



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:

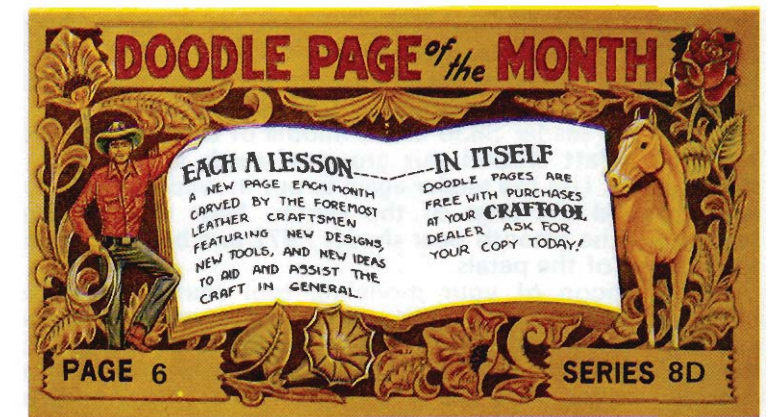
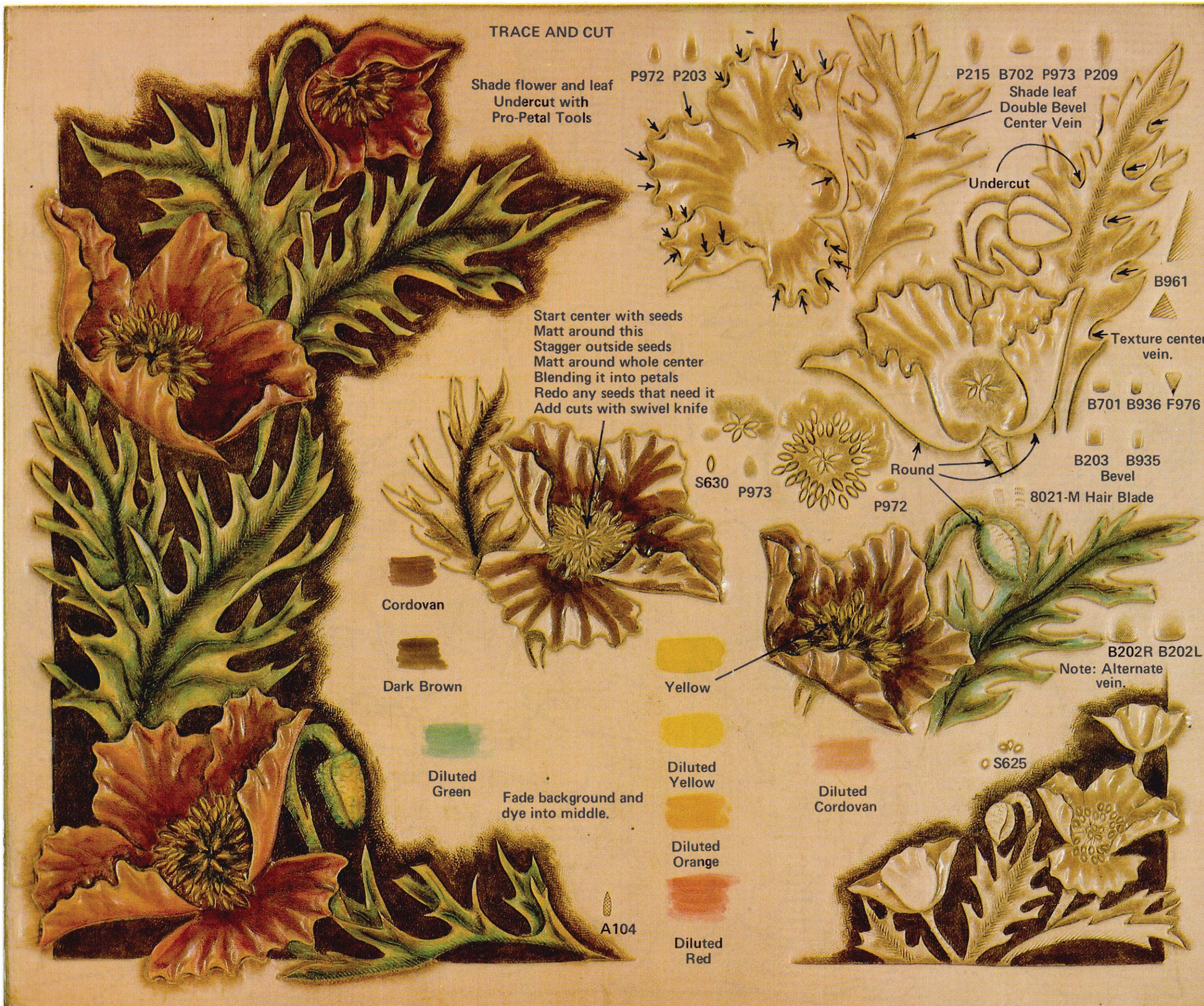
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



