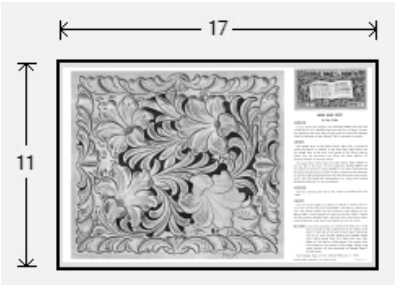
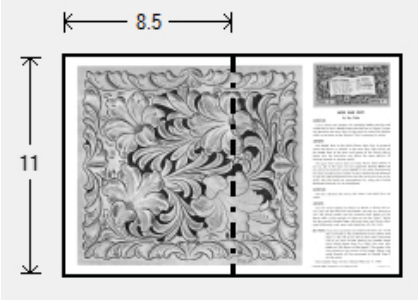
Doodle Page Digital Download

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

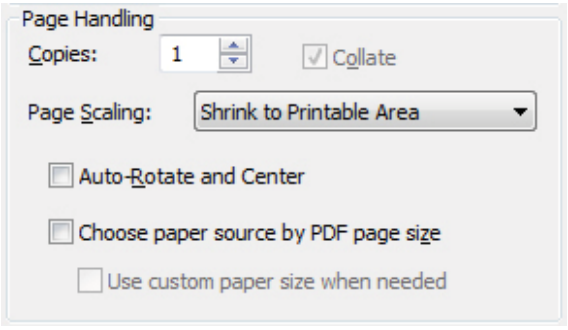
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

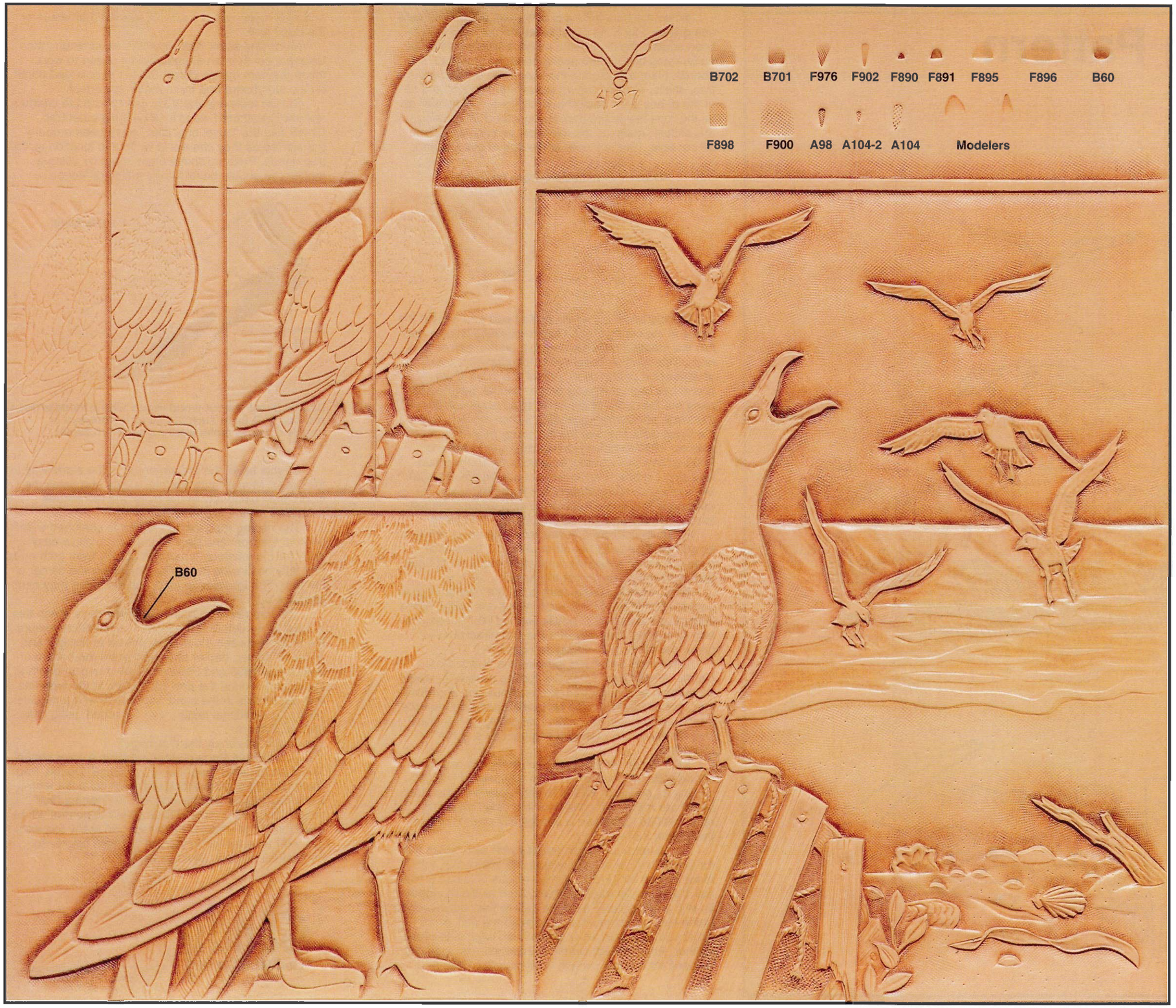
Front – full sized, front – tiled, back – full sized, back – tiled

