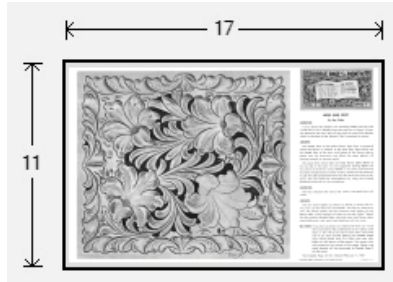




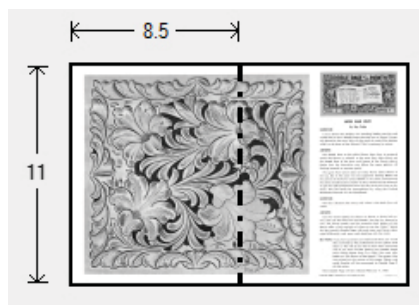
Doodle Page Digital Download

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

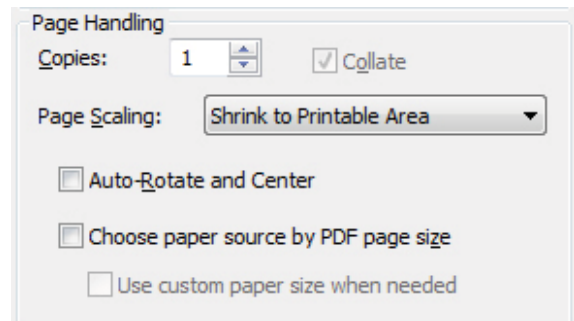
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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)

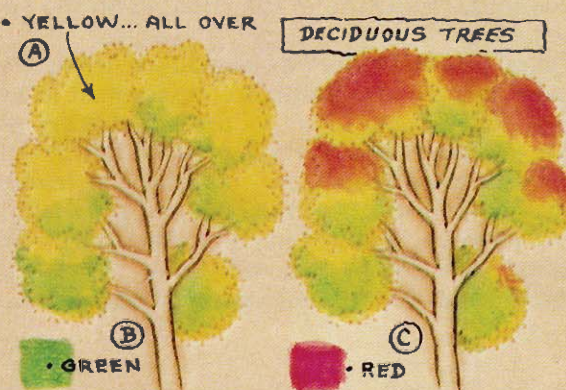
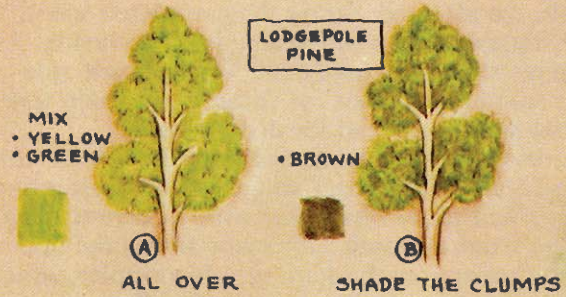
Please note: When printing on a home printer, the edges may get cut off. To avoid this, make sure “Page Scaling” is set to “Shrink to Printable Area” in the Adobe Reader print dialogue box. This will decrease the size of the Doodle Page a very small amount.



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

COLOR DYEING

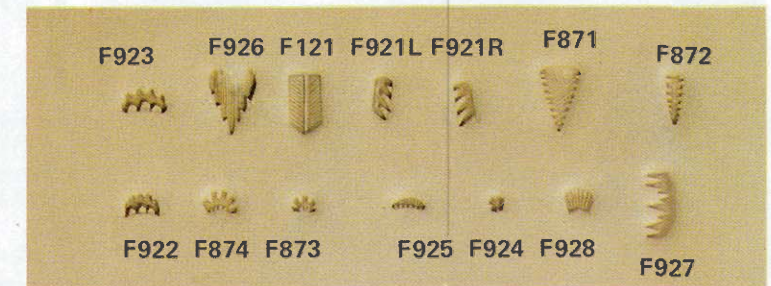
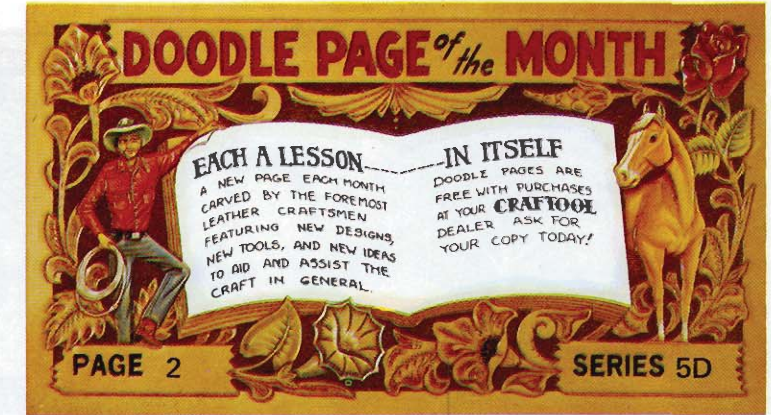
Some suggestions are shown below for shading the trees. Mix the colors indicated, and dilute with solvent until you simulate the hues shown below. Apply in sequence: A-B-C.



