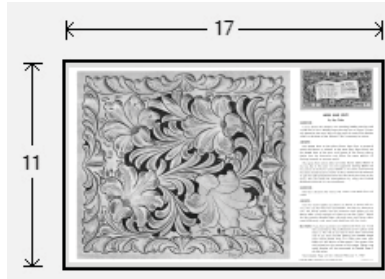




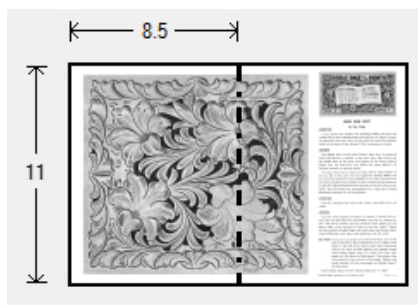
Doodle Page Digital Download

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

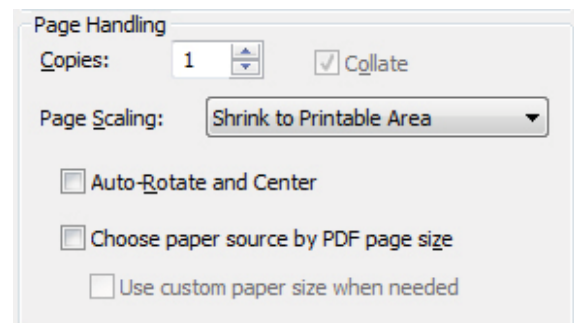
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

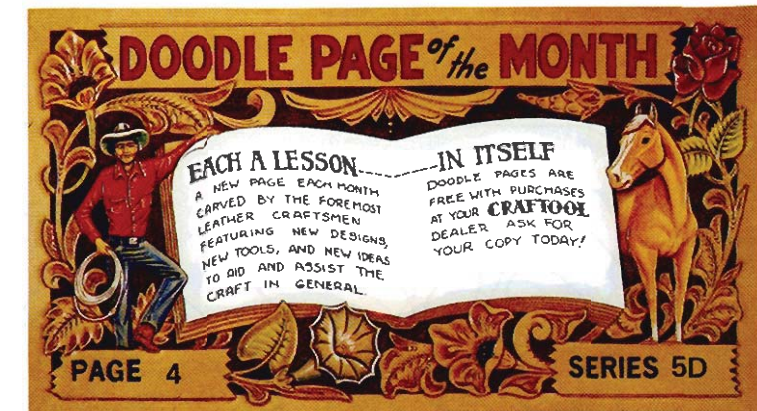
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

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



TRADITIONAL FLORAL CARVING WITH FIGURE

by
Christine Stanley

The traditional floral carving combined with figure carving is widely used by leathercrafters today and can be used for just about any type of carved leather project. This particular project would be great for an album cover. The oval could even be cut out with the filigree blade, leaving an attractive frame for a photo of the main subject in a special photo album.

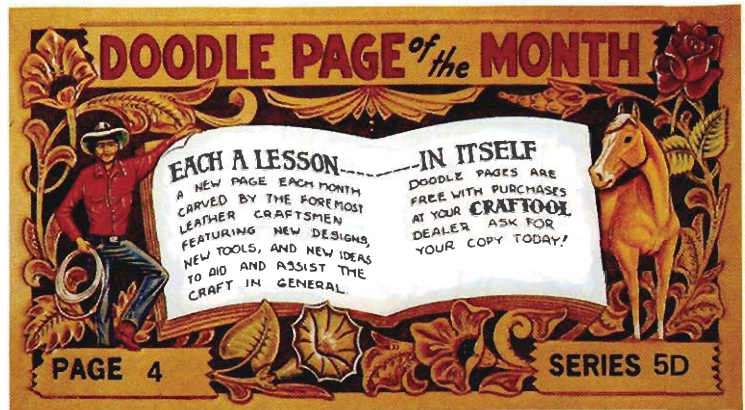
The purpose of this doodle page is to acquaint the leathercraft student with a general procedure for using the stamping tools on a floral design. I hesitate to claim any hard and fast rule on the sequence in which the tools must be used, but obviously, one would not use a backgrounder before the bevelers and one certainly could not make the decorative cuts before using the pear shaders.

