



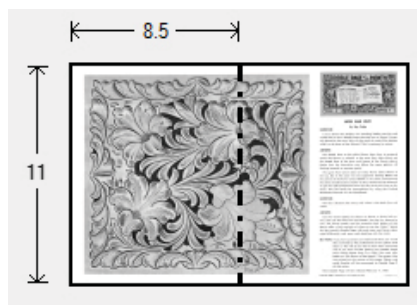
Doodle Page Digital Download

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

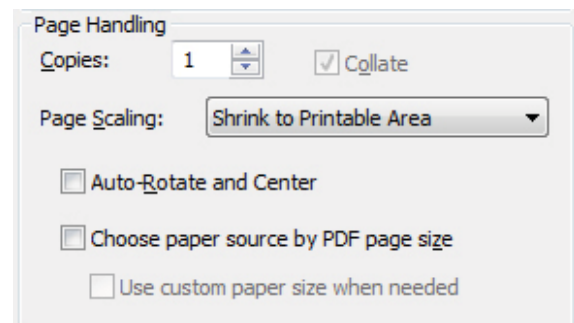
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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.

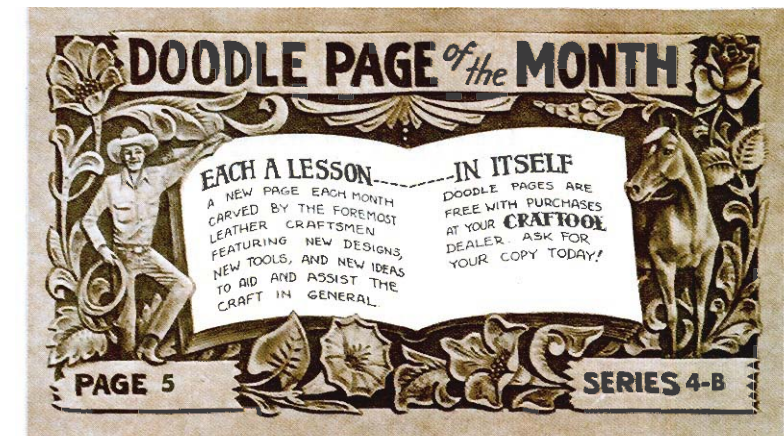


You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.



AL
STOHLMAN

TRACING PATTERN ON REVERSE SIDE



WET STRAYS

by Al Stohlman

This month we have attempted something different in leather carving; a rainstorm! We have tried to depict the wet and cold of the cowboy as he gathers a couple of wet strays. Since most of this column will be taken up with the explanation of how to carve the rain, little space will be devoted to the carving of the figures. The figure carving procedures are the same as for all figure carving. HOW TO CARVE LEATHER and FIGURE CARVING fully explains all of this. HOW TO COLOR LEATHER fully explains the dyeing techniques that were used on this scene. The distant growth at the foot of the hills was simulated with tool A888. Bushes were made with F910 and the foliage of the wind-blown tree was created solely with the tiny beveler F890. Study the Photo Pattern for details.

The Tracing Pattern for this design is on the reverse side and shows all of the lines to trace. The bushes and the tree foliage are not cut. Cut only the solid lines as indicated on the pattern. You will note that the lines are broken where the rain crosses them. **DO NOT** cut across the rain lines.

After cutting the design, the first step is to "raise" the rain lines. This is accomplished by pressing down firmly on each side of the line with the modeling tool. For fastest and easiest results, use a rule or a straight edge as a guide. Now, begin the beveling. This will be a rather tedious chore as you will soon discover. Persistence and determination are the keys to successful "rain-making". Anything worth doing is worth the time required to do it. The figures must be beveled in the usual manner, however, great care must be used so as not to smash down the rain lines. Care is required within the lines to achieve uniform beveling and matting. When beveling around the outlines of the figures, you must lift the tool over the rain line and continue to the next. The rain lines must be left raised; not smashed down. The modeling tool will play an important part in the carving and stamping of this scene. The corners of the figure carving bevelers, and pointed bevelers, must be used (as over the cow's back) to insure depth of carving, yet permit the rain lines to remain raised. Study the photo.