NEW TOOLS - USED ON THIS PAGE



SEE REVERSE SIDE FOR STEP-BY-STEP CARVING AND STAMPING INSTRUCTIONS



FALL REFLECTIONS by Al Stohlman

This scene is one of the many color pages that will appear in my new book: PICTORIAL CARVING FINESSE. This book is now in the making, and should be ready for publication by this fall. It features all of the new tools shown above. I have also developed a new technique for making the fir, pine, spruce, and many other trees that will be included in this book. This will be the most complete book on Pictorial Carving ever published. . .seventy two pages (12 in full color, plus covers). . .to bring you up to date on my latest carving, stamping, and dyeing techniques.

This page illustrates only some of the uses of the new tools (stamped on lower left corner of the page) and a preview of what you can expect in PICTORIAL CARVING FINESSE. Since Doodle Page space is limited, we will only concern ourselves with instructions on the new tools.

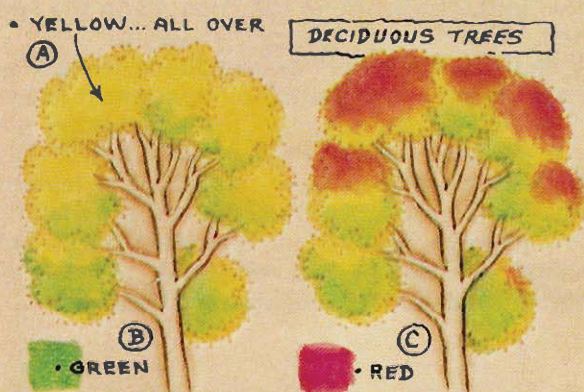
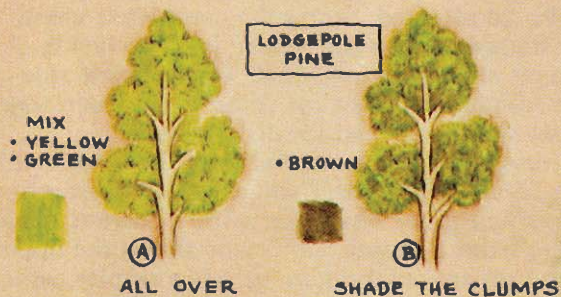
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Then begin at left of scene. Complete aspens, spruce, fir, and distant lodgepole pines. Next, the growth behind these, the bluff, and the three fir trees on top of it. The mountains are then beveled and the forest stamped on the mountain, beginning directly behind the three firs on the bluff. Stamp from foreground to distance with the new tools: F871 and F872. Complete the stamping with clouds and sky. It should be noted that the entire sky is matted with the checked tools. This leaves tiny indentations in the leather for the residue of the water based dyes (Cova). A pale blue, as shown, cannot be achieved with the spirit solvent dyes.

Study the step-by-step instructions for stamping the birch, aspen, pines, and small firs. The spruce trees are stamped in the same manner and with the same tools (center of scene) as with the firs. However, the tools are

