



## 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

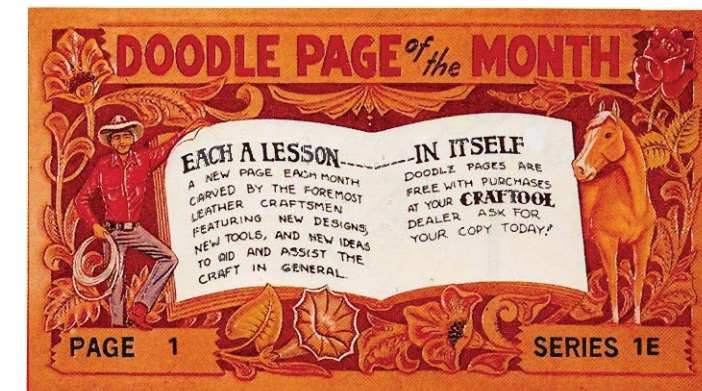
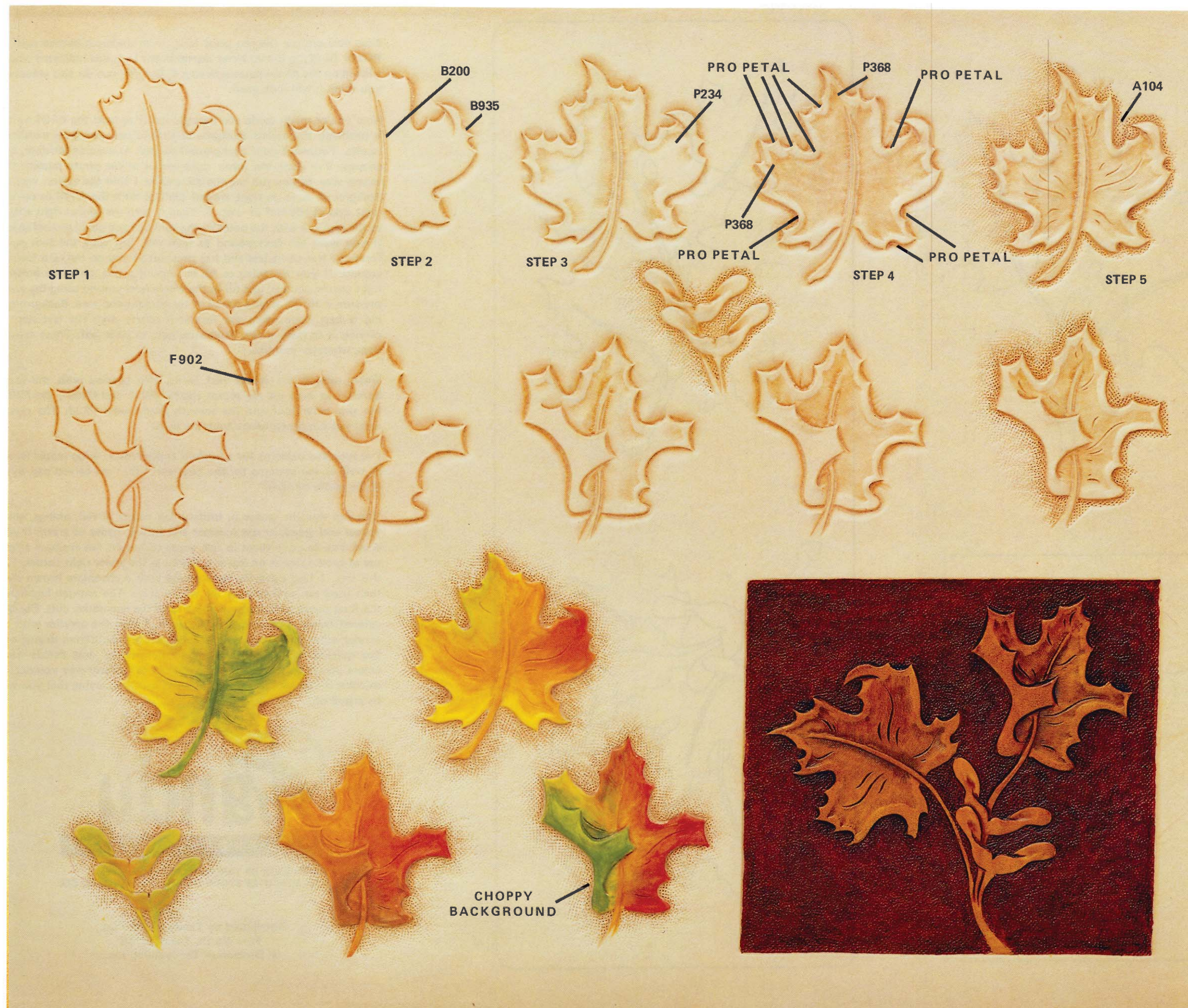
(Some Doodle Pages do not have backs)

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.



