



## 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)

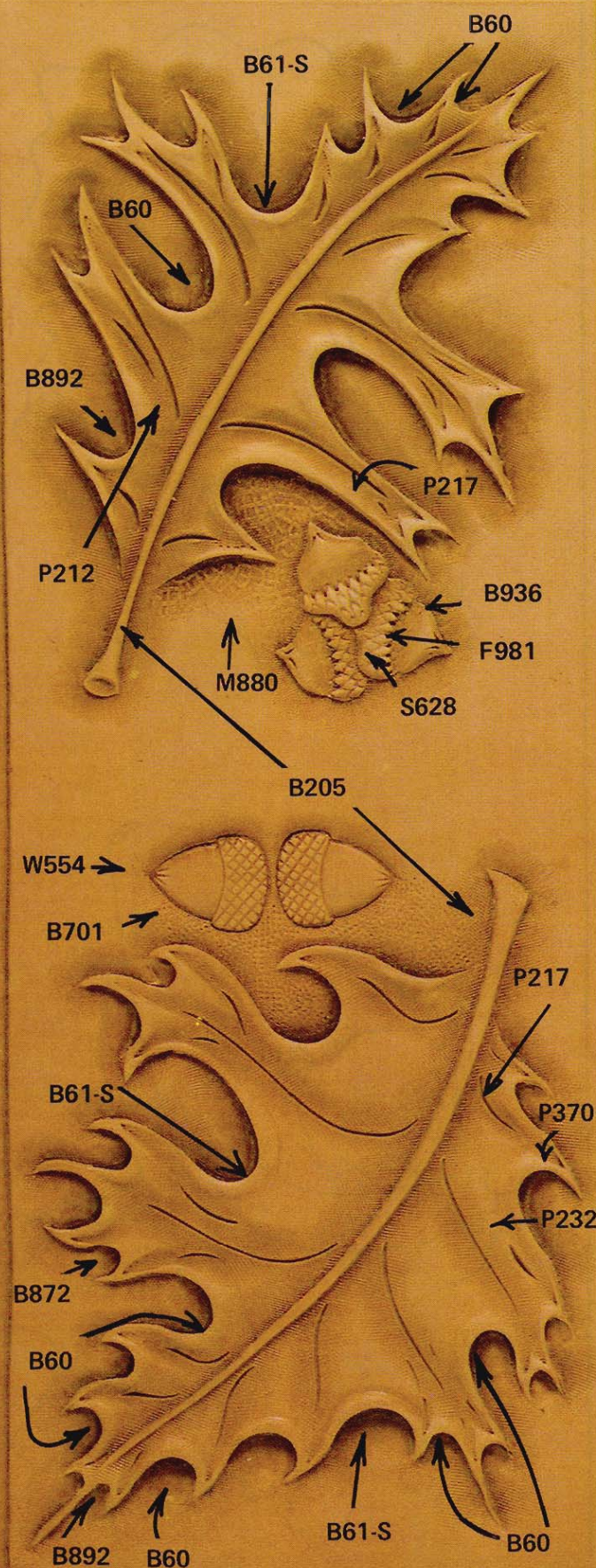
Please note: When printing on a home printer, the edges may get cut off. To avoid this, make sure “Page Scaling” is set to “Shrink to Printable Area” in the Adobe Reader print dialogue box. This will decrease the size of the Doodle Page a very small amount.



You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.