COLOR DYEING

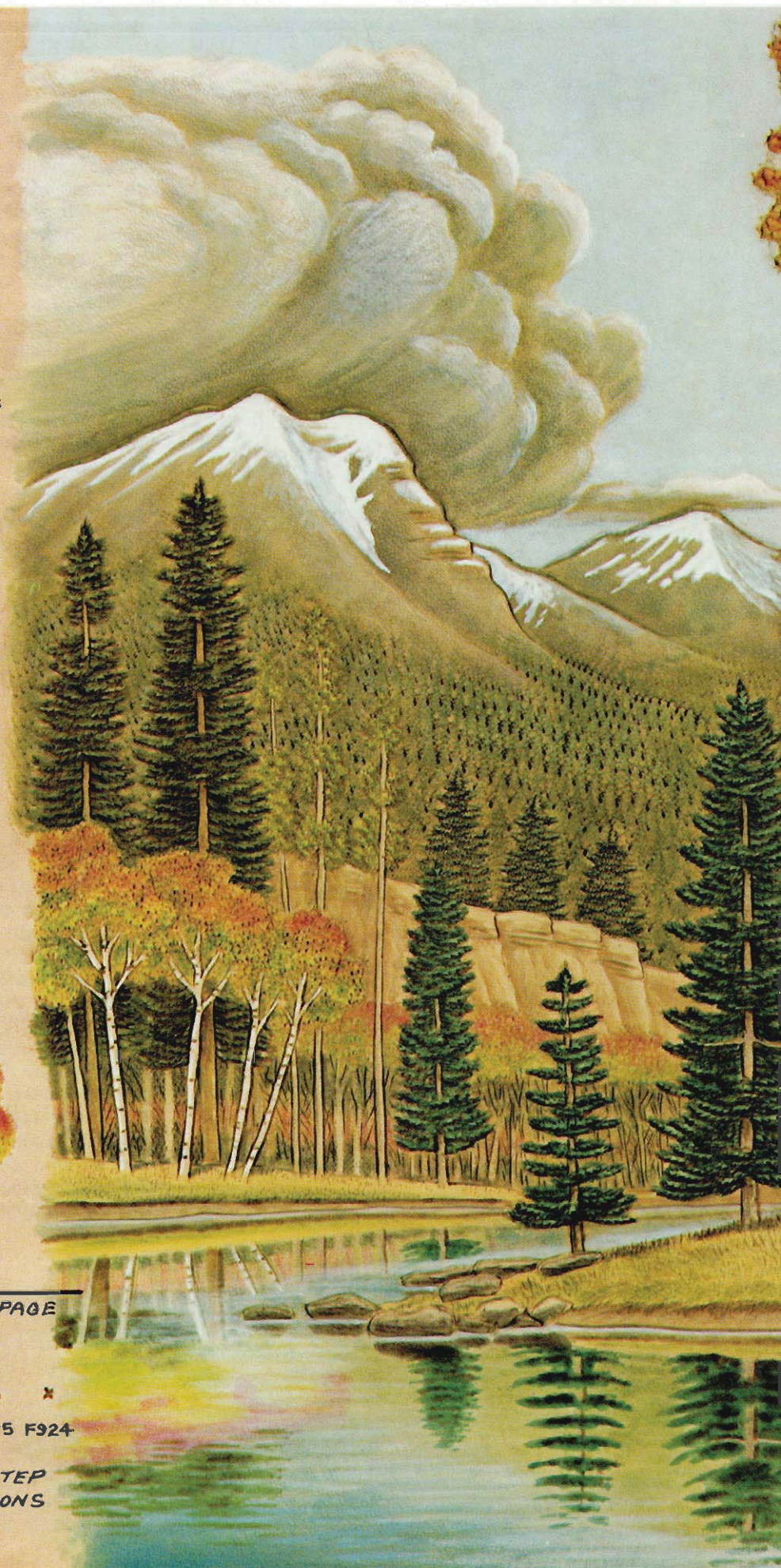
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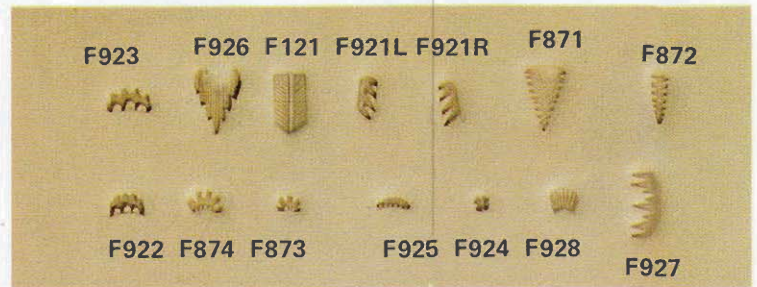
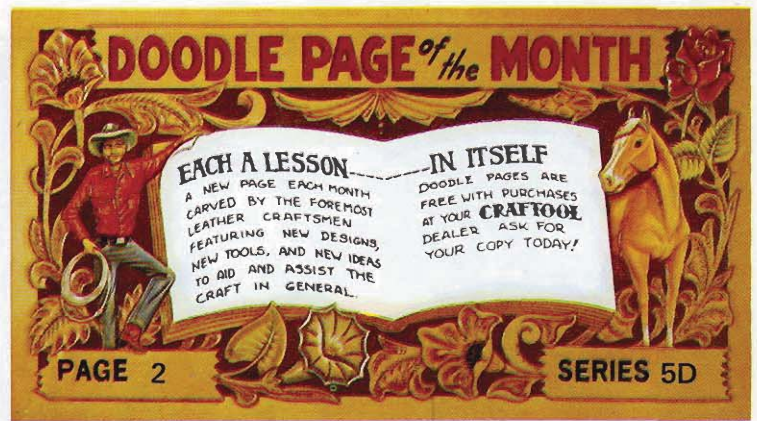
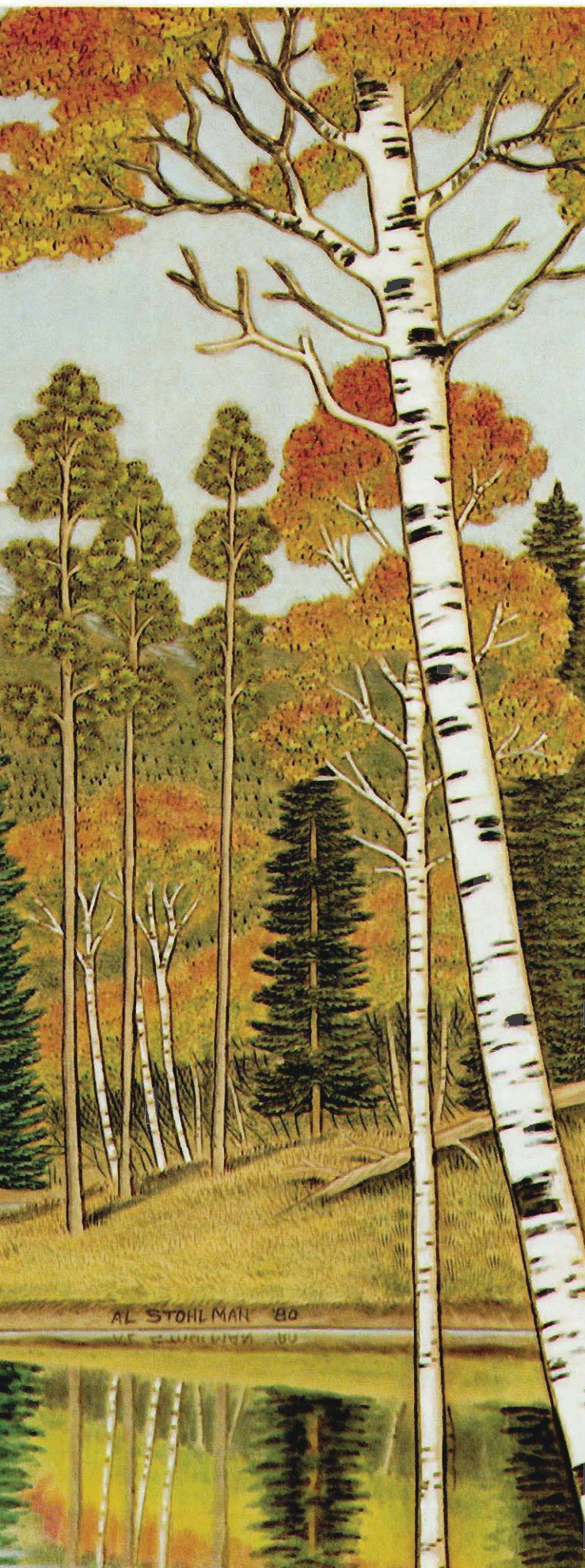


