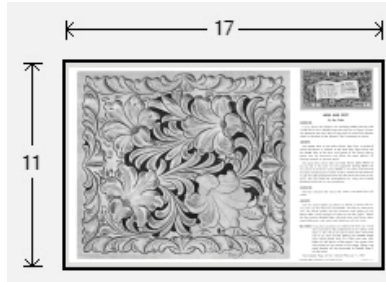




Doodle Page Digital Download

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.

EXTRA

STEPS to

PROFESSIONALIZE YOUR WORK

REMEMBER: PROFESSIONAL WORK BEGINS WITH TRACING AND CARVING... IT'S JUST AS EASY TO USE A TOOL RIGHT AS IT IS TO USE IT WRONG!

LOOK



HERE'S A TYPICAL CARVING... LOOKS O.K.? WATCH WHAT HAPPENS!

1.



PEARSHADING WITH P236 AND P217 ONLY... "DRAW OUT" SHADING WITH BALL-POINT MODELLER & STYLUS

2.



HERE'S THE SMALLEST STOP TOOL AVAILABLE 4907 NOW HERE'S STOPS MADE BY MODELLER POINT AND SCRATCH AWL

3.



BASIC KNIFE CUTS WILL DO, HOWEVER... BE CREATIVE WITH YOUR KNIFE & USE SCRATCH AWL DOTS

4.



BACKGROUNDING FRAMES YOUR WORK... "FRAMING" BACKGROUND FINISHES THE CARVING

5.



HERE'S THE "PROFESSIONALIZED" PLATE... WHAT A DIFFERENCE!!

NOW LOOK

DOODLE PAGE of the MONTH

EACH A LESSON IN ITSELF

A NEW PAGE EACH MONTH CARVED BY THE FOREMOST LEATHER CRAFTSMEN FEATURING NEW DESIGNS, NEW TOOLS, AND NEW IDEAS TO DO AND ASSIST THE CRAFT IN GENERAL.

DOODLE PAGES ARE FREE WITH PURCHASES AT YOUR CRAFT TOOL DEALER. ASK FOR YOUR COPY TODAY!

PAGE 5 SERIES 8D

5 EXTRA STEPS TO PROFESSIONALIZE YOUR WORK by BRAD MARTIN

Have you ever looked at your work and wondered what you could do to clean it up a little bit? I sure have! Over the years I've stumbled across a few things that make my work look a little better or cleaner than average. I'd like to share these with you in this Doodle Page. "Professionalism" in this sense means the pursuit of excellence in your work. Of course, being a professional leather carver is a matter of experience, dedication, and practice, especially practice. After all, you can't be a carpenter if you can't use a saw and hammer! Before we begin let me say that professionalism begins at the beginning, tracing and carving. Trace and carve as accurately as possible, the rest of the tooling relies on this step. We all make mistakes . . . fix'em as you go, don't try to cover them up later.

I've designed a basic western carving to use as an example. In the very first plate, I carved and tooled it the standard way. It's O.K., but lets go back; add these 5 steps, and note the difference. Each plate (No. 1-No. 4) is divided down the middle. For ease of comparison I tooled the left side of each plate in the standard manner on the right half is the professionalized style.

Plate No. 1 deals with pear shading. In the not-so-distant past, I would use the largest pear shader I could get away with, boring! Then I realized the depth you can get by enhance shading with your modelers. Use a ball point modeler to extend the grooves you started with the pear shader. I often use a stylus after the modeler for even more realism. No leaf, no matter how small escapes shading now. I enjoy using checkered tools; unfortunately, this technique smooths out the shading . . . a small price to pay!

Now let's move to plate No. 2. Here's another subtle touch that adds so much. I use stops at the base of almost every leaf and flower. I use No. 907 for the more prominent leaves; however, there are always small leaves, flower petals, etc. that defy the No. 907 so I use the pointed end of a modeler. If it requires even smaller stops, use the point of your scratch awl. Experiment . . .

This brings us to plate No. 3: decorative cuts. The swivel knife is by far the most creative leather tool; so decorative cuts are a way to really use that creativity. Cuts are a way to tie the design together. Absolutely essential to a western carving, (fun, too!) and should be practiced constantly. You can also use your scratch awl in conjunction with your knife. After I make my decorative cuts, I come back and make dotted extensions of each cut and stop. Compare it with the left side; doesn't it flow more pleasantly? Develop your own style of cuts!