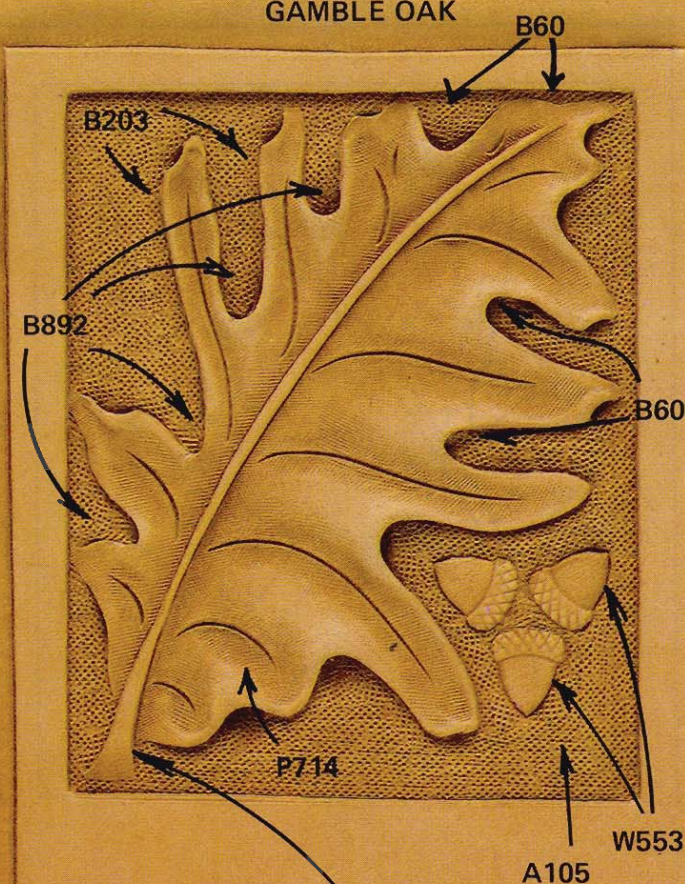


PIN OAK



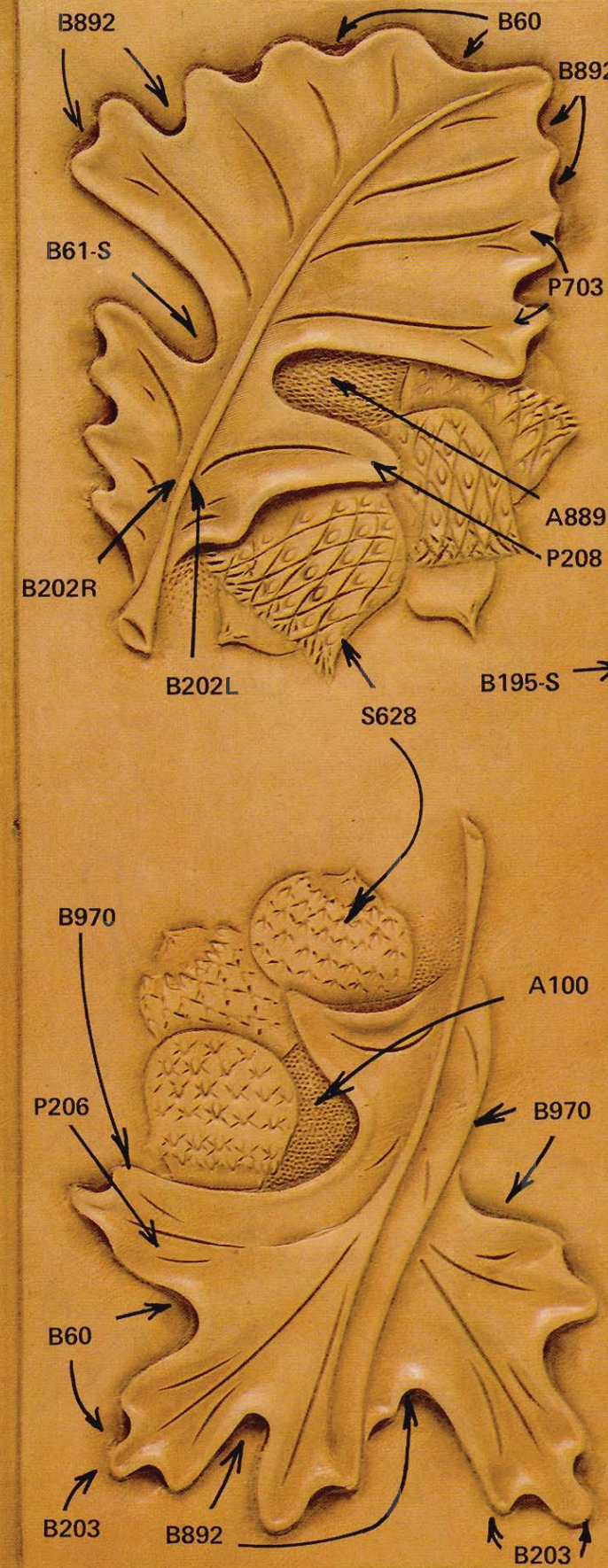
NORTHERN RED OAK

GAMBLE OAK

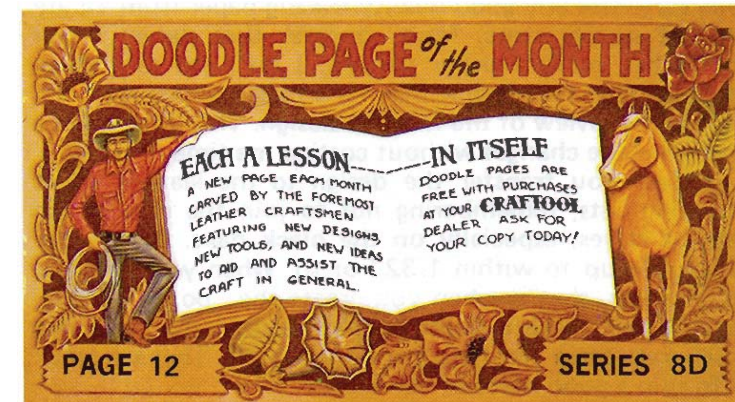


CALIFORNIA LIVE OAK

BUR OAK



OVERCUP OAK



### THE UNDERCUT BEVELERS AND THE OAK LEAVES by Larry E. Breitenbach

The different varieties of oak trees make interesting subjects for leathercrafters to include in their designs. Some have been traditionally included but others are seldom if ever used. In developing any of these species' leaves on leather, the undercut bevelers are important. I use all three, B892, B60-S and B61, based on the size of the indented portion of the leaf, to raise the leaf and give the overall picture additional depth.

The intent of the group of bevelers known as the undercuts is to get in under the object, in this case the indented portion of the leaf, and lift it up. This gives a great deal of depth to your work. As you lift it, take care not to wrinkle the leaf. If you find that you have wrinkled the edge of the leaf, use a modeling spoon and work it gently from the center of the leaf towards the outer edge. Use just enough pressure to remove the wrinkles but not too much so that you push down the part that the undercut has raised. You need to use special care if you are using thin leather. It is easy to bevel completely through if you are not careful.

When you use the undercuts, start with it in a vertical position. As you pound the tool, apply pressure towards the toe, which is the sharp cutting edge of the tool. Use about the same amount of pressure as you would normally use on a regular beveler which would cause it to bounce or walk. Move the tool from side to side feathering the degree of depth at the edges. It should be deepest in the middle. The shaded area on the bottom of the line drawing will illustrate what I mean. Notice how the area you will undercut follows the contour of the indentation.

