



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
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.

IN ITSELF
DOODLE PAGES ARE
FREE WITH PURCHASES
AT YOUR CRAFTFOOL
DEALER. ASK FOR
YOUR COPY TODAY!

PAGE 5

SERIES 3D

SPOOKED

by
Christine Stanley

Lets talk about the bevelers as they are used in figure carving. These are the tools that really bring a picture to life. They can put a ripple in a muscle and the wind in the trees when properly used. Today we have almost an embarrassment of riches in the variety of tools available to the leathercraftsman. Often the use of a particular beveler for a job is simply a personal preference of the carftsman doing the work.

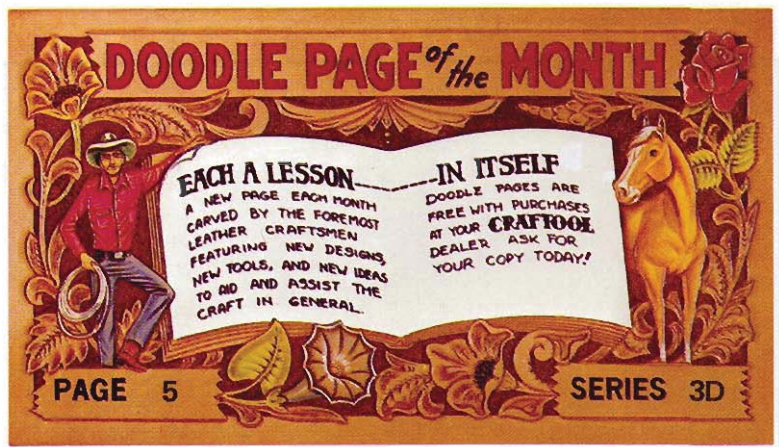
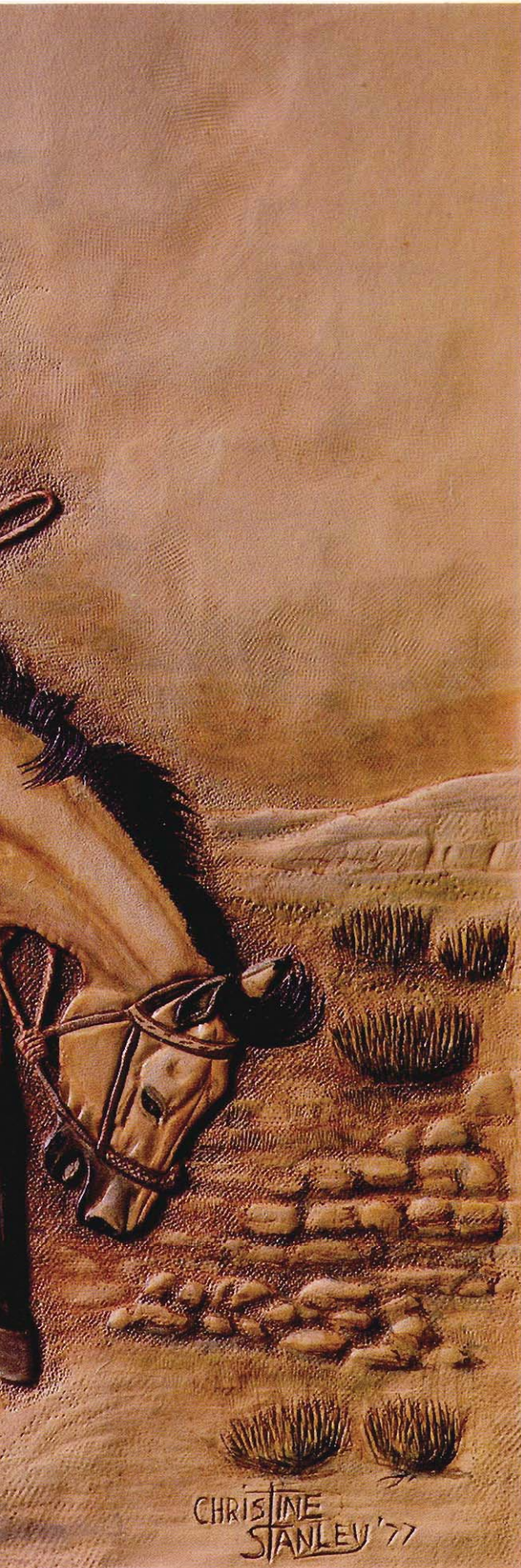
All of the swivel knife cutting is completed while the moisture content is at its best for cutting. The F895 is then used to start the beveling procedure. The entire outline of the horse and rider is beveled first. Drive the tool the full depth of the knife cut and walk it along smoothly. The F902 works well in the area of the mane and tail. The F890 can get into some of the tight corners under the neck of the horse.

