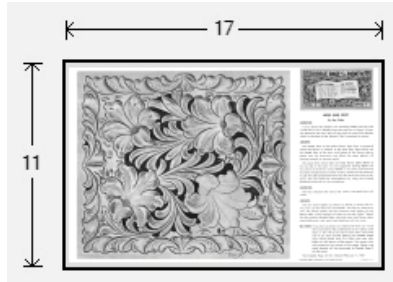




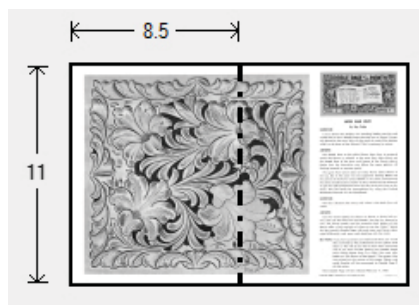
Doodle Page Digital Download

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

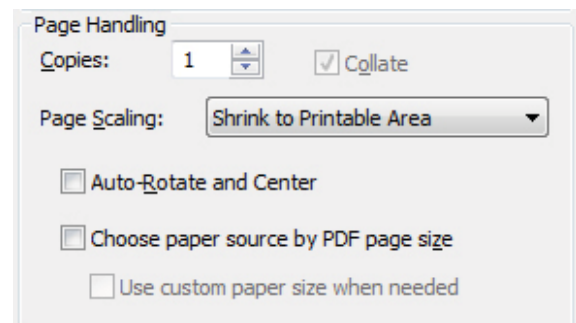
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

The Doodle Page PDF files are typically laid out like this:

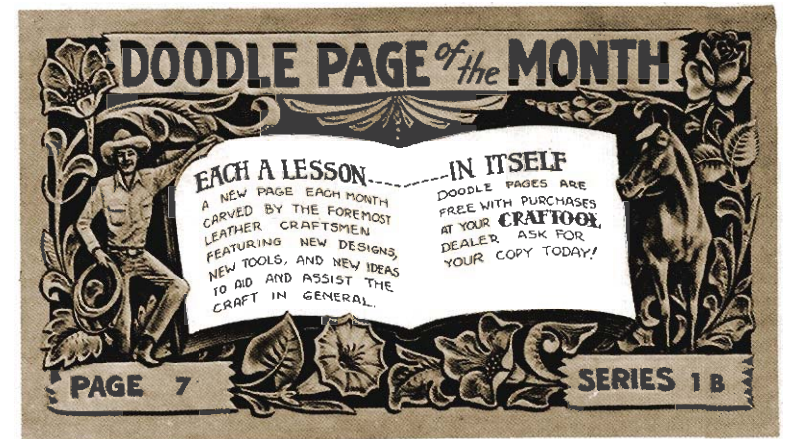
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



STYLES IN STAMPING – CALIFORNIA STYLE

By Ken Griffin

The California style has several distinctive features that set it apart from other hand carved stamping. In design, an interlocking or overlapping circular stem pattern was almost always used in the more expensive work. The basic stem was continuous throughout the design. Another distinctive feature was the repetition of a flower and a leaf . . . a flower and a leaf, etc. This was strongly used in their commercial or speed designs as illustrated in the upper left corner of the page. The Californians also used a greater variety of buds than any of the other styles.

Among the California carvers, a more authentic attempt was made in reproducing the various flowers, leaves, and buds, than usually found in the other styles. The wild rose was popular and often used on the better jobs. Also on the more expensive work, a greater variety of different flowers, leaves, and buds were used together as illustrated on the larger portion of the page. The samples of California style shown here are my interpretations of actual carving on typical saddles from that part of the country.

One very distinctive feature that was never seen in the other styles was the use of the veiner in the "stickers" instead of pear shading and ornamental cutting. Sunbursts and flower center stamps were often used on the flowers rather than seeds. The stems were shaded with a lined pear shader by holding the tool like a swivel cutter and pulling along the stem. Veiners and crownners were sometimes used on the stems . . . the camouflage; never. The bar background tool was standard on almost all work. The long, slim pear shader . . . both smooth and lined (with lines running parallel to the length of the tool), the undercut beveler and the set-stamp turnbacks (#942 #943 #944) were much used . . . and probably originated here as their use is evident in samples of California work long before they were seen in other stamping. Borders were usually creased with a double line creaser (or use #100E blade). Border stamps were seldom used.

Study the Photo Pattern and note the uses of the Pear Shaders on the leaves and the flower petals. Also note how the undercut bevelers, #60 & #61, have created great depth at the edges of the leaves and petals.

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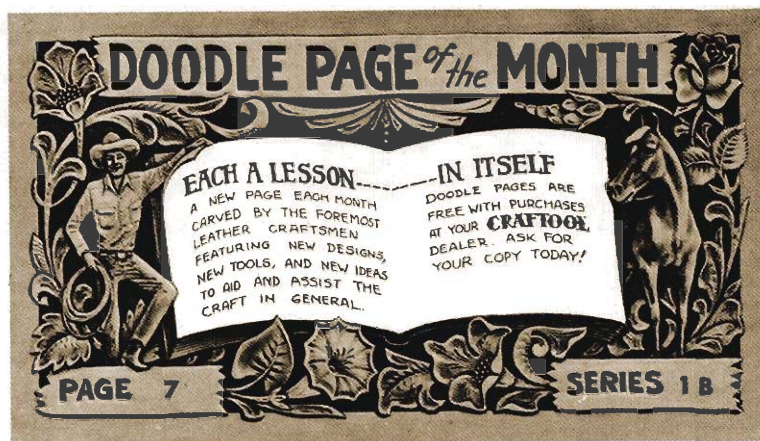
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