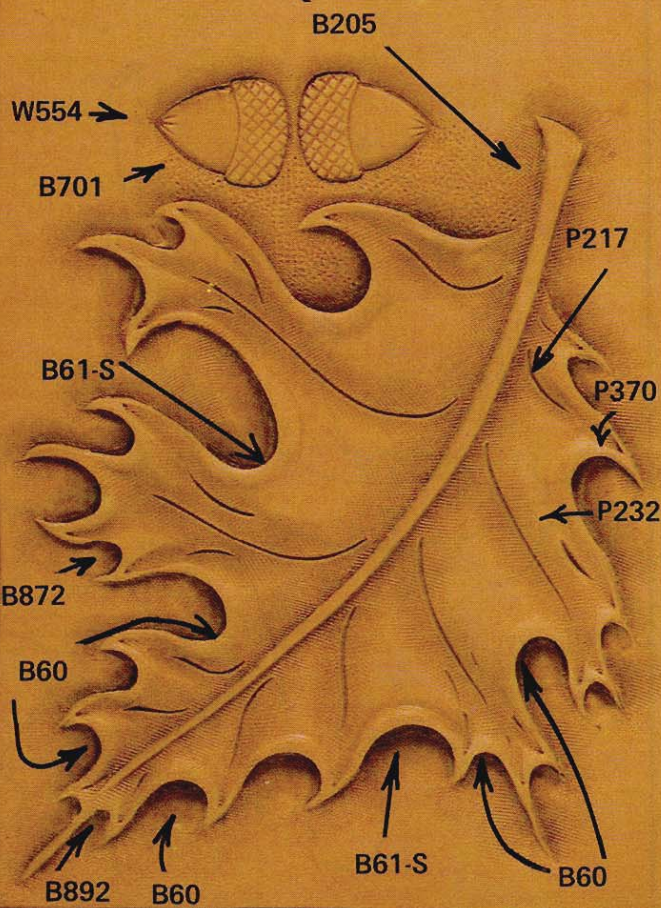
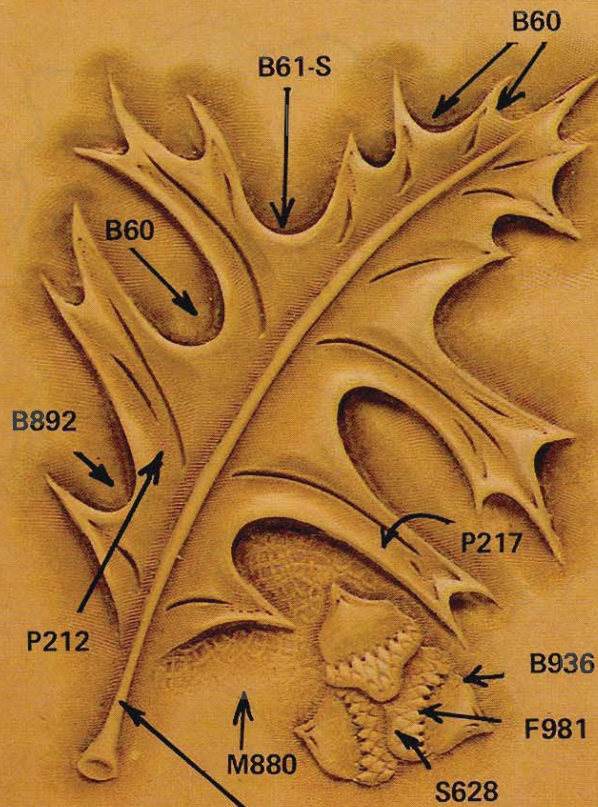
Use the tools in this sequence—cams, shaders, bevelers (including undercuts), veiners, seeders and backgrounders.

In leathercrafting, leaves from the Northern Red Oak or the Scarlet Oak trees have traditionally been used when sharp points were wanted. White Oak or Gamble Oak have been used when rounded lobes were desired. To add more variety and interest in our craft, we can explore the other kinds of oaks and their acorns. Oaks tend to fall into two groups: the black oaks which have pointed tips and the white oaks which usually have rounded lobes. The white oak group also presents a much wider variety of acorns than the black oaks.

I think the Crafttools W554 and W553 were patterned after the Northern Red Oak or the Gamble Oak so I used them in those designs. It is the only stamp I will use for the acorns. The rest we will do the hard way. . . cut, bevel and seed.

