



## 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:

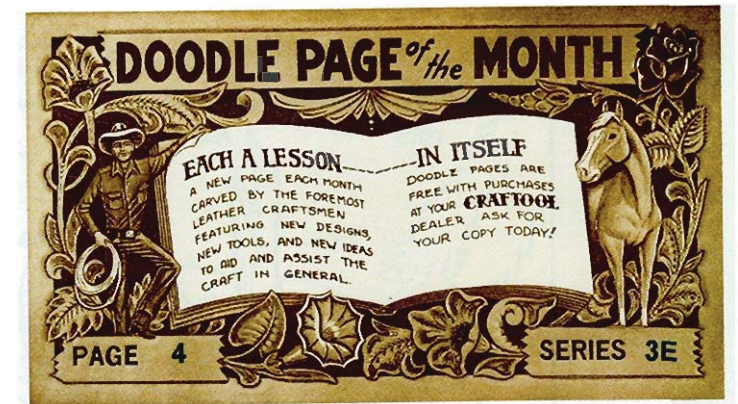
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



## The Importance of Matting and Modeling

by Rob Barr

I will not get into the carving techniques used on the deer scene, and rose, because of limited space. Should you wish to carve them, I've included patterns, as well as a list of the tools I used. Instead, I will concentrate on showing you how proper matting, and modeling, can add finesse to your work by creating extra depth and smoothness.

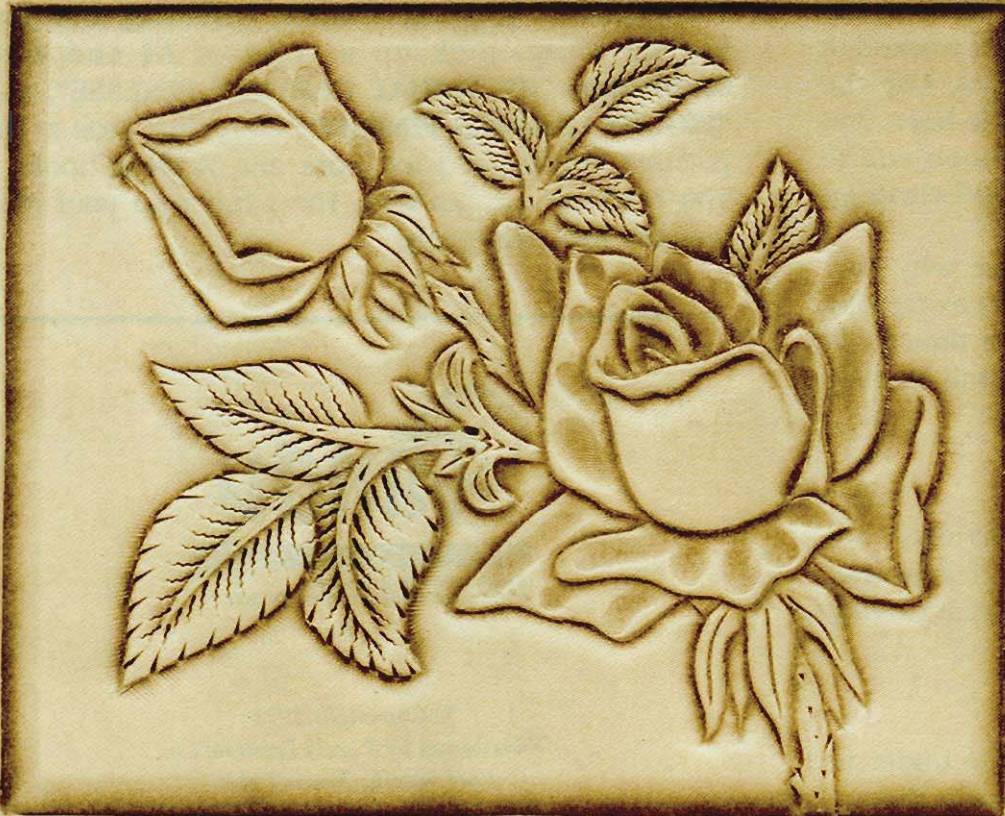
### THE DEER SCENE:

