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.

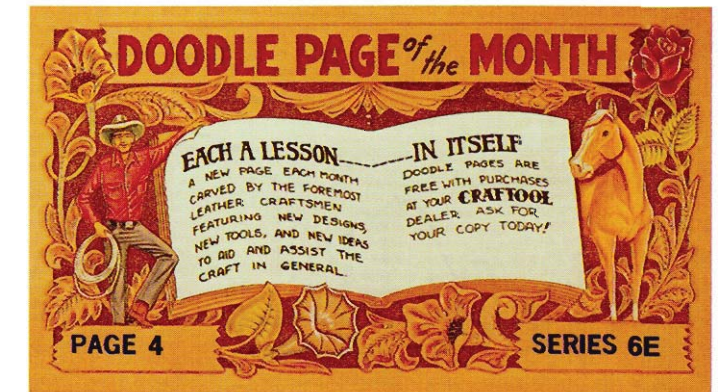The Doodle Page PDF files are typically laid out like this:

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.

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 AID AND ASSIST THE CRAFT IN GENERAL.

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

PAGE 4   SERIES 6E

Long Day Done
by Silva Fox

Traditionally, a leather pattern has solid lines indicating where to cut, and dashed lines indicating where to bevel. "Long Day Done" appears to be a more complex pattern until I break down the two basic components further.

On this Doodle Page, a solid line still means to cut. Long dashes, like those shown on the distant hills, indicate where to cut lightly. The shorter dashed lines still indicate where to bevel. The dots on the face and on the welts of the jacket indicate where to model. When the dashed lines or dots are combined with shading, it means to model while transferring the pattern; model right through the tracing paper or film.

I started using this technique when some challenging patterns became confusing because of all the modeling/beveling lines. By shadowing the pattern while drawing, the problem is eliminated until the pattern is transferred. This is why I shade drawings through the pattern with a modeler while tracing. The method leaves clear, soft contours and totally eliminates confusion. I offer to you the pattern for "Long Day Gone" drawn especially for use with this modeling technique.

The setting of this picture is obviously western. From the title you can assume the scene takes place in the evening. This information is important for those who plan on coloring the scene, because no real detail is required in the hills. Details would not be seen under these conditions.

The sun will be setting directly behind the cowboy's head, so the main light source is the fire. It's a cool evening with a light breeze blowing at the man's back. It's cool, not cold, because the jacket is pulled together in front but not buttoned. The wind direction is noted in the smoke, fire and steam from the coffee cup. Steam normally would be painted only, but because we have real overlapping dimensions, avoiding cut and bevel lines is necessary for realism. Note how the steam is handled in step one of the storyboard.

Prepare an 8"x10" piece of leather in any weight you prefer for tooling. Center the pattern and trace all the lines carefully using a spoon or ball modeler to add the shaded contours to the jacket as you go. The contours will be further defined and emphasized later.
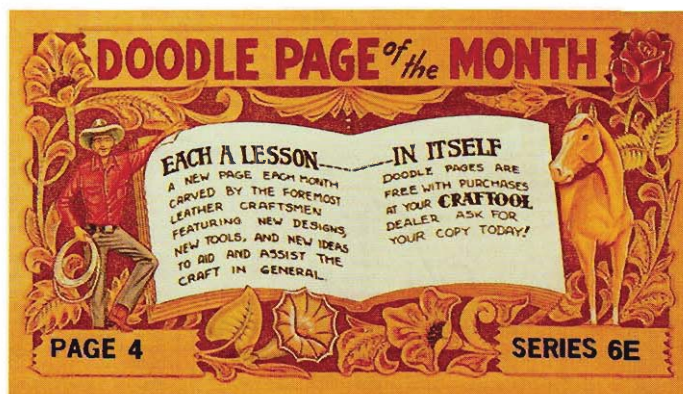
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B971 B702 B701 F976 F897 F896

