



## 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

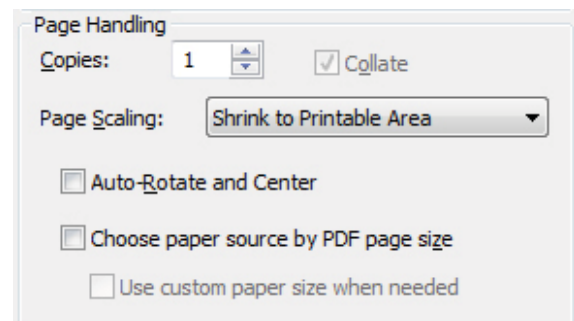
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

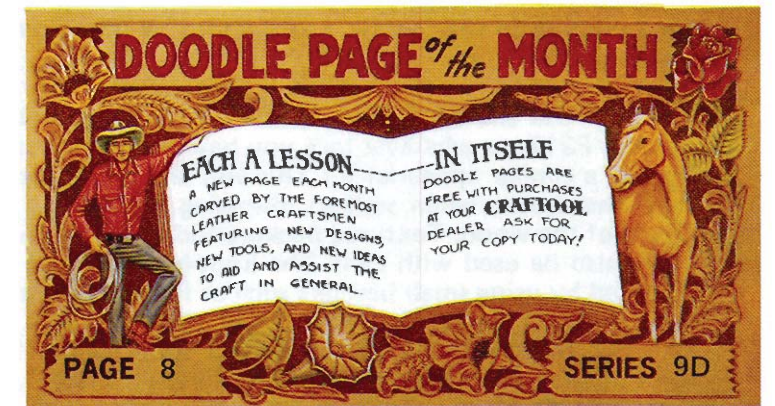
Front – full sized, front – tiled, back – full sized, back – tiled

(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.




**"TOOLING A BARNWOOD-TEXTURED FRAME OR MATTE FOR YOUR FIGURE CARVINGS."**

by  
Kat Kuszak

A. Trace wood grain pattern, oval, title plate, and figure carving pattern onto leather, using stylus. For your experimentation, I have included the figure carving pattern for "Nebraska Sandhills Rancher". If your piece is to be titled, use a little thought and plan for the title plate in your pattern.

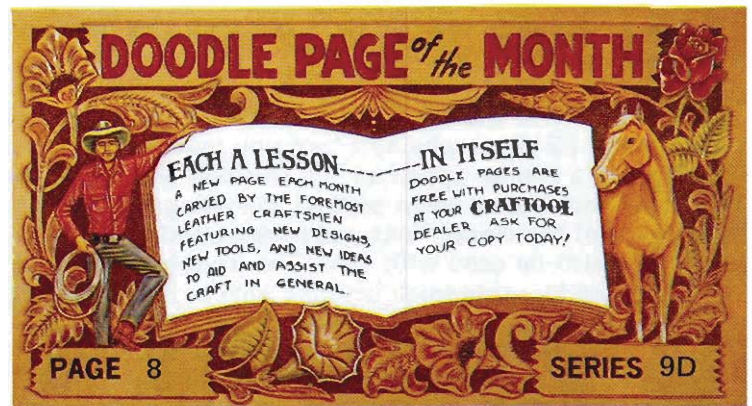
This title plate should be modeled and beveled before the picture. You may want to use a piece of your favorite wood panneling as a model for your frame.

**PROCEDURE:** Cut board lines but do not bevel. Keep cuts open during the tooling process using a deersfoot modeler. To cut oval in boards, begin by cutting line 7 from point No. 5 left to No. 6. Cut this line shallow at the beginning and end, (No. 5 to No. 3 and No. 4 to No. 6). Gradually deepen cut in the middle No. 3 left to No. 4. This helps define a sense of space between the wood frame and the picture.

Bevel in the same manner, (light to deep to light). The right side of the oval, line No. 1 is tooled and modeled only, though a light line could be scribed in with a modeling tool or swivel knife cut (shallowly), to give you a more defined line to follow. Line No. 1 is to the right from point No. 5, to point No. 6. Carefully matt the boards to the right of line No. 1, up to line No. 1 lightly. To further define line No. 1, use a pear shader (P703 or P229) or matting tools (F995, F996 or F895 etc.) to matt the edge or side of the boards in area No. 8 from point No. 4 right to No. 3. This creates a ridge as shown, , not a beveled or cut line. Area No. 8 could be made slightly concave. Use the photo pattern as a reference. Cut line No. 2 from point No. 3 right to No. 4, being sure not to intersect with line No. 7. One could also get "fancy" and create more realism and depth by putting splits between the boards where they join lines No. 1 and No. 2. Area No. 9 shows this. Matt both sides of "B" to create a ridge, but do not bevel. This is the same technique described for modeling line No. 1. Bevel line No. 2, then matte interior of oval where figure carving is to go. This fades away the halo marks left from beveling lines No. 2 and No. 7. **NOTE:** Refer to the photo carve pattern as a guide, but tooling and texturing need not follow the pattern exactly. Variety in spacing and texture when you tool the frame will add depth and realism to your leather "wood".