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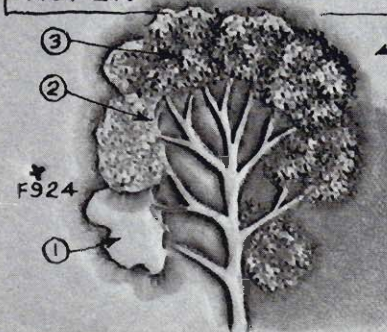
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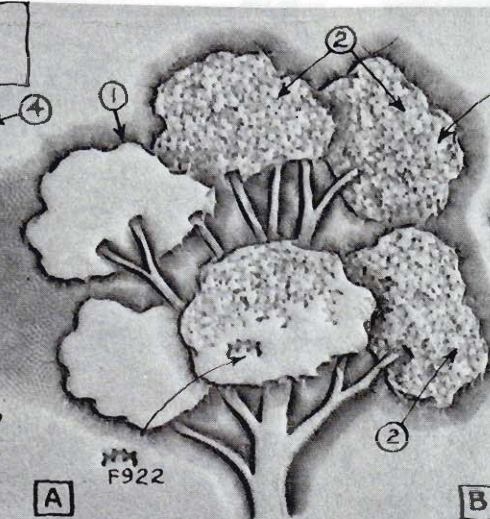
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BIRCH ASPEN AND SIMILAR LEAFED TREES

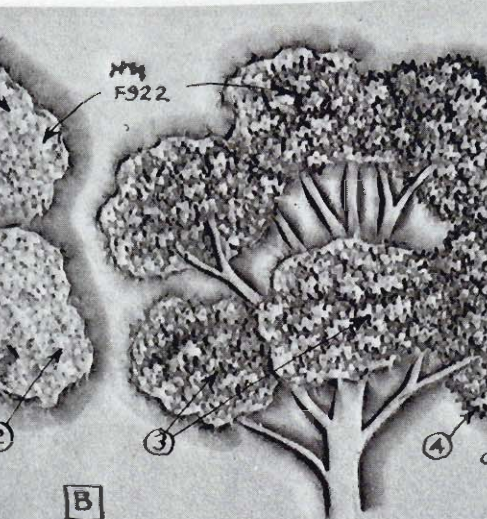


DISTANT TREES ARE STAMPED WITH SAME PROCEDURES AS WITH TREES AT RIGHT... ONLY USING TOOL No. F924.

