



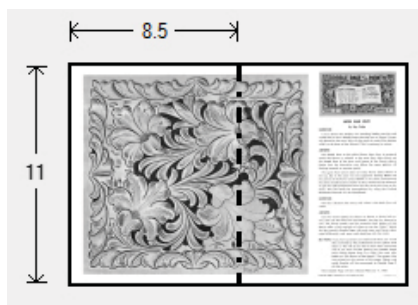
Doodle Page Digital Download

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

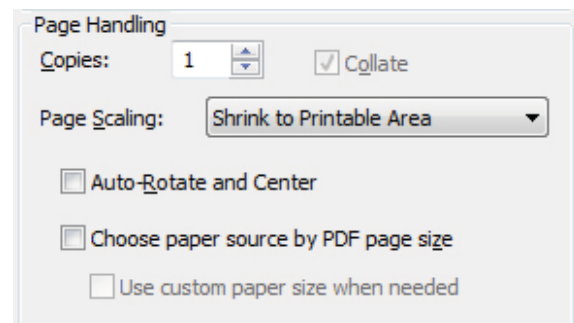
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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.



1. Light 2. Medium 3. Dark

Coloring The Littlest Lamb

by: Silva Fox

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 monochromatic 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 (continued on back)

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.

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PAGE 2 SERIES 6E



Equal parts royal blue, red and water.

5 Layers of color

Purple mixed with black

Lt. green

Red

Orange

Yellow

White

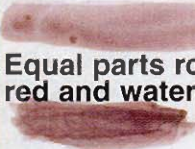




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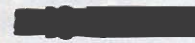
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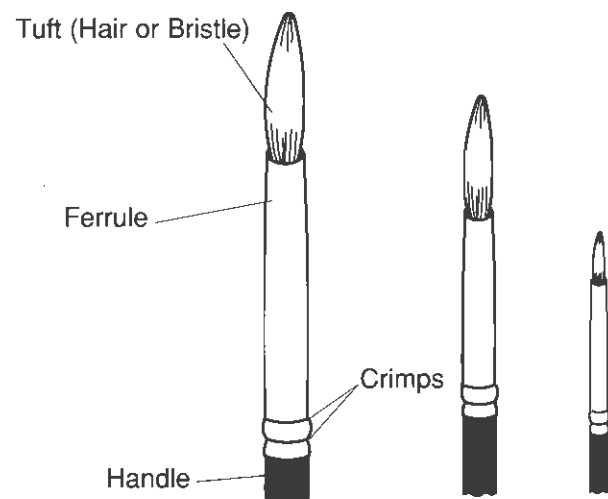
PAGE 2 **SERIES 6E**



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, red, orange, royal blue, black, light green, yellow and white
Quality brushes (use 2 or 3 sizes, natural hair or synthetic)
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 undiluted. 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 denatured alcohol and start again. Never try to cover up an error with more color.

Leather as a medium has great advantages when painting this angel; the figure is already a natural flesh color. Adding shadows and highlights to the face, neck 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 dilution. 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 cover over the neck and hand shadows in the same way. The skin is now complete — until the highlights. Change the brush water and mixing plate if necessary. Make sure the brushes are thoroughly rinsed.

Now we begin the grisaille method. To mix purple, use equal quantities of red and royal blue. I used two large brush loads of each color with four brush loads of water. Outline all the areas not lined in brown tones including the lamb and angel's hair. Mop the color on the wings for the same effect as using Leather Glow®. It will fill all the details and when it dries, remove the color from the highest surfaces with denatured alcohol and a cotton swab. Use the swab in a dry brush manner so that only surface color is removed.

Shadow the areas with purple as shown in the storyboard. Darker shades are produced using multiple layers. The shadows on the floral pattern follow the beveling and pear shading. This is a border for the picture so it's not necessarily subject to the sunspot light source. When you are pleased with the shadowing, add some black to the purple mixture and color the flower centers and floral background. Change the water and clean brushes well. Bright colors are next.

With the shadowing done, the rest is a "breeze." Dilute light green at the 50/50 color-to-water ratio. A medium-sized brush measure is plenty for all of these colors. The brush should not be dripping wet, but we don't want the dry brush for this. Just dip the point into the color and paint the stems and leaves. Go right over the purple shadows. If the color is properly diluted, the shadows will blend with the new color and no longer look purple.

Dilute red in the same way and color the flowers. Add a little more water and with a small brush touch the angel's cheeks, lips and fingernails with pale pink. Dilute orange for the angel's hair, robe, the lamb and clouds. Using a large dry brush with undiluted yellow, stipple color randomly across the background. Notice that the background looks further away and the angel pops right out at you.

Now for the whites and highlights. I do not dilute white! I do use it sparingly and carefully with the dry brush (very dry, bone dry). Put two large brush loads of white on a plate/palette and rinse the brush thoroughly. Press the bristles between a couple of layers of paper towel to dry and flatten them, then touch the edge of the white with the flattened bristles and pull some white out on to the plate. Repeat this in the same spot several times until there is color half way up the brush bristles. This thin layer of paint on the plate will coat the brush evenly without adding too much moisture. Test the consistency on a leather scrap before touching the work.

Holding the brush at an angle, pull it across the angel's wing, starting at the tip nearest the sunspot. A slight pressure and side-to-side motion will help distribute the color evenly. Be careful not to hit the backgrounds. As the color fades, add more in the previous manner until the wing is finished.

Rinse the brush well and prepare it again. The wing facing away from the light source has only enough highlight to show the detail work. The lamb is done with the same care as the first wing. There are highlights on the angel's cheek, hair, shoulder and a little on the hand. Clean and prepare the brush for the clouds, which are stippled.

The small highlights on the floral pattern are created by adding a touch of white to the green used before. The shade should be very pale. This highlight is for the red flowers. No mistake, this works very well. Likewise, mix white into the red for a pale pink to brighten the green of the leaves. Use a small brush dipped in pure white with only the tip and place a tiny dot of highlight in the angel's eye nearest the light source. There won't be a white dot in the shadowed eye or the lamb's eye. If you want a blue-eyed angel, add the color before the highlight. Place another small stroke of white on the angel's teeth; place it only nearest the light source.

Look over the piece once more and when you are satisfied, sign and date your finished artwork.

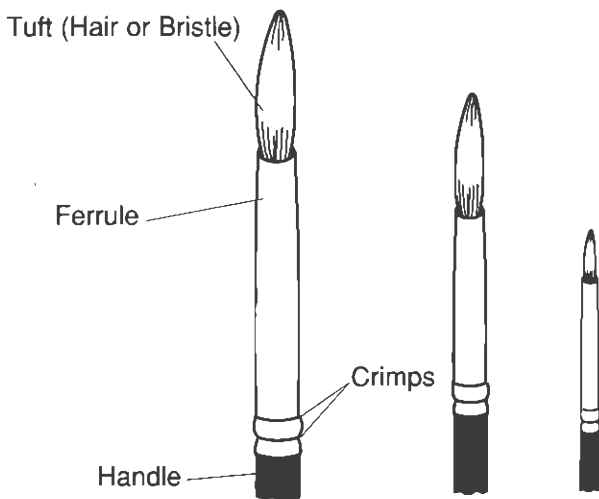
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