F895 F891 F890 F898 A98 F900 F902

Sandpaper

F916 A104 A888 **Modelers**

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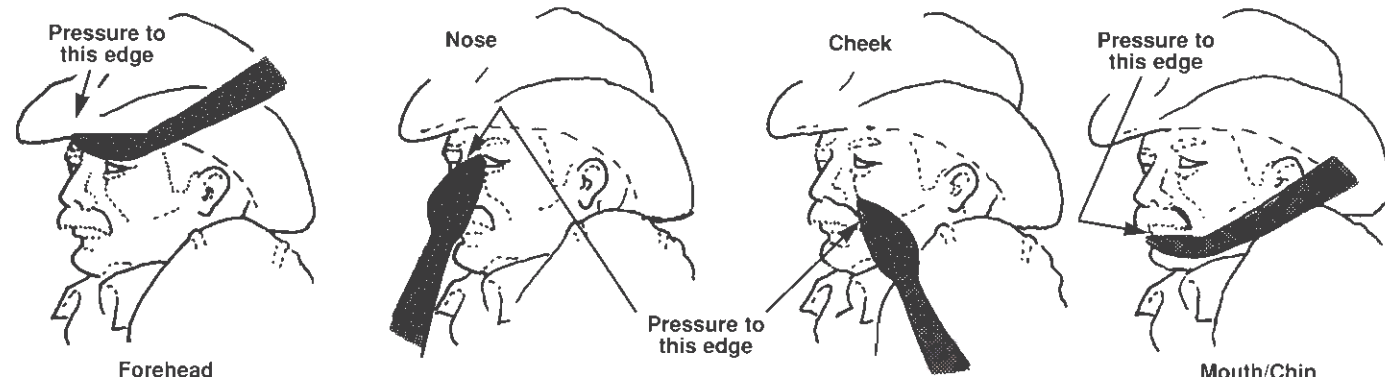
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area will cause distortion, so remember a light touch goes a long way on good quality leather.

Cut the pattern as the lines indicate using the storyboard as reference if necessary. Notice that there are many double bevel and reverse bevel areas: the hat and head, jaw and collar, elbow over knee, boots to ground, stones, coffee pot, etc. Add moisture to the leather as needed.

Outline bevel the figure and skyline. That is, bevel hard from the skyline to the man's head, around the head and finish the skyline as shown below. Then finish outline beveling the man.
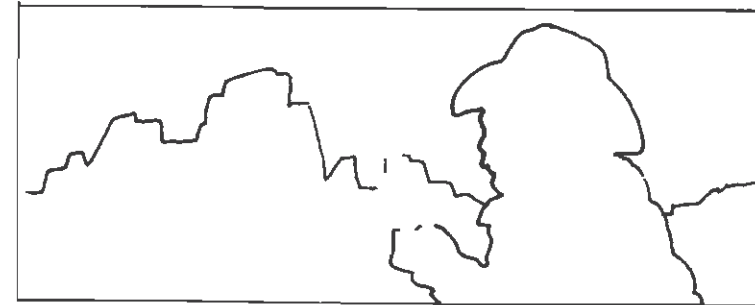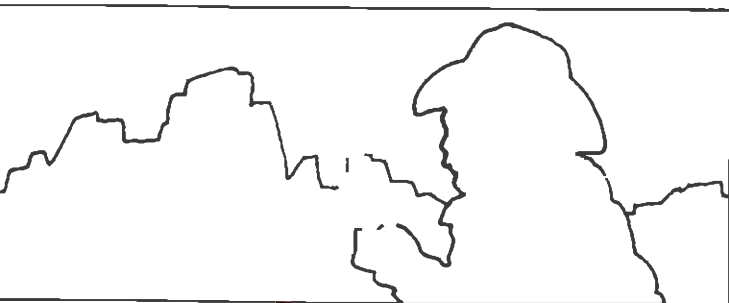
The outline bevel is used to establish as much depth as possible from the beginning of a project. Since the hills in the background are not cut as deeply as the man's face and hat, the depths established will be perspectively perfect when finished. Because the cowboy's profile is more delicate than the hills, you should bevel this area several times to prevent distortion.

Start with figure tool F890 gently, then F891 to remove the bevel ridge and establish more depth, then F895 to remove that ridge. This is the easiest way I have found for teaching how to establish depth in a scene. Only the main components of a scene are done like this. The remaining parts are beveled in the traditional way.

Once the outlines are finished, mat the sky completely using F898 and F900. Use the same tools to remove the bevel ridge and mat around the cowboy. This will release the figure from the background and create a sense of distance all around him.