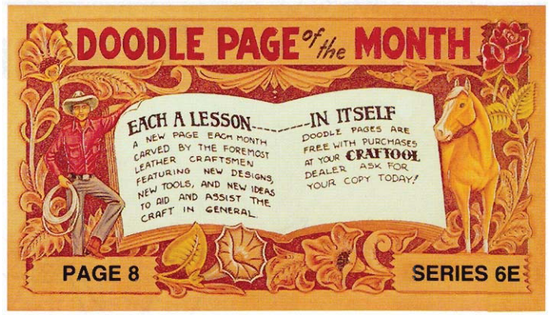
(Some Doodle Pages do not have backs)

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 Herring Gull

by Silva Fox

The raucous call of sea gulls is familiar from coast to coast and all places between as long as water is nearby. The large, graceful birds in this scene are Herring Gulls, though without color markings they could easily be another variety. The broken lobster trap that the bird is perched on, suggests that the scene takes place somewhere on the east coast.

The foreground of this picture has just enough detail to make an interesting project without becoming overwhelming, while the background is left simple so it does not compete with the main subject. Throughout this lesson I will offer options in some of the tools and methods used for different effects. This is a great pattern for practicing background matting to establish distance. Center the tracing on an 8" x10" piece of leather for a framed picture or adjust the size for any project.

For most of my storyboards I use leathers from 6 oz. to 9 oz. in weight. These heavier leathers don't really need to be glued down to prevent stretch, but gluing them to ⅛" masonite board keeps the work nice and flat. It also stops the leather from scooting away while tooling near the edges. If you prefer to work on lightweight leathers, it is always a good idea to glue the piece to some kind of firm backing before starting.

Tools used:

