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:

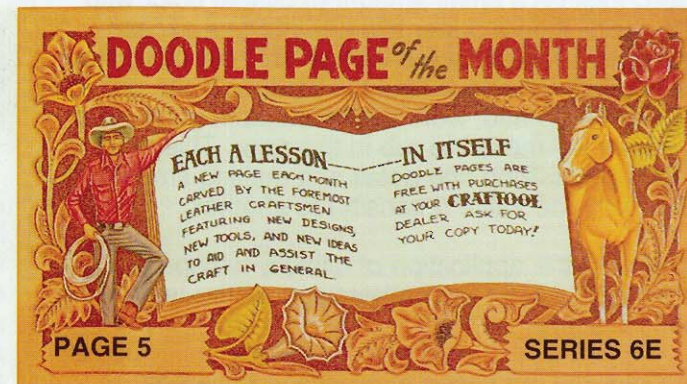Front – full sized, front – tiled, back – full sized, back – tiled

(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.
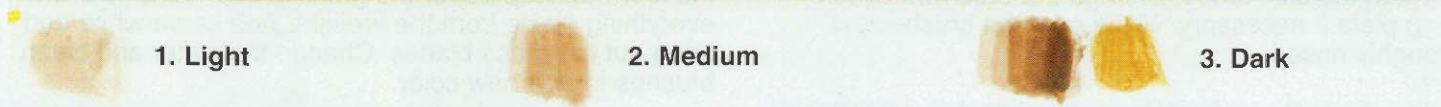
You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.

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 5   SERIES 6E

Coloring Long Day Done
by Silva Fox

1. Light   2. Medium   3. Dark

Yellow

Orange

Red

Royal Blue & Red

Purple & Black

Orange & Water

Orange & Med. Brown

Yellow & Med. Brown

Royal Blue & White

1. Light　　　2. Medium　　　3. Dark

Yellow

Orange

Red

Royal Blue

Purple & B

Orange & V

Orange &
Brown

Yellow &
Brown

Royal B
& Whit

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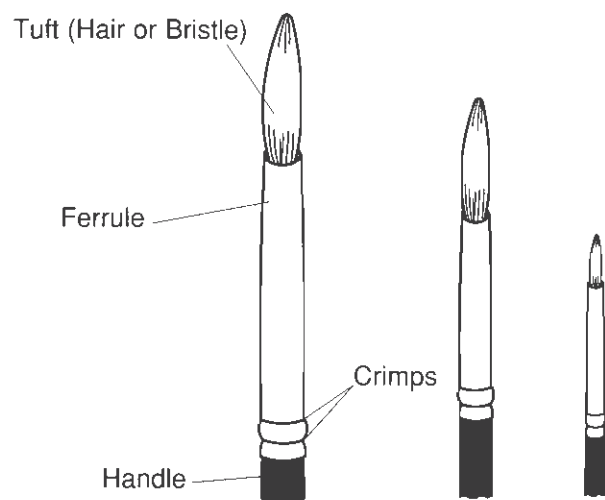by Silva Fox

& Red

Black

Water

Med.

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397

Grisaille, pronounced gree-say, is an ancient method of painting dating back to the Renaissance. The word means "gray," describing the color most often used in the mono-chromatic under painting. Through many years of trial and error, I have adapted this method to leather. Some of the changes made to the original technique involve the use of purple instead of gray. Purple counteracts the natural tan tone of the leather without turning blue or green as diluted black does and it allows for the addition of color glazes. This is painting made easy with beautiful first-time results.

Supplies needed:

Cova Color® #2040: medium brown, dark brown, orange, red, royal blue, black, yellow and white
Quality brushes (use 2 or 3 sizes, natural hair or synthetic)

Tuft (Hair or Bristle)
Ferrule
Crimps
Handle

Denatured alcohol (from hardware store)
cotton swabs
paper towel (folded into a square)
container of water
dessert size paper plates (styrofoam or plastic-coated) for mixing colors
sheet of white paper to match colors on the storyboard
scrap piece of leather to test for a proper dry brush

I want to define some terms I've used so that your painting experience is a pleasant and successful one.

