



## 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

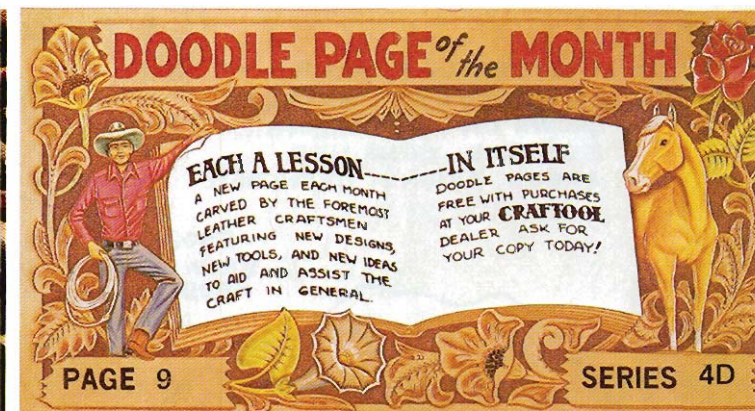
(Some Doodle Pages do not have backs)

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.





# SNOWFALL by Al Stohlman

Ever since I created the "rain" scenes (which was my wife, Ann's idea) on Doodle Pages some years back . . . she threw another challenge at me: "how about a 'SNOWFALL' scene?" I told her it was probably impossible. Other than "painting" snow flakes on a carving (which would be ineffective) how could you do it? The snowflakes would have to appear raised, to be effective. This has bugged me through the years, so I finally accepted the challenge. Hence, this Doodle Page: "SNOWFALL".

In examining the finished scene, you'll notice that wherever a snowflake covers a cut outline. . . the cutting and beveling has terminated at the flake. However, the flake has been beveled and matted around, leaving it the height of the surface leather. To create "relief" and texture in the plain areas, the leather was skuffed with the point of a knife blade. This gives the flake the appearance of being higher than its background.

In studying the Tracing Pattern (reverse side) you'll notice small circles, placed at random, on the various outlines. If you do not want snow flakes on your scene, simply ignore them and cut as usual. If you desire the flakes, then you must terminate the cuts at these areas. These areas should be traced (lightly) when transferring the pattern to the leather. Continually refer to your Tracing Pattern, when cutting the leather. All snowflakes in other areas are ignored until all carving and dyeing has been completed.

Begin stamping the foreground bushes and fallen tree first. When beveling the outlines, bevel up to the snow flake. . . then around it. Matt well away from these objects, and the flakes. The Mule Deer is carved and stamped according to all previous instructions. Bevel and model the muscles and form before beveling and matting the outlines. Use the small hair blade to "hair" the deer.

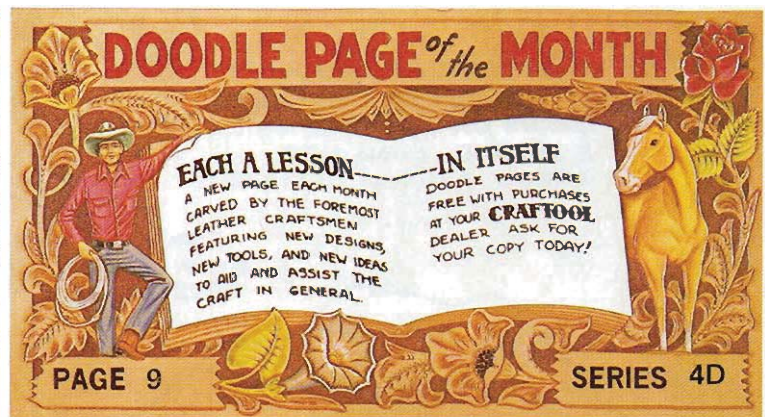
To avoid confusion, take a segment at a time. . . observing the Figure Carving Rule: "FOREMOST OBJECTS FIRST". Example: Complete the bushes and fallen tree; deer; large pine tree; fir tree to right; fir tree to left; the grove of deciduous trees; cabin; etc. How to carve and stamp the deciduous trees is shown in the books: Figure Carving and Craftool Tech Tips. Space here will not permit each aspect of carving the scene. . . we hope to spend adequate time with the snow flakes.

