



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:

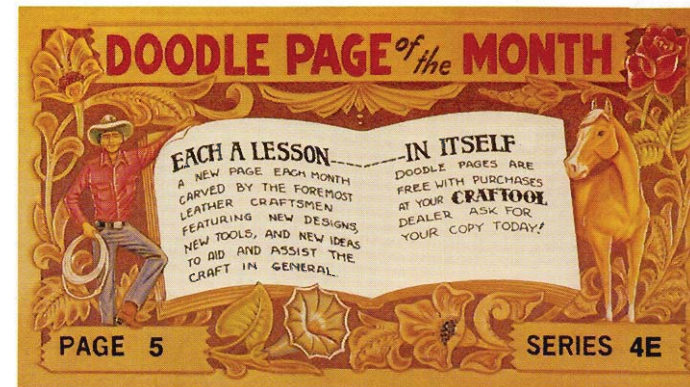
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



New Faces For Old Friends by George Gross

There is something very relaxing and soothing about a floral pattern expertly done with flowing continuity. This probably accounts for the popularity of these patterns, and the frequency in which they are used. Even with all of the available floral and foliage patterns from which to choose, it has been my observation that the most widely used are patterns featuring roses, oak leaves, or variations on acanthus leaf formations.

Although floral patterns are by no means my strongest area of tooling ability, I do enjoy modeling them because I have found that they take very well to burnished detail, and they leave a lot to the imagination of the artist as to the full extent of that detail. You might consider modeling a pattern like this if you are looking for a softer, more delicate effect in your design. Another benefit to this type of tooling is that, because neither stamping tools nor swivel knives are used, there is no danger of weakening thinner leathers by tooling too deeply.

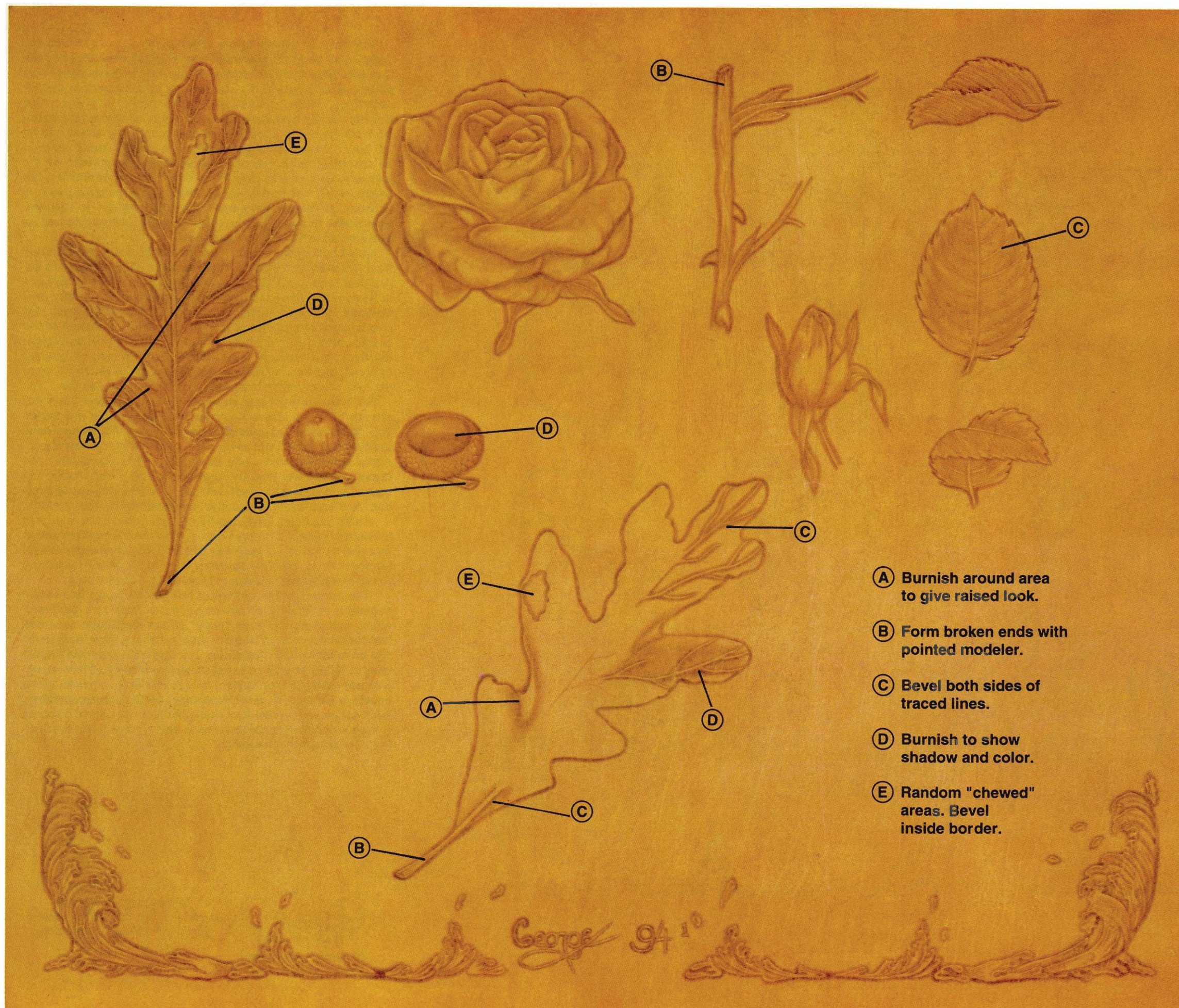
You will find that the actual measurable depth of modeled leather designs is extremely shallow, and for that reason, they are not really applicable for hard use items such as billfolds. Modeling is right at home, however, on such things as purses, checkbook covers, and even belts buckles.