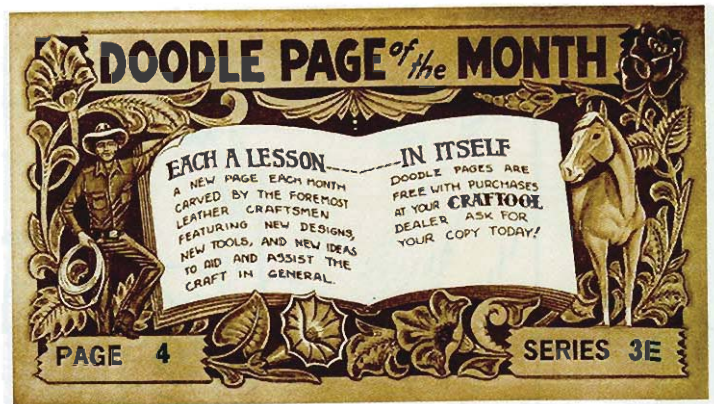
The two deer scene panels are alike, except no matting or modeling was used in tooling the left panel. Figure carving bevelers, stamped between the panels, were used as bevelers, only. Notice that the antlers, mountains, and sky seem to occupy the same level in the scene. In the right panel, figure bevelers were used as matting tools, as well as bevelers. Matting with these tools helps create proper perspective by making the antlers appear closer to the viewer than the mountains, and the mountains closer than the sky. (An **F902** pointed beveler was used in both panels to add texture to the evergreen) Put hair inside the ears of the deer and separate blades of grass.

### BEVELING:

Bevel all cut lines, beginning with the object foremost in the scene (deer). Then, bevel in all remaining parts of the scene, as they recede into the distance (grass, center tree, left and right trees, evergreen, mountain ridges, etc).







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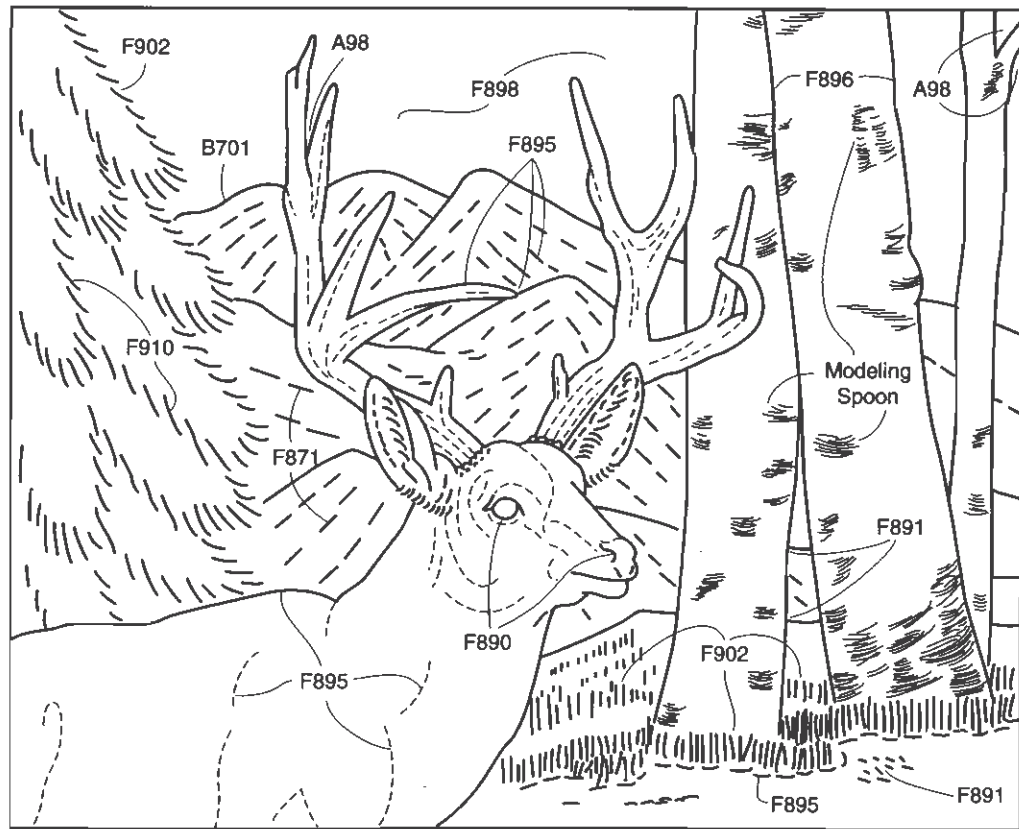
I will not get into the carving techniques used on the deer scene, and rose, because of limited space. Should you wish to carve them, I've included patterns, as well as a list of the tools I used. Instead, I will concentrate on showing you how proper matting, and modeling, can add finesse to your work by creating extra depth and smoothness.