You'll notice the foliage stamps are used only on the undersides of the branches. The top of branches should be unmarked to simulate snow areas. Note too, the snow flakes at the top edge of some of these branches. After all of your carving and stamping is completed, use the modeler to smooth out any rough beveling and matting, and to add details. The small bushes at left are knife cuts, after all other work has been completed.









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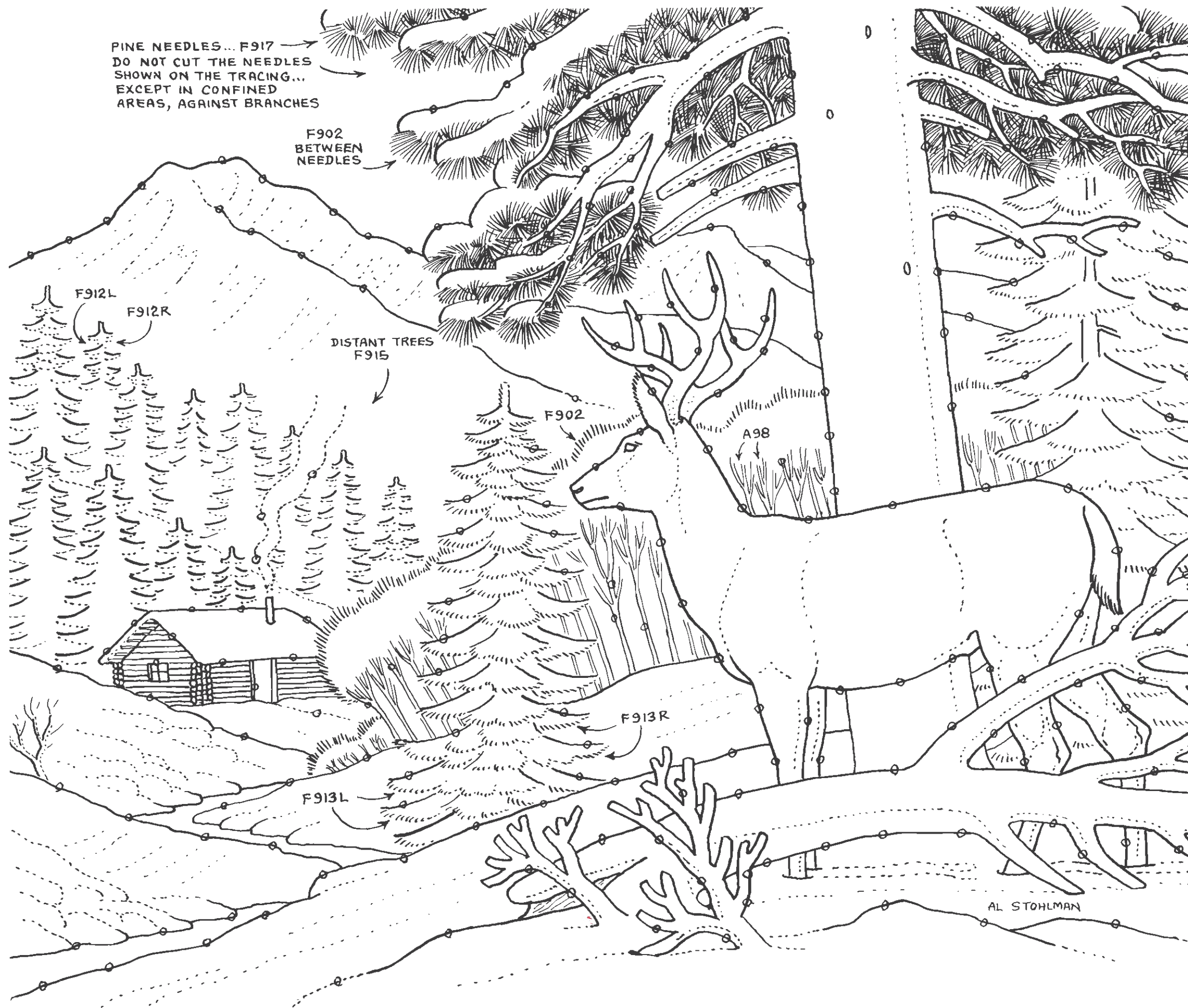
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**COLORING:** With the exception of the snow, all coloring is with the spirit dyes. The deer is shaded with grey in varying strengths (diluted black). . . darker to give it form. Black is used full strength on nose, tip of ear and tail. The brown coloring in the deer is simply the natural leather showing through. The eye is dark brown.