After the outline beveling is completed, move onto the figure and bevel the outline of the riders leg, the saddle, etc. These features will not have been cut quite as deep but again, the full depth of the cut should be beveled. The smoothness of the beveling becomes more important here. The line drawing will indicate the main areas to be beveled for the contours of the muscles and other features of the figures. The photo carve can help in getting an idea of how it should look but the leather on your table will reflect what you actually put onto it.

Much of the detail on the body of the figures is made with the F895. The F890 is used for the very small detail. The spoon of the modeler becomes an extension of the beveling tools to smooth and help shape the various features. The point of the modeler forms those features to small and delicate to cut or bevel. The work should be completed on the main subject of the horse and rider before starting on the background. If it appears the leather will become too dry before the entire project is completed, try to have the main figures completed so they will not need to be moistened again. When stamped leather is re-wet there is a tendency for the detail to raise due to the swelling of the leather fibers and often much of the stamping will need to be reworked after it is wet the second time. This is not such a great problem if only the less important details of the background scene are involved.

The main figures have now taken on form and character and it is time to open up the scene by beveling the background. After being so careful when beveling on the figures to get the desired effect, beveling the background can be a lot like children taking off their shoes and running barefoot on a warm spring day.





SPOOKED

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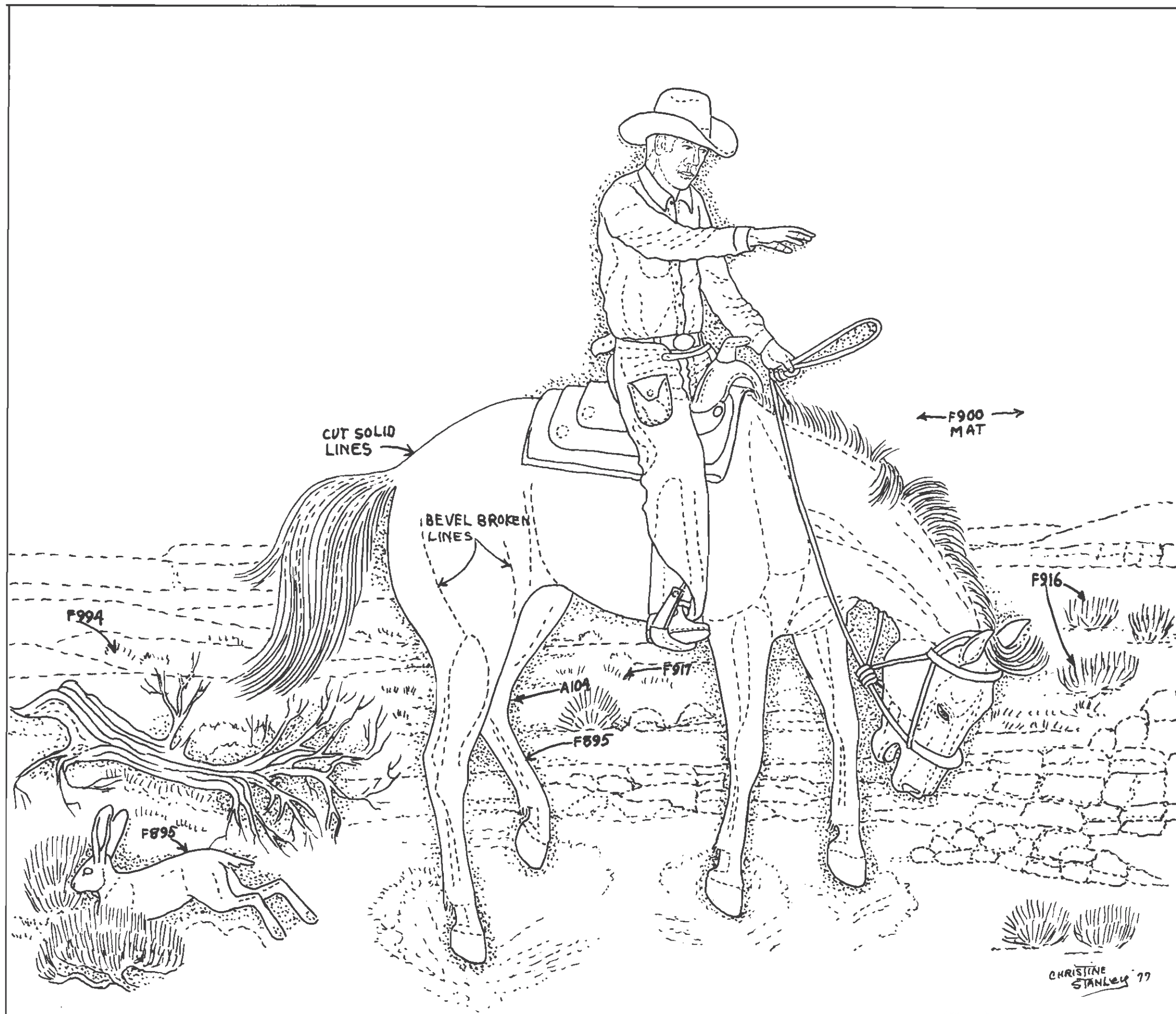
Lets talk about the bevelers as they are used in figure carving. These are the tools that really bring a picture to life. They can put a ripple in a muscle and the wind in the trees when properly used. Today we have almost an embarrassment of riches in the variety of tools available to the leathercraftsman. Often the use of a particular beveler for a job is simply a personal preference of the carftsman doing the work.

