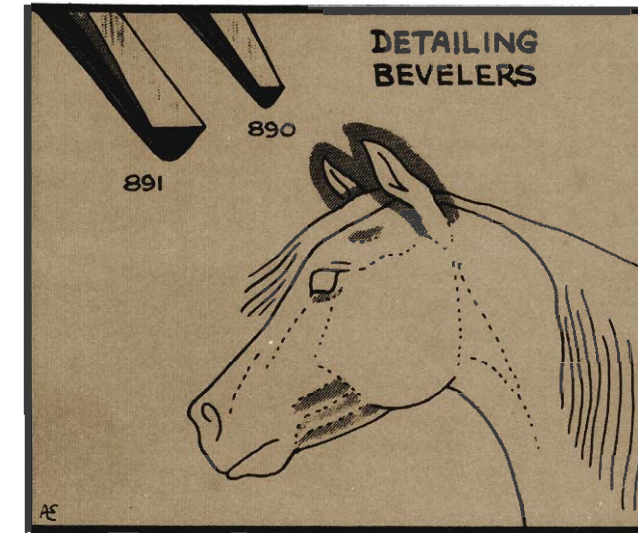
The Modeling Tool plays almost as important a part as the swivel knife in Figure Carving work. The Spoon-end of the Modeler smooths out the rough contour beveling as well as making small modeling corrections and shading additions too minute for the bevelers to perform. It is also used to round the outline edges of the figures; giving them added realism.



FINAL DETAILING

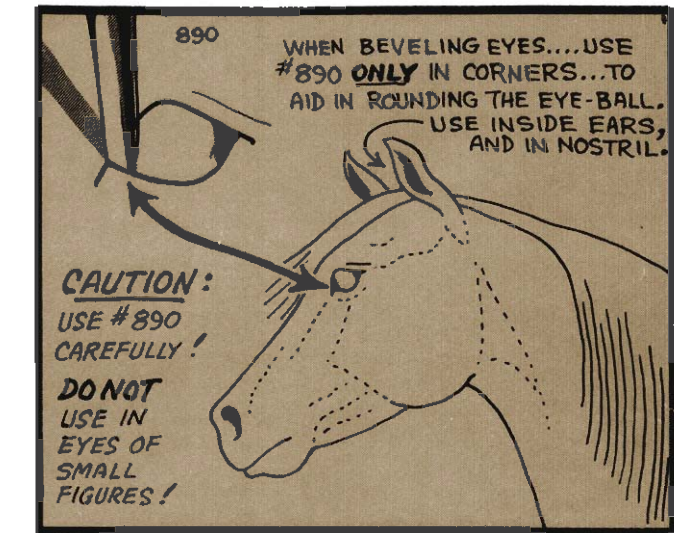
The point of the Spoon completes rounding out the eye, inside the eyelid. The moisture content of the leather for Modeling should be akin to that for decorative cutting. Continue modeling the eye-ball (inside the lids) until it appears round. The Stylus-end of the Modeler adds the other detailing work to the figure such as the facial expression, veins, etc.

## HOW TO USE THE FIGURE CARVING BEVELERS



SMALLER BEVELING

As the Beveling progresses, and larger bevelers from preceding lesson will not suffice, use next size smaller Figure Beveler and continue contour beveling. Bevel around the ears carefully. It is most desirable to have clean definition! Do not smash down parts of the ears, etc., by careless beveling. This is most times very hard to correct, even with a modeling tool.