Tree trunks are varying shades of brown. The dry-brush technique is used on the pine tree to bring out the bark patterns. The pine needles are a mixture of diluted green and brown. This same dye was used on the two fir tree needles. . . but a light blue was also added to give them greater distance. Water is blue-green. Light blue was added under cabin roof to "cool" it and suggest distance. The deciduous trees; a mix of light blue and grey. Some of this same color was used on the distant mountains.

The sky was dyed a mixture of blue and black (diluted). This same dye was used on the trees behind the cabin. A light to medium blue was used in the deer tracks; to shadow the tree and bushes. This is also used at the lower edges of the snow (to suggest depth) on the pine needles, fallen log, cabin roof, banks of stream, etc. This also gives a "cooling" effect to the scene. Light blue is used at all contours of the land and into the background trees and mountains. It suggests coolness and distance. When the white is added, the blue will still show through enough to create the desired effects. Do not be concerned with the snow flakes. . . dye over them with whatever color you are using. The edges of figures, trees, etc., should be dyed also.

**ADD THE SNOW:** COVA dye is used. . . but do not begin with full strength. Paint on the snow in diluted form to allow the blue to show through. Heavier applications are applied to the ridges, rocks, etc., or to cover up excessive blue. White can be used full strength on top of tree branches, cabin roof, ridges, rocks, log, etc. At this point we are not concerned about the snow flakes. Dilute the white to "frost" the mountains. The grove of deciduous trees is accented by using white full strength and brushing across them with the dry-brush technique. Study the completed scene.

**SNOW FLAKES:** With all dyeing completed, use the point of a knife blade and skuff the leather, at random, all over your scene where a snow flake is to be. Skuff all of the raised flakes where they overlap your cut lines. Also skuff the pine needles, the smoke from the cabin, and even the snow all over the ground, trees, etc. This may seem like an exercise in frustration, but it is worth the effort.

Now, with a small brush and full strength white, put a dab on each skuff to create the snow flake. You'll notice that even on the white snow surfaces, the flakes will still show up and appear raised. Carefully go over the entire scene to see if you have covered all of the skuff marks. When viewing the work you may want to add more flakes here or there. You may find it less confusing to take a small section at a time. . . skuff areas and paint the flakes. . . rather than attempting the whole scene at once.

There you have it! This is the first attempt, that I know of, to create a snowfall scene in this manner. It is a lot of work. . . it is a challenge. . . but now that mine has been completed, we are quite satisfied with the results. I wonder what Ann will come up with next?

If you desire a heavier snowfall, simply add more flakes. A blowing snow-storm effect can be created (as with the rain) by angling and aligning the flakes from one corner of the leather to the other. Experiment. . . try different effects on scrap leather. . . this is how new ideas are born; new techniques developed.

