



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:

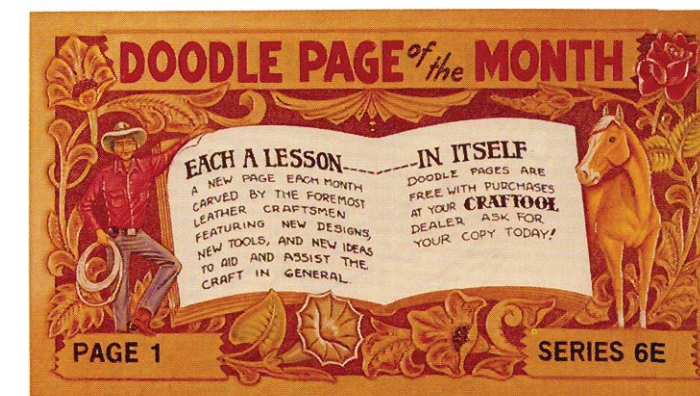
Front – full sized, front – tiled, back – full sized, back – tiled

(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 Littlest Lamb

By *Silva Fox*

Reading The Storyboard

I designed Storyboards several years ago to educate the public about the steps involved in carving leather. People were excited about this "newly discovered" medium and since they now had some understanding of the steps involved they were more receptive to buying my work. Today, I use the Storyboards to educate gallery owners, museums, and students of leather art.

The boards are easy to follow for beginners and focus on what I consider the more critical elements of fine work for advanced artisans. Each panel shows some of the steps, in sequence, to completing the pattern. Step 1 - tracing, Step 2 - Cutting, Step 3 - Beveling, Step 4 - Removing bevel ridges and Step 5 - Backgrounding/Matting. The sixth panel shows an enlarged portion of the pattern that I consider a bit tricky. This close up will usually clear up any confusion about how to make the wool on the lamb.

Under or inside of each segment are tool impressions made in sequence used. In Step 3, B702, then F976, F891, and F890 were used to finish that panel. Step 4 used all of those tools then added F895 and F896 to complete that step and so on. Step 7, the floral segment, shows all the tools used to complete the simple, nouveau style trillium. F902 is stamped twice here because it's used in two different ways. The final panel shows a fully carved and tooled pattern.

Before beginning this design, I suggest you read all of the instructions to be familiar with some of the different ways of handling each situation. Study the storyboard and you'll be pleased with the results.

Tools used for the figure: B702, F976, F891, F890, F895, F896, A104-2, A98, F898, modelers, (A800 enlarged version only) A100, A102, F902, F900, U859.

Floral: These tools are duplicates of the ones above except for the pear shaders. B701, B702, F976, P233, P972, F898, modelers, F902, A98, A104.

The Littlest Lamb is a pattern with many overlapping parts because, establishing the illusion of depth from the beginning is very important. This is done most efficiently by



1. Trace

2. Cut

3. Bevel

4. Mat

B702 F976

F891 F890

F895 F896

A-102

F902

F900

A800

A100

B701 B702 F976

F896 P233 P972

A98 F898 Modelers

F902 A98 A104

1296



04-2

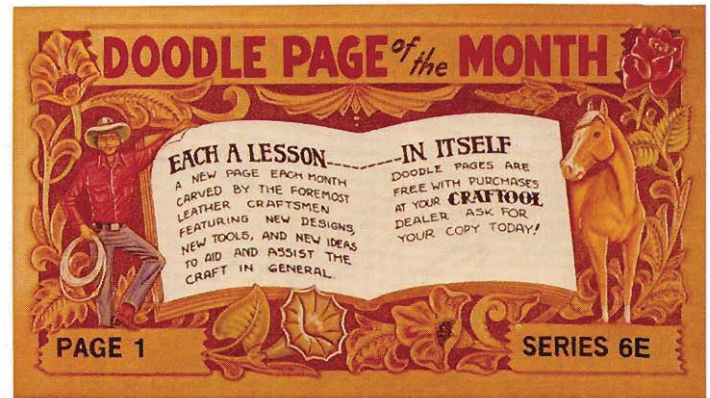
Ridges

5. Background / Mat

A98 F898

Modelers

U859



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Tracing Pattern



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removing bevel ridges almost as soon as they happen. A bevel ridge is the hill formed away from the cut line every time you bevel. The thickness of leather doesn't matter, nor does the shape, size, or texture of a beveler, the ridge always appears. When a design is backgrounded or matted without flattening the hill first, that pushed up leather tends to move back toward the cut making a carving look flat. With this lesson, I want you to try what I call the "mechanical approach" to good carving depth.

There are a few things I do in a non-traditional way that establish distance in work from the beginning of a

carving. This approach will show exactly how much depth there is to work with. It also enables a person with limited time to work on a complex piece over a long period of time without hardening the leather by constant wetting and drying. Step 1 on the Storyboard is tracing, which is always done carefully for accuracy and checked for missed lines before removing the pattern. Step 2 is cutting. Lines within the face are cut ever so lightly, while outlines are deepest and the rest cut with medium pressure. Stop the swivel knife blade often especially when cutting the facial features as they must be accurate and smooth. These steps are done in the traditional way. Step 3, beveling, is where the mechanical approach begins.

Remember outlining the pictures in coloring books hard with a crayon so you would not go outside of the lines when coloring? This is similar to how I bevel to establish depth. Instead of beveling into the figure on the first pass, say...the angel's collar over the wing and down the arm...try beveling the full wing outline down to the elbow, around the sleeve cuff to the hand and so on until the beginning point is joined.