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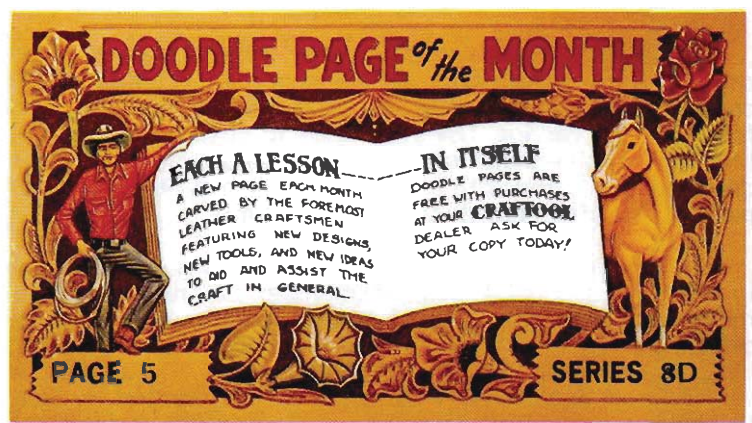
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Plate No. 4 deals with another integral part of every carving, the background. Backgrounding accentuates the carving tremendously; but consider the background as a frame for the carving. Use your knife to cut a parallel border line around the shape of the backgrounded area. You can decorate this frame with a few knife cuts, maybe cut another parallel. Try different things; sky's the limit.

So we arrive at No. 5, the dyeing process. I always dye in subtle shades of brown. Remember nature's colors are mostly subtle contrasts so the eye is trained to pick up these differences.

Almost exclusively I leave the carving natural by carefully painting it with Neat Lac. This protects it from the antique I apply last. Background is dyed black or brown; not only to accent the natural color of the carving but also to provide a base to present the carving to the eye in a more 3-d manner. Now a coat of Tan Antique over the entire piece, will bring out the highlights. After the antique has dried, buff it well, apply a sealer (Tan Kote, Atom Wax, or a light coat of Neat Lac). Let dry; (buff it, if its a wax base) and "goop" on some black or dark brown antique. Keep a clean towel on hand to quickly remove all of the excess. The original coat of Neat Lac will protect and preserve the natural color but the dark antique will accent every cut and crevice. Sometimes at the "antique" stage I find out that I missed a small area (note in Plate No. 4, the lower left leaf with Neat Lac. Obviously great care should be taken when painting with a clean quick drying lacquer not to miss any spots!

Now compare the "professionalized" piece with the original piece of carving. Can you believe the difference? Practice the steps until comfortable and watch the results. You and your customers will love it. Good luck and remember, Practice!

Brad Martin



Brad Martin, Greensboro, North Carolina, began drawing at an early age through the influence of his father. Brad started working in leather at 18 as a YMCA camp counselor. He still pursues his interest in Indian Crafts and philosophies. Brad owned his own leathershop from 1972 to 1978 and has done work for several music stars including John Denver and Billy Joel. He was a winner in the "Make It With Leather" International Carved Leather Picture Contest in 1981, '82 and '83. Still striving to refine his work, Brad hopes to see leather carving elevated to the "fine art" status which it deserves.



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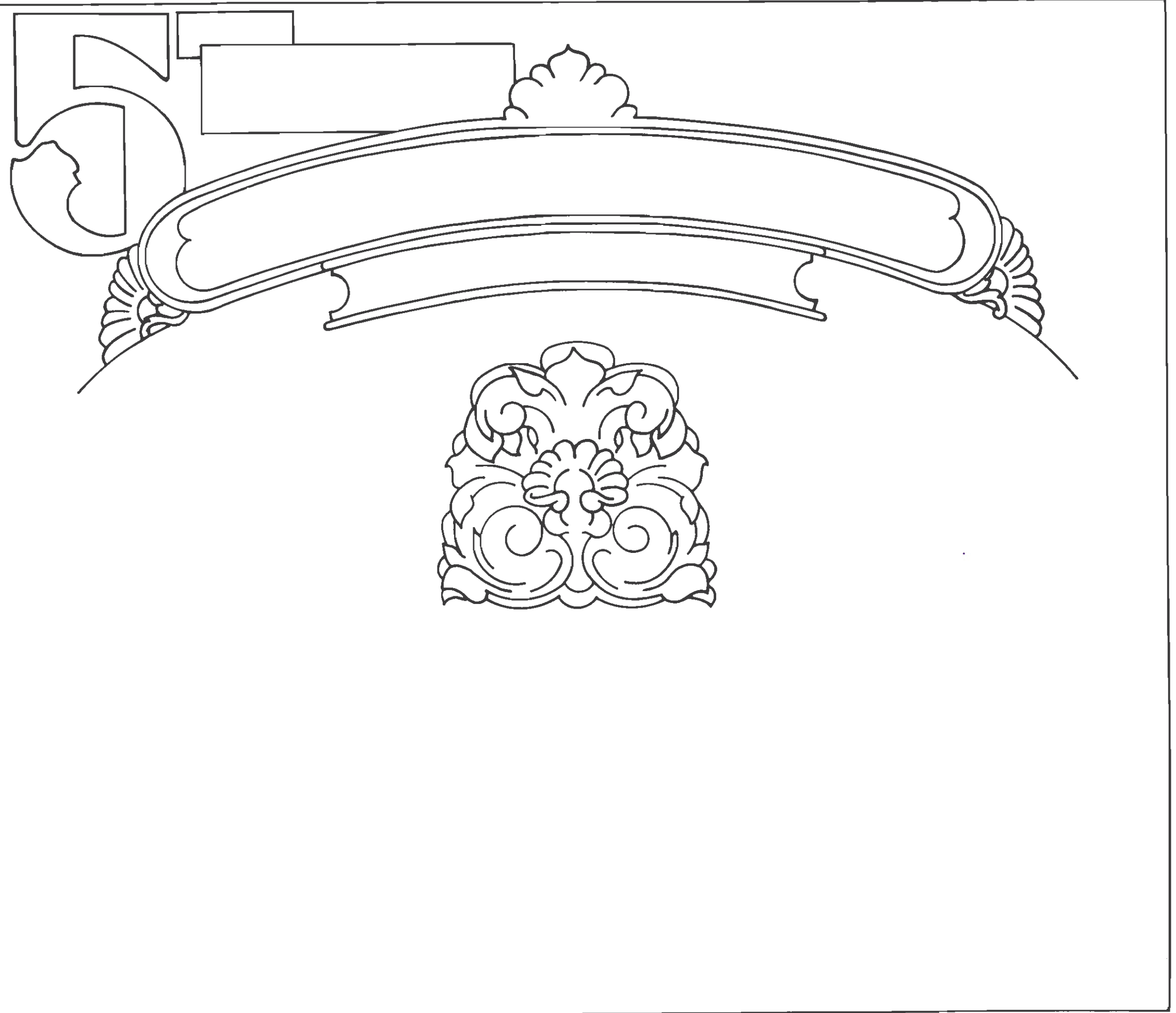