All of the swivel knife cutting is completed while the moisture content is at its best for cutting. The F895 is then used to start the beveling procedure. The entire outline of the horse and rider is beveled first. Drive the tool the full depth of the knife cut and walk it along smoothly. The F902 works well in the area of the mane and tail. The F890 can get into some of the tight corners under the neck of the horse.

After the outline beveling is completed, move onto the figure and bevel the outline of the riders leg, the saddle, etc. These features will not have been cut quite as deep but again, the full depth of the cut should be beveled. The smoothness of the beveling becomes more important here. The line drawing will indicate the main areas to be beveled for the contours of the muscles and other features of the figures. The photo carve can help in getting an idea of how it should look but the leather on your table will reflect what you actually put onto it.

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The main figures have now taken on form and character and it is time to open up the scene by beveling the background. After being so careful when beveling on the figures to get the desired effect, beveling the background can be a lot like children taking off their shoes and running barefoot on a warm spring day.



With the exception of the fallen tree and the rabbit, the background is a series of random forms to simulate low foothills on the horizon and the rocks and dust in the near foreground.

At this point the larger F896 beveler is used in the area around the main figure, this time widening the beveled area of leather surrounding the outline so the beveling marks gradually fade into the surrounding scene. This is especially important in the sky area. If the moisture content is correct, the fallen tree and rabbit can now be completed. From this point on the dotted lines of the tracing are simply guides for a freehand rendering of the landscape details.

The beveling for the landscape was started in the immediate foreground, or the bottom of the picture and working up, or back to the horizon. The landscape here is divided roughly into three sections. The area under the horse was completed first, then the area back of the horse up to the horizon, and finally the area in front of the horse. This sequence is important only in suggesting that an orderly procedure should be followed rather than jumping from one part of the picture to another.

Experienced craftsmen each have their own way of treating landscapes and backgrounds and usually favorite tools for doing this work. The tools suggested here seem to work well. If a craftsman has good results with other tools, they should by all means use them. The end product should be satisfactory.