### THE DEER SCENE:

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### BEVELING:

Bevel all cut lines, beginning with the object foremost in the scene (deer). Then, bevel in all remaining parts of the scene, as they recede into the distance (grass, center tree, left and right trees, evergreen, mountain ridges, etc).



**MATTING:**

Use figure bevelers as matting tools, smoothing out all bevel lines. An example of these lines can be seen in the left panel, where grass was stamped across the tree trunks. Matt in the same order that you beveled, beginning with the objects foremost in the scene. To use a beveler as a matting tool, lean the beveler back while stamping. This keeps the front edge of the tool from making marks in the leather. Use the proper sized beveler to fit the area being matted. Don't try to matt a small area with a large tool. Areas between the trees, and around the evergreen, can be matted with an **F902**. Matt the sky area with an **F898**. The checked impression, of this tool, will contrast with the smooth stamped areas, giving greater depth to the scene. Compare the sky in the left panel with the checked matted sky in the right panel.

**DETAILING:**

Start adding details to the back mountain ridge, then work forward. Tool marks, that accidentally get stamped on the trees and deer, can be rubbed out with the spoon end of a modeling tool, later. Next, add details to the trees and deer. Most of the detail on the deer, including the antlers, is worked in with the pointed end of a modeling tool. Use the spoon end to round out and soften muscle lines, and add detail to the eye. Finally, use the spoon end to round off sharp edges on all cut lines, and clean up any unnecessary tool marks.

Study the two panels. Can you see why matting and modeling a scene is so important to creating great, instead of just good work? Take the time to do these extra steps, and after awhile, they will become second nature.

**THE ROSE:**

The Rose is my favorite flower to carve on leather. Here are some suggestions that, if followed, will turn a good carving of a rose into a great carving of a rose.

**BEVELER:**

Bevel all cut lines first. Use a **B60** to undercut bevel the petals and small leaves under each bloom. Also, certain lines, which are marked on the tracing pattern, are double beveled. Notice the base of the

bud and the open rose, where it sits on the lower petal. In the left panel, these lines were not double beveled. In the right panel, they were. See how double beveling gives roundness to the rose and prevents one petal from appearing to float on another.