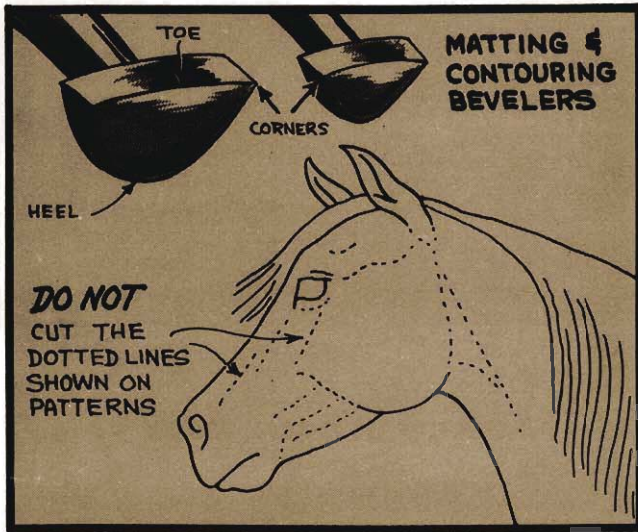


BEVELING THE EYE

The eye seems to be a trouble spot with most craftsmen. It would be for better to NOT touch it at all, rather than to over-bevel. Actually, on small figures, the Beveler is NEVER used . . . only the Modeling Tool. On larger figures, bevel ONLY in the corners of the eye as illustrated above. Tap the tool very lightly . . . it is only used to aid in creating a rounder eye-ball.

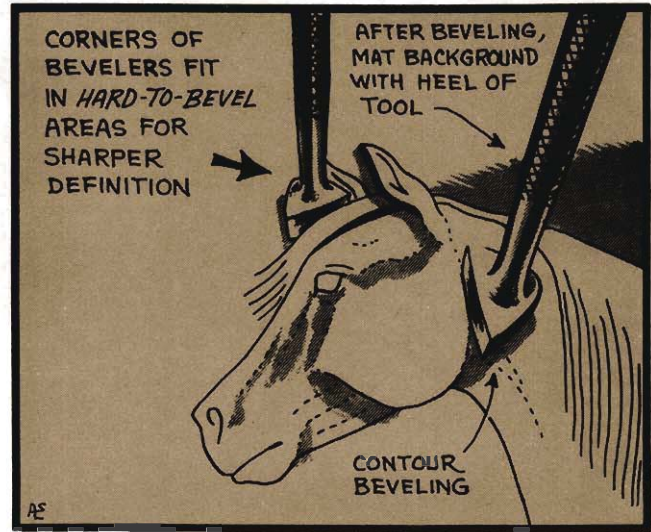


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CUT THE DESIGN

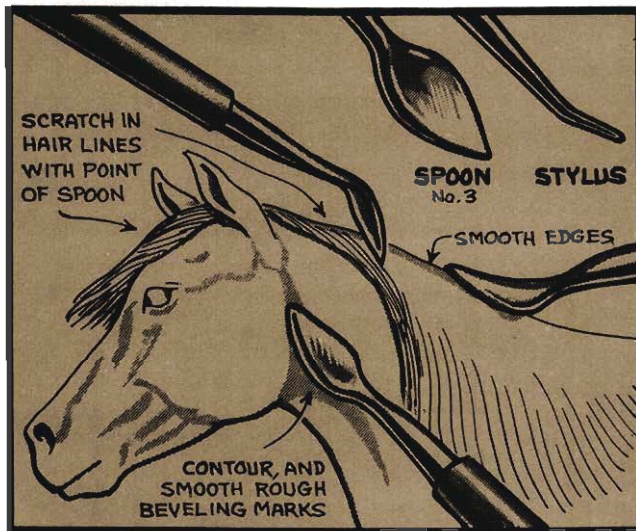
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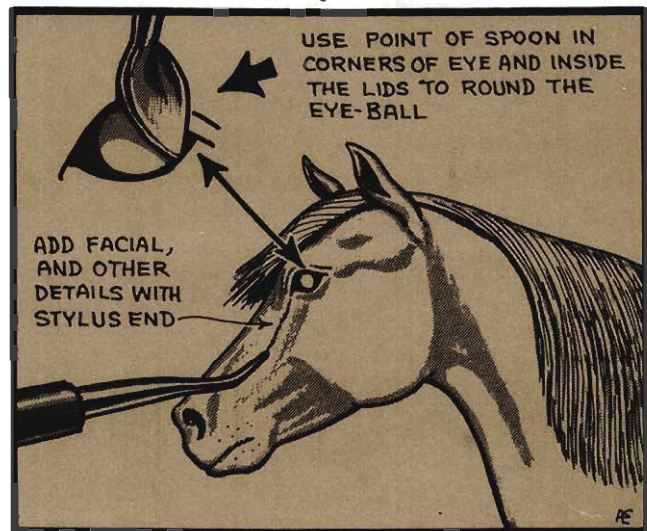
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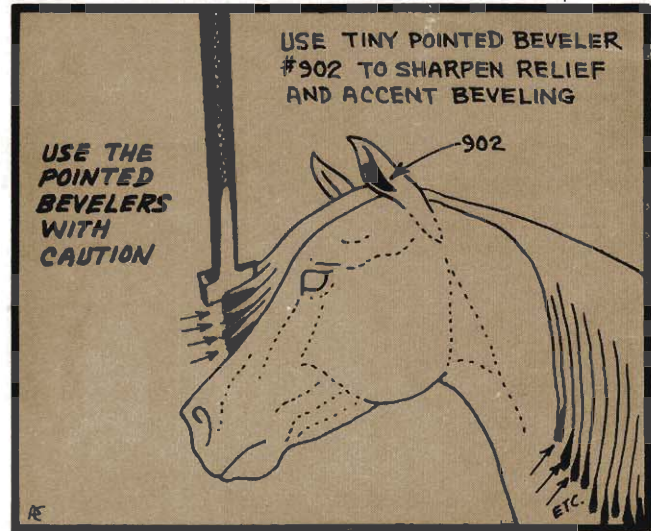


