



## 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

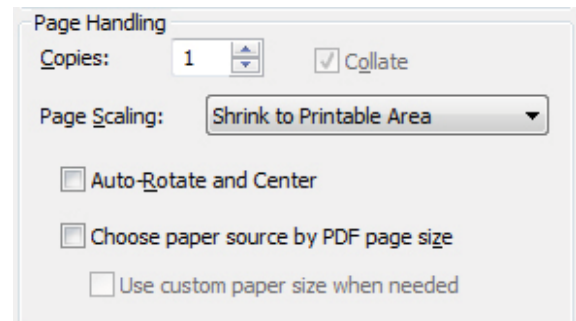
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

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

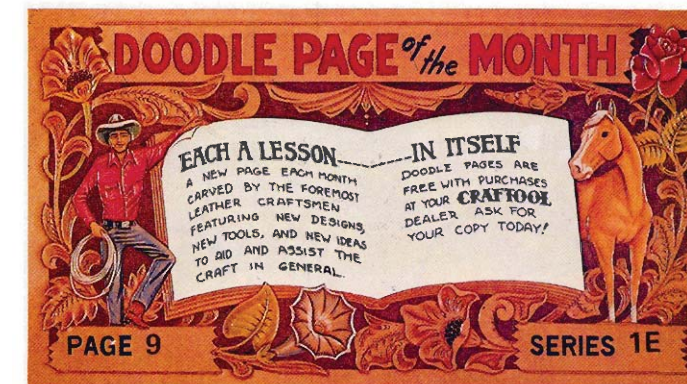
(Some Doodle Pages do not have backs)

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.





# WESTERN CLASSIC ROSE

by Karla VanHorne

The western classic is a popular handbag. Among my lady customers, it rates high for its tidy lines and its roomy, easily-accessed interior. Since I've added the domestic rose design to the other carving patterns at my disposal, it has grown even more popular. I hope it will be as popular for you.

The rose is not a difficult design to carve. Remember to cut cleanly and to bevel to the bottom of all your cuts. Ease off on your pear shading toward the bases of the petals. This will give you the illusion of greater and more natural depth. Also bear in mind that there are a number of places in the flower where reverse and double bevelling are required. If you are confused about this, you may wish to study the following books: "How to Carve Leather", "The Art of Embossing Leather" (p22-24), "Pictorial Carving Finesse" (p7-9) and "Figure Carving Finesse" (p8-9) by Al and Ann Stohlman. Careful attention to detail and to matting techniques will also help you to create masterful work.

If you look at the handbag, your first impression will be that it was antiqued. Not so. The carved areas have been hand-toned with spirit dyes and colored oils. If you wish to try your hand at this, you will need:

- A) Fiebings cordovan dye
- B) Fiebings dark brown dye
- C) dye reducer
- D) Neatsfoot oil or Neatsfoot oil compound
- E) Fiebings dark brown Professional oil dye
- F) Tan Kote
- G) Dye brushes (I prefer a no. 2 and no. 4 rounded red sable or similar)

Start by carefully dyeing in all background areas with cordovan. Mix up a dilute solution of dark brown dye and dye reducer. Use 30 parts reducer to 1 part of dye.

This is a very light solution of color. It is also the most important piece of information in this Doodle page. No matter what the label, beautiful dye work







B893  
Drag tip  
of tool  
along  
stem

A104

B701  
double  
bevel

F976

B701

P217

F976

V715

F976

P213

P975

B936

B701

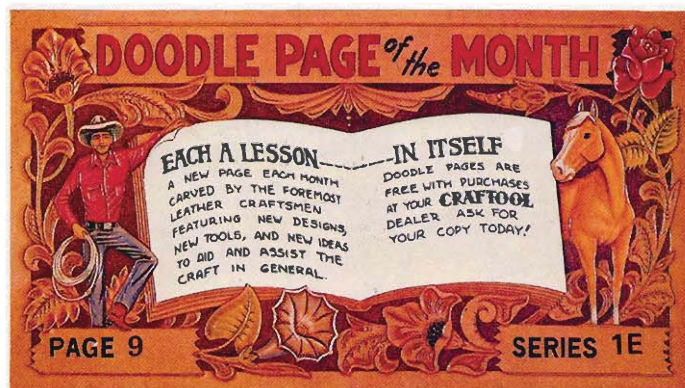
Swivel Knife Cuts





F898  
F899  
F900  
F901

P217



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does not come straight out of the bottle. It is coaxed out of the leather by applying washes of dyes until the desired color is built up. Once you get used to the methods involved in applying these diluted colors, you will have no trouble at all working with any color. It is the key—literally—to all color work, whether figure or floral.

Once you have your solution, load your brush and dye in all the stem areas. Apply dye liberally. You want the stems to be a bit to the darker side than the work that will be done in the flowers. Also dye in heavily all the stems and veiner impressions in the leaves.