PINE NEEDLES... F917  
DO NOT CUT THE NEEDLES  
SHOWN ON THE TRACING...  
EXCEPT IN CONFINED  
AREAS, AGAINST BRANCHES

F902  
BETWEEN  
NEEDLES

F912L

F912R

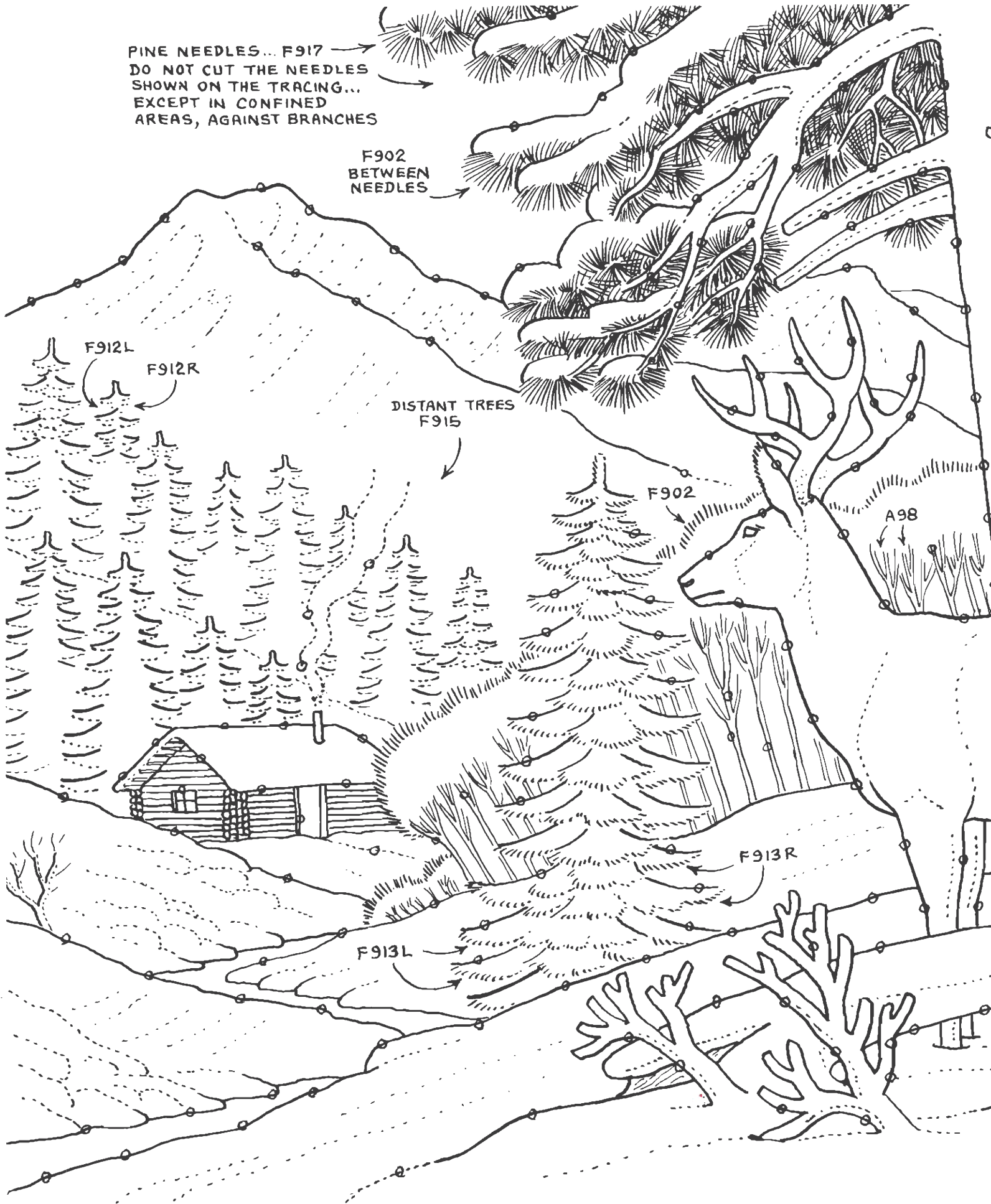
DISTANT TREES  
F915

F902

A98

F913R

F913L







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