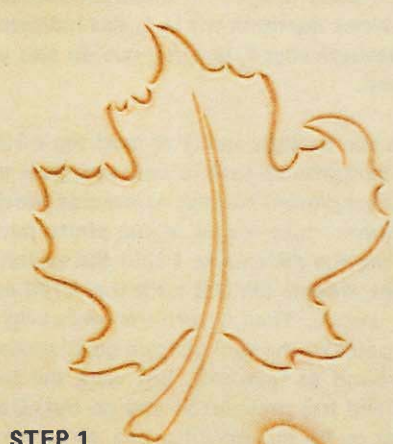


## *The Maple Leaf* by *Shirley Peterson*

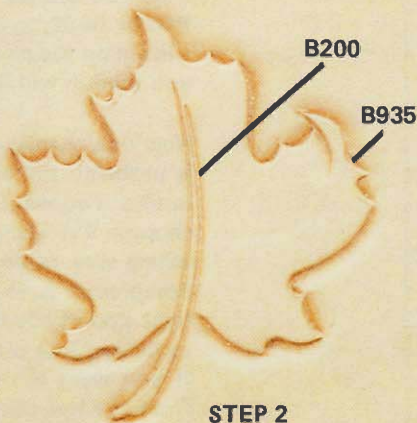
There are many, many different leaves to carve and many different ways to carve them. I'm going to show you one leaf, one style of carving it and several different ways to dye it. The Maple leaf, a favorite of mine, will fit in any pattern. It can be put on anything and dyed almost any color. So, let's begin.

When you cut the leaf, be careful when cutting intersecting lines at the points of leaves. Cut the lines so they do not quite meet. See step 1, of photo carve pattern. This will help prevent the tips of the leaves from lifting up when you are tooling around them. I cut all the outside lines and the lines for the center leaf vein, and bevel them. First, I use the small bevelers, either the B935 or the figure beveler, F891, in all the areas where a larger beveler won't fit. Then I use the B200 to bevel all the longer lines and the center vein of the leaf. If you are going to carve very tiny leaves, try using the F890, which is the smallest figure beveler. After the beveling is completed, you're ready to put some texture in the leaf. I like the effect you get with the lined pear shaders. (You could also use the cross hatch pear shaders). These are easier to use because you don't have to worry about keeping the lines going in the same direction, but the overall look of the leaf isn't as striking. I start out with the smallest lined pear shader, P234. Tip the tool with the pointed end down and toward the center of the leaf. Set it right next to the center vein, at a right angle at the bottom of the leaf, and begin tooling. Slowly walk the tool up the leaf along the center vein, and gradually turn the tool so the lines begin to turn upward. See photo carve, step 3. When you reach the top of the leaf, the lines should be nearly parallel to the center vein. Next, take the same tool and begin to tool the edges of the leaf. Begin at the top or bottom about 1/8" to 3/16" in from the edge, and walk the tool around the curves on the outer edge of the leaf. The point of the tool should be toward the outside edge of the leaf, and slightly tipped downward. As you're doing this try to keep the lines running in the same direction as the lines at the center of the leaf. See photo carve, step 3. Now you're ready to fill in the texture. For this, you can use the same small pear shader P234 or any of the larger sizes: P973, P215 or P207. Use whatever works best for you. I would advise you to do a couple of practice leaves at first to get the feel of using the lined pear shader. As you're filling in, try to keep the lines smoothly flowing out from the center to the edge. After I've filled in the texture with the pear shader, I use the long narrow lined pear shader P368 to get into the narrow tips of the leaves. The small P234 can be used if you don't have the P368.