B702	B701	F976	F902	F890
F891	F895	F896	B60	A104-02
F900	A98	F898	A104	Modelers

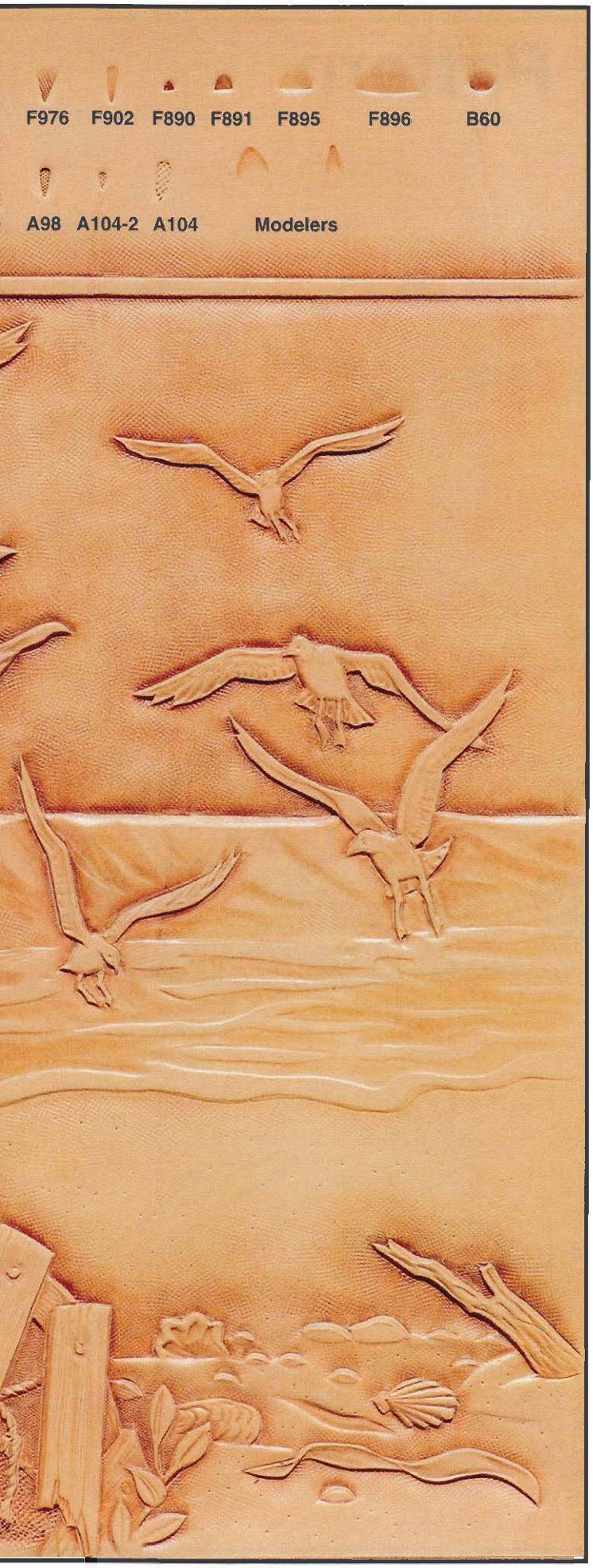
Options for Feather Textures:

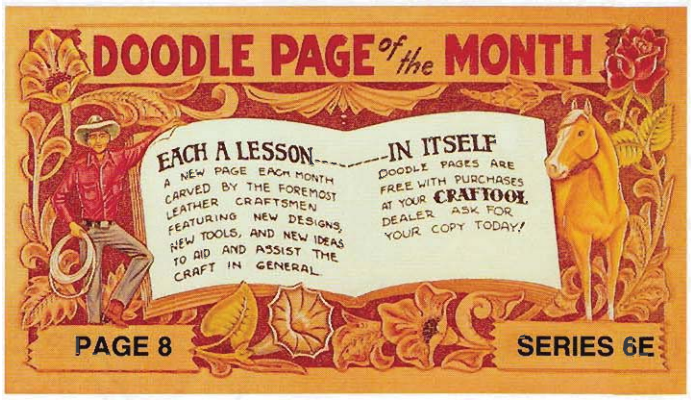
Hair Blades	B202-L	B202-R	B893

Case your leather and transfer the pattern carefully. Check that all the lines have been transferred before removing the tracing. Also, make sure to trace the overlapping feathers (the ones that will be cut) correctly. I have used long dashed lines on the horizon (top of the wave swell) as well as the larger feathers on the perched bird. These dashed lines indicate where to cut very lightly. Pay close attention to these steps on the storyboard because if these lines are only beveled, the illusion of height and depth will be lost. Notice that shading has been used on this pattern in the wave and water areas.

As with the "Long Day Done" Doodle Page, the small dashed lines or dots in combination with shading indicates where to model while you're transferring the pattern; model right through the tracing paper or film. This method leaves clear, soft contours and totally eliminates confusion because of many modeling and "bevel only" lines.