POPPIES by Judy James

Greeting cards and wrapping paper are often good sources of pattern ideas for leather. These poppies, for instance, were suggested by an old greeting card; they are one of my favorites for their ease of tooling, their versatility, and their effectiveness.

Here are three sizes of poppies and leaves and suggested arrangements. The largest pattern was made for the Tandy Market Place bag. Simply reverse it for the other side and put whatever you want in the middle. The smallest poppy fits a clutch purse or can easily be adapted to a wallet. The middle size was designed as a 7 X 11 inch panel for a purse.

Tooling: Case or wet your leather. While it is still damp, trace and cut the solid lines. Do not cut the decorative lines. When it looks dry, but is still damp under the surface, start tooling. If the leather is the correct moisture, your tooling impressions will be a rich tan color; too damp gives a muddy color and too dry gives little or no color. Either way makes it difficult to get smooth, lasting impressions.

Begin tooling the flower with the smooth pear shader (P972, P703). Use whichever one fits the area and walk it smoothly from the outside of the petal towards the flower center. Note that the shading goes out to the furthest edges of the fluted petals and not to the indentations. Bring the shaded areas together in the cup of the petal and really mat around the edge of the flower center.

When shading the petals and leaves, do not try to keep within the lines or the center of the lobes. Do make your shadings off-center and over the lines. This may be contrary to usual practice, but it helps contribute to the "wild" effect. If needed, open the lines later with the point of your modeling tool.

Shade the leaves with the lined pear shaders (P215, P973, P209) as shown. Double bevel the center line.

Use B961 on the center line of the leaf. Make sure the lines slant towards the tip of the leaf. Start at the tip and work down, overlapping the impressions evenly. Reverse the tool, and do the other side of the vein.

Undercutting is optional; it does, however, give an added dimension to the flower and leaves. It is done with the two pro-petal tools, No. 8071 small and medium. If your leather has dried out, redampen it and let it return to almost dry-looking. Hold your pro-petal tool (whichever one fits the curve) with the end of the wooded handle in the palm of your hand and the curved side of the tip facing the petal. Dig the tip of the tool down into the cut and slowly, carefully pry and lever up under the petal's edge. It is very easy to slip. Ease the tool under the leather with a rocking motion; trying to force or push it will cause a slip and cut or a tear in the leather. Do the leaves the same way. Don't worry about the impressions left by the heel of the tools as the beveling or the background will cover them.

TRACE AND CUT

Shade flower and leaf
Undercut with
Pro-Petal Tools

P972 P203

Start center with seeds
Matt around this
Stagger outside seeds
Matt around whole center
Blending it into petals
Redo any seeds that need it
Add cuts with swivel knife

S630 P973

Cordovan

Dark Brown

Diluted
Green

Fade background and
dye into middle.