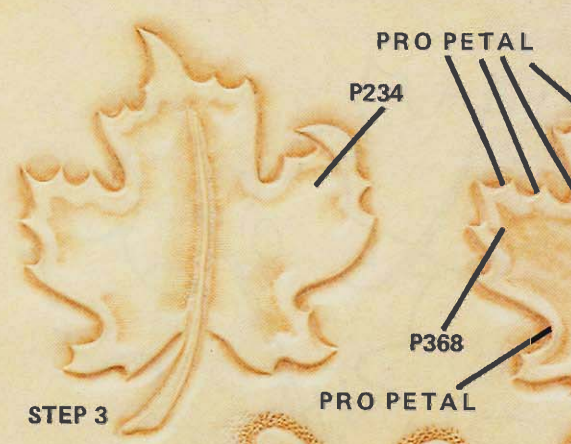




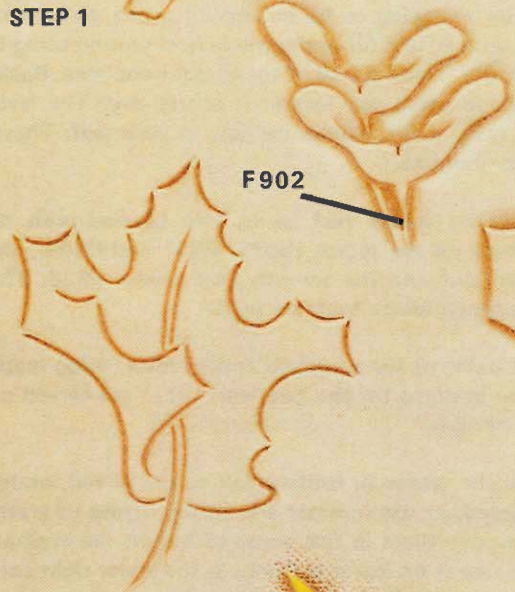
STEP 1



STEP 2



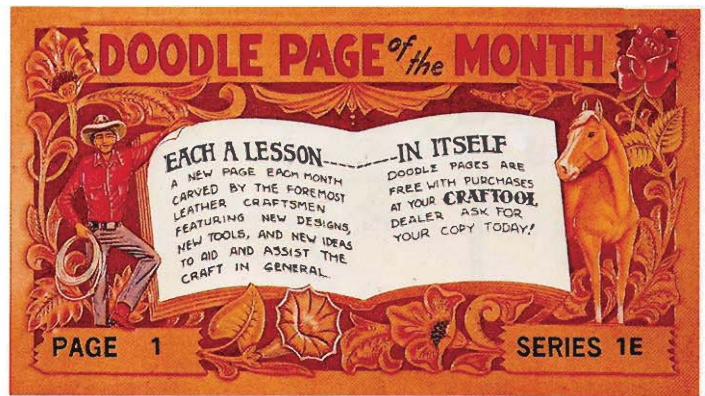
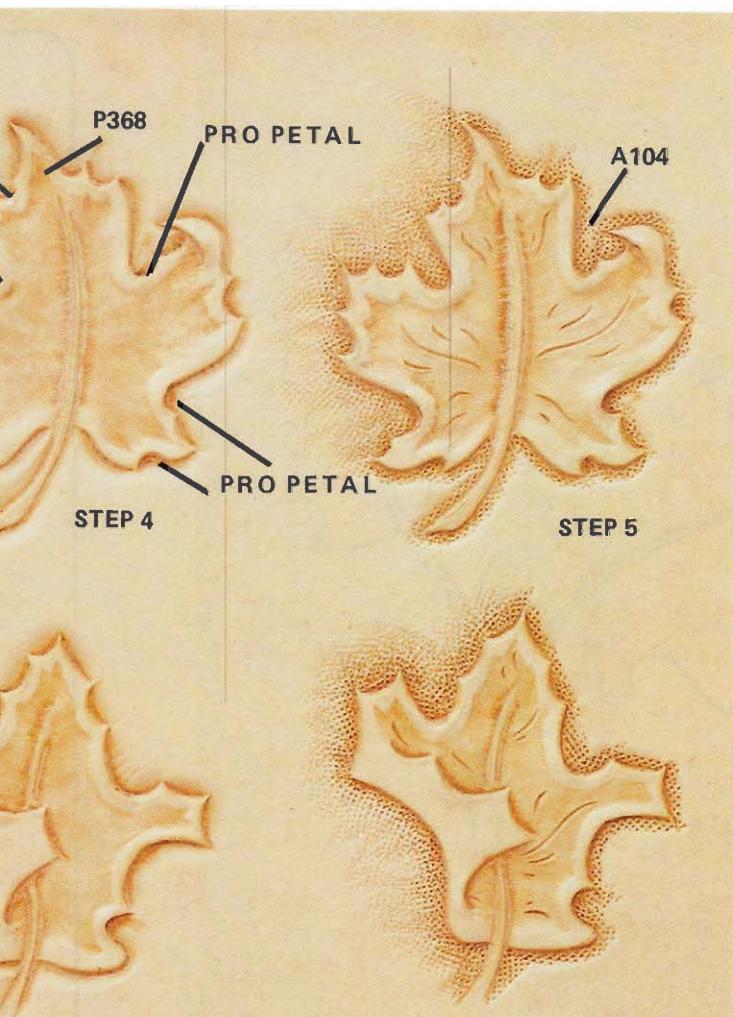
STEP 3



