



## 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.

NOTE: All base lines are heavily scribed for illustration purposes only!

Figure #1

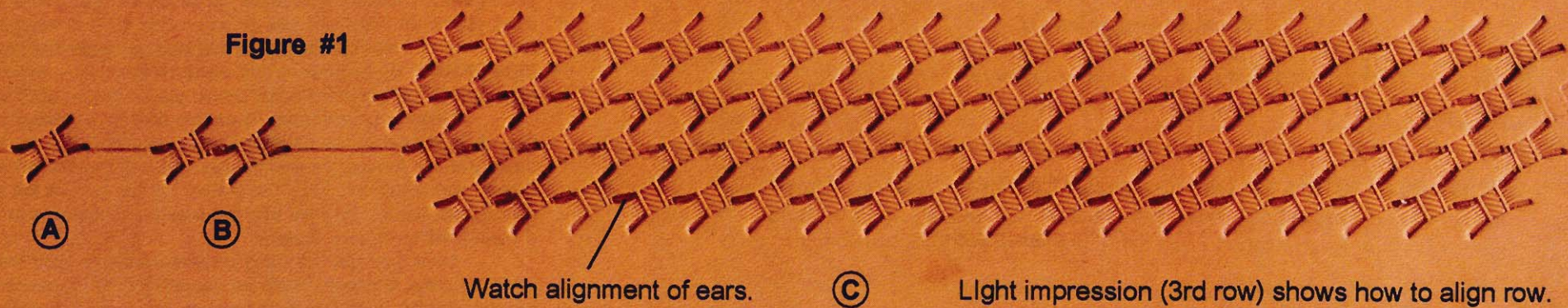


Figure #2

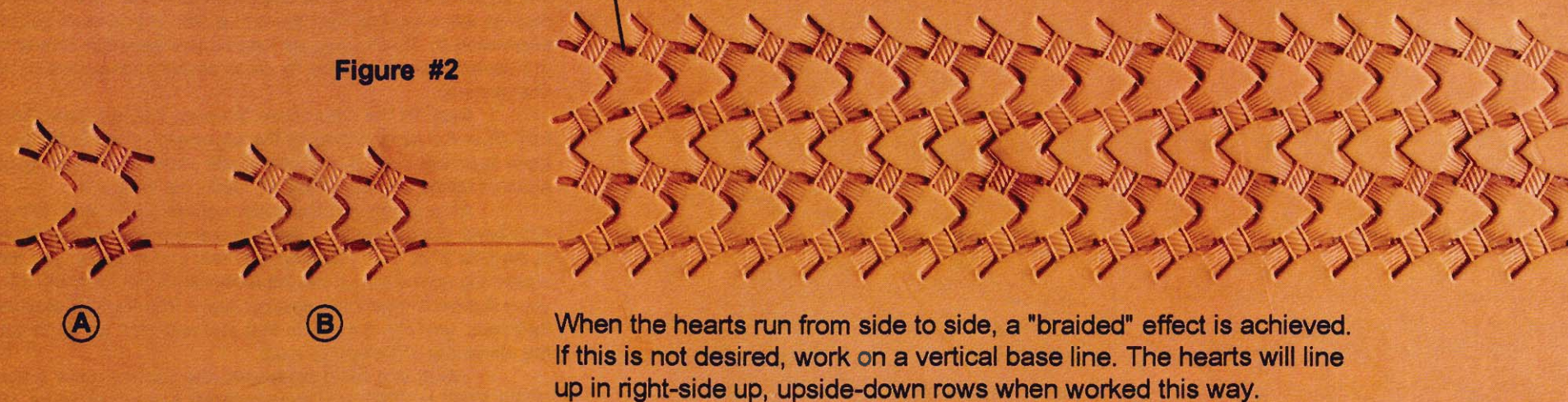
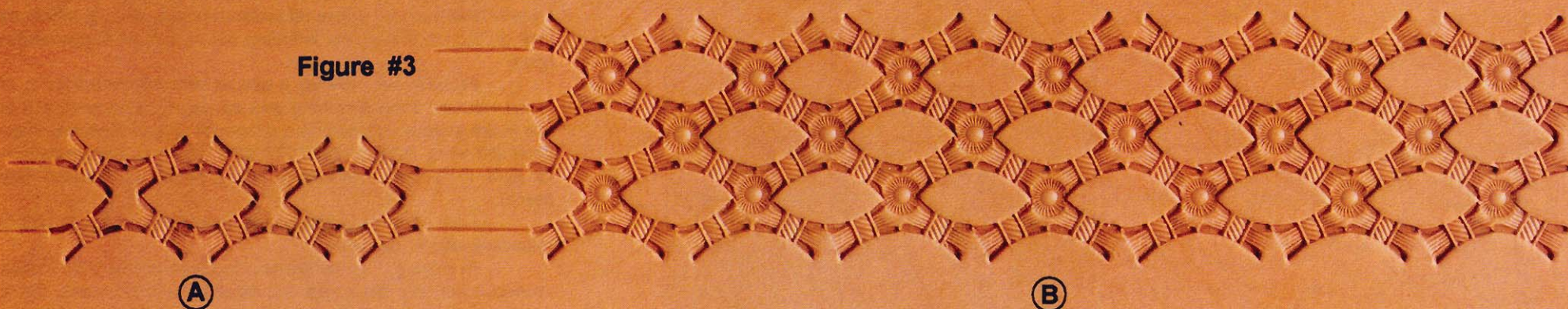
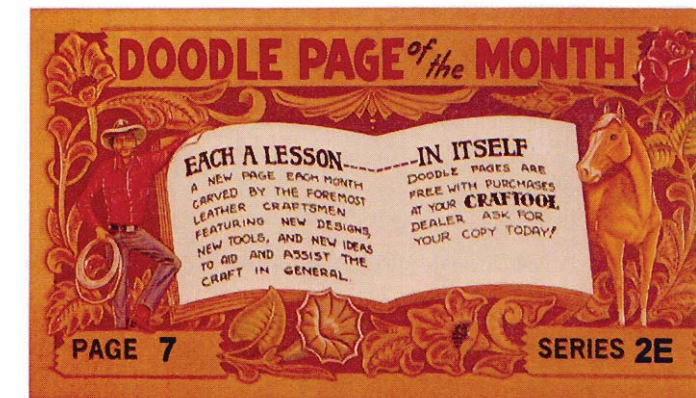