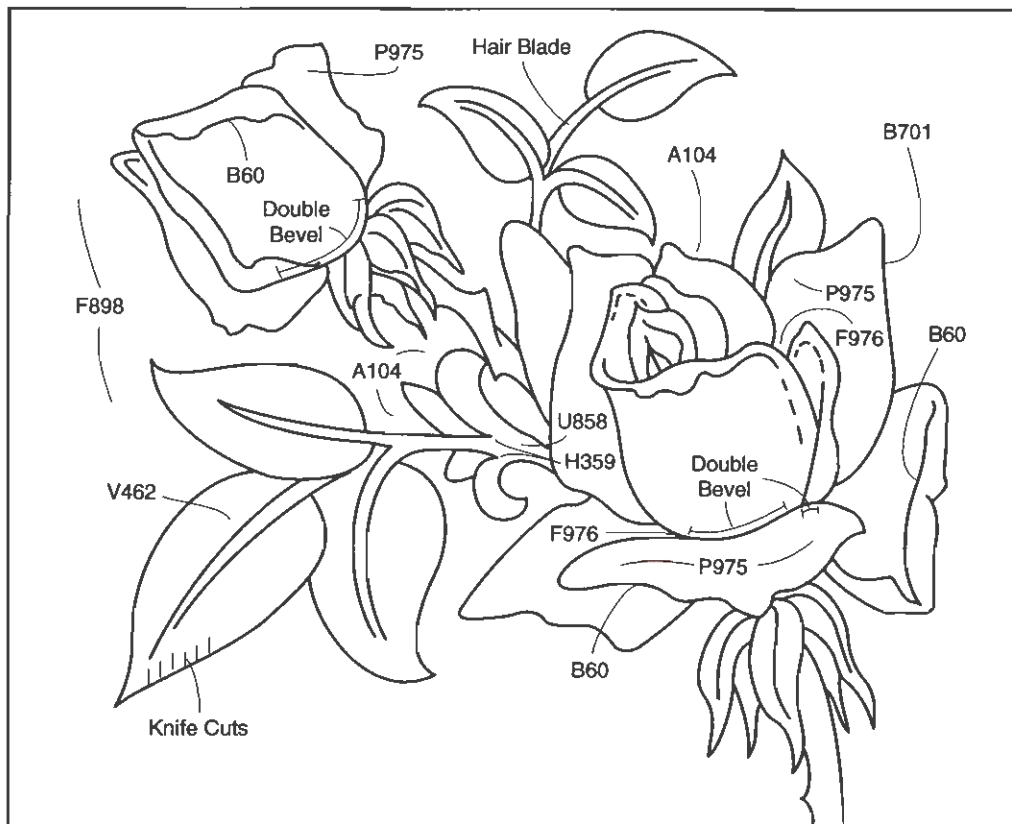
**MATTING:**

Use an **F895** to smooth matt all bevel lines on the roses and leaves. This technique was explained in the deer scene. Use an **F976** to matt down areas on the roses and leaves where only a pointed tool will work. Matt down the entire background area with an **F898** checked matting tool. Use an **A104** to reach areas on the background that are too small to be matted with the **F898**.

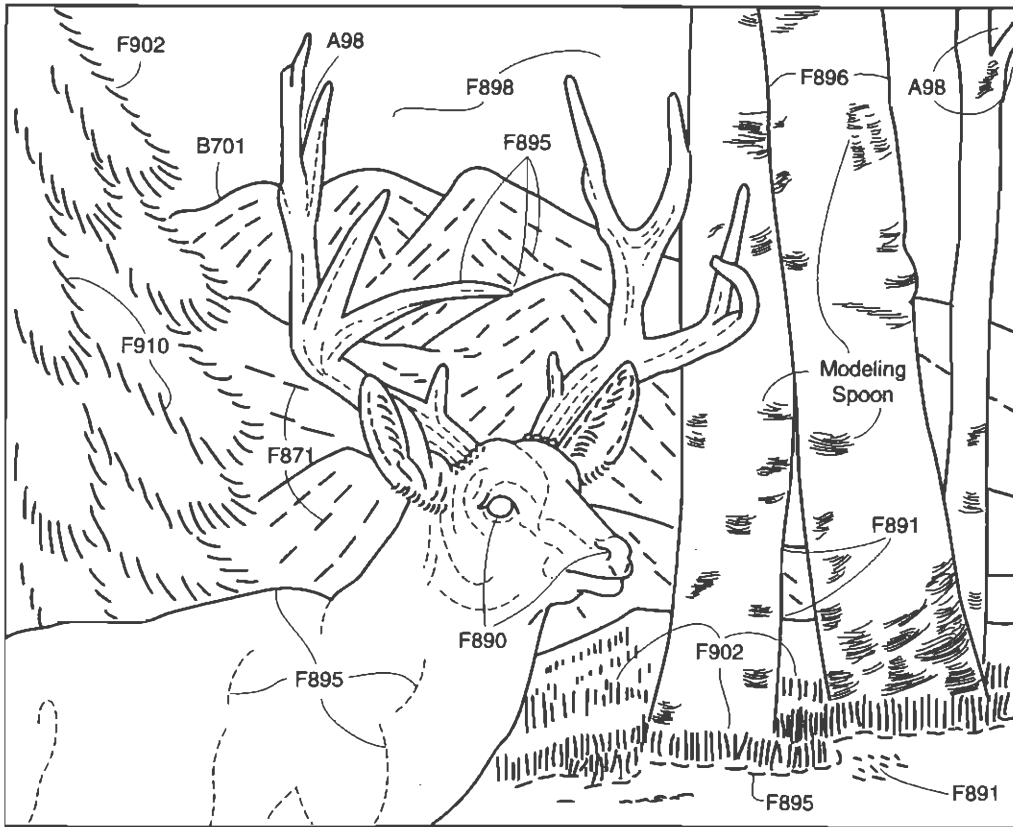
**MODELING:**

Use the spoon end of a modeling tool to round off all edges of the leaves, stems, and petals, as well as edges created by the pear shader. Finally, use the spoon end of a modeling tool to lift undercut areas pushed down by the pear shader.