I chose the oak leaf as the main subject for instruction, because to point out everything done on every pattern would be more redundant than educational. After all, modeling tools are all used basically the same way, regardless of the desired result.

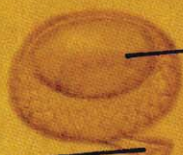
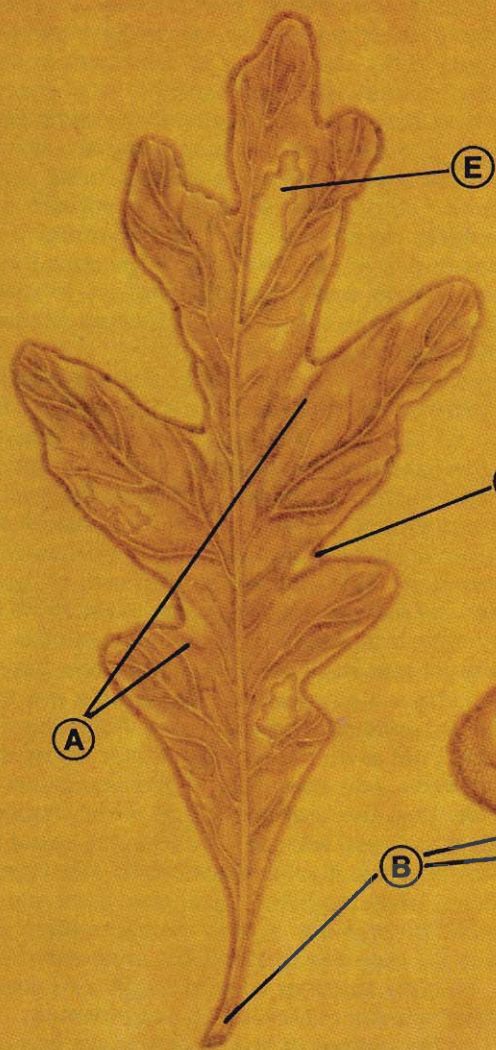
Much of what I have done here was done with modelers, just as they came off the shelf. You will notice, however, that there are a few places on certain details where a smaller, more pointed working tip is required. You will need to file or grind one of your tools to a more productive shape if you wish to master small details, or if you wish to work in a smaller scale.

Make sure that the entire working surface is highly polished, and that the tip is not sharp enough to cut or scratch the leather. In modeling, nothing is ever "cut" with a modeler.

My choice of subject matter, in this doodle page, is based entirely upon the frequency of the usage of these patterns. These same principles can, of course, be applied to detail any type of leaf, flower, branch, or whatever else you desire. Also, I have made it a point to emphasize burnishing techniques, simply because that is how I detail my work. If you should wish to stain or paint your project, the burnishing is of no importance. You should concentrate all of your efforts on forming the "genuine" details.