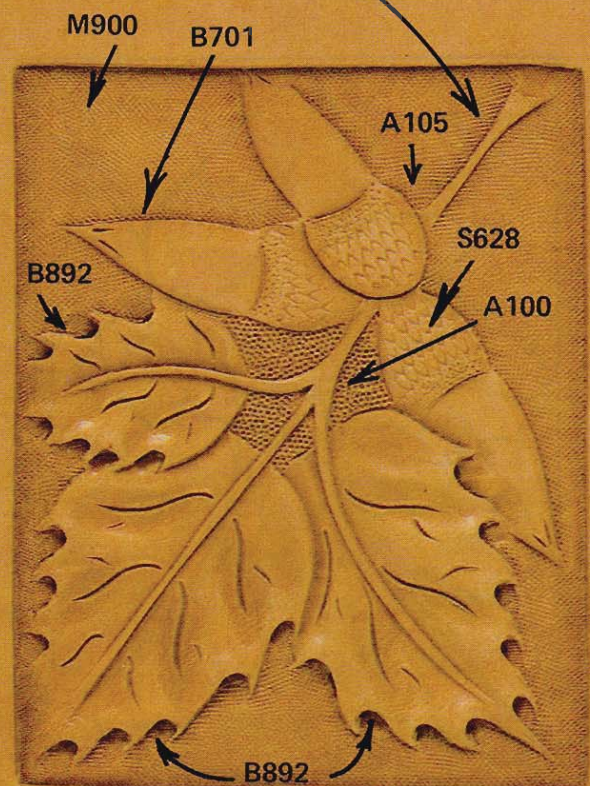
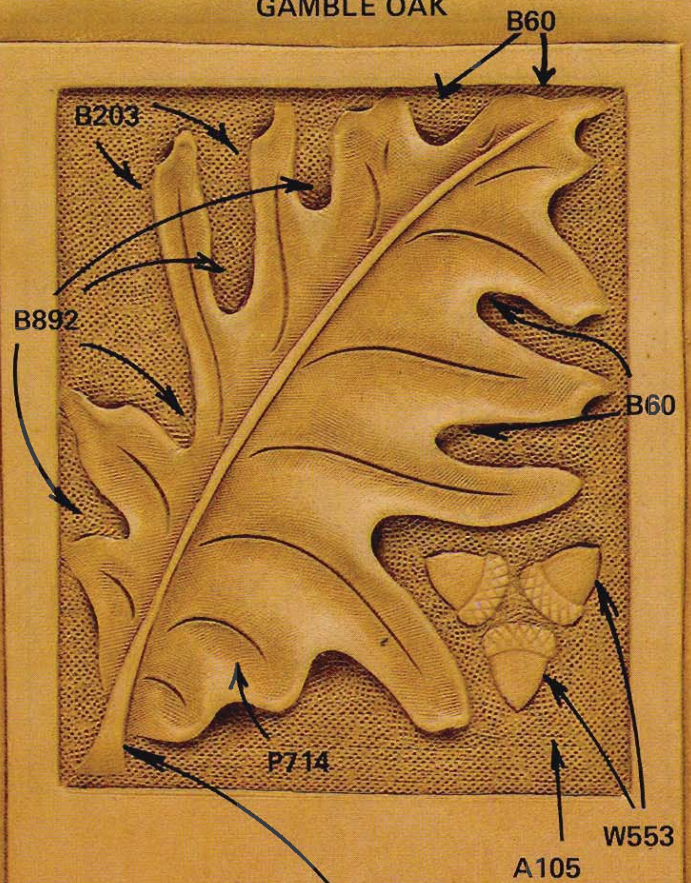


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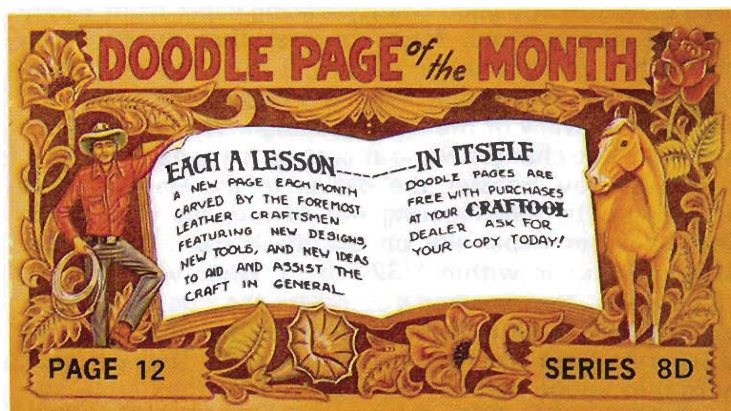
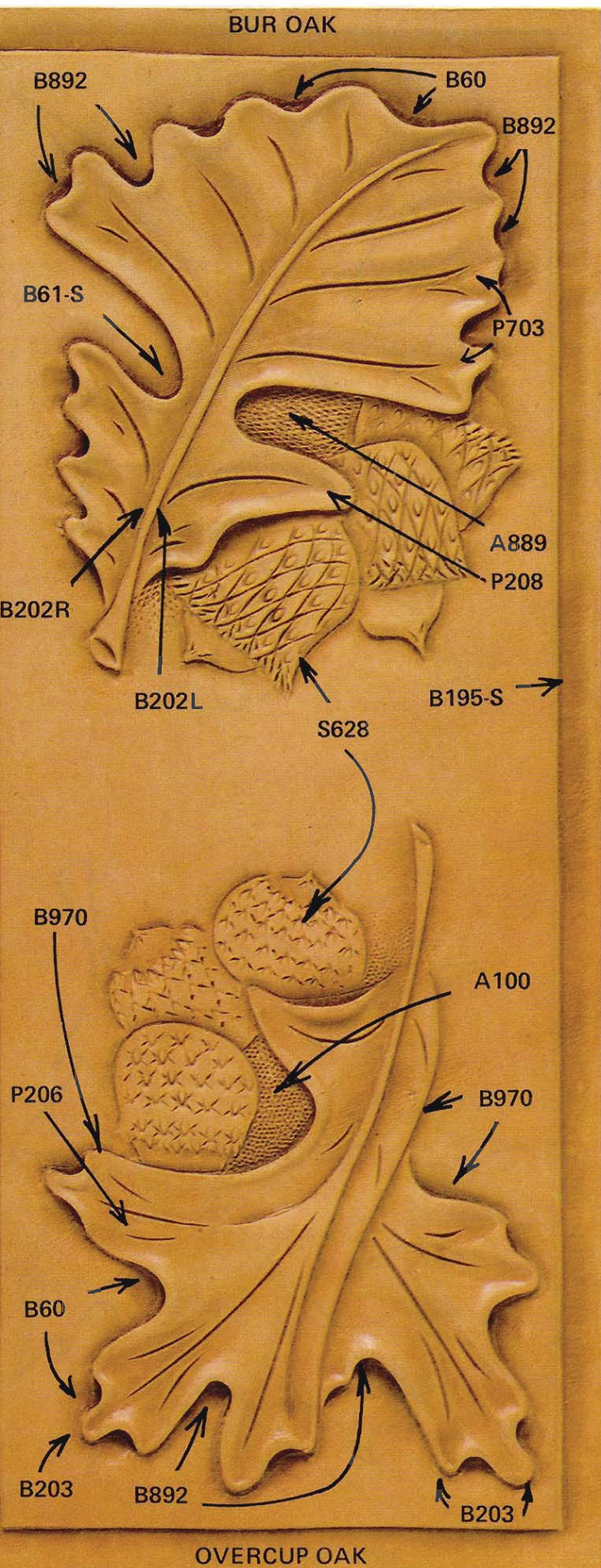
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Draw your design on a piece of paper until it looks satisfactory. Use any good quality tracing paper from Tandy or an art supply store. Next, transfer that design either onto leather or to a paper pattern. I do a lot of custom work and have found that making a paper prototype gives my client a preview of the finished design. This gives them a chance to make changes without costing me time or money.

