



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:

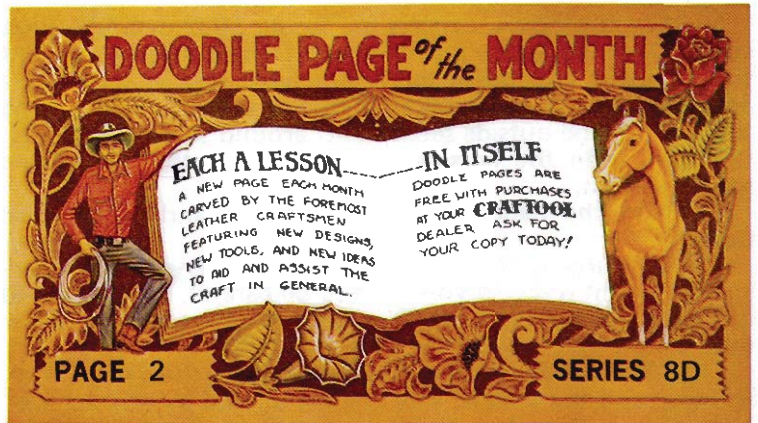
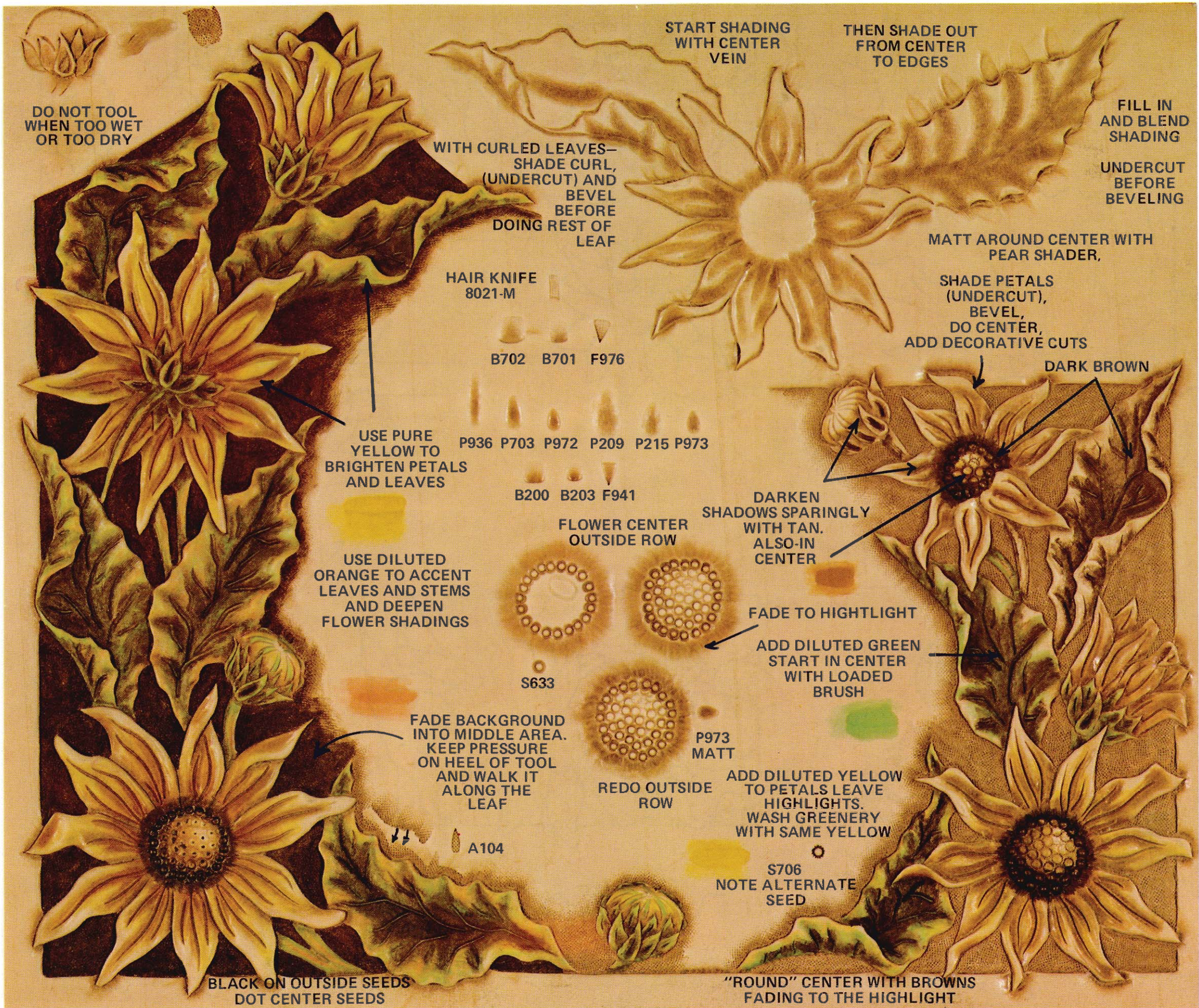
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