This floral pattern is what we generally call a flop over design, that is, one side of the pattern is just the reverse of the other side. Designers often use this technique for a pleasing balance of design elements. Try to use each tool the same way on each side. Even match the decorative cuts as closely as possible.

We have the leather properly cased, the pattern transferred and the swivel knife work completed. I then used a total of 17 tools for the stamping and completed the work done by each tool before putting it down and starting with another tool. This procedure is especially useful when working on a flop over design where there are two of everything that should be worked the same.

One can start stamping with either the camouflage or the pear shader. I chose to start with the pear shader but this was simply an option I used for this particular project to get the appearance of the leaves and flowers established in my mind while I worked out the details of the design for the first time. The pear shader performs two main functions for the design. It creates shading, as its name implies, by compressing the leather fibers and bringing moisture to the surface and it cups and contours the leaves and flowers for the natural appearance of these features. Use the P207 for the larger areas and the P973 in the smaller places.





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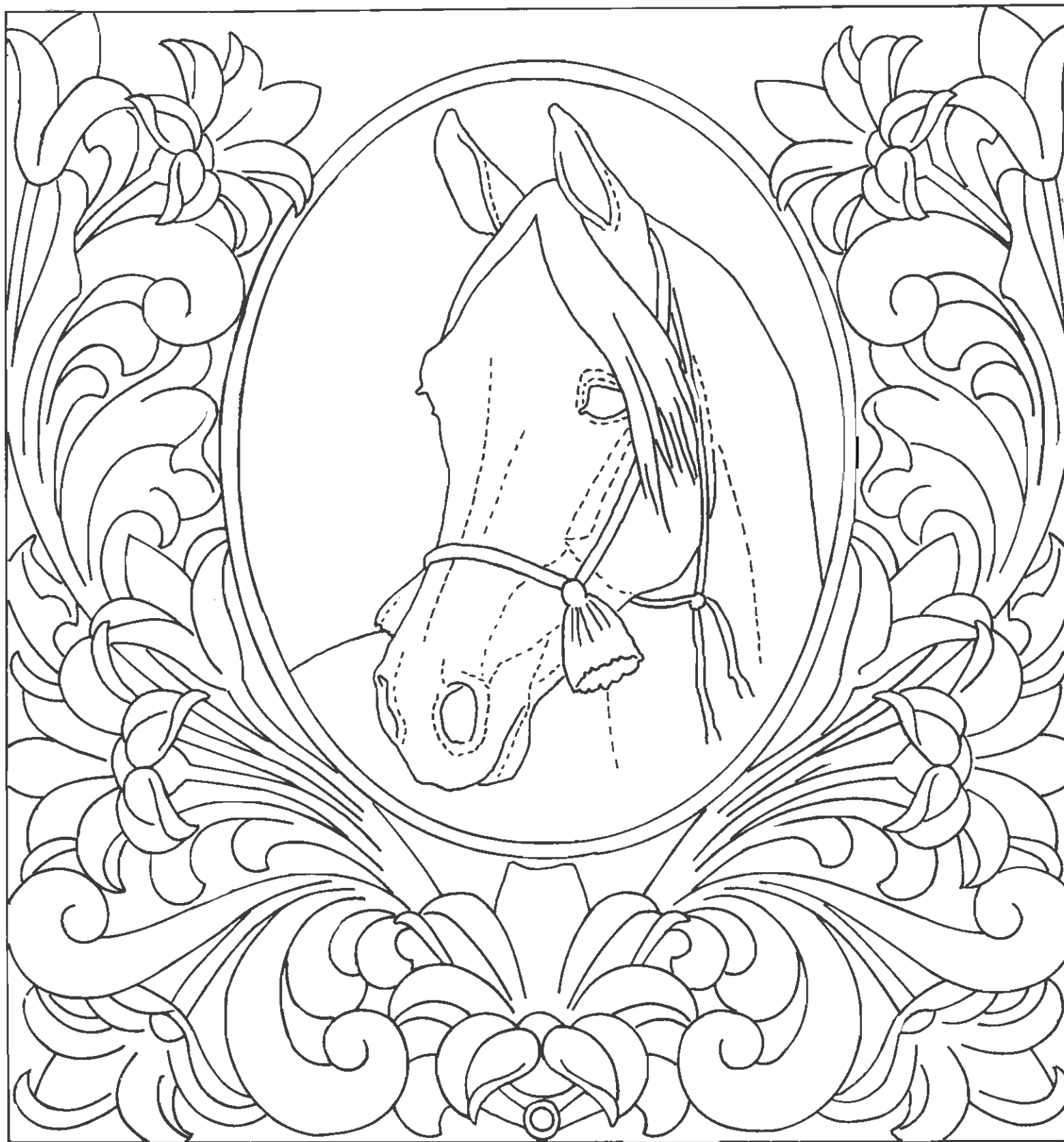
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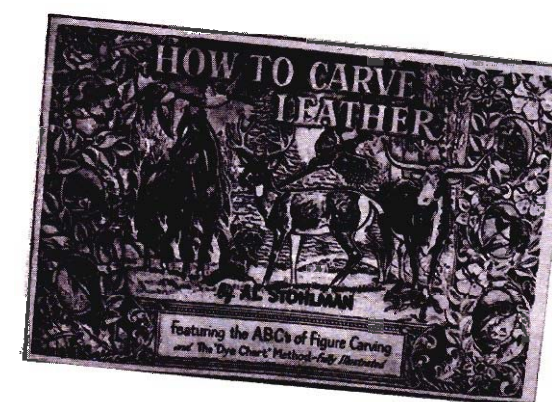