497
B702
B701
F898
F900
B60





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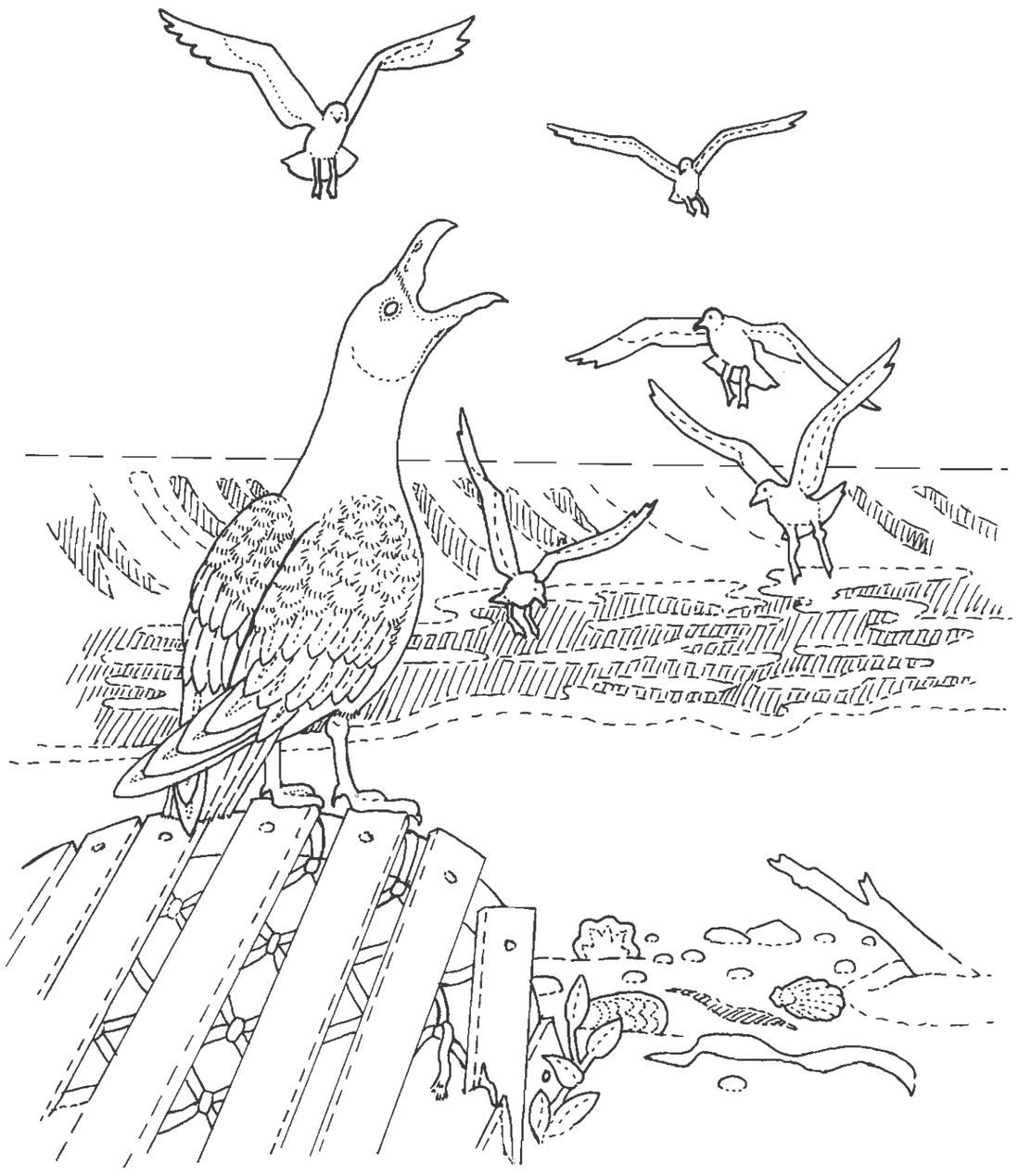
Tracing Pattern



When the transferring is complete, cut the perched sea gull as deeply as possible where his head is outlined against the sky. Use a medium depth cut for the body, flying birds in the background, lobster trap boards, plant and stick in the sand. The area where the trap, shells, etc. are strewn is the high tide line and all of the debris seen here should be lightly cut as well as as the rope inside the trap. If you intend on coloring this picture, make all the tool work as crisp and clean as possible. (See my note at the end of this lesson.)