CHOPPY BACKGROUND





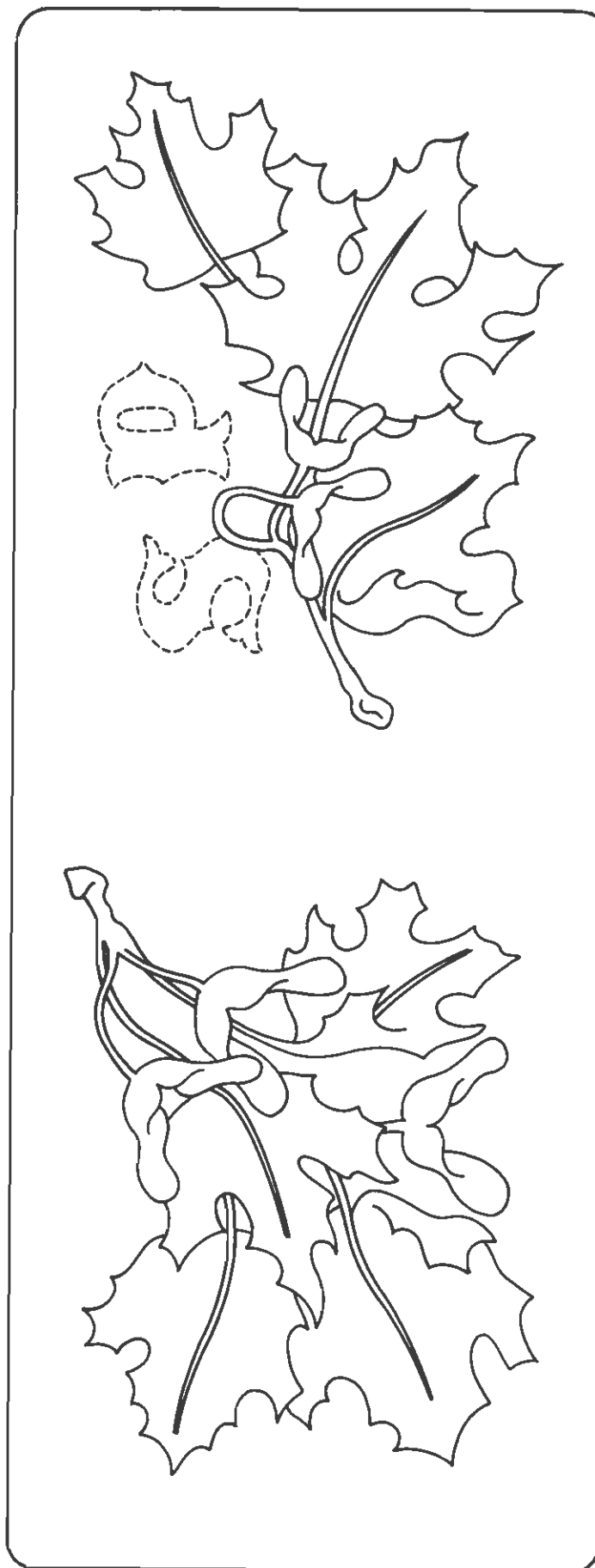