Nebraska  
Sandhills Rancher




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Bevel in the same manner, (light to deep to light). The right side of the oval, line No. 1 is tooled and modeled only, though a light line could be scribed in with a modeling tool or swivel knife cut (shallowly), to give you a more defined line to follow. Line No. 1 is to the right from point No. 5, to point No. 6. Carefully matt the boards to the right of line No. 1, up to line No. 1 lightly. To further define line No. 1, use a pear shader (P703 or P229) or matting tools (F995, F996 or F895 etc.) to matt the edge or side of the boards in area No. 8 from point No. 4 right to No. 3. This creates a ridge as shown, , not a beveled or cut line. Area No. 8 could be made slightly concave. Use the photo pattern as a reference. Cut line No. 2 from point No. 3 right to No. 4, being sure not to intersect with line No. 7. One could also get "fancy" and create more realism and depth by putting splits between the boards where they join lines No. 1 and No. 2. Area No. 9 shows this. Matt both sides of "B" to create a ridge, but do not bevel. This is the same technique described for modeling line No. 1. Bevel line No. 2, then matte interior of oval where figure carving is to go. This fades away the halo marks left from beveling lines No. 2 and No. 7. **NOTE:** Refer to the photo carve pattern as a guide, but tooling and texturing need not follow the pattern exactly. Variety in spacing and texture when you tool the frame will add depth and realism to your leather "wood".

B. Use the large pear shader P232 to define the warp and hollows in the boards. Use a stylus to refine pattern if needed.

C. Use the small pear shader P236 (or medium pear shader P217, or whatever tool you have on hand that would create a similar appearance.) This will add depth and create the knot-holes, when walked following the pattern for the grain of the wood. Textured background tools such as F898 may also be used with care. The knot-holes may be further defined by using small bevelers such as F890 if desired.

D. Narrow checked background tools such as A104 are also helpful when walked following the grain pattern.

E. Re-define and embellish upon the wood grain using the stylus or even the swivel knife. This is GREAT practice for swivel-knife control! Be creative as you go. Simulate "saw cuts" on the edges of each board by choppily walking checked matting tools such as F898, F899, etc.. Don't forget to texture area No. 8 between lines No. 1 and No. 2. Remember to keep the lines between the boards open using a modeler, or whatever tool works best for you.

F. When frame and picture are both completed, and all coloration is done, ("cova" acrylics in thin washes were used here on "Nebraska Sandhills Rancher"), go over all with a nonporous finish such as neat-lac, or super-shene or whatever you have been using that will prevent antique-type "enhancers" from absorbing into the fibers and pores, darkening your leather too much. When this finish is completely dry, apply antique, leather glow, or Hi-lither, and wipe off, leaving residue only in the depressions and cuts. Fiebings mahogany antique was used here.

**NOTE:** If leather edges are properly finished, no other frame is necessarily needed. Just cement a leather loop to the back of the piece as a hanger. This is one of my favorite ways of presenting and displaying small portraits and other figure carvings. I hope you enjoy it too!

*Kat Kuszak, Ashton, Nebraska, began working with leather at an early age, when she got her first project, a leather change-purse kit. In 1976 she started carving leather in a figure carving class in college. Although, most of what she has learned about leather has been thru her own personal study and research. Developing her own carving tools has helped her create her own carving technique. She incorporates her many interest into her leather work. She enjoys doing technical details in her leather work. Kat has won awards, too numerous to list here, from many fairs, competitions and shows across the central United States and has exhibited her work at various museums. Her leather carvings have been featured four years in a row in "Make It With Leather" magazine, and can be found in private collections all over the country. This is her second year as a Doodle Page Contest winner. Between carving, repairing tack, making saddles and raising her 4 year-old daughter, Kat still finds time to lecture to college leathercraft classes and give demonstrations.*



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