- (A) Burnish around area to give raised look.
- (B) Form broken ends with pointed modeler.
- (C) Bevel both sides of traced lines.
- (D) Burnish to show shadow and color.
- (E) Random "chewed" areas. Bevel inside border.



B

E

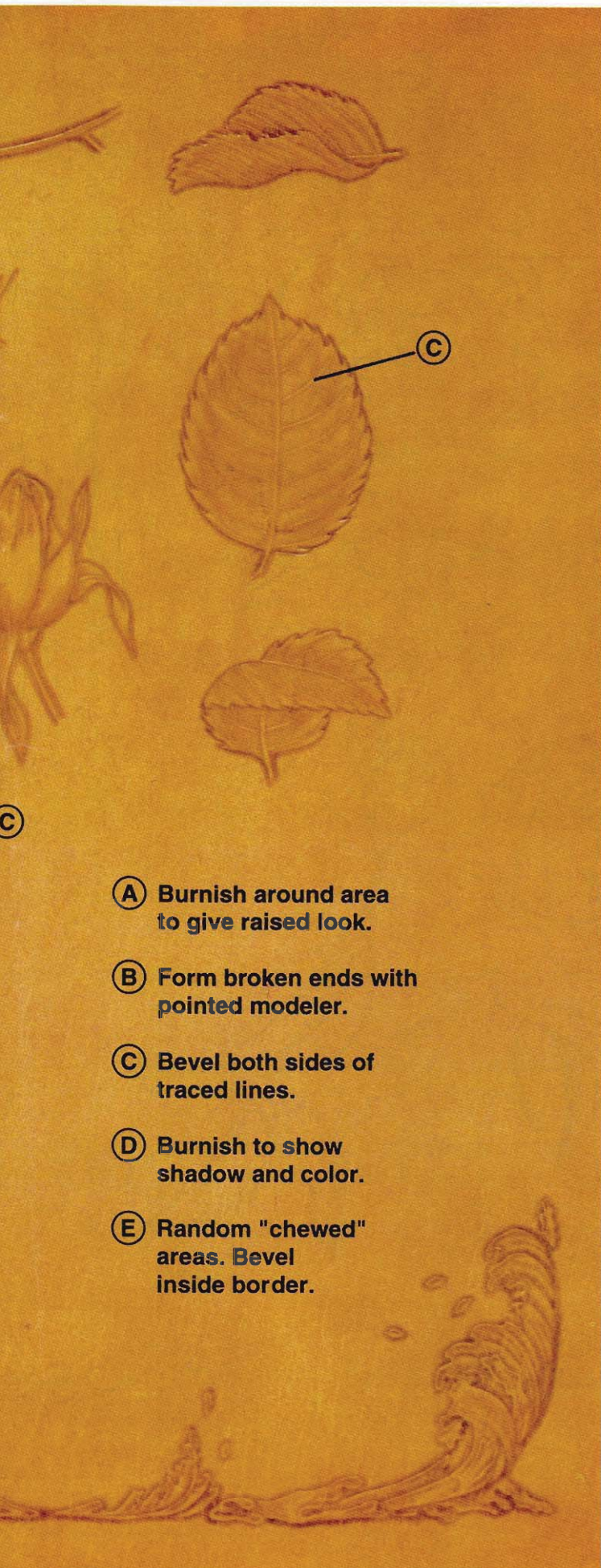
A

D

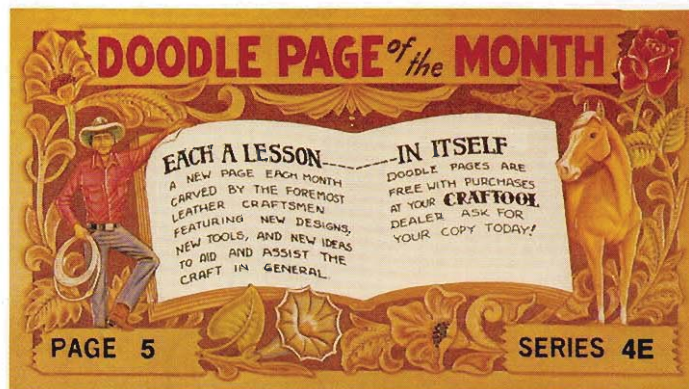
C

B

George 94 10



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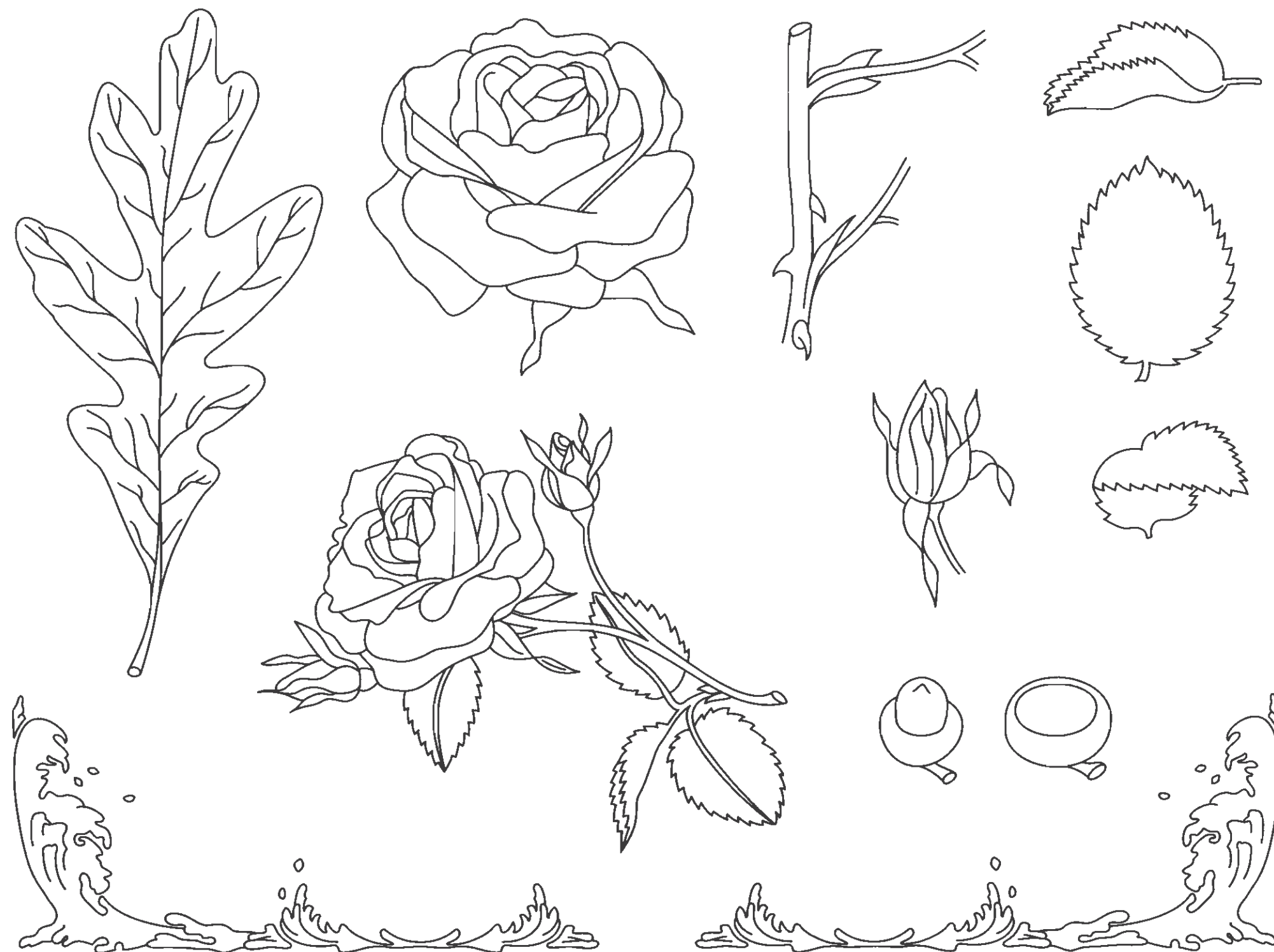
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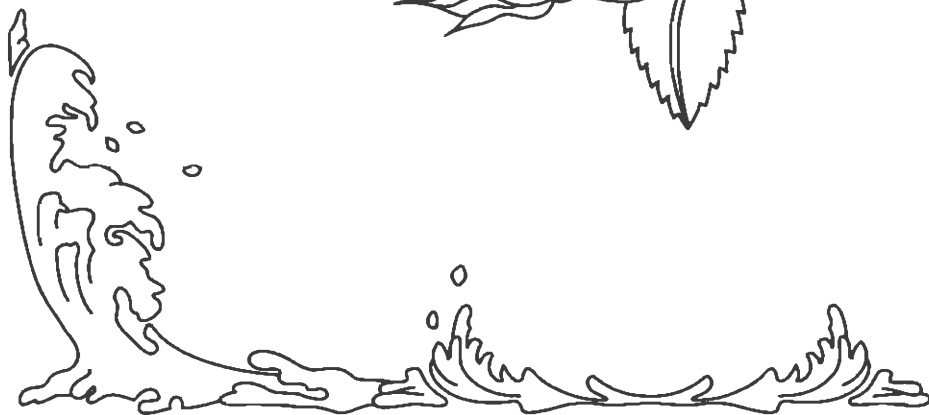