Bold lines indicate outline beveling

Outline bevel the wave, gull's head and around the wings in the background. Outline beveling helps establish the greatest distance possible on the leather thickness. This dividing bevel will help to develop a feeling of dimension on the other side of the swell. If the scene has been cut using proper depths, beveling will bring out the curve of the bird's head and neck above the swell, effectively separating it from the sky. Bevel the flying gulls and mat the sky using A98 for tight spaces, F898 to remove bevel ridges or halos and F900 or any textured tool desired to finish the cloudless sky. Texture is important not only in creating illusions of depth and distance, but for better color adhesion. This is a good time to stop working the pattern or re-case to continue through the next steps.

Finish beveling the scene removing bevel ridges as you go. Use a B60 or other undercut beveler or mulefoot tool to make the wide open mouth of the gull appear to call, then re-mat the area.

Start modeling the distant gulls, but only enough to suggest contours of the heads, wings and body. When designing this pattern, I positioned the feet, wings and tails to suggest a variety of turns and directions, so follow the pattern as closely as possible.

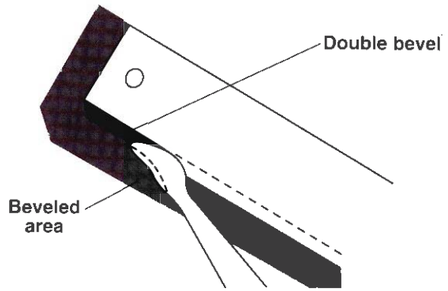
Define the water and foam on the beach more clearly. A new swell (wave) is coming toward the shore while foam and water from the previous one are receding. This accounts for the horizontal modeling near the beach and the vertical, angled modeling on the swell. Use the finished storyboard segment as a guide for this effect.

With all the background work complete, we can concentrate on making the main subjects as realistic-looking as possible. All the feather details on the storyboard are made using the new fine detail modeling spoon #8038. Each line is individually scratched onto the leather surface.

A dull harness needle (large eyed) also works well for detailing small-sized projects. An alternative, but more difficult method for similar results is to use a fine hair blade on the large feathers. Start at the rounded tip and pull the blade from the quill to the outside edge. Using light pressure, tilt the blade so the quill is not scratched. Maintain an angle to finish each side of the feather. Any tool with evenly spaced, narrow lines can be used for a similar result; lightly tap the B202 (left and right tools) with a mallet or use hand pressure on the B893 tool.

Model the small, fluffy feathers for contours, then texture them in a fan shape. I find it easier to work these feathers upside down. Study the enlarged panel on the storyboard and try to match the effect.

Similar tools and methods can be used to create a realistic, weathered wood look on the lobster trap. Check that the "bevel only lines" have been properly transferred as they change in width and location as the trap bends. Properly shape each board by using a modeler to double bevel for the cut wood edges.



Double bevel the cut wood edges with a modeler for a realistic, 3-D look. Turn the picture sideways or upside down to make working a pattern easier.

Double bevel the broken board in the same way at the break. Model lightly the nail heads and detail the wood grain using any of the tools and techniques described for the feathers.

The netting rope inside the trap is stretched wide open at the front and back of the trap to allow easy entry for the lobsters. It narrows quickly from both ends and attaches inside to smaller rings near the center of the trap. The lobsters go in for the bait, then they can't get back out.

The trap depicted has seen better days. Keep this in mind while detailing the work. I used A98 to texture the space between the netting closest to the gull and A104 for bolder, darker shading toward the bottom of this scene. F898 and F900 were used to give depth to the picture around the trap and debris at the high tide line. Small dots in the sand were made with a modeler point and additional texture can be added using different sandpapers.

I hope you enjoy the challenge!

This Doodle Page pattern will have a color sequel. The "Littlest Lamb" and "Long Day Done" Doodle Page designs were good practice with different color techniques to prepare for this one. In the "Herring Gull" sequel, two of the most difficult colors to control will be used (blue and white). I have received many requests this year for a lesson in the use of these colors, so here's your chance. Don't miss it.