After you transfer the design to the leather, make the tracing cuts, remembering not to join the cuts at the points of leaves, especially on the black oaks. Bring your swivel knife up to within 1/32" or so. When you bevel up to that point, that is when you create the "point". Otherwise, you will leave a point of grain leather that will snag and separate from the flesh leather beneath. That's a quick way to ruin a good piece of carving.

**NORTHERN RED OAK and GAMBLE OAK:** Completely carve the leaves before stamping the acorns. The Northern Red is fairly easy to stamp. The first step in stamping the Gamble Oak is to locate the first acorn in the indenture of the leaf. Then place the other two acorns in a triad using the first as a guide. This will create a well balanced design.

**CALIFORNIA LIVE OAK:** The indenture of the leaves is so tight I used the B892 for all three leaves. For the elongated acorn cap, the S628 worked well and the A105 for the bottom where it joins the nut. Background is your choice. I have used the matting tools for the outside and the A100 for the area between the leaves and acorns.

**BUR OAK:** The acorn of this tree is distinctly different as you can see. The cap covers most of the nut. Use an S628 seeder, tilted so that only the heel of the tool makes the point of the cap. The valleys of the leaf call for any of the three undercuts. The rule I use for when to use which is simple. . .use whichever one feels comfortable. If a tool feels awkward to me, it usually is because I have used the wrong size for the area I am trying to lift. Choose one that fits.

**OVERCUP OAK:** The acorn cap covers 90+% of the nut and is a technically more difficult subject. For such a smooth and simple leaf to have a complex acorn is artistic justice.

If you need to know more about the undercut bevelers, see your local Tandy manager for tips, lessons, or instruction manuals. For additional information on leaves, try "Trees - A Golden Nature Guide". The maples, sycamores gum and tulip are interesting and lend themselves to artistic interpretations.

