



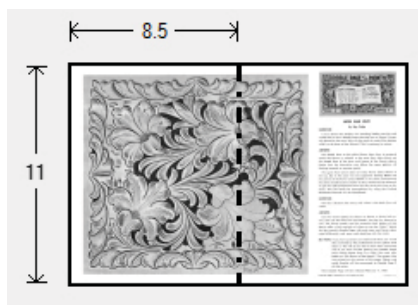
Doodle Page Digital Download

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

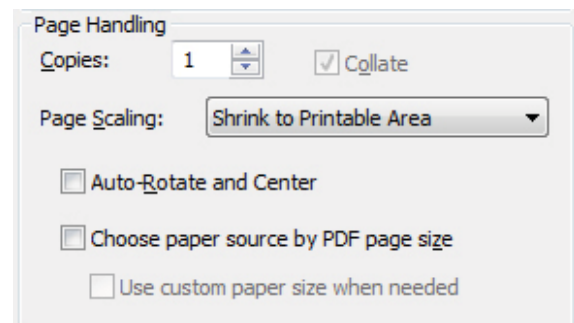
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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.