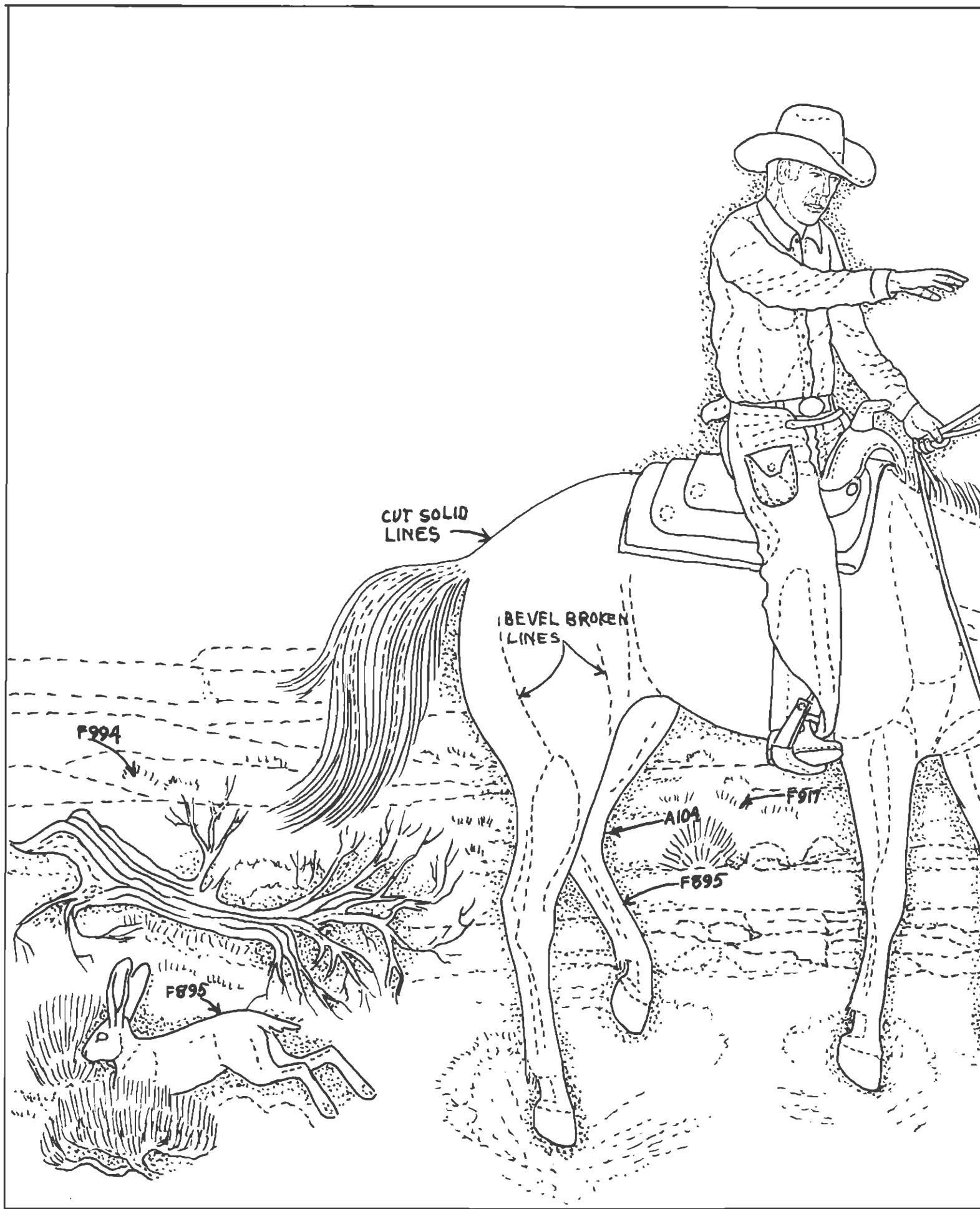
The F896 beveler is used for much of the landscape area because it is large enough to speed up the work. The F895 does the job of forming the rocks. The dust under the hoofs is simply leaving small beveling ridges fanned out around the simulated point of impact and adding a little texture with the A888.