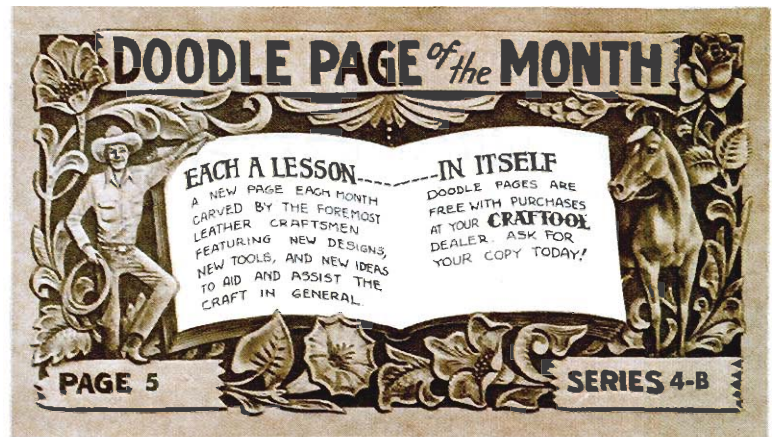
The effect of the puddles of water running on the ground is all created with the figure carving bevelers and the modeling tool. Proper use of the dye brings this effect into more realism. The water droplets from the cowboy's hat, cow's horn, bridle bit, horse's belly, etc., are lightly beveled with F890. Matt around them to "raise" the droplets. The modeling tool is used to make the water splashes in the pool in the lower right foreground. Study the photo. The flat slope of the figure carving bevelers is used to mat the ground and hill areas between the rain lines. A smooth job must be done for maximum effect.

The figure Matting tools—F898—F899 are used in the sky area to form the clouds and mat between the rain lines. Here you will discover that a great deal of patience is required to achieve the desired effects. Use the Photo Pattern as your guide when stamping the clouds. Try to mat evenly between the cloud layers and the rain lines. Practically ALL of the sky area must be matted. You will have to mat lightly between the rain lines (on the clouds) . . . and use deeper matting between the cloud



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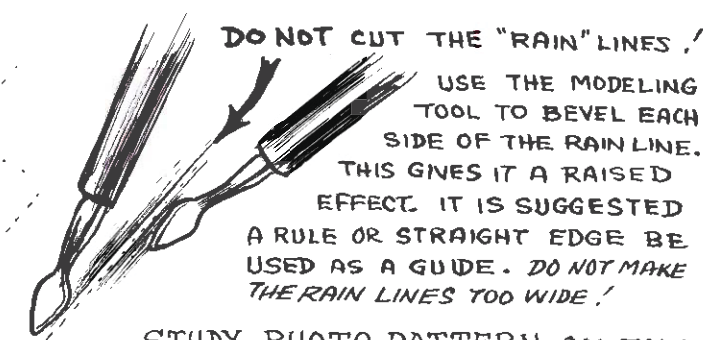
After cutting the design, the first step is to "raise" the rain lines. This is accomplished by pressing down firmly on each side of the line with the modeling tool. For fastest and easiest results, use a rule or a straight edge as a guide. Now, begin the beveling. This will be a rather tedious chore as you will soon discover. Persistence and determination are the keys to successful "rain-making". Anything worth doing is worth the time required to do it. The figures must be beveled in the usual manner, however, great care must be used so as not to smash down the rain lines. Care is required within the lines to achieve uniform beveling and matting. When beveling around the outlines of the figures, you must lift the tool over the rain line and continue to the next. The rain lines must be left raised; not smashed down. The modeling tool will play an important part in the carving and stamping of this scene. The corners of the figure carving bevelers, and pointed bevelers, must be used (as over the cow's back) to insure depth of carving, yet permit the rain lines to remain raised. Study the photo.

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DO NOT CUT THE DOTTED LINES



DO NOT CUT THE "RAIN" LINES !
 USE THE MODELING TOOL TO BEVEL EACH SIDE OF THE RAIN LINE. THIS GIVES IT A RAISED EFFECT. IT IS SUGGESTED A RULE OR STRAIGHT EDGE BE USED AS A GUIDE. DO NOT MAKE THE RAIN LINES TOO WIDE !