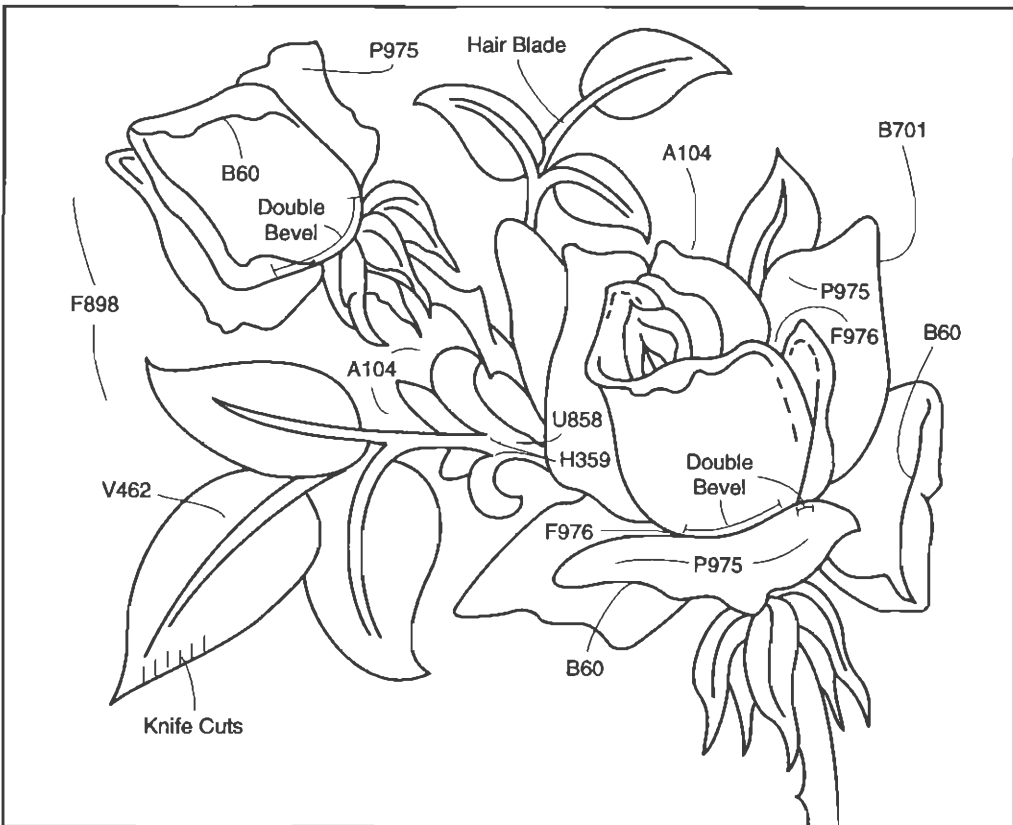
For additional help with matting, modeling, and double beveling, pick up a copy of **Al** and **Ann Stohlmans "PICTORIAL CARVING FINESSE"**, and **"FIGURE CARVING FINESSE"**. Don't just look at the pictures. You'll get a lot more out of these books if you read the text, as well. Have fun with your matting and modeling tools!



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Start adding details to the back mountain when you work forward. Tool marks, that accidentally got stamped on the trees and deer, can be rubbed off with the spoon end of a modeling tool, later. Add details to the trees and deer. Most of the work on the deer, including the antlers, is worked in with the pointed end of a modeling tool. Use the spoon end to round out and soften muscle lines, and the pointed end to detail to the eye. Finally, use the spoon end to smooth off sharp edges on all cut lines, and clean up any unnecessary tool marks.

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