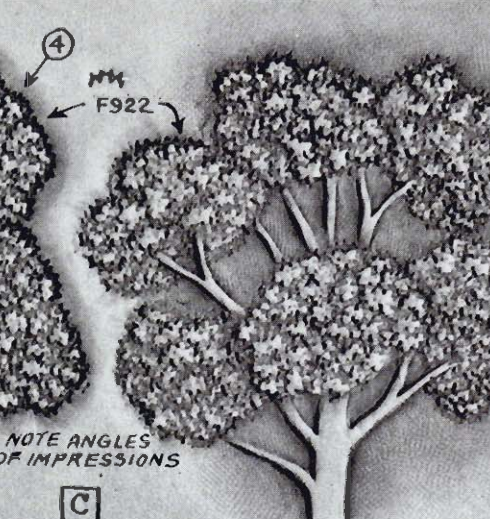
NOTE: WHEN USING FOLIAGE STAMPS... THE MOISTURE CONTENT IN LEATHER SHOULD BE LOW.



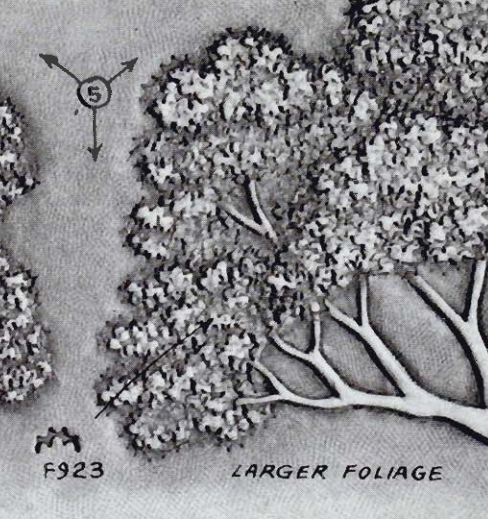
Cut and bevel trunk and branches. Bevel around foliage clumps (1). Begin stamping foliage masses (2) to texture areas. Study the photo.



Stamp impressions far enough apart to form leaves. Stamp irregular, and overlap impressions (2). Forcefully strike the tool to accent areas within the foliage masses (3).

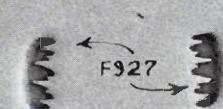


Outline clumps with forceful blows (4). Tip tool, vary outline for realism. This becomes a matter of interpretation. Mat within branches; around all exterior foliage (5).



Use the larger tool on trees in the foreground. Follow same procedures as shown at left. Study the examples shown on the reverse side.

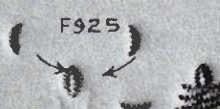
MAKING SMALL FIR AND SPRUCE TREES



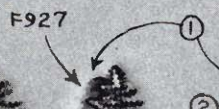
This tool is used to form both left and right sides of trees. Trees can vary in height by fewer or more impressions. The impressions can overlap.



1 Trace rough outline.



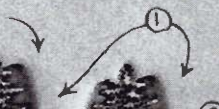
2 Form top of tree, as above.