Figure #3



All the patterns here have been worked with X513. Similar but larger ones will result when X514 is used.



# " S P L A Y E D "

## BASKETWEAVES

by Karla VanHorne

For many years, the basketweave stamps, known as X513 and X514, remained great mysteries to me. For some reason or other—and despite a certain prowess with all the other weaves - I just couldn't fathom how one kept these tools straight enough to get an orderly looking pattern. Well, as I recently discovered, there are no mysteries. I hope that, as you follow through the text and examples here, you will also find this to be so.

**FIGURE #1:** This pattern is what I call a "straight" splayed basketweave pattern. In my mind, it most closely represents an actual woven design in which there are distinct pinch points where one "reed" goes under its neighbor. This pattern is formed by laying a horizontal, or vertical base line, and then using the tools shape to help you align it along that line.

Look closely at the face of X513 or X514. What you should see, as you look down on the "ears" or tines of the weave, is a very distinct "X". (Don't let all the stuff in middle throw you, it's there.) Now, break the "X" into its component parts. There is a line slashing from top right to bottom left and another from top left to bottom right. Choose one of these component lines and lay it exactly on top of your base line. (See "A" of Fig. 1.) Strike the tool firmly with your mallet. Next, move the weave over one space. Keep the alignment of the tool exactly the same, and overlap the tool impressions as shown in "B". Continue doing this all the way down your base line.

To completely cover the surface of your leather, carefully align a tool impression over the first line. If you get the first one right, everything else interlocks! I usually tap a few impressions, VERY LIGHTLY, in order to make certain that everything is lining up the way it should. Once I do that, it's a simple matter of going over these initial light impressions, and then carrying on down the entire line.

**NOTE:** If you are unsure of yourself, use a straight edge to check each row. Don't forget about tipping the tool in corners and along borders in order to avoid slopping over formal border lines!

**FIGURE #2:** The heart pattern: Believe it or not, the alignment of the tool is exactly identical to that of Figure #1. The exception is that your initial row slopes in one direction and the next row slopes in the OPPOSITE direction. This is simply a matter of aligning one slash of the "X" on one row and aligning the other slash in the next one. Take a look at Fig. #1, "A". I have split the rows in the first part and then put them together in Part "B". Part "C" shows the overall effect of the alternating rows. Also, take note that this weave looks different when it's worked on the horizontal than on the vertical. If you

NOTE: All base lines are heavily scribed for illustration purposes.