# HOW TO USE THE FIGURE CARVING BEVELERS



ACCENTING CONVERGING LINES

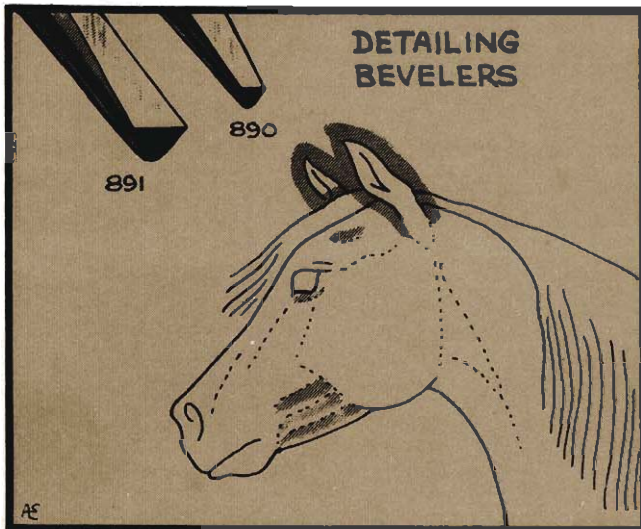
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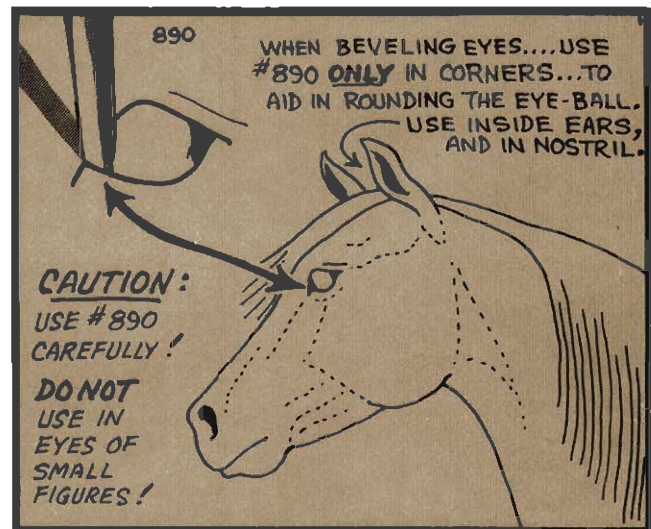
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