STUDY PHOTO PATTERN ON THE REVERSE SIDE

layers and directly over the hills up to the bottom of the first cloud layer. Uniform matting is important, as high ridges between the rain lines are not desirable. After you have completed all of the beveling and matting to the best of your ability, use the modeling tool to smooth up any rough areas and add details. Use the hair blade No. 100L to add hair effects to the cattle and the horse . . . follow instructions in the book: FIGURE CARVING. You must also use caution here so as not to cut across the rain lines with the hair blade.

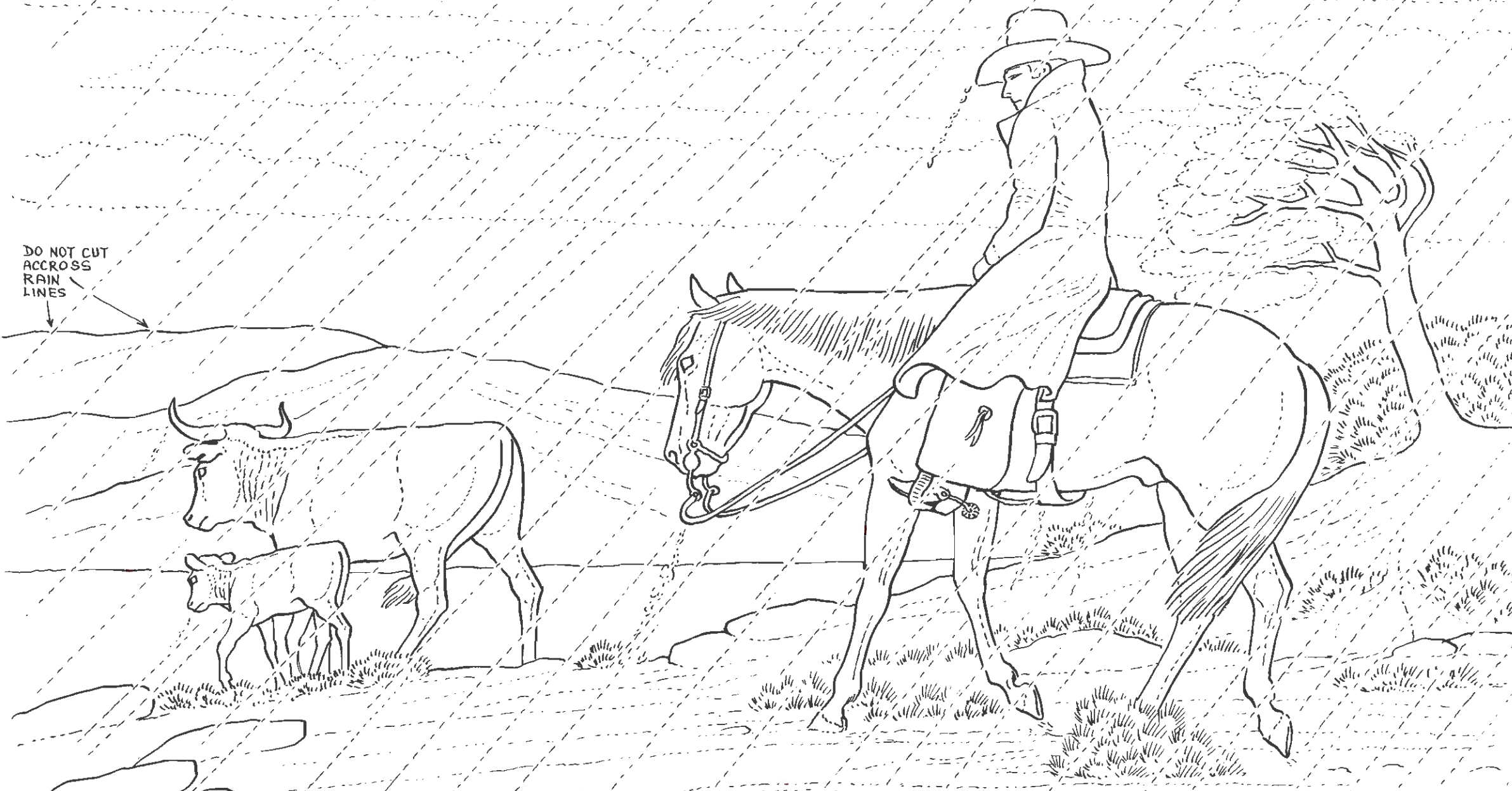
Dyeing is the next step. The sky must be dyed in varying degrees of density to achieve the stormy effect. (This scene was dyed in shades of brown . . . however, color can be used). The hills in the background as well as all of the ground areas must be dyed in varying shades . . . study the photo. The tiny rivulets of water on the ground are created by NOT dyeing these areas. Shade the cattle, horse and rider as suggested in the photo. Hi-light areas shown . . . by absents of dye.