Units of measure: While mixing the colors for this project, I literally dipped my brush into the Cova Color up to the ferrule (see illustration above), then rolled it on a plate and counted it as one part. The same was done with water, so it is not terribly important to be 100% accurate. Keeping the brushes and the mixing water clean is very important.

Cova Colors: These are opaque acrylic colors, which means you can't see through them when they're left undi-luted. I use them at the same consistency as watercolors, so a little goes a long way. Acrylic colors are water soluble when wet. They become permanent colors when they dry. A few years ago I discovered a way of removing dried acrylic paint from leather. Since very little of the color is actually absorbed, most of it can be removed with a cotton swab and a little *denatured* alcohol.

Dry Brush: Pick up a small amount of diluted color with the brush, touch it on a paper towel to remove excess liquid and draw a line on scrap leather until the color stops flowing smoothly. When the liquid in the brush can no longer puddle or spread, work the brush point gently in a circular, scrubbing motion to rub in the color. This method is great for emphasizing fine detail and making smooth transitions from one value (intensity) to another.

Glazing: This is the application of diluted, transparent (can be seen through) colors over others so that the underlying layers can be seen.

Outline: Color the cut edges of an image tooled on leather. This is usually done in a shade slightly darker than the overall image. The brush is used wet enough with color so the liquid flows into the cuts in a controlled manner. Outlining is tedious, but it gives the work a greater depth appearance.

Stippling: This is used to enhance textures or create a feeling of distance. It can be used to give a marble-like effect. The stippling done in this lesson is with a dry brush and undiluted color. Excess color is blotted off the brush then the brush is held upright and the tip is lightly bounced on the leather. The brush hairs will separate slightly, making interesting patterns.

Before we begin, I'd like to tell you two things: (1.) Though only three steps are shown to complete a beautiful face, those steps involve many layers of dry brushing color. Each "glazing" of color fades a bit as it dries and more layers are added until the desired shade of color is achieved. Expect to use between three and five glazes for the effects shown in the second and third panel of the storyboard. (2.) If at any time while painting you're not happy with the results, remove the color with dena-tured alcohol and start again. Never try to cover up an error with more color.

Leather as a medium has great advantages when painting this cowboy; the figure is already a natural flesh color. Adding shadows and highlights to the face and hands is all that's necessary. Since leather tones vary depending on the tannery, cut, age, light exposure, etc. the storyboard is made with a white paper strip to match colors to. No matter how light or dark your leather might be, the color samples on white should give similar results on all shades of leather. Understanding how and where the color goes is made easier on the storyboard by small, radiating dots in the upper left corner of each panel. I call these "sunspots" and they serve as reminders of the light source in the painting.

Using the natural leather shade as the lightest color (not counting highlights), I will add three progressions of shadow. The first color is medium brown at a 50/50 dilu-tion. Wipe the brush on the paper towel to remove the excess liquid and then test the shade on the white paper to match the storyboard. Look at the first panel and color the areas of the face shown. Since the effects of the shadows using color this way are cumulative, use the same mixture for step 2, the medium shadows.

For step 3, add a brush tip-worth of dark brown to the mixture and a little more water. Use a small brush slightly wet with color, to outline the face and hands, then dry brush the areas of deepest shadow. Notice how outlining has pulled the figure away from the background.

Blend the shadows further by adding a brush tip dot of orange to the diluted shadow mix and dry brush this color into the cheek shadow overlapping slightly into the uncolored area facing the light source. Use this golden color over the hand shadows in the same way. The skin is now complete — until the highlights. Since the chaps are also left natural, use the storyboard as a guide to shadow them with the skin tones. Change the brush water and mixing plate if necessary. Make sure the brushes are thoroughly rinsed.