3 Form interior branches. Stamp beyond outlines.



4 Begin at top to form tree. Three impressions shown.

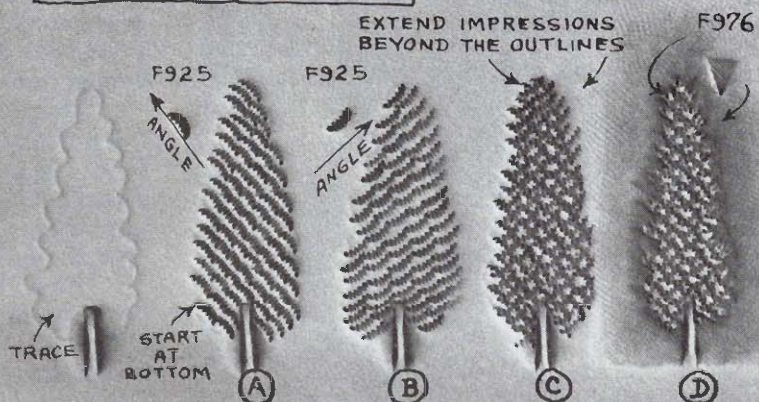


5 Begin at top again to form opposite side. Widen tree at base.

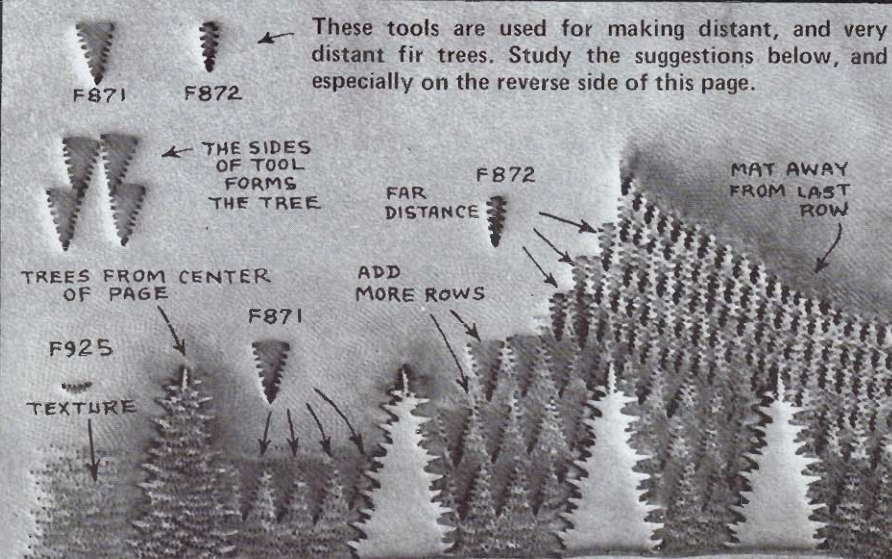


6 Mat away from tree with proper size tools.

DISTANT PINE TREES



To illustrate the steps, begin with (A). Stamp the impressions at angle shown. Next, stamp impressions at OPPOSITE angle (B) using tool UPSIDE DOWN. Note spacing between each row. Step (C) shows combined steps (A)-(B). Step (D) use F976 to outline shape of tree. The outline can vary to suit your own interpretation. Each tree should be different. Space impressions irregularly, very close together. Mat around tree to complete.



1 Texture background before adding trees.
2 Form trees as shown above.
3 Texture and add rows.
4 Use smaller tool for far distance. Space as shown.

CAREFULLY STUDY THE EXAMPLES SHOWN ON THE REVERSE SIDE

generally tilted more upward for making the spruce.

REFLECTIONS, in the water, are traced in very lightly. You can flop your pattern to trace the reflections. However, you must use CAUTION! On a far distant shore, the reflections of a scene will be a mirrored reproduction. As you near the shore, and your eye level is above the water line, less of the land will be reflected in the water. The height of the trees will also be affected. Study the completed scene.

After all stamping, you are ready for the dyeing. All spirit solvent dyes should be used first. The opposite side of the page offers some suggestions for coloring the main trees. Weaker solutions should be used for distant trees.

Dye the trees, etc., (in the water) with the same colors as used on the carving. Still water will show an exact reflection. Reflections will show distortion with a current movement or rippling from a breeze. Our scene shows the uppermost part of the reflections broken by a few ripples, which are reflected by the sky coloring. Leave a thin line, at water line, where all reflections will not touch the land or rocks (see photo).

After dyeing all reflections in the water, mix a very weak solution of pale blue (solvent) and brush a wash, rapidly, over all of the water areas. Apply heavier concentrations in open water areas away from the reflections. Add more blue and deepen the color (note deeper blue at bottom of scene).

Before attempting this scene, you should experiment with your dyes on scrap leather (I always do this). Now mix your sky color, and dye the sky. Clouds are grey and light blue (solvent), edged with white (Cova).

With your sky color, use this same dye to paint a pencil thin line all around the shoreline (see photo). This is also used behind the rocky knoll (protruding into lake) to bring it into relief and indicate water behind it. Now, use your sky color to paint in the ripples. This also indicates reflection of the sky in the water. Carefully study the completed scene.

With spirit dyes (dark brown and black), dye the markings on the trunks of the aspen and birch trees. Don't forget to add them in the water reflections. With a weak solution of Cova white, dye trunks of central aspen trees. . . also water reflections. Use white in full strength on the two foreground trees.

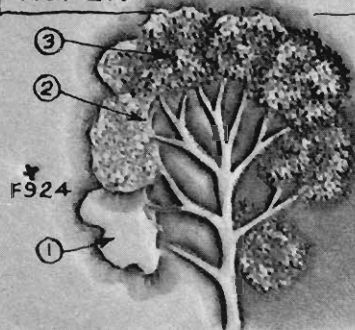
When dyeing the fall colors of deciduous trees, you have great liberty in your interpretation. Uppermost leaves usually turn red first. Trees in more protected areas are usually later in turning color. PICTORIAL CARVING FINESSE will illustrate all trees from full foliage to leafless limbs. . . summer, fall, winter. . . with snow and snowfalling scenes, and how to carve, stamp, and color them. There will be many pleasant surprises in this new book . . . for all interested in carving and color dyeing scenes in leather.