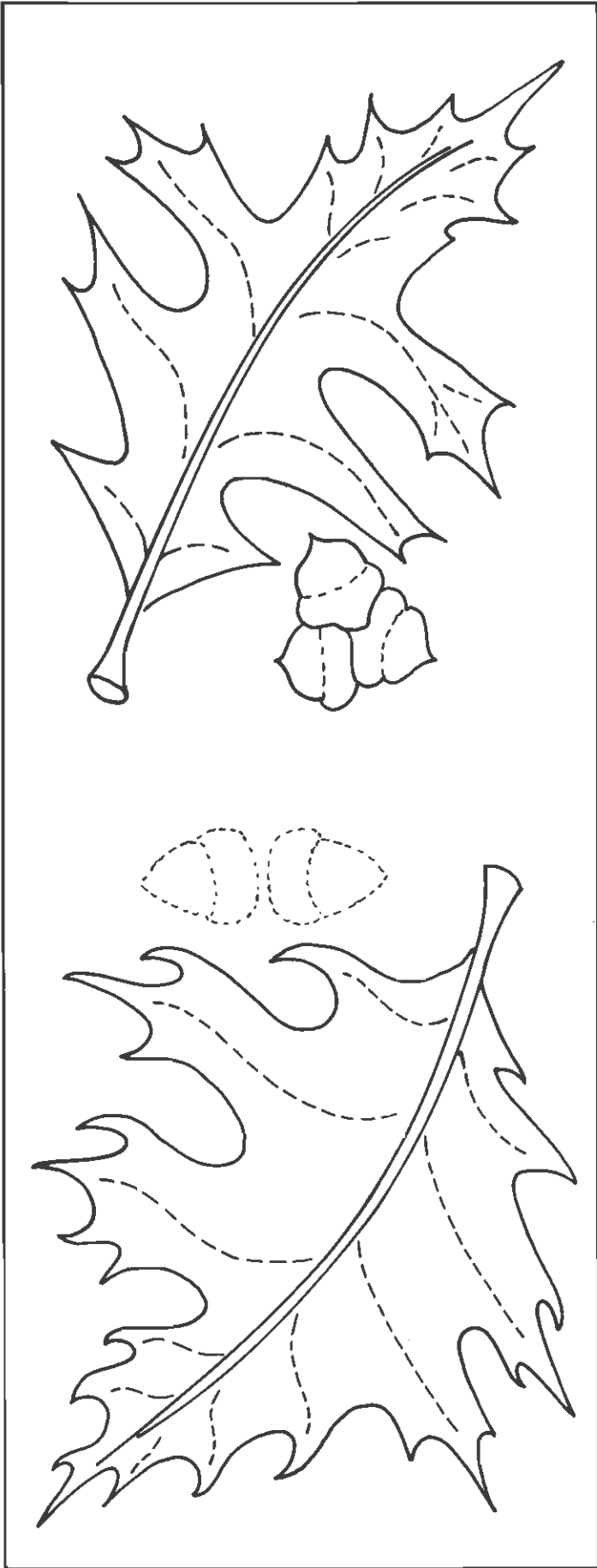


Larry Breitenbach is a data processing manager from Fort Wayne, Indiana. He began his leathercraft work twelve years ago with Tandy's instructional kits. Larry also enjoys fishing, gardening, bicycling, cooking, music, and nature in general.



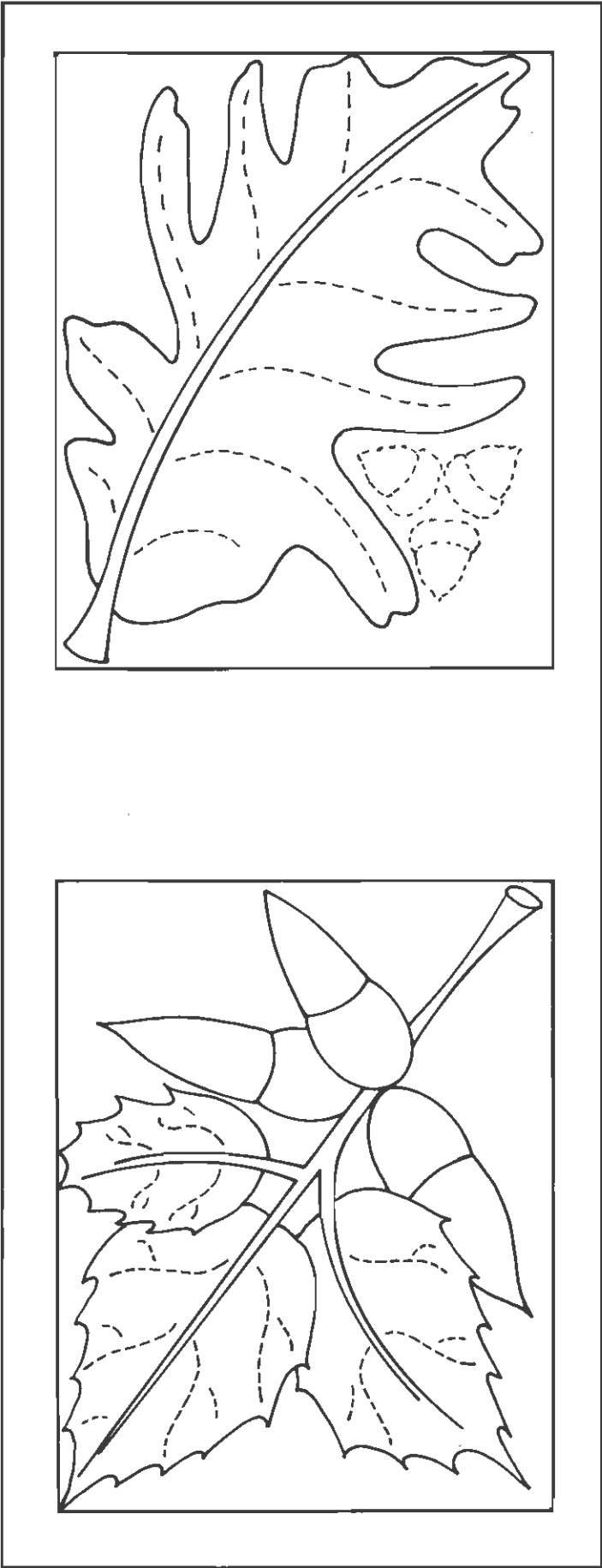
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PIN OAK