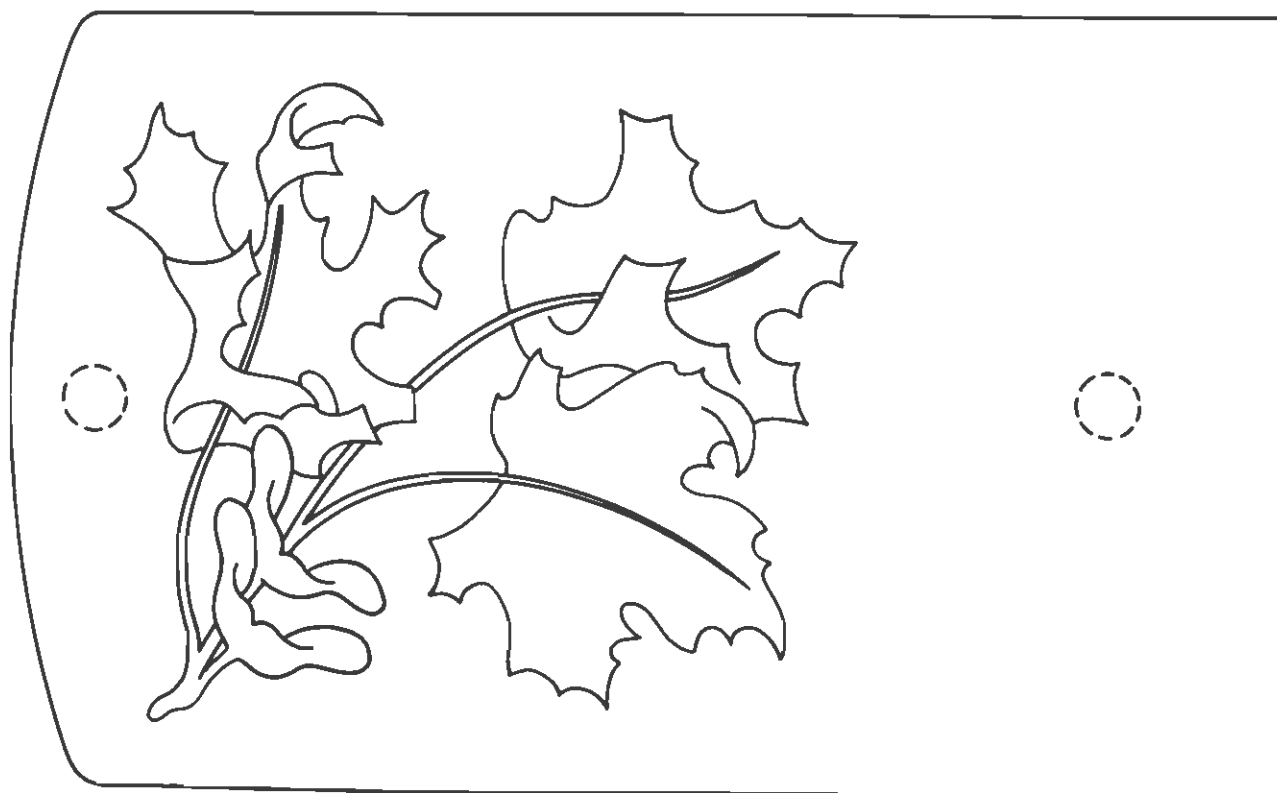