With the beveling complete and the ridges removed, it is a good time to stop working if time doesn't allow for rewetting the project. If there is a little time, begin working on the background. The leather at this point is probably too dry for any kind of modeling, but it's perfect for the textured background tools.

Recase the leather to begin the modeling and detail work. Start with the jacket (where it's bunched at the shoulder by the back of the hat) and clearly define the welts. Then round the beveled edges of the shoulder cut and move forward to the collar and down the fabric fold between the arm and collar. Model the crease deeply as shown in the finished panel of the storyboard. Round the collar in the same way. Then model the

cowboy's jawbone away from the collar. This makes a gentle double bevel between the face and clothing.

Continue contouring the clothing and chaps using the finished panel as a guide. Notice that areas of each fold have high and low spots. This is emphasized by the wandering welts down the side and sleeve of the jacket. Shadowing in some areas of the clothing include the use of A98 for added depth, like the collar folds and the gap where the elbow rests on the chaps. Remember that chaps would be made of leather, which is heavier than denim, so the folds will not be as dramatic.

Model the hand, making sure to round each finger gently. Begin modeling the face using the enlargement on the storyboard as a guide. Practice these steps on a scrap piece of leather before doing the real one if you are not sure about any step. Do not try to rub in the facial contours; instead push or sculpt them into the leather.

In order for the brow to stick out, the forehead must be pushed back. Hold the modeler with the convex side facing the leather. Rest the edge and tip of the spoon against the hat cut and apply enough pressure to push down the forehead at an angle, like beveling. Study the drawings provided on modeling the face and note the modeler positions for each feature from the craftsman's perspective. A good reference source for the technical aspect of tooling faces is Al Stohlman's book, *Figure Carving Finesse*.

Model vertical lines into the background hills very lightly. As night falls our eyes see less and less details, so you don't want to overdo the scene. The most detail that will be seen in this completed picture will be that scenery directly lit by the fire. Concentrate your tooling detail into those areas. Model the fire, smoke and steam rising from the coffee cup and complete any beveling needed. Pay attention to the effect that the different textured tools give to the overall scene and add texture to the areas you feel could use a little extra work. Full instructions for completing the stones, grasses and plants can all be found in *Pictorial Carving Finesse*, by Al Stohlman. I went a little further with the ground and stones by using different grits of sandpaper for more texture.
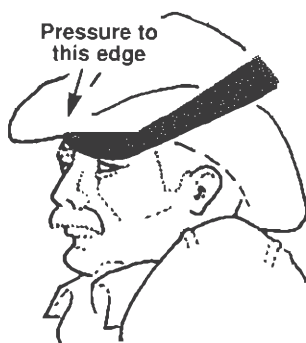
All these little extras will enhance an uncolored picture, but they will give you a "knock out" finished and framed painting. See you soon with the color version of "Long Day Done."
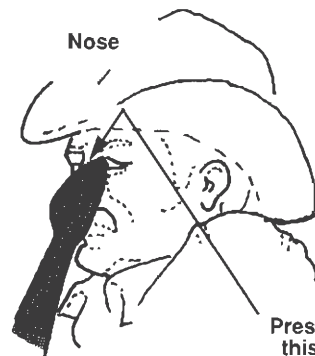
tandy®
LEATHER & CRAFT SUPPLIES

Modeling the Face

Pressure to this edge

Forehead

Nose

Pressure to this edge

Cheek

Pressure to this edge

Mouth/Chin

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Nose

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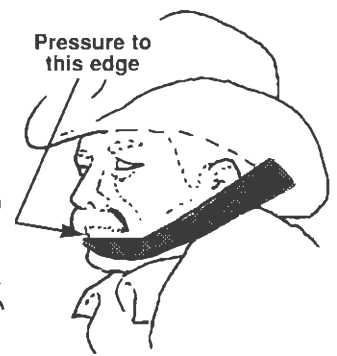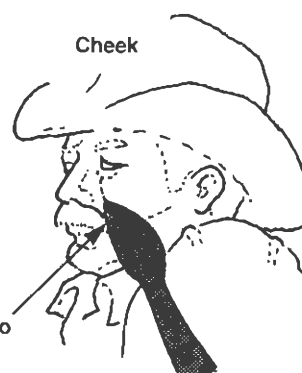
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