After this is done, go to the petals and the small leaflets at the base of each rose. Start at the center of the rose and work your way to the outermost petals, laying dye only in the areas of the pear shading. The shading in the leaflets is similarly colored. The color should be a lighter shade than that laid down so far in the leaves and stems.

The lightest color of all will be laid down in the smooth parts of the leaves, and all along the bevel lines. Hint: When laying down the lighter washes, it is vitally important to have the brush in motion as it touches the leather. This avoids blotching. If you have trouble, try lightly dampening the leather with a spray bottle full of water. The water keeps alcohol-based dyes from soaking in quite as fast and will give you just a hair more time to work in. Note also that on the leaves, you should try to graduate the color of the dye so that it is darker toward the stem and nearly invisible at the edges.

Once you have completed all the dye work, look at it closely. If you are happy with it, apply a coat of the "burnish" mix outlined below. If you think the work is a bit too heavily toned, or a bit blotchy, try the following:

Mix up a solution of dark brown oil dye and neatsfoot oil. Use about 1 part of the oil dye to 15 parts of the neatsfoot. Check it on a piece of scrap. The color you're looking for is a rich, golden brown. (You may have to adjust it a bit by adding more dye or oil in order to get the right color). Apply this mix lightly over the entire surface of the leather with a clean, lintfree cloth or a sheepswool pad. Don't panic if it looks a bit dark at first. It should lighten up as it dries.

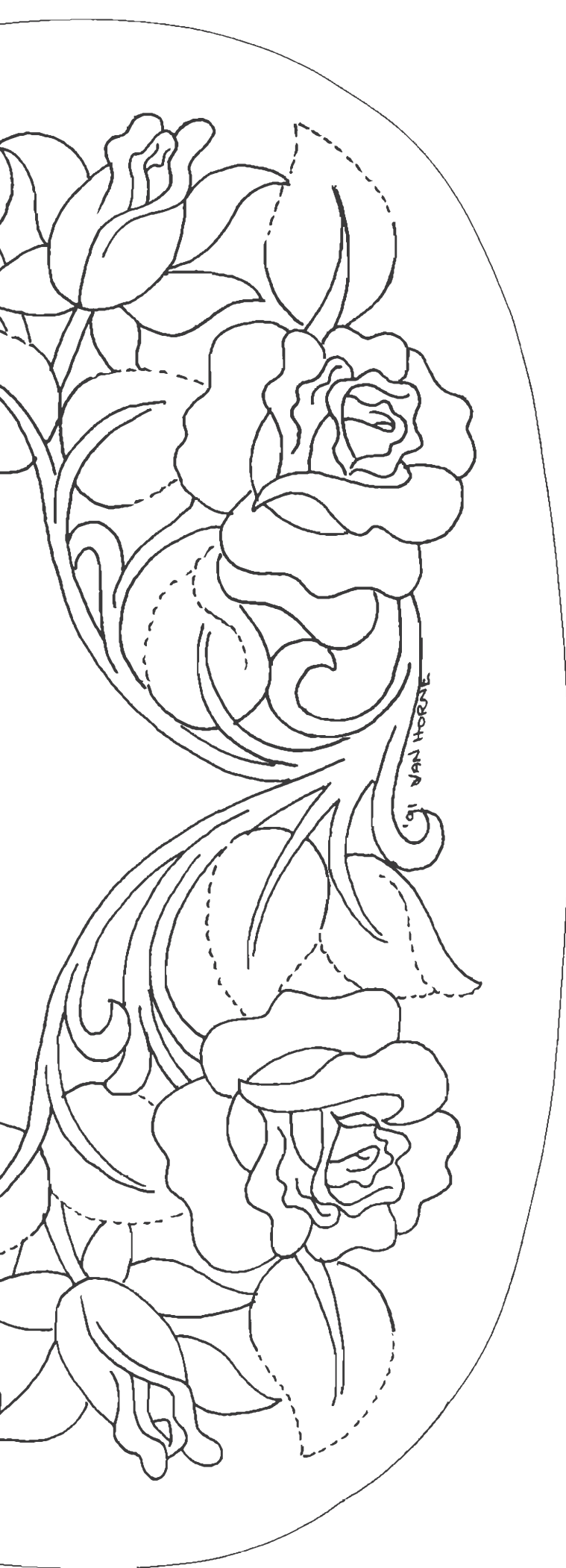
Once the oil is dry and you are happy with the work, apply the final finish. (I refer to the mixture of spirit dye and Tan Kote. I use -- 30 -- 35 drops of dye to a 4 oz. bottle of Tan Kote -- as "burnish" as it highlights the burnish made by the beveler and pear shades. It also brings out the cut lines.)

I hope you have Fun with the techniques outlined here. Relax, enjoy yourself and your successes.

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