Veiners are primarily decorative tools and are used to simulate veins in the leaves. Notice how the V749 is used on some of the leaves and the V421 is used on others. This gives a pleasing variety in the design. Refer often to the photo carve and study it carefully as the work is completed with each tool. It is often impossible to go back and add some more work after starting work with the next tool in the sequence.

The stop, in this case the H360, is a specialty tool to be used when a swivel knife cut must start or end on the face of some feature, such as a leaf or flower petal. The stop provides a logical beginning or ending for such cuts. Notice the many places the H360 was used in the design.

The backgrounders give a definite separation of the floral pattern from the background. They are comparatively small because the purpose of this tool is to compress the background area and give it a good strong texture and color to contrast with the main design. A larger surface on a tool would simply require too great a force to compress the background leather enough for the desired three-dimensional effect. The technique of walking the backgrounder along as it is struck with an even force should be developed so the work can be done in one pass. There is always a danger of getting a chewed up appearance if a lot of corrective work is attempted after an area has been backgrounded. I used my favorite A104 for this design.

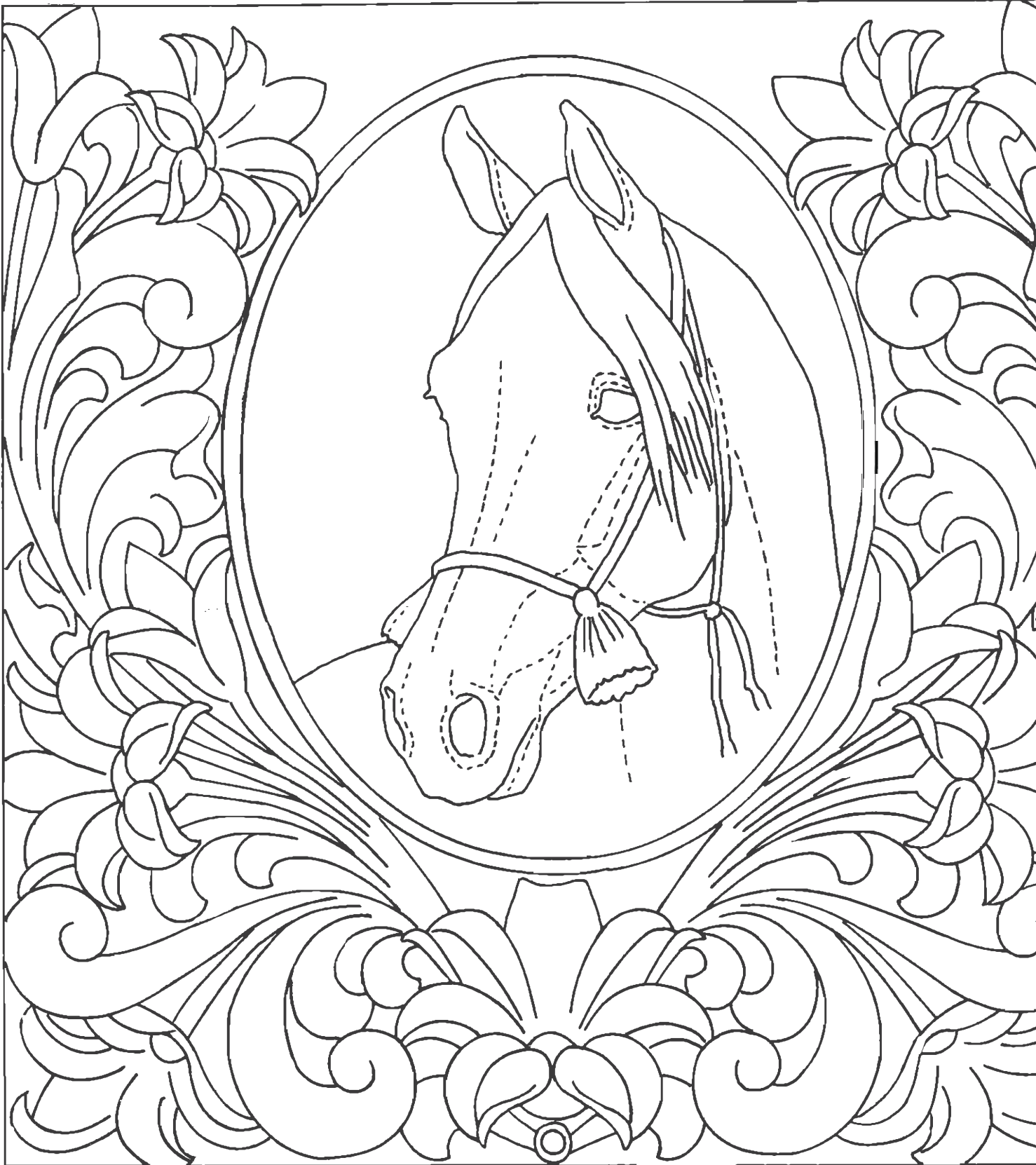
The "F" tools (figure carving tools) have been detailed in other recent doodle pages. The photo carve is a guide for how they were used here. The horse head can be completed before or after the floral carving work since it is treated pretty much as a separate project.



CRAFTOOL "HOW TO CARVE LEATHER" Al Stohlman gives you 48 pages of detailed information, 11 projects, 30 illustrated dye charts, 40 interchangeable photocarve patterns and 6 complete 3/8" to 1 1/2" alphabets. No. 6048



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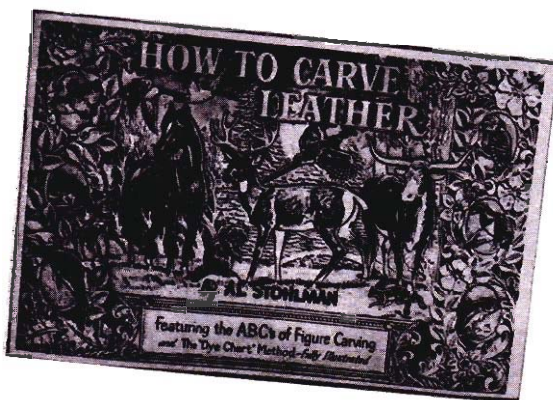


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