The sky in "Long Day Done" is particularly dramatic to brighten an otherwise drab landscape. The sun has set directly behind the man's shoulders, leaving only remnants of yellow light visible. Above is a gradually darkening sky going from yellow to orange then red, purple and dark purple. Begin at the horizon to color the sky and overlap each new color using a dry brush technique. Then add stippling to bring some of the darker clouds into lighter areas. Notice that the sky darkens in all directions the fur-ther away you move from the sunset.

Now we begin the grisaille method. To mix purple, use equal quantities of red and royal blue. I use two large brush loads of each color with four brush loads of water. Outline all the areas not already lined in brown tones. The shadows cast by the sun are seen on the bluffs. Those to the left of the man are shadowed on the left and those to the right are shadowed on the right side. These emphasize the exact area where the sun has set and should be dramatic and dark. They will require many glazes of color. Shadows on the land will be lighter with softer edges as they move into the foreground. Use the storyboard as a guide for shading but, your own tool work will determine how the shadows will move.

When approaching the fire, the shadows once again become dramatic and hard around the fire pit. Add lines mimicking the grass shadows to put a little excitement in the scene. This contrast between light and dark makes colors appear brighter. When the glazes of the sky colors are added to the land over the purple shadows, the whole scene comes to life with depth and brilliance.

Begin shading the jacket of the cowboy. Remember that the shadows and highlights closest to the fire will con-trast more than those away from the light source. Emphasize the tooling you worked so hard on. When all the purple shadows are in place, add some black to the mixture and darken areas like the coffee pot, its shadow, the fold in the chaps, the hatband and various details in the foreground. Change the water and clean the brushes. Bright colors are next.

When the shadowing is done, the rest is simple. To pick up the sunset hues of the sky for the land, dilute orange 50/50 color-to-water ratio. Don't waste paint. A medium-sized brush measure is plenty for all of these shades. The brush should not be dripping wet, but we

don't want the dry brush for this. Dip the point into the color and paint this glaze over the entire background from the bluffs down to the first stones. Using the brush in a cir-cular motion will distribute the color evenly without streak-ing. Work right over the purple shadows. If the color is properly diluted, the shadows will blend with the new color and no longer look purple. Use this mixture for the base of the flames and the bush too.

Add a small amount of medium brown to darken the orange glaze slightly and color the middle ground from the stones to the fire pit and behind the cowboy. Dilute yellow and add a touch of medium brown for the areas in front of the fire. Paint right over the grasses and rocks so that everything glows from the firelight. Add some white and bring out the grass blades. Change the water and clean brushes for the new color.

Dilute royal blue with water using the 50/50 ratio. Color the cowboy's jacket and pants with this wash. Using a moderately dry brush, add white to highlight the folds facing the fire. Note: Once white is added to a color, it is no longer used to glaze (in this picture). So, take care not to paint over the shadows, or it will reduce the intensity of color. Use the pale blue highlights on the coffee cup, pot and spurs. Dilute the mixture with a small amount of water to paint the steam from the cup and the smoke from the fire. Keep the brush strokes light to create a haze or ghost effect that's barely noticeable over the background.

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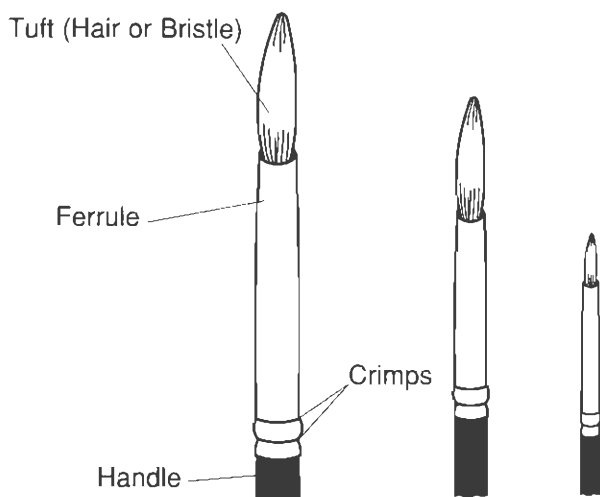
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tandy
LEATHER COMPANY®

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