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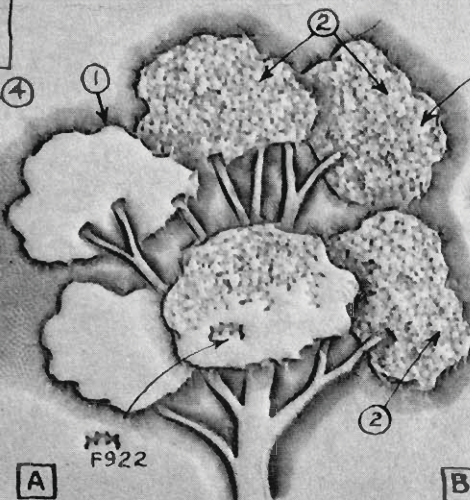
BIRCH ASPEN

AND SIMILAR LEAFED TREES

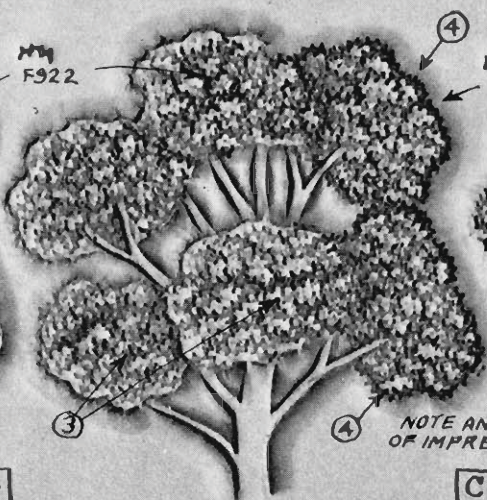


DISTANT TREES ARE STAMPED WITH SAME PROCEDURES AS WITH TREES AT RIGHT... ONLY USING TOOL No. F924.

NOTE: WHEN USING FOLIAGE STAMPS... THE MOISTURE CONTENT IN LEATHER SHOULD BE LOW.



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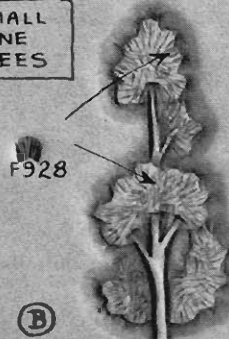
NOTE ANGLES OF IMPRESSIONS

Outline clumps with Tip tool, vary outline becomes a matter of within branches; a foliage (5).

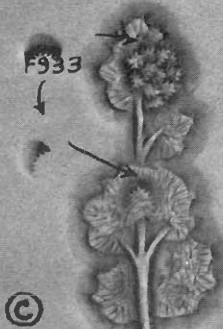
SMALL PINE TREES



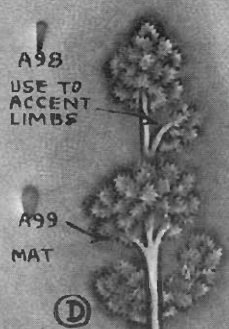
Cut and bevel the trunk and limbs. Rough-bevel the tree outline.



Texture the needle areas with F928 as shown above.



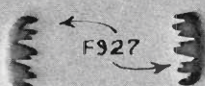
Isolate needle clumps with F933. Tip tool to point and form clusters with several impressions. Cover all foliage areas.



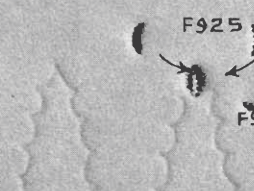
Complete all foliage as shown, and mat around the tree to complete.

CAREFULLY STUDY THE EXAMPLES SHOWN ON THE REVERSE SIDE

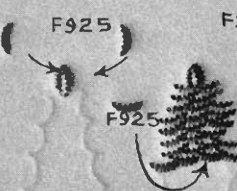
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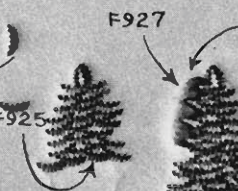
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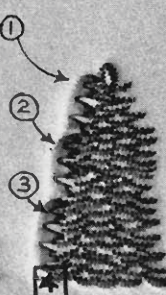
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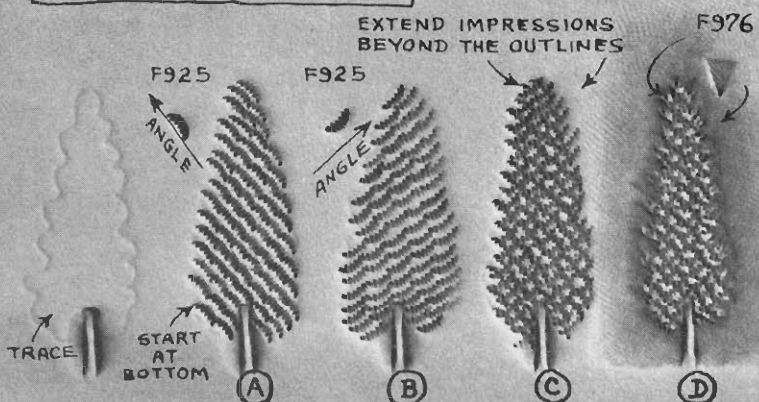


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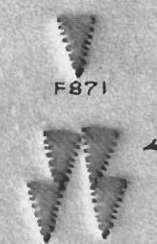


Begin at top of tree. Three impressions shown.