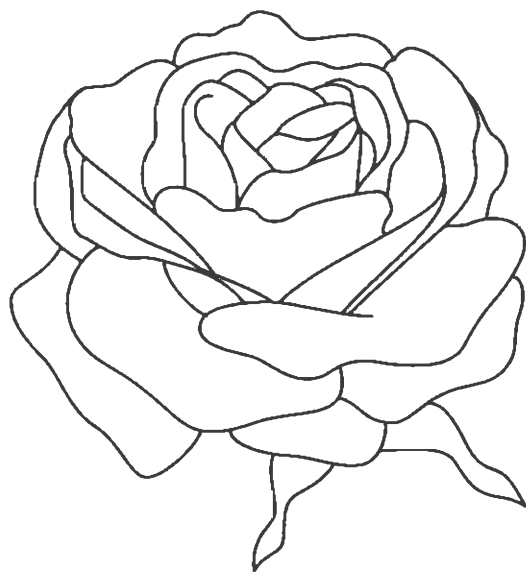
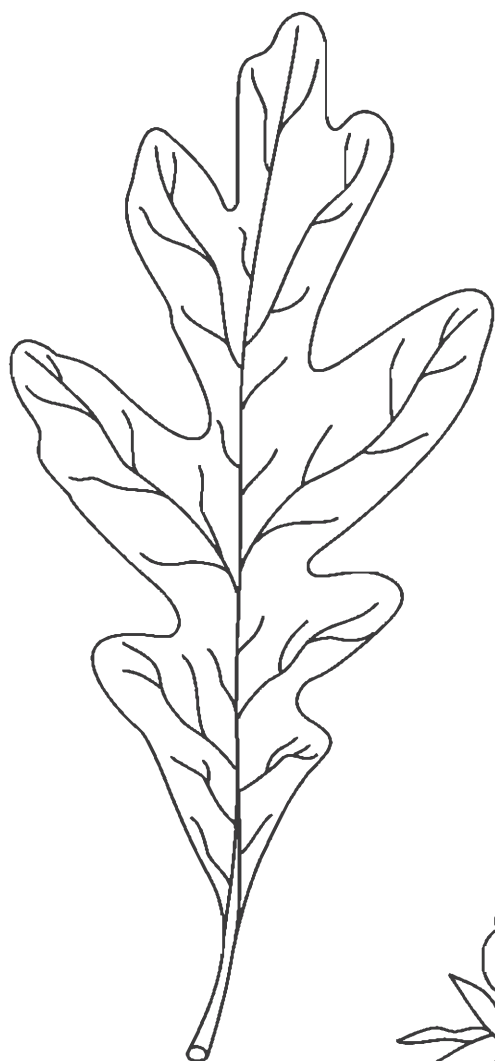
For the rose leaves, I have chosen three "poses" which are quite common in artistic rendering of this flower. Please note that the "saw toothed" edges of the leaves have many tiny points, as opposed to the four or five usually seen in leather carvings. Also, I have noticed that a mature rose leaf will usually have between 7 to 9 predominate veins extending from the center of the leaf on both sides. Any less would be too few. These veins, and all leaf veins for that matter, should be represented as being raised up from the surface of the leather to be accurate, regardless of how thin they may be. The shape of the rose bud is not all that critical because it is in a constant state of growth, and changes from day to day and from flower to flower. Again, this is a case of basic shaping as opposed to strict positioning of details.