At this point, I must mention the proper way to dye this scene. It is obvious you could not do an even job of dyeing if you had to dye only brush right over the rain lines, in all dyed areas, just as though they were not there. In this manner, an even dyeing job can be done. After dyeing, you will notice now that your rain effect has been mostly lost. However, the raised rain lines are still there . . . and can be brought out in the following manner: With a sharp pointed knife, scratch each of the rain lines. This can be done quickly with rapid, short strokes. The point of the knife blade breaks through the surface of the dye and the leather and reveals the lighter grain of the leather. This is the final step in completing the scene. It is not as difficult a job as might first be envisioned . . . this can be done quickly by free-hand by turning the leather at the proper, comfortable angle. After scratching all of the raised rain lines . . . you can add a few more short scratches (lightly) between the rain lines to add density to the storm. Study the Photo Pattern and you will note some of these added lines . . . which do not appear on the tracing pattern.

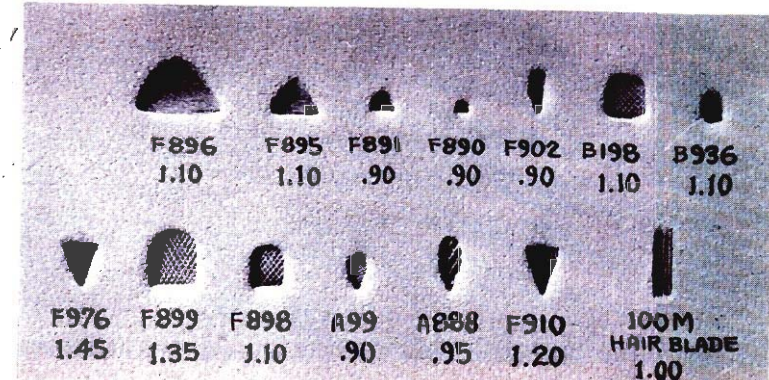
SPECIAL NOTE: If a leather finish is to be put on the leather . . . this must be done BEFORE the rain lines are scratched, or the finish will darken the lines. AFTER the dressing or finish has been applied . . . THEN scratch the rain lines.

Suggestion: practice making rain on scraps of leather . . . going thru all of the steps previously mentioned before attempting to do a full scene. Be sure you know what you are attempting to achieve, and how to achieve it, first. Many happy hours.