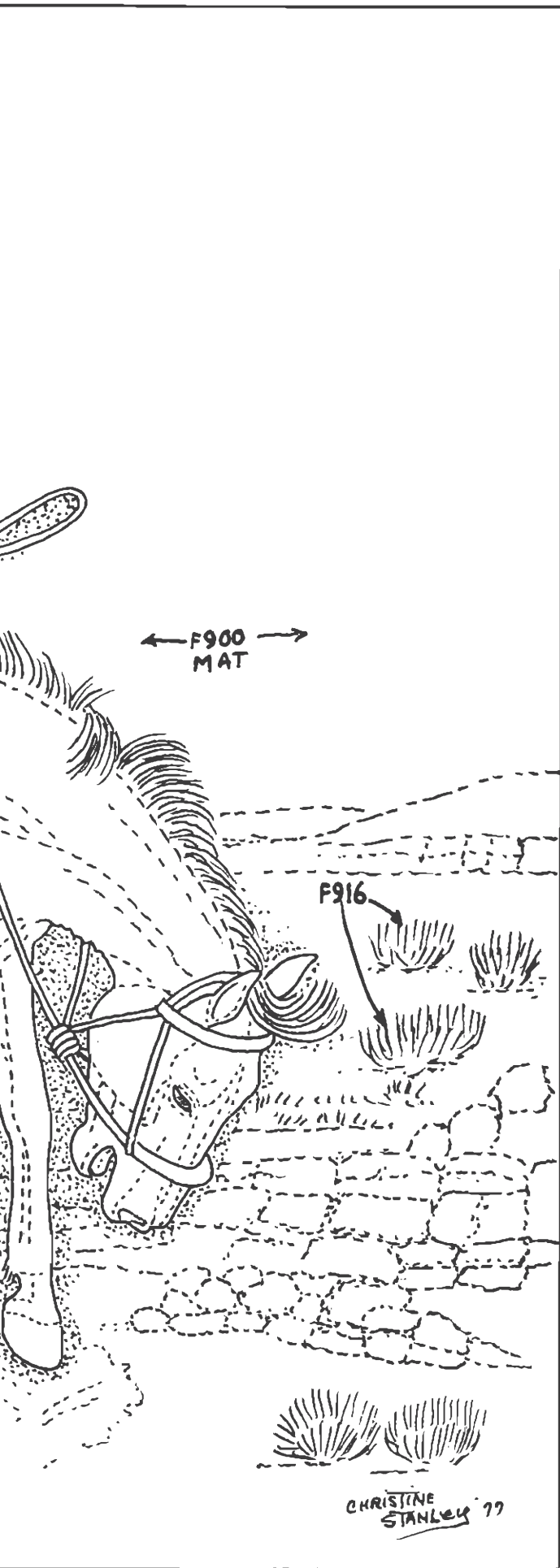
Notice that the rocks and the horizon lines have not been cut with the swivel knife. The reason is when an object is cut and beveled it is brought into sharp focus. This would not be natural in this setting. The beveler forms and blends these features into the landscape naturally. The clumps of sagebrush are simply a little rough beveled marked area that is then stamped with the F916 to simulate the rough stems of the sagebrush. These details are only incidental to the picture and need not be precise in detail.

When the beveling on the landscape is completed some texture detail and decorative stamping is added to complete the landscape work. This may be the edge of the F994 to hint at distant shrubs or foliage and the F917 to simulate dry grasses. The A104 is used in the beveled area around the outline of the figures for texture to heighten the contrast between the figures and the background. This seems to make the subject stand out better.

The sky area is a simple treatment of matting with the F900 to add some texture to an otherwise large expanse of plain leather. Allow the F900 to have some beveling effect for just a hint of what might be clouds.

You will have noticed the bevelers used here are all in the F group, or figure carving tools. The figure carving tools have been favored by this artist since they were introduced many years ago. Other tools may work as well or better for other craftsmen. Over a period of time as each craftsman gains experience from long hours working with the tools, he or she develops a special feel for the way certain tools respond for them. In time this develops into an individual technique that becomes almost a signature for that craftsman's work.





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