Figure #1

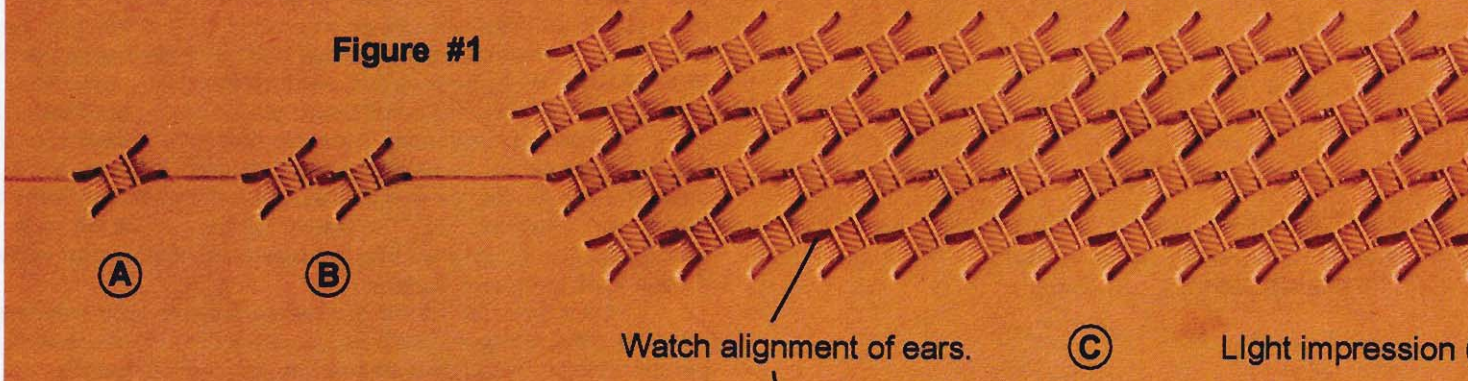


Figure #2

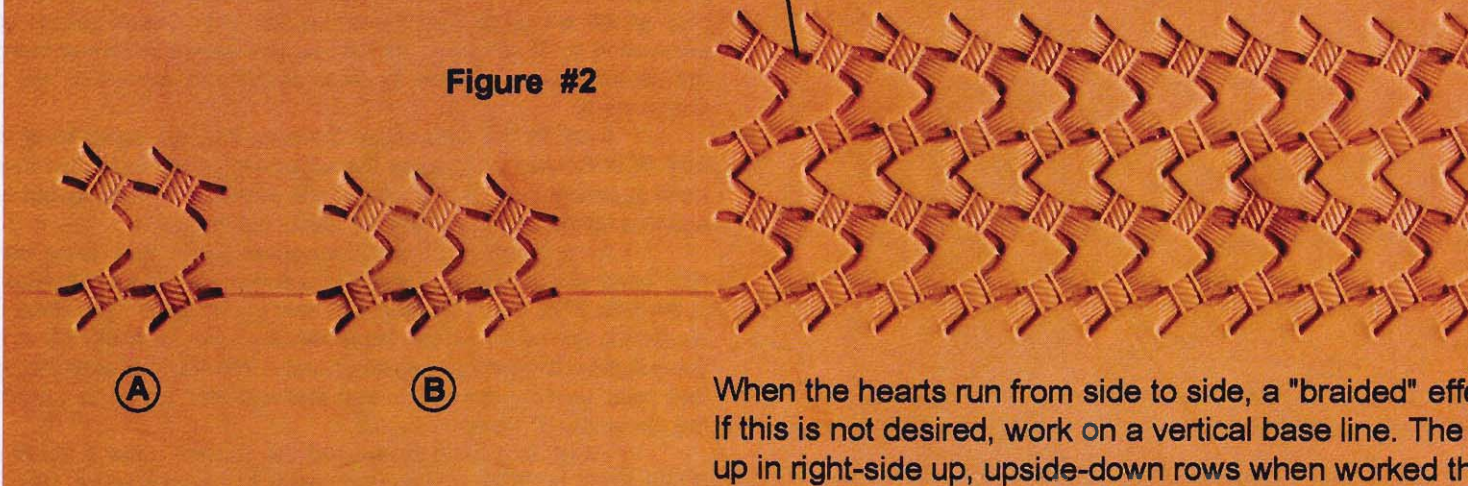
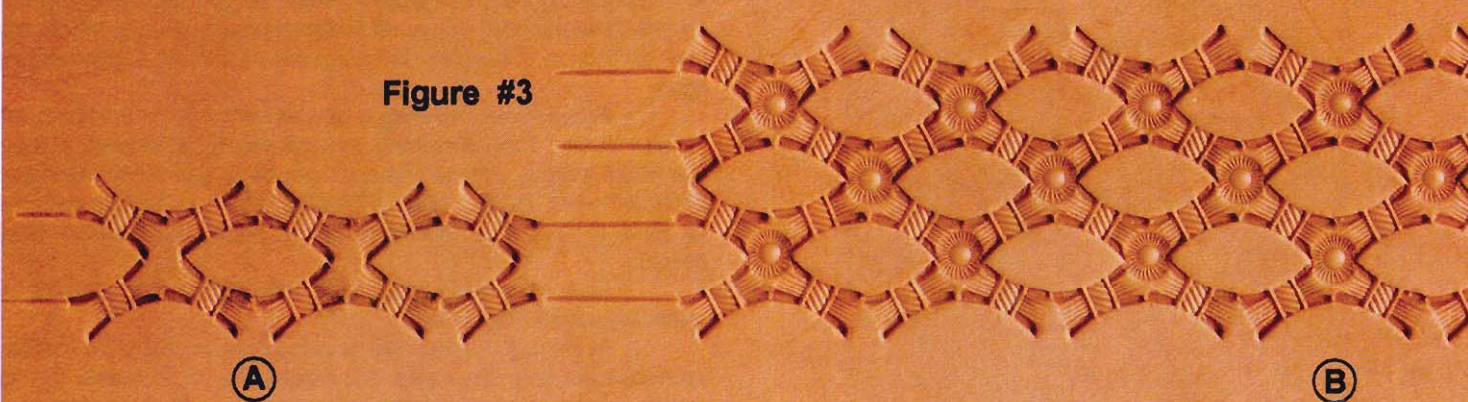
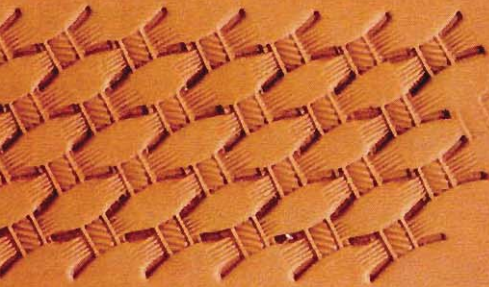


Figure #3

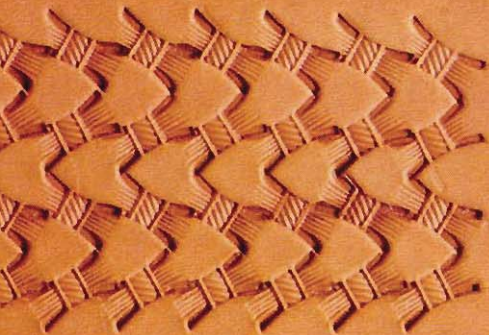


All the patterns here have been worked with X513. Similar but larger ones will result if worked with a larger tool.