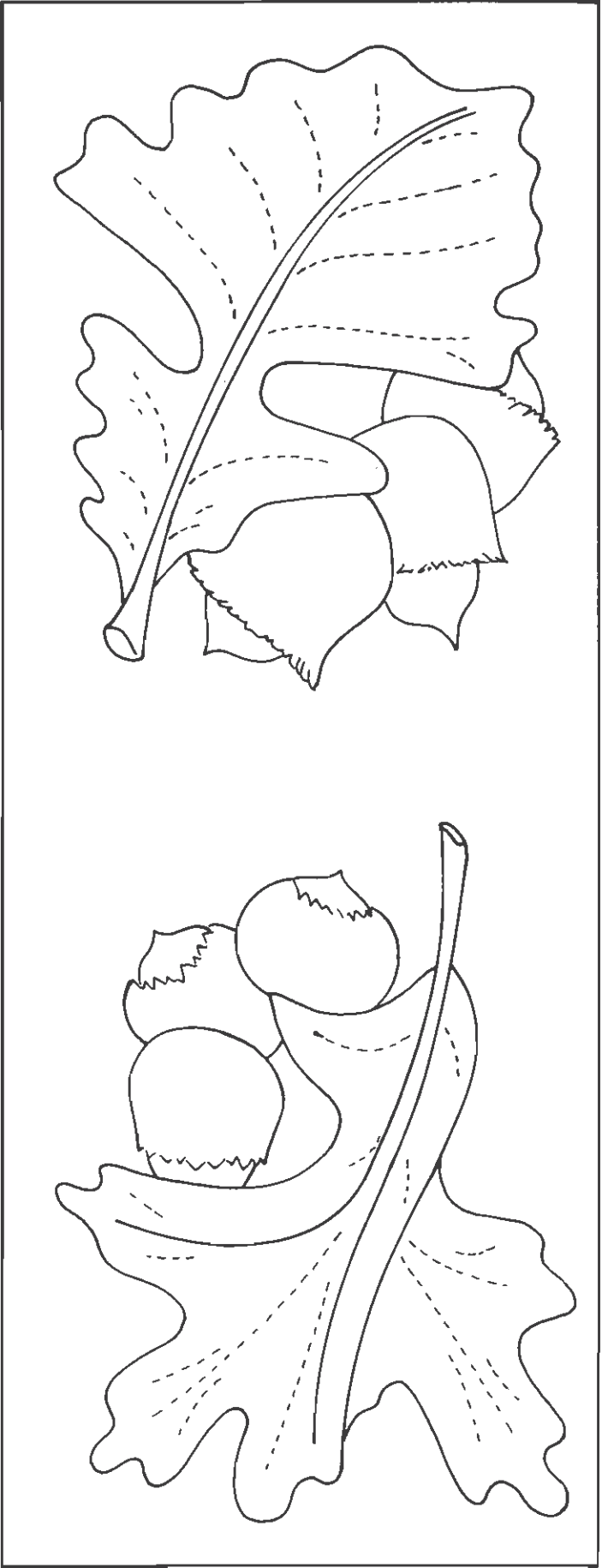
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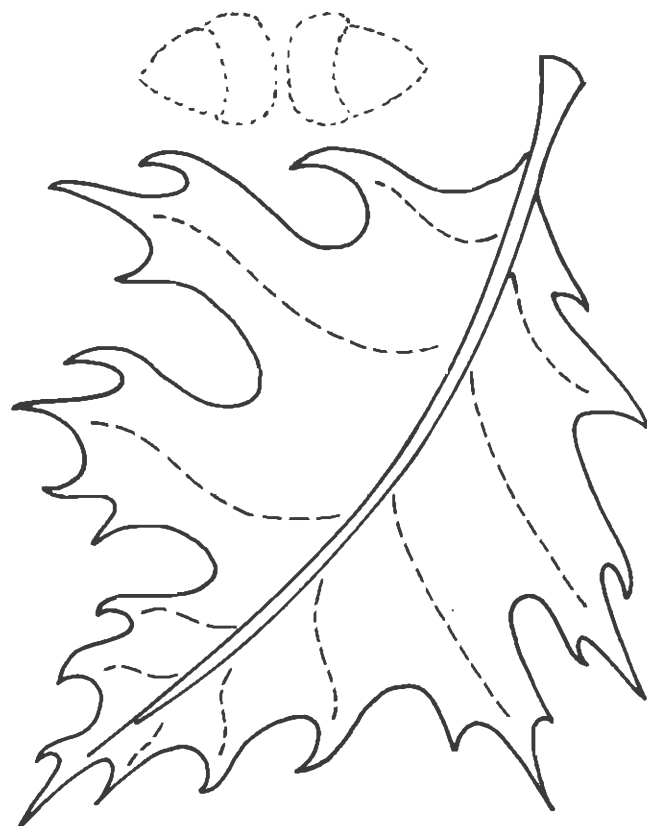
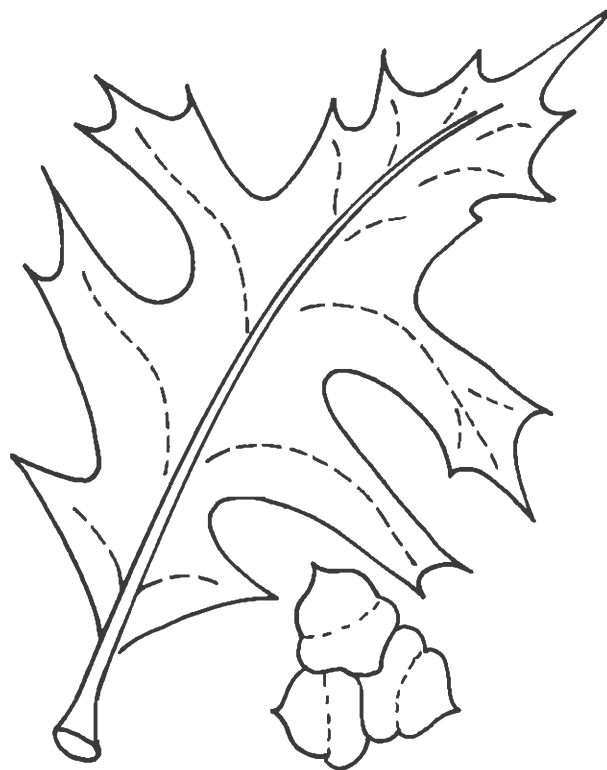