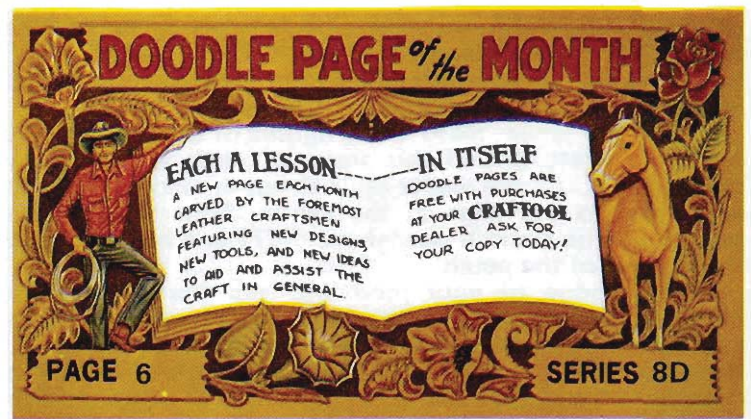
Yellow

Diluted
Yellow

Diluted
Orange

Diluted
Red

A104



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Begin tooling the flower with the smooth pear shaver (P972, P703). Use whichever one fits the area and walk it smoothly from the outside of the petal towards the flower center. Note that the shading goes out to the furthest edges of the fluted petals and not to the indentations. Bring the shaded areas together in the cup of the petal and really mat around the edge of the flower center.

When shading the petals and leaves, do not try to keep within the lines or the center of the lobes. Do make your shadings off-center and over the lines. This may be contrary to usual practice, but it helps contribute to the "wild" effect. If needed, open the lines later with the point of your modeling tool.

Shade the leaves with the lined pear shavers (P215, P973, P209) as shown. Double bevel the center line.

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The next step is beveling. I use the smooth bevels (B203, B935) within the flower (the texture agrees with the pear shading) and the checked bevels (B701, B936, F976) everywhere else. Bevel all lines with the appropriate tools going right around the fluted and undercut edges.

Use the seeder S630 in the middle of the flower center as shown. Matt around this group of seeds with the lined shader P973. Use the seeder again to put in random staggered seeds around the edge of the center. Matt around these seeds with the smooth pear shader P972 and blend this into the shading of the petals.

The spoon of your modeling tool rounds all stems, buds, and curled petals. Also smooth and blend the shading and beveling where needed. Finish the stems and buds with the hair knife No. 8021-M. Dig the point in with very short choppy strokes. Add the cuts in the flower center and the decorative cuts in the leaves. Background with A104.

Coloring: I used Tandy's Spectra Shade (cordovan, red and orange) and Tandy's Pro Dye (green, yellow and dark brown). The Pro Dyes appear to be stronger, as well as brighter, and you might want to dilute them a bit more.

Carefully dye the background with dark or chocolate brown. Also use dark brown around the interior seeds in the flower centers. Dry brush it into the leaf veins and deeper shadows. Really deepen the color along vein.

Start the petals with cordovan in the cup and deepest shadows. Add a diluted cordovan over this and take it out into the shading on the petal edges. For a redder color, a very diluted red can be brushed over the petal. Use a diluted yellow or orange to blend in the reds and highlight the petals. (See the three large poppies.) Undiluted yellow accents the seeds. Dark green can be added to the center for contrast. Dry brush a little blue into the shadows if you like.

Dry brush a half-strength green over the dark brown in the veins and shadings of the leaves. A very-very diluted green over everything can help to blend it in. At this stage, the color may look a little raw. To tone it down a bit and add interest and "life", brush diluted orange and/or yellow on the highlights.

Although I haven't done it here, antiquing seems to go along with undercutting; it really shows up the effects of the undercuts. If you try it, NeatLac your piece first and then slather on the antique being sure to fill all the undercuts. Immediately wipe that off and your colors are bright again. Do be careful to leave enough antique in the cracks and crevices.

And this is your poppy. If you vary the fluting on the petals for each flower and slightly change the shape, you will have a different flower each time. Do the same thing with the leaves, and you can arrange them to fit different areas. Get flexible and your poppy is a very versatile pattern.



Judy James is a Data Processor from Port Angeles, Washington. She has been doing leathercraft off and on since high school but has been a serious leathercrafter for the last five years.

Judy has had two Doodle Page published; Page 11, Series 7D, PINE CONES and Page 2, Series 8D, SUNFLOWERS. She has also had her work published in "Make It With Leather" magazine. She won two places in this Doodle Page Contest; the SUNFLOWERS and POPPIES.



Distributed by Tandy Leather Company, Fort Worth, Texas

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