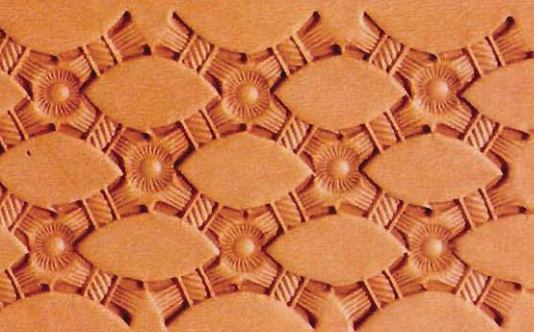
purposes only!



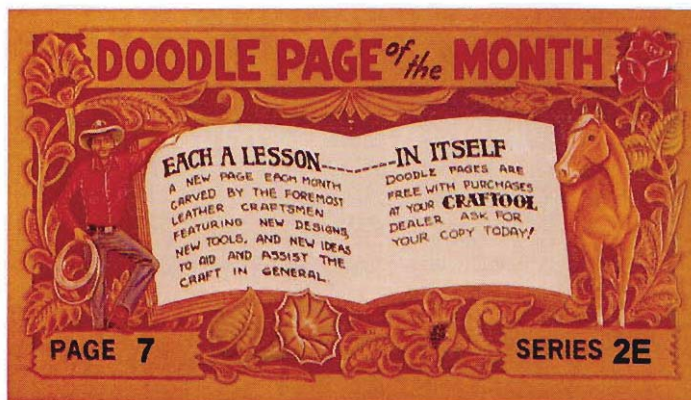
(3rd row) shows how to align row.



ect is achieved.  
hearts will line  
is way.



t when X514 is used.



# " S P L A Y E D "

## BASKETWEAVES

by Karla VanHorne

For many years, the basketweave stamps, known as X513 and X514, remained great mysteries to me. For some reason or other - and despite a certain prowess with all the other weaves - I just couldn't fathom how one kept these tools straight enough to get an orderly looking pattern. Well, as I recently discovered, there are no mysteries. I hope that, as you follow through the text and examples here, you will also find this to be so.

**FIGURE #1:** This pattern is what I call a "straight" splayed basketweave pattern. In my mind, it most closely represents an actual woven design in which there are distinct pinch points where one "reed" goes under its neighbor. This pattern is formed by laying a horizontal, or vertical base line, and then using the tools shape to help you align it along that line.

Look closely at the face of X513 or X514. What you should see, as you look down on the "ears" or tines of the weave, is a very distinct "X". (Don't let all the stuff in middle throw you, it's there.) Now, break the "X" into its component parts. There is a line slashing from top right to bottom left and another from top left to bottom right. Choose one of these component lines and lay it exactly on top of your base line. (See "A" of Fig. 1.) Strike the tool firmly with your mallet. Next, move the weave over one space. Keep the alignment of the tool exactly the same, and overlap the tool impressions as shown in "B". Continue doing this all the way down your base line.

To completely cover the surface of your leather, carefully align a tool impression over the first line. If you get the first one right, everything else interlocks! I usually tap a few impressions, VERY LIGHTLY, in order to make certain that everything is lining up the way it should. Once I do that, it's a simple matter of going over these initial light impressions, and then carrying on down the entire line.

**NOTE:** If you are unsure of yourself, use a straight edge to check each row. Don't forget about tipping the tool in corners and along borders in order to avoid slopping over formal border lines!