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Now you can use the pro petal tool, or an undercut beveler such as B60 or B892, to lift up inner curves in the leaf. I've indicated where I lifted on the photo pattern in step 4, but you can do this wherever you think it will look good.

Now you're ready to do the background. I've used the A104 which is probably the easiest background tool to use, and gives excellent results. You want your background to look as even as possible, not choppy. I've done the lower right corner of the photo pattern the wrong way so you can see the difference. I find the easiest way to background is to go right around the leaf with the A104 as on the right side of the leaf in step 5. Then, I turn the tool at right angles to the leaf line with the point of the tool out and go all around again. If you want the background to fade out, just walk the tool away from the leaf using less and less pressure as you go out. Do this all around. If you are going to fill in a specific area, as in the bottom right corner pattern, just fill in the whole background using the same pressure with the mallet on all of the background area. Backgrounding is best done when the leather is nearly dry. The last step in carving is to make a few decorative cuts in your leaf. These can be done wherever you like.

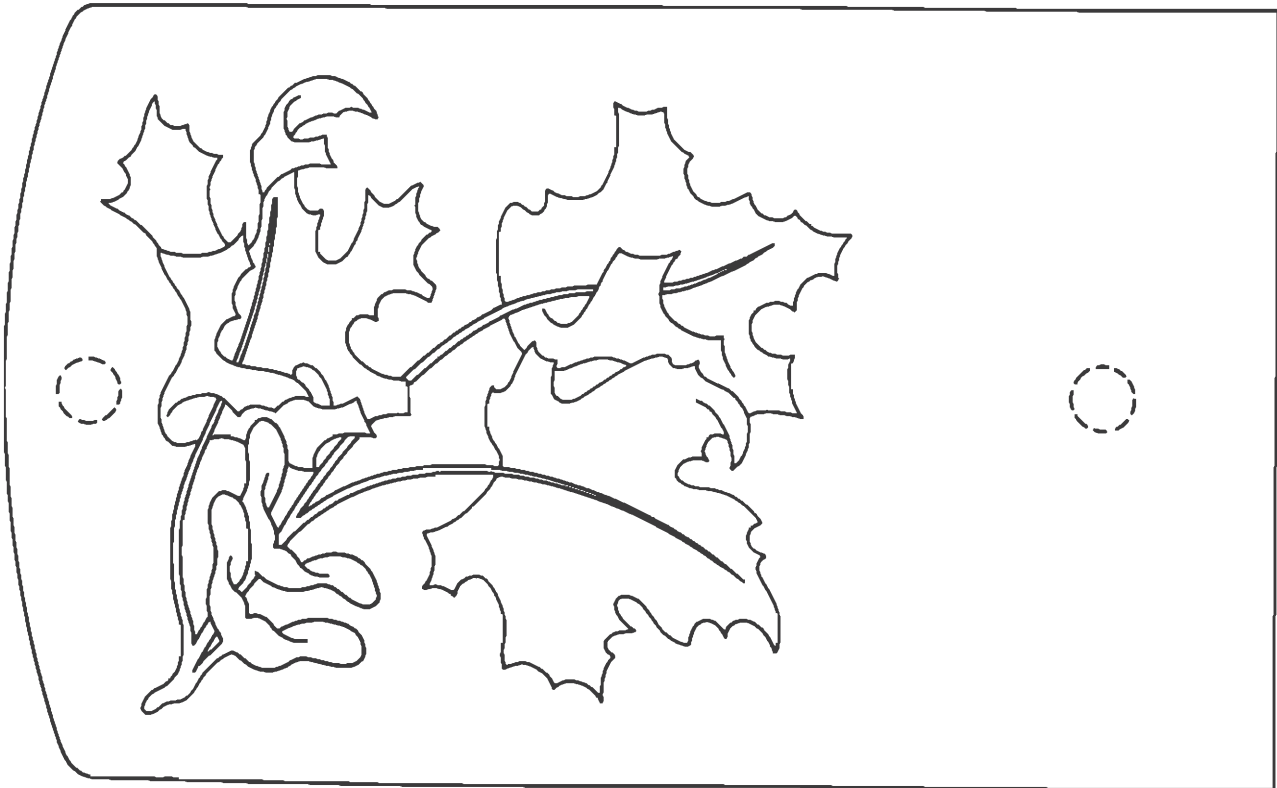
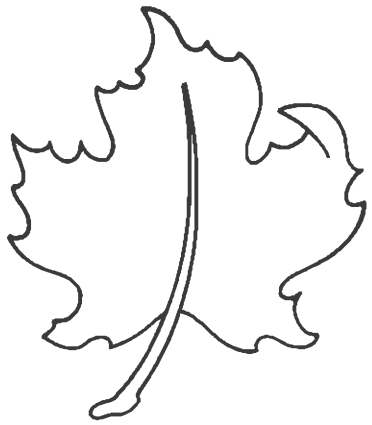
When carving the maple leaf seeds, I've beveled with the same bevelers as used on the leaves (B935, F891 and B200), the F902, the pro petal tool and the smooth pear shader P233. The photo carve pattern shows where tools are used.

I've included patterns for a billfold and keycase, using maple leaves as well as the patterns for the two leaves that are carved and dyed in the photo pattern.

You can dye the leaves in brilliant fall colors of red, orange, gold, yellow and green, or use summer and spring shades of green. If you want, you can dye them in rich tones of brown. An example of the use of brown shades on leaves is shown in the lower right corner. For this one, I first dyed the background with a chocolate brown dye, then used tan antique over the whole piece. The antique highlights the lines made with the pear shader and the decorative cuts. For the colored leaves, I've used acrylic paints. I thin the acrylics with an acrylic extender. This thins the paint and keeps it from drying out too quickly so you can blend the colors easily. Just decide what colors you want to use and jump right in. Whichever way you decide to color the leaves I'm sure it will be a beautiful carving that you will be proud of.

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