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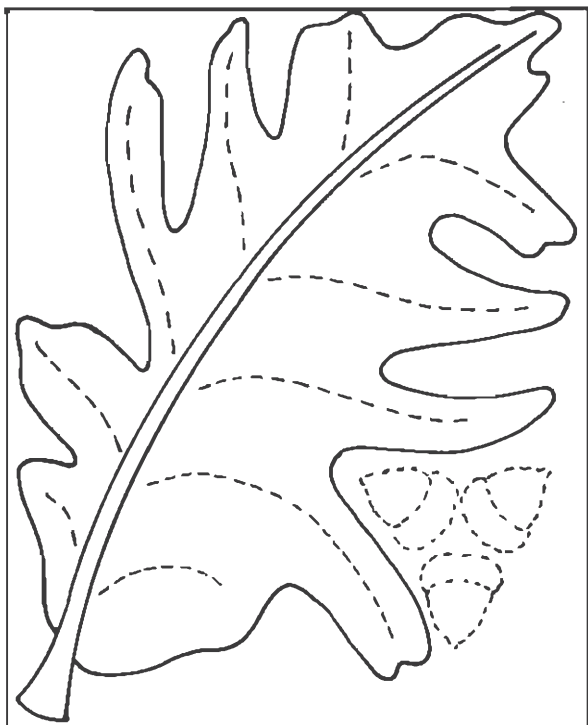
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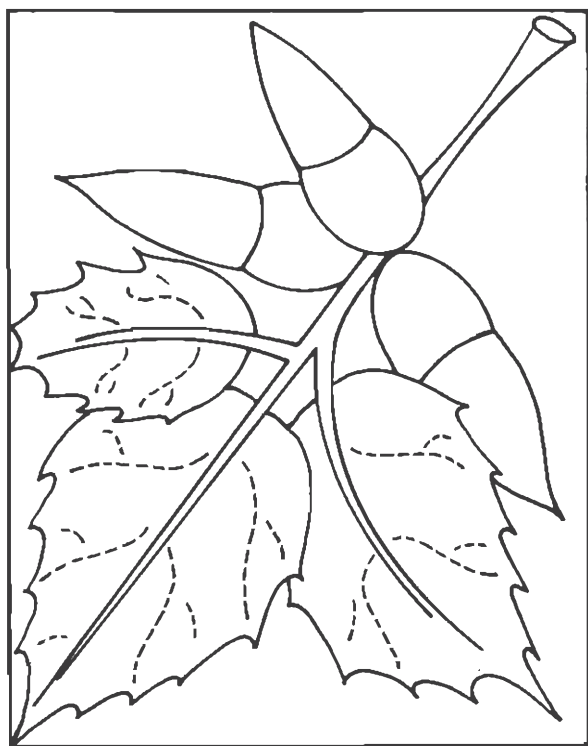
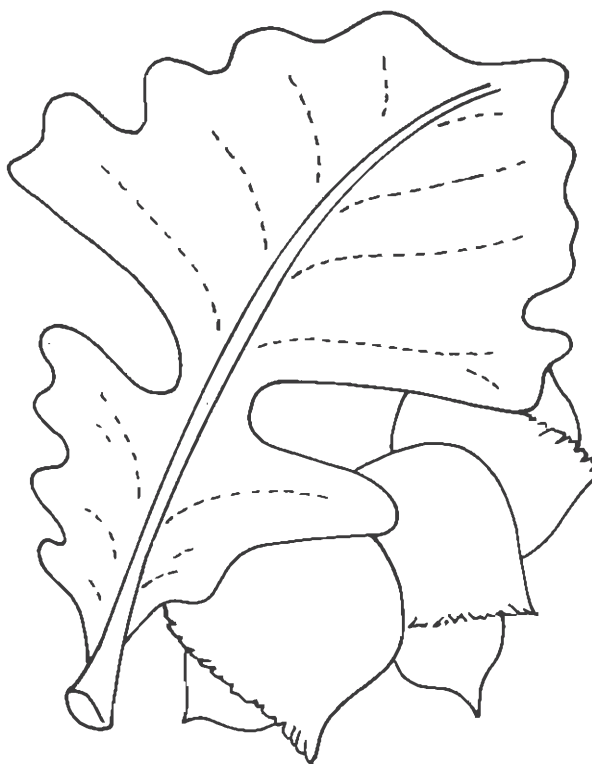


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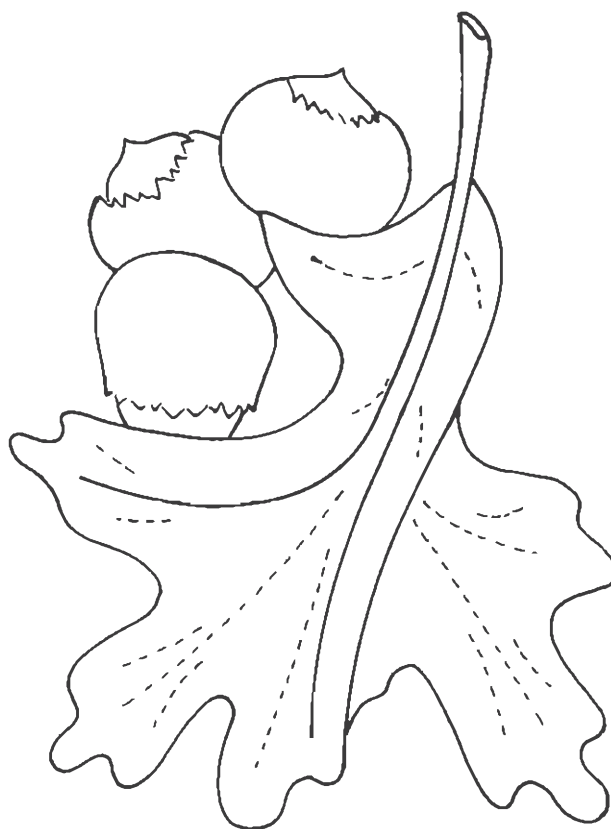
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