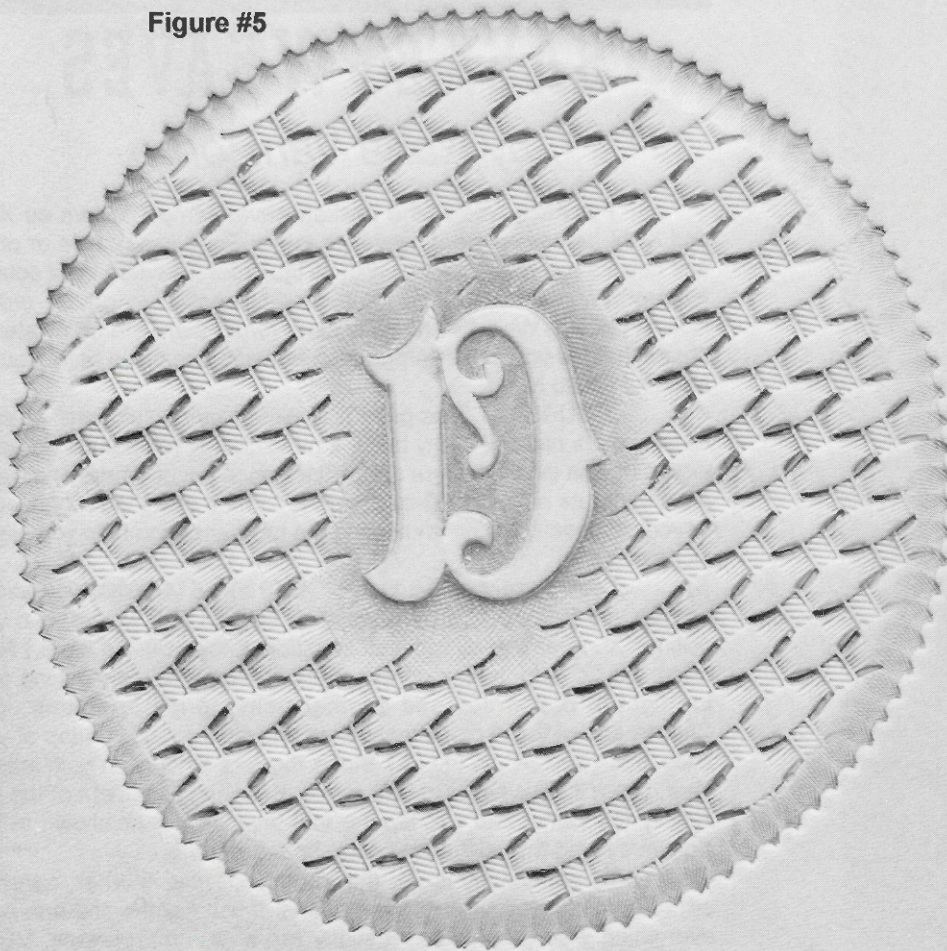
**FIGURE #2:** The heart pattern: Believe it or not, the alignment of the tool is exactly identical to that of Figure #1. The exception is that your initial row slopes in one direction and the next row slopes in the OPPOSITE direction. This is simply a matter of aligning one slash of the "X" on one row and aligning the other slash in the next one. Take a look at Fig. #1, "A". I have split the rows in the first part and then put them together in Part "B". Part "C" shows the overall effect of the alternating rows. Also, take note that this weave looks different when it's worked on the horizontal than on the vertical. If you

Figure #4



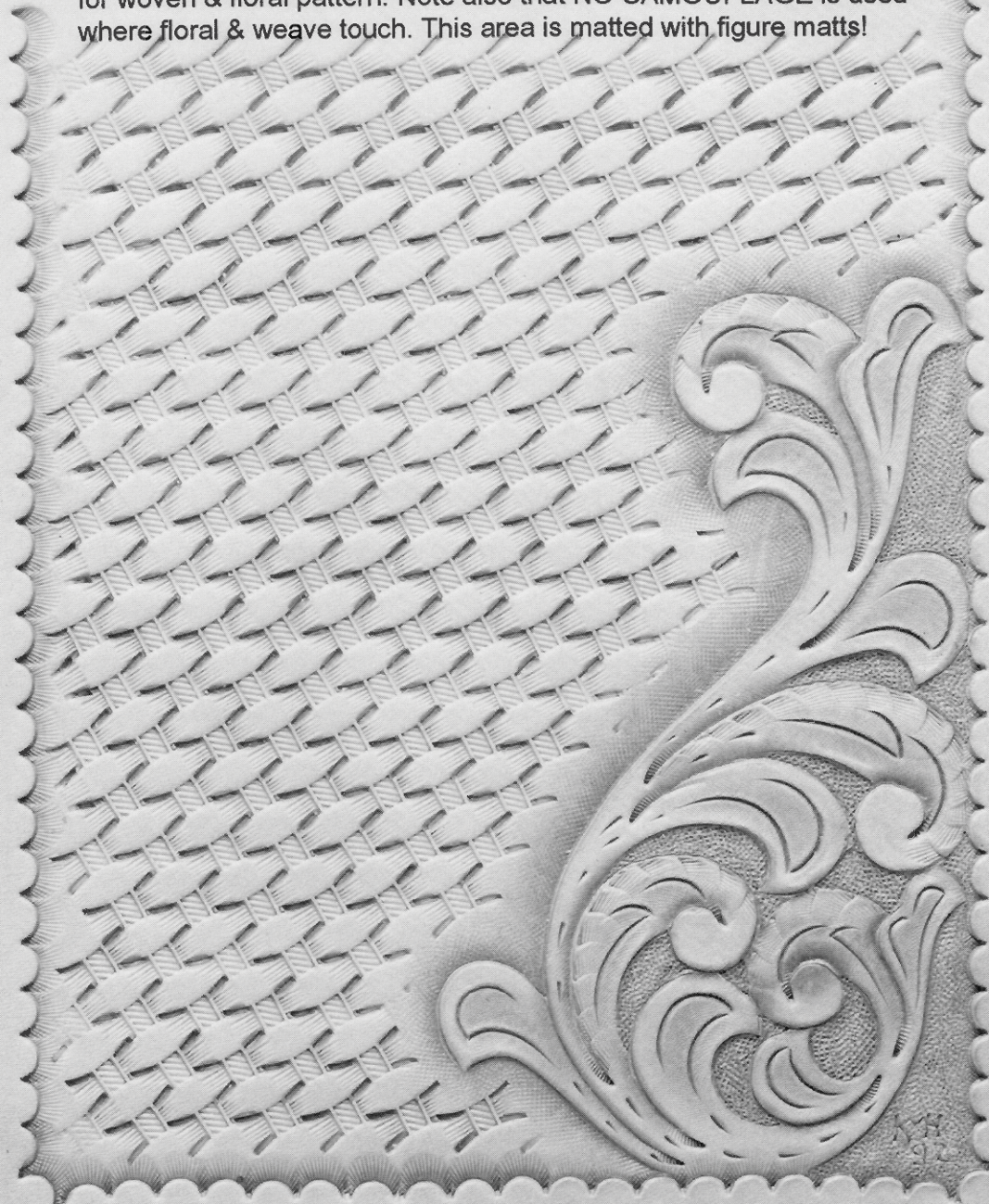
Because each weave is different, stamp out & then use this distance to space footballs & crosses design.