DISTANT PINE TREES



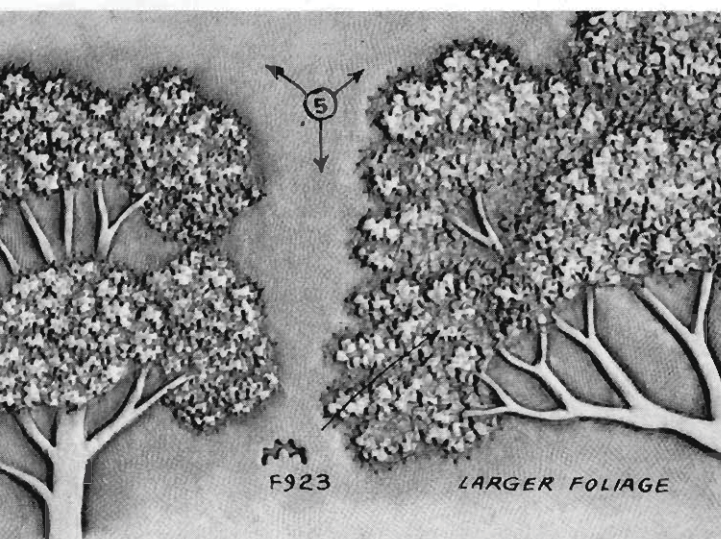
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TREES FROM OF PAGE

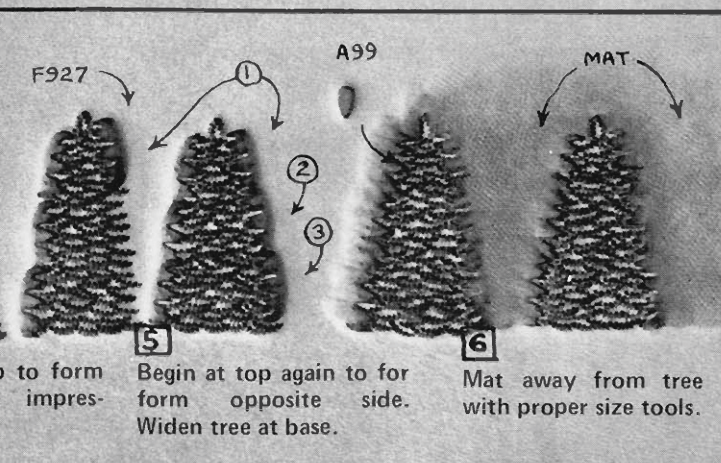


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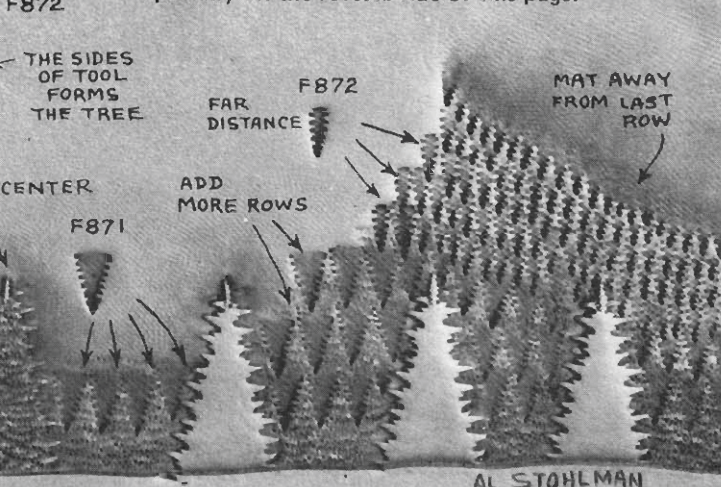


to form
impres-

Begin at top again to for
form opposite side.
Widen tree at base.

Mat away from tree
with proper size tools.

These tools are used for making distant, and very
distant fir trees. Study the suggestions below, and
especially on the reverse side of this page.



CENTER

ADD
MORE ROWS

MAT AWAY
FROM LAST
ROW

AL STOHLMAN

② Form trees as
shown above.

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and add
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