SUNFLOWERS
by
Judy James

These sunflowers offer an easy, different, and striking option to traditional patterns. The large flowers and leaves are relatively free of detail and are simple and quick to do. They require just the usual tools that most of us have or can substitute for.

The larger arrangement fits Tandy's Market Place bag; flip it for the other side. Substitute a front-view flower on the opposite side to make it a little different. The other arrangement was designed for a 7 X 11 purse panel. Both patterns leave ample room for you to put whatever you like in the middle. The tracing pattern includes designs for a clutch purse such as the Regency III and a wallet.

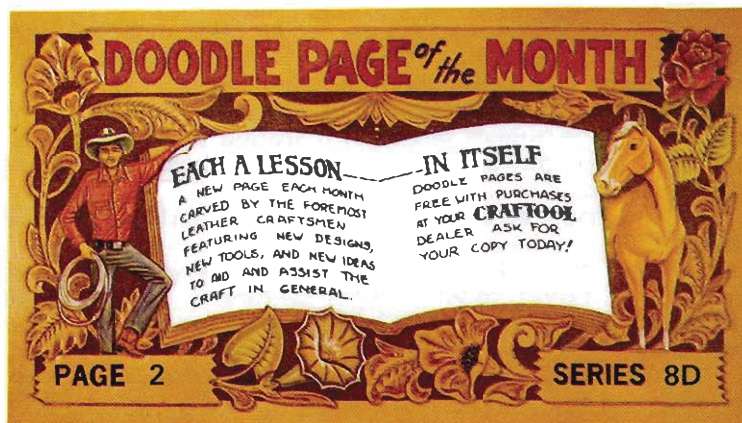
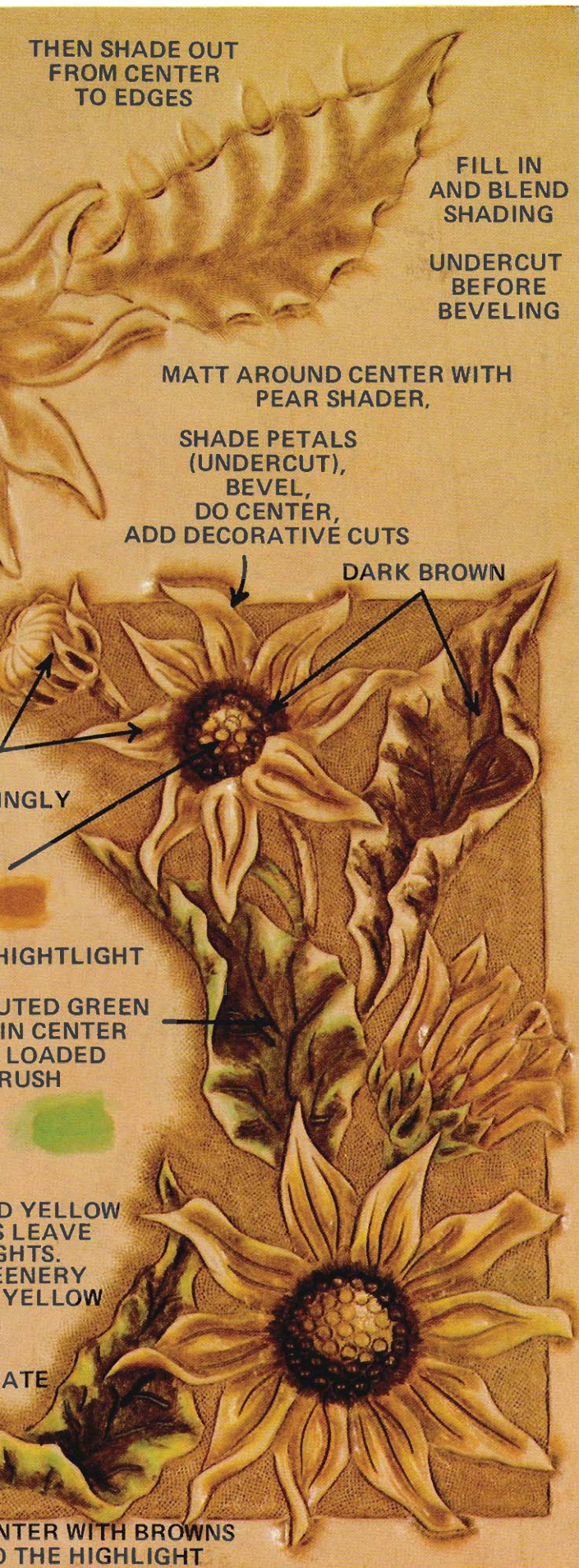
Tooling: Case or wet your leather. While it is still damp, trace and cut the solid lines. Do not cut the decorative lines. When it looks dry, but is still damp under the surface, start tooling. If the leather is the correct moisture, your tooling impressions will be a rich tan color; too damp gives a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