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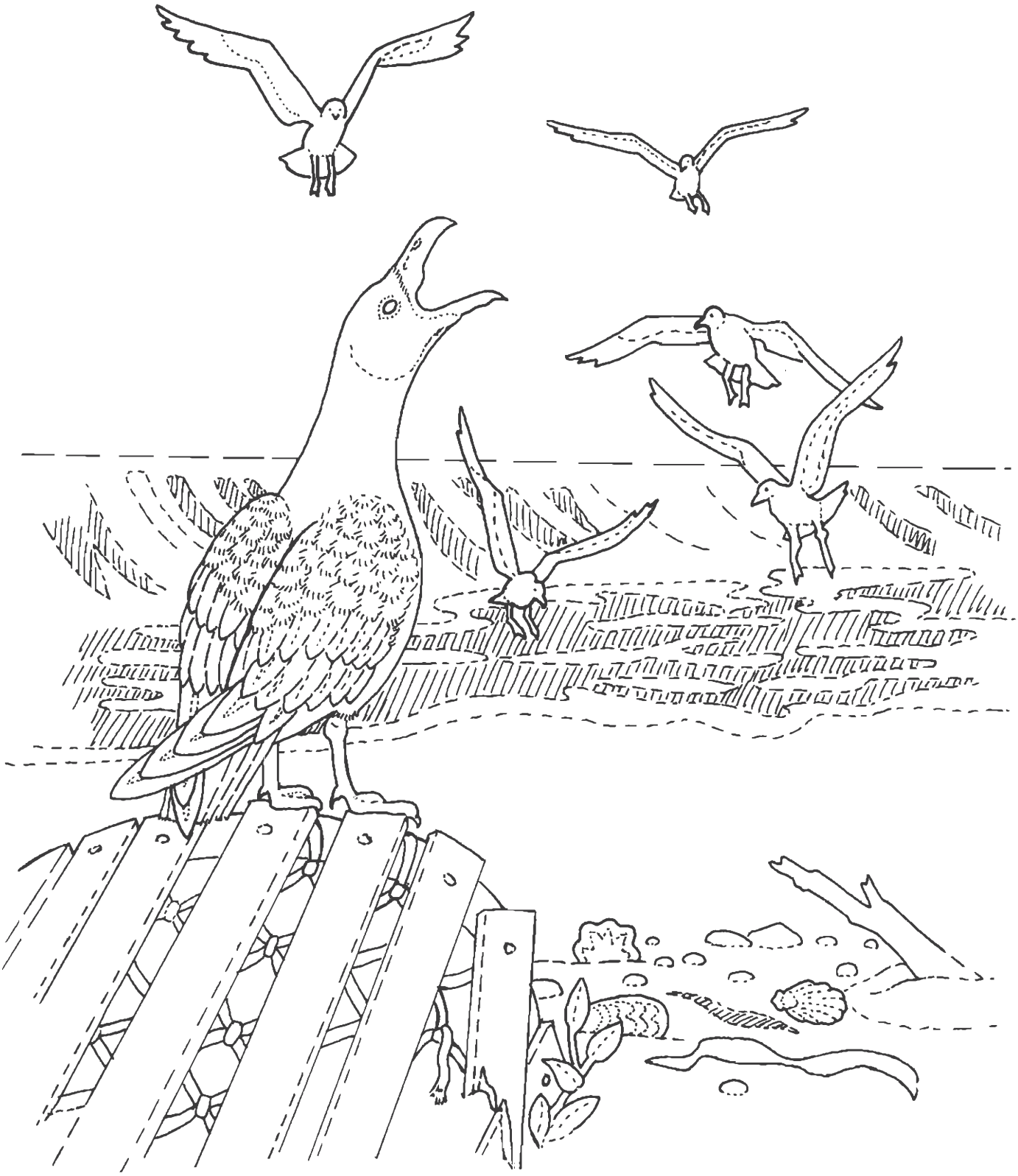

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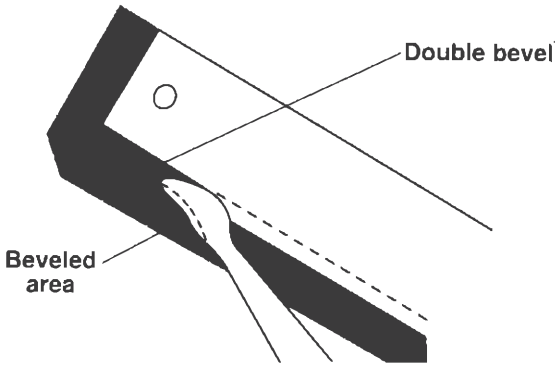

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