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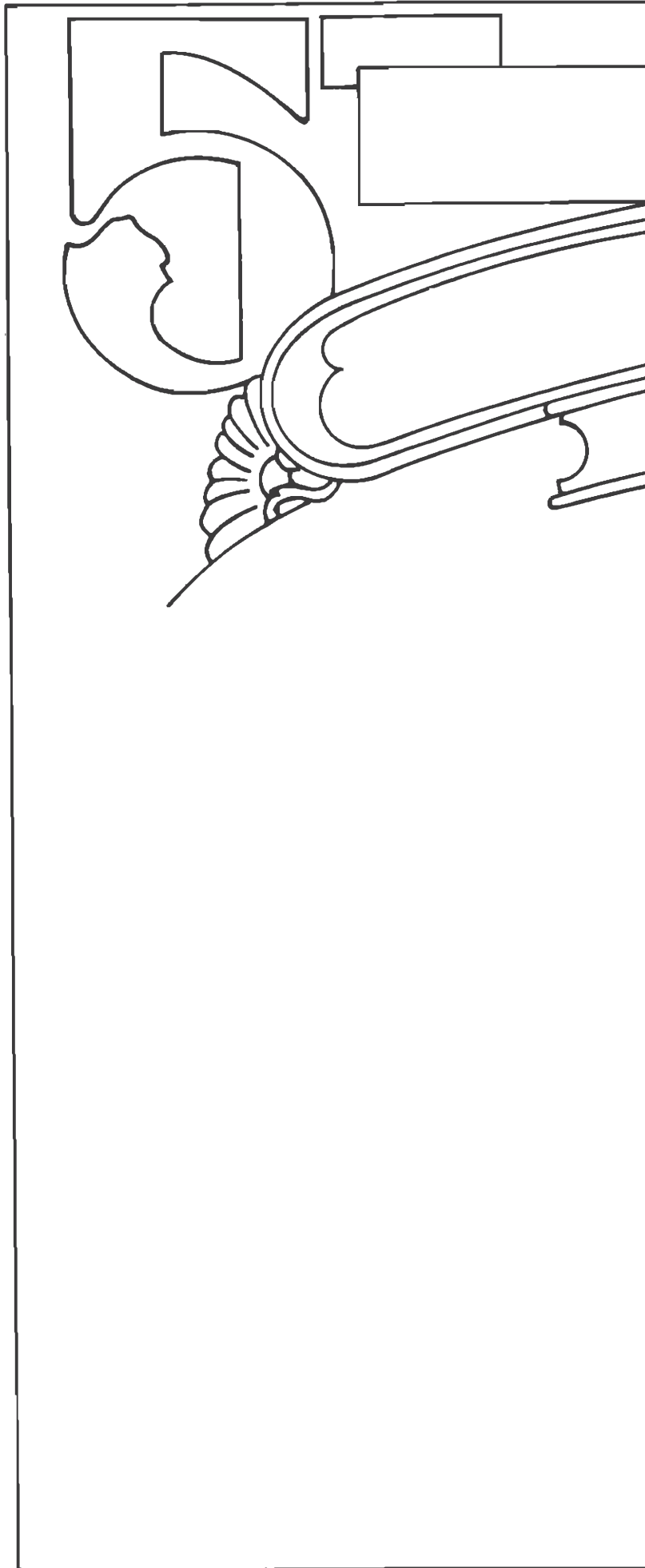
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