When your leather is the correct moisture for tooling, begin shading the flower petals with the smooth pear shaders P367 and P972. Either follow the pattern or your own inclinations for two or three smooth shadows from the center towards the tip of the petal. Go around the center with the shader as shown and blend it into the petals.

Shade the leaves with the textured pear shaders. I used the lined shaders P209 and P215. Start at the tip of the leaf and tool a line of deep shading down through the middle to the other end. This is your "center vein"; its placement helps determine the rest of the shadings to give the leaf shape and dimension. If you use the lines shaders, the lines go from the center, upwards and outwards. With the curled leaves, do the shading on the curl, (the undercutting), and bevel the inside edge of the curl before shading the interior of the leaf.

The Pro-Petal tools (8071 small and medium) are used to do the optional undercutting. (See the larger design and the top flower and leaf.) Let your shading and the shape of the petals and leaf edges suggest the areas to be raised. Hold your pro-petal (whichever one fits the curve) with the end of the wooden 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 a 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.

Now bevel as usual. Use the spoon of the modeling tool to smooth, blend and round wherever needed. The hair blade 8021-M textures the stems.



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For the flower centers use seeder S632 or S722. First stamp the outside row fairly deeply. Decide where you want the highlight and make the impressions fade as they circle and approach it. Now take P973 and with the heel of the tool against the outside seeds, matt around the whole center. Carefully redo the outside row of seeds if they have been mashed down.

Add the decorative cuts as shown and background with A104.

Coloring is done with Tandy's Pro-Dyes. These are strong, bright dyes, so you need to be careful. I like to build up my colors with diluted tints and/or by adding color over color.

The only full strength dyes used are the dark brown, the tan, and the yellow. The rest are diluted by at least half. You have to decide how much color you want and dilute accordingly. Check your colors, as well as brush off the excess on a scrap piece of leather.

Dye the background with dark brown. With dark brown and a loaded brush, start in the center of the leaves. As the dye is used, take the brush out to the edges to deepen the shadows. Also do the outside row of seeds in the center; let the dye bleed into the lined matting around the center. Don't forget to "round" the stems.

Half-strength green goes over the brown in the leaves and stems. Again start in the center and go out. Leave plenty of highlights. Dilute the yellow by at least half and wash all the greenery. This will "kill" the raw color and help blend in the green and brown.

Start on the flowers by adding tan to the shadows of the petals and buds. Then go over them with the same diluted yellow. Don't cover the whole petal, but leave highlights.

Dilute orange to the color shown and deepen the shadows in the flowers. Also accent the leaves with this same orange. Used sparingly, it actually seems to diminish a too-bright green; it does add an extra hue to give "life".

Next dye the flower centers with varying shades of brown to "round" to the highlight. Use a pure black on the outside row and dot the interior seeds.

Very lightly and carefully, add full-strength yellow to the flowers to accent and brighten.