Figure #5



Alphabet letter is from Craftaid #2018.

Figure #6. Note how the camouflage tool forms the traditional border for woven & floral pattern. Note also that NO CAMOUFLAGE is used where floral & weave touch. This area is matted with figure matts!



work on a line running up and down, you get a distinct, unquestionable heart pattern. Work from side to side and the hearts appear to give the piece a braided effect! This is particularly pleasing on belts.

**FIGURE #3:** I call this one "footballs and crosses" (for lack of a better name). It is the only one for which I religiously scribe in guidelines. This is because each tool is individually made, and therefore not the same size as mine. If you want to do this pattern, this is how you figure the distance between guide lines: First, run a base line. Next, stamp an initial line just as you would for the "straight" weave. Now . . . run a scribe along the top and bottom of the tool impressions. (See **FIGURE #4.**) Measure this distance very, very accurately and then write it down in about a half dozen places so you don't lose it.

Once your alignment lines are drawn, lay down your initial line of impressions. As usual, you are aligning slashes, but in this case, you are turning the tool exactly one half impression each time. (Slash right, slash left, etc.) The overall pattern can be left as is, or a second tool can be inserted into the crosses or footballs for variation. (I used S349 for this example.)

Once you get the hang of these patterns, you may care to integrate other elements, such as carved figures, florals, initials, 3-D pictorial stamps, or alphabet stamps into your woven designs.

**FIGURE #5:** If you wish to isolate an element, draw a base line about 3/8" - 1/2" from the TOP of the figure or initial. Place your first impression on the base line as close to the figure as possible. It may be necessary to lean the tool a little if you can't get the entire impression in. That's okay, as long as you have the ears showing on the baseline, you'll be able to place all the impressions on the base line properly.

Next, fill the area above the base line, as usual. Then, carefully fill in the sides. Keeping the alignment of the individual impressions is critical here. If in doubt, check each line with a straight edge, and true things up before they get totally out of whack.

As you come to the bottom of the figure area, bring left and right hand sides together. Laying in a series of light tool impressions, in the final 2" or 3" of this area, will help you to see if you have done everything right. All your tool impressions should interlock. If they don't you will have to adjust the spacing, just a little bit, until they line up. At that point, you can then fill in that row and then go on to completing the remainder of the woven area.

When you have completed the pattern, take a figure matt (F898, F899 or F900) and go completely around the figure. Use F976 and A98 for small, pointed areas. Also, note that you only need to go one impression deep. There is no need to feather out your matting, as in traditional figure or floral work, since all you are using the matting for is to take the hard edges off the surrounding weave, and to make it look as though the weave is fading out slightly as it approaches the figure.

**FIGURE #6:** Isolating a weave, with a floral border or corner, is even easier. Basketweaving and carving (or stamping) are carried out in the regular manner. The difference is that wherever there are floral elements, NO BORDER STAMPS are used. Matt around the floral parts to "blend in" the areas where partial impressions meet the border.

Both of these isolating techniques work well with other types of basketweaves, as well.

In closing, I would like you to consider this: The simple basketweave not only fills space, but creates line and texture. Combining it with carved or stamped elements, and decorative borders, creates many new and exciting possibilities. It is a versatile tool, and I hope these examples will open your eyes to the possibilities to your craft or art.

© Copyright 1993  
Tandy Leather Company  
Fort Worth, Texas 76101  
No part of this or any other page  
may be reprinted without  
written permission.  
Printed in the U.S.A.