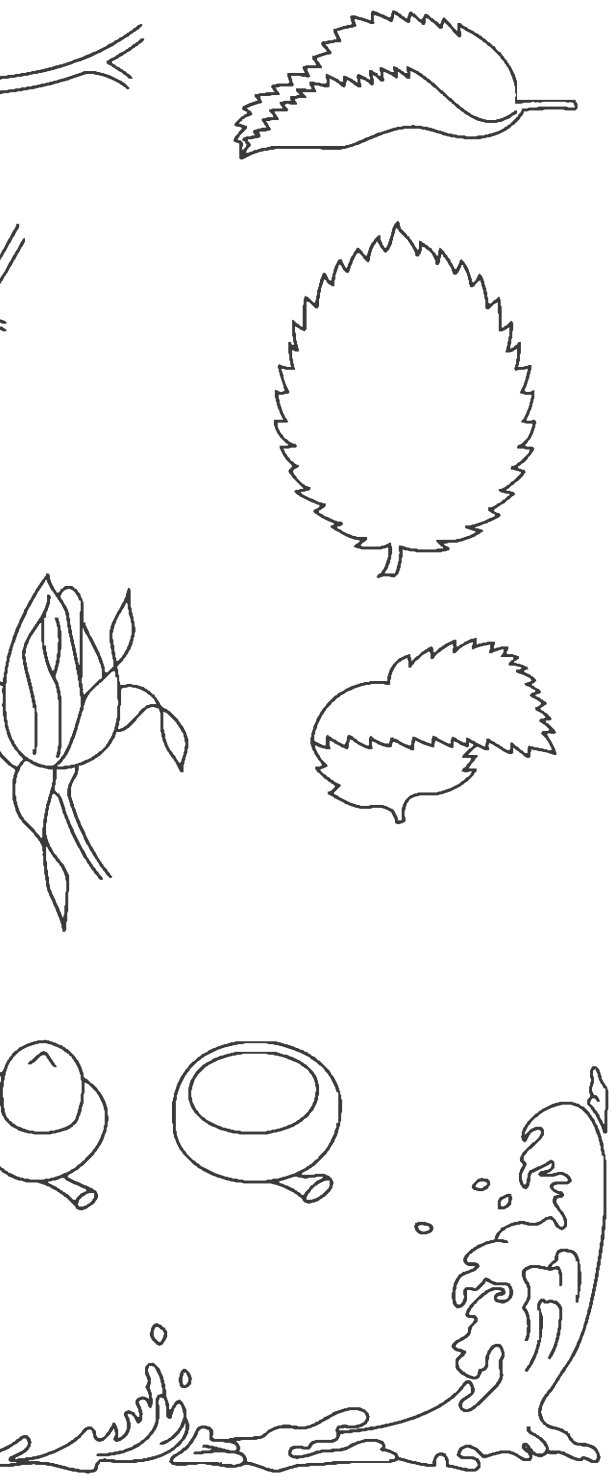
I also included a detail of the leaf stem, where it originates from the main flower stem. There is quite a bit going on in the first half inch or so of a rose leaf stem, and these details are quite commonly deleted from carvings. Acorns are pretty self-explanatory. The main thing to remember is that the shell texture is more akin to that of a pine cone, and the pattern of the scaly surface is not as uniform as a simple criss-cross design. Random "chewed out" areas in the leaves are, of course, optional, and as long as you stay within the basic anatomy of the leaf, you can have it as eaten up as much as you like.

The burnishing process itself is a fairly simple one, but if you are used to stamping tools exclusively, there are a few things you might want to remember about using modeling tools. Leather burnished best when the surface is just barely damp. Apply very little water, and then only in the immediate area where you are working. Use just enough water to change the color of the leather, and you will not have to worry about spotting. Another trick is to use distilled water and a clean sponge.

As for pressure, when modeling lines, slow back and forth movement is best. For large areas, slow circular motion with a rounded spoon is the best way to shade the area without leaving tool marks. Practice applying various degrees of pressure to achieve different shades of burnishing and blending.

The border, on the bottom of this doodle page, is a representation of flowing or splashing water. This is a very soft effect, and is not quite as "busy" as the traditional acanthus leaf variations used in Western style carving. These "splashes" can be combined and extended in many ways, and will remain easy to follow as well as being an effective way to frame a subject, especially if that subject is water related, such as water sports or fishing. The most important part of creating a pattern, such as this, is to make sure that absolutely no part of it comes to a sharp point. It is the roundness which gives it its free-flowing, unobstructed appearance.





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