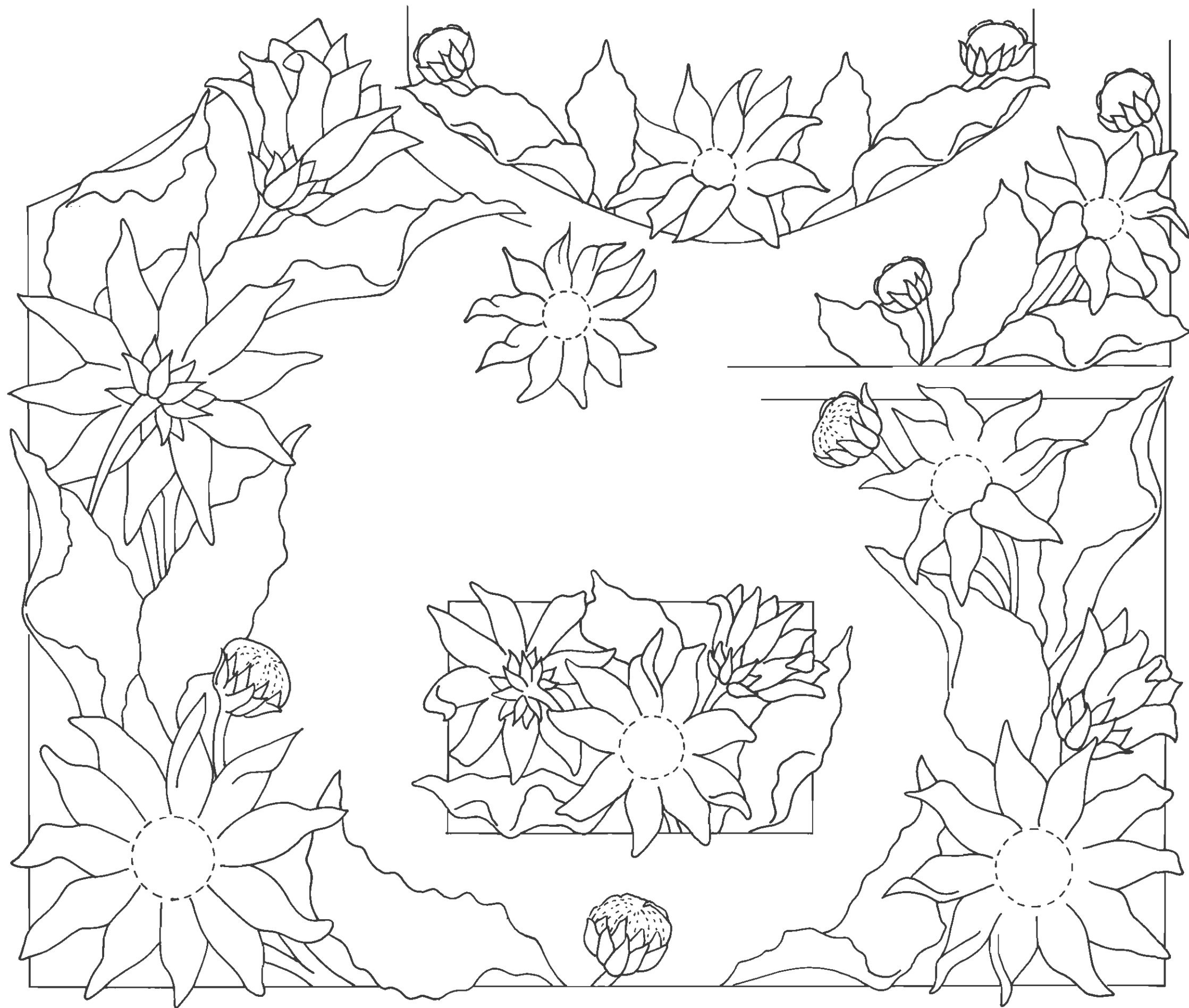
So this is your sunflower. When you trace the patterns or adapt them to other areas, vary the shapes of the leaves and petals and you will never have two alike. If you keep the same general plan for both sides of a pattern, you don't need to worry about mirror-image symmetry; your arrangement will be pleasing.

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 one Doodle Page published; Page 11, Series 7D, PINE CONES; and has had her work published in "Make It With Leather" magazine. She won two places in this Doodle Page Contest. Look for her next entry; Page 6, Series 8D, POPPIES.



Distributed by Tandy Leather Co.
Fort Worth, Texas
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