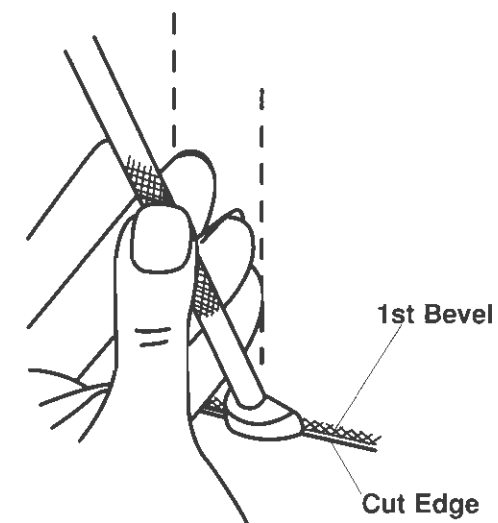
The beveling will be consistently hard around the figure leaving the most lovely bevel ridge which will be 'erased' using the largest figure beveler possible. Hold the smooth beveler with the toe (sharp edge) near the cut line then tilt the tool slightly toward the heel (rounded edge in back) so that no double line is formed and rebevel around the image to flatten the hill. Do not be concerned if this is not smooth as backgrounding and matting will do that later.

For those of you who noticed, Step 3 on the Storyboard is not done in this way . . . it is because the artwork allows very limited space to show many steps . . . but, good catch. I'm pleased to know you're paying attention.

At this point the figure emerges from the leather and it is possible to see how much depth there is to work with. Using a lighter impact, begin beveling inside the outline. Bevel into the figure where the arm comes into the full wing. Tilt the beveler up as if the area where the cuts meet was a step, then level off and continue beveling. This causes a taper that makes the wing recede behind the shoulder for a more realistic look. Use the same method when removing the ridge. Follow these instructions on the rest of the pattern including the floral. The moisture content of the leather at this time, depending on how humid an area is, will be dry enough for backgrounding and matting. This is a good time to complete those steps before stopping for the day or rewetting the leather to continue.

There are several areas of this design that require a double bevel, the largest being the angel's cheek on the lamb's head and the lamb's face on the angel's arm. Smaller areas are in the faces. Because of the delicate nature of such details the tools are tapped very gently and the bevel finished with modeling tools. The large double bevel on these figures is not done quite the same as beveling a flat object like a house or a box. The cut line is beveled first as if there were no double bevel. Be careful on the lamb's face because a reverse bevel is used on the angel's sleeve cuff, not a double. Using the F895, double bevel the angel's face wherever the lamb touches by placing the toe (sharp edge) of the tool against the beveled cut then leaning the tool so that the handle is only a few inches away from the leather surface. Hold the tool with a firm, controlling grip and tap it gently with the mallet/maul. This

rounds the edges of the cut while pushing up the leather for added depth. Lift the tool to proceed . . . don't try to 'walk' the figure beveler. Follow the same instructions for the lamb's face from the point of contact at the sleeve and lamb's chin to the cuff of the sleeve where the reverse bevel begins. Study the close up carving for details of how the finished piece will look.



In step 4 on the Storyboard, the bevel ridges have been flattened and some contours have been added to the faces. Crafttool numbers F891 and F895 were used very lightly for these features, then modelers complete the double bevel (study Step 5). The modelers are used like the beveler in the previous paragraph but, with finger pressure instead of the mallet. Place the edge of the spoon into the first bevel with the convex part resting against the raised edge. Using firm pressure and a controlling grip, roll the spoon up and over the raised edge of the cut rounding it to complete the bevel. A lot of strength is not required to make small features on these figures. Slipping with the tools in these areas will almost always certainly cause permanent damage so it's a good idea to practice these steps on scrap before attempting the real work. Most of the remaining tool work on the figures (i.e. the lamb's wool, angel's wings and more facial features to study) can be found in Al Stohlman's book, *Figure Carving Finesse*. The detail work is all done with modelers.

Carving and tooling the floral design is straight forward and simple so as not to compete with the main figures. The F902 is used toe first to sharpen tight corners but, I've also used it heel first in the tiny secondary petals of the flowers for contours. There are no cams, veiners, seeders or decorative cuts. Just bevelers for depth, pear shaders and modelers for contour and backgrounders for shadows. Look closely at the figures and notice the backgrounders have been used for a shadow effect to emphasize depth in unusual places. To finish tooling this pattern work the heel and edges of F900 in circular motions to make the clouds surrounding the figures. Using the tip of a spoon modeler, follow all the cut lines of the design to raise the edges further and clean up any areas that might have been touched with the matting tools. Sign the work and your done!

Next time I'll show you how to color the Littlest Lamb.

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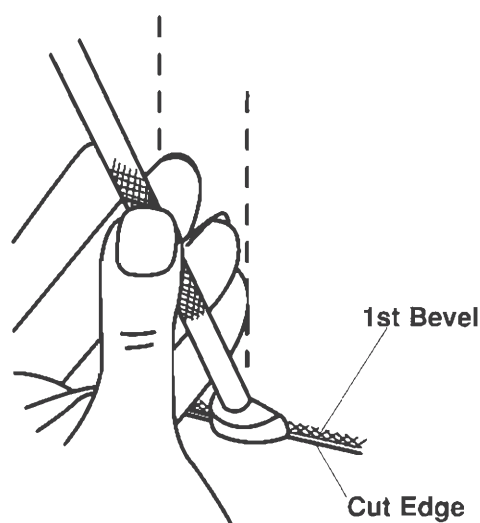
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