DO NOT CUT ACCROSS RAIN LINES



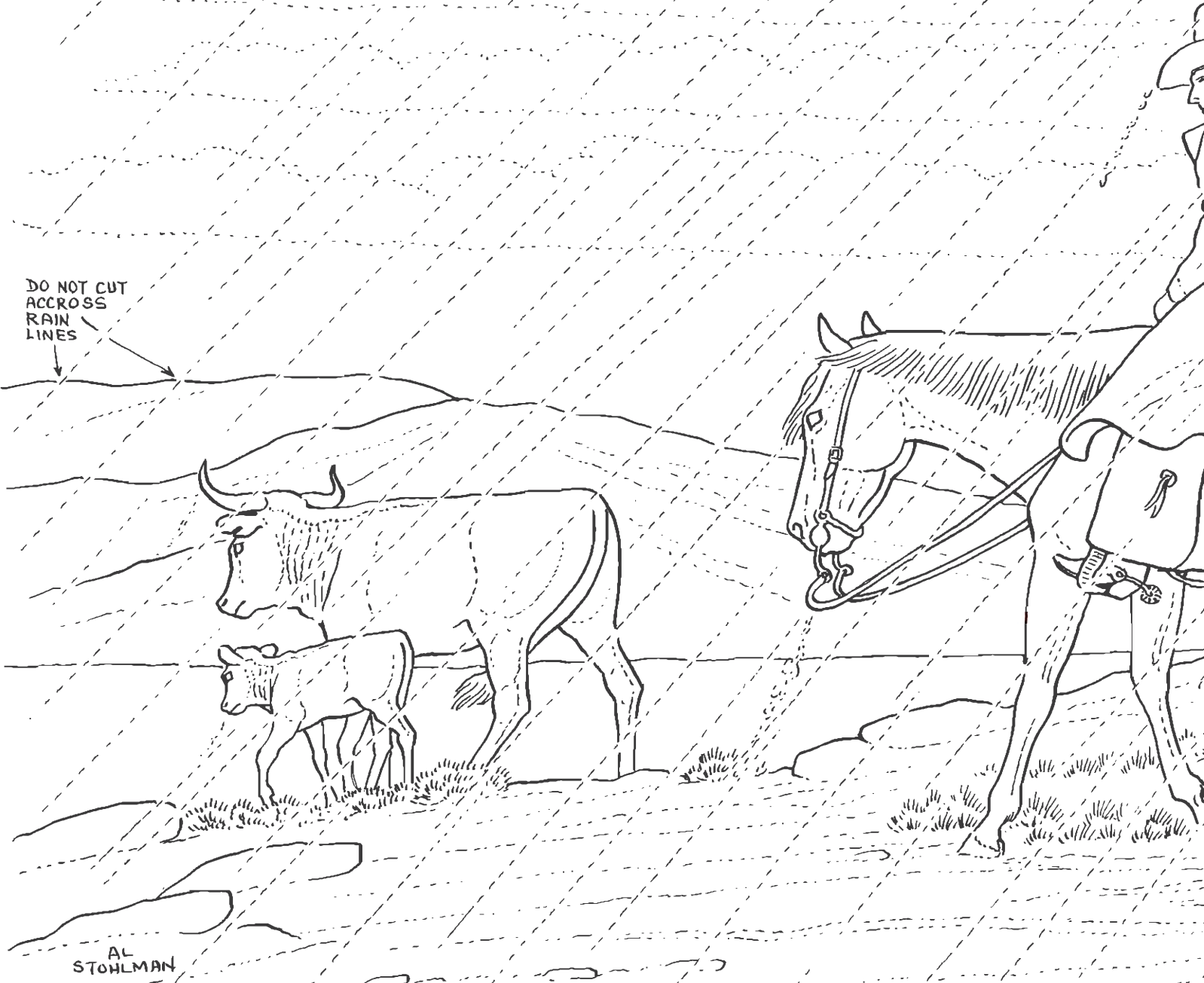
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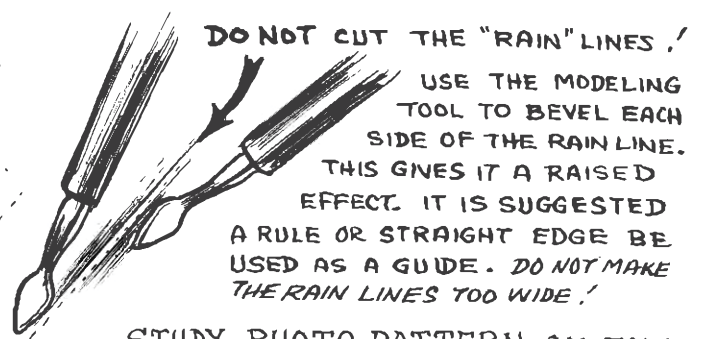
TRACING PATTERN

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