Figure #4



Because different, use this footballs

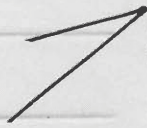


Figure #5

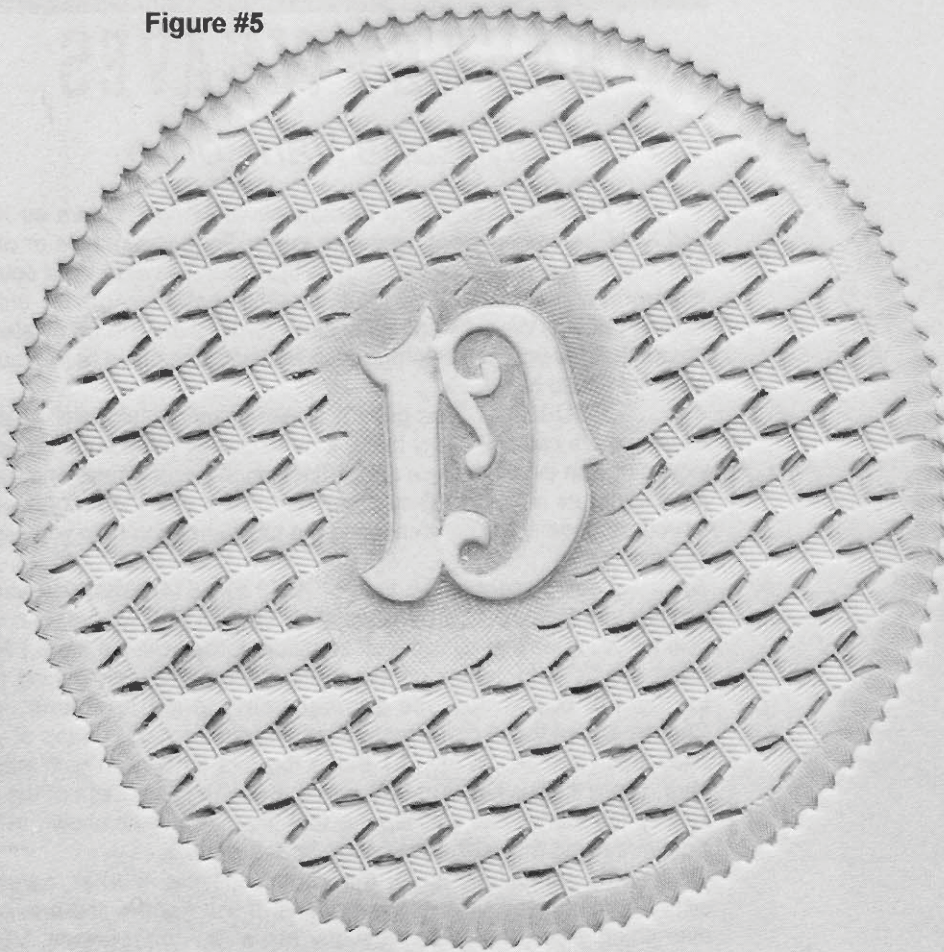
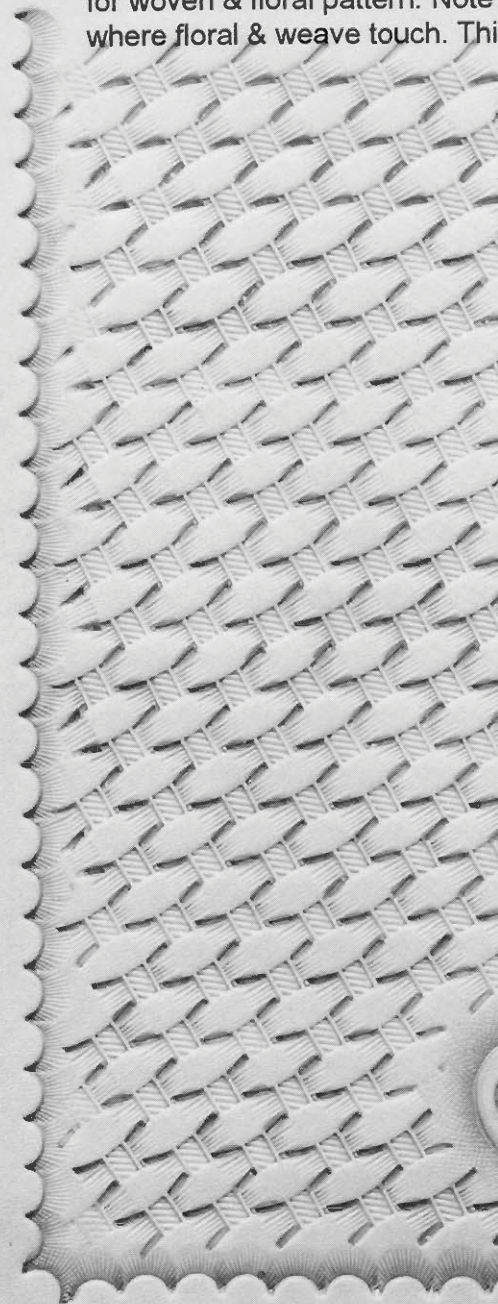


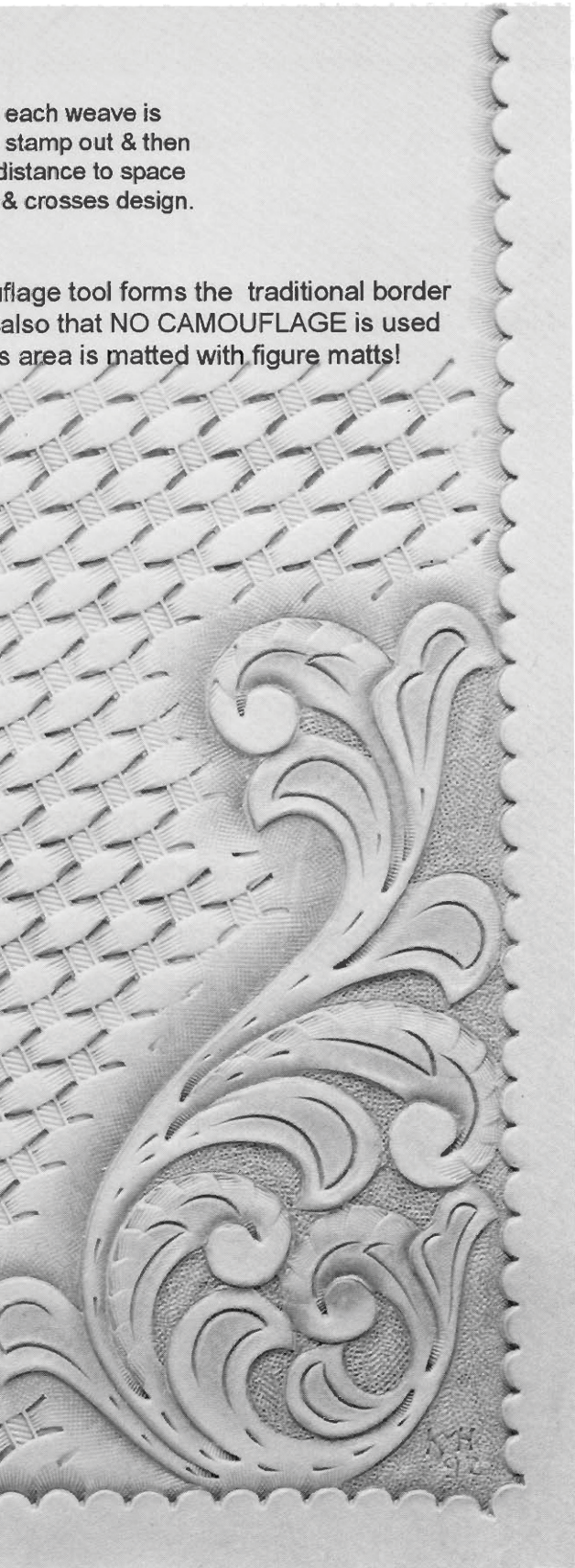
Figure #6. Note how the camou for woven & floral pattern. Note where floral & weave touch. Thi



Alphabet letter is from Craftaid #2018.

each weave is  
stamp out & then  
distance to space  
& crosses design.

flange tool forms the traditional border  
also that NO CAMOUFLAGE is used  
this area is matted with figure matts!



work on a line running up and down, you get a distinct, unquestionable heart pattern. Work from side to side and the hearts appear to give the piece a braided effect! This is particularly pleasing on belts.

**FIGURE #3:** I call this one "footballs and crosses" (for lack of a better name). It is the only one for which I religiously scribe in guidelines. This is because each tool is individually made, and therefore not the same size as mine. If you want to do this pattern, this is how you figure the distance between guide lines: First, run a base line. Next, stamp an initial line just as you would for the "straight" weave. Now . . . run a scribe along the top and bottom of the tool impressions. (See **FIGURE #4.**) Measure this distance very, very accurately and then write it down in about a half dozen places so you don't lose it.

Once your alignment lines are drawn, lay down your initial line of impressions. As usual, you are aligning slashes, but in this case, you are turning the tool exactly one half impression each time. (Slash right, slash left, etc.) The overall pattern can be left as is, or a second tool can be inserted into the crosses or footballs for variation. (I used S349 for this example.)

Once you get the hang of these patterns, you may care to integrate other elements, such as carved figures, florals, initials, 3-D pictorial stamps, or alphabet stamps into your woven designs.

**FIGURE #5:** If you wish to isolate an element, draw a base line about 3/8" - 1/2" from the TOP of the figure or initial. Place your first impression on the base line as close to the figure as possible. It may be necessary to lean the tool a little if you can't get the entire impression in. That's okay, as long as you have the ears showing on the baseline, you'll be able to place all the impressions on the base line properly.

Next, fill the area above the base line, as usual. Then, carefully fill in the sides. Keeping the alignment of the individual impressions is critical here. If in doubt, check each line with a straight edge, and true things up before they get totally out of whack.

As you come to the bottom of the figure area, bring left and right hand sides together. Laying in a series of light tool impressions, in the final 2" or 3" of this area, will help you to see if you have done everything right. All your tool impressions should interlock. If they don't you will have to adjust the spacing, just a little bit, until they line up. At that point, you can then fill in that row and then go on to completing the remainder of the woven area.

When you have completed the pattern, take a figure matt (F898, F899 or F900) and go completely around the figure. Use F976 and A98 for small, pointed areas. Also, note that you only need to go one impression deep. There is no need to feather out your matting, as in traditional figure or floral work, since all you are using the matting for is to take the hard edges off the surrounding weave, and to make it look as though the weave is fading out slightly as it approaches the figure.

**FIGURE #6:** Isolating a weave, with a floral border or corner, is even easier. Basketweaving and carving (or stamping) are carried out in the regular manner. The difference is that wherever there are floral elements, NO BORDER STAMPS are used. Matt around the floral parts to "blend in" the areas where partial impressions meet the border.

Both of these isolating techniques work well with other types of basketweaves, as well.

In closing, I would like you to consider this: The simple basketweave not only fills space, but creates line and texture. Combining it with carved or stamped elements, and decorative borders, creates many new and exciting possibilities. It is a versatile tool, and I hope these examples will open your eyes to the possibilities to your craft or art.

© Copyright 1993  
Tandy Leather Company  
Fort Worth, Texas 76101  
No part of this or any other page  
may be reprinted without  
written permission.  
Printed in the U.S.A.

The logo for Tandy Leather Company features the word "tandy" in a large, stylized, lowercase font. The letter "t" is particularly prominent, with a circular element around its top. Below "tandy" is the word "LEATHER COMPANY" in a smaller, uppercase font. At the bottom, there is a small line of text: "A DIVISION OF TANDY CRAFTS, INC. AN EMPLOYEE STOCK OWNERSHIP PROGRAM CO."

LEATHER COMPANY  
A DIVISION OF TANDY CRAFTS, INC.  
AN EMPLOYEE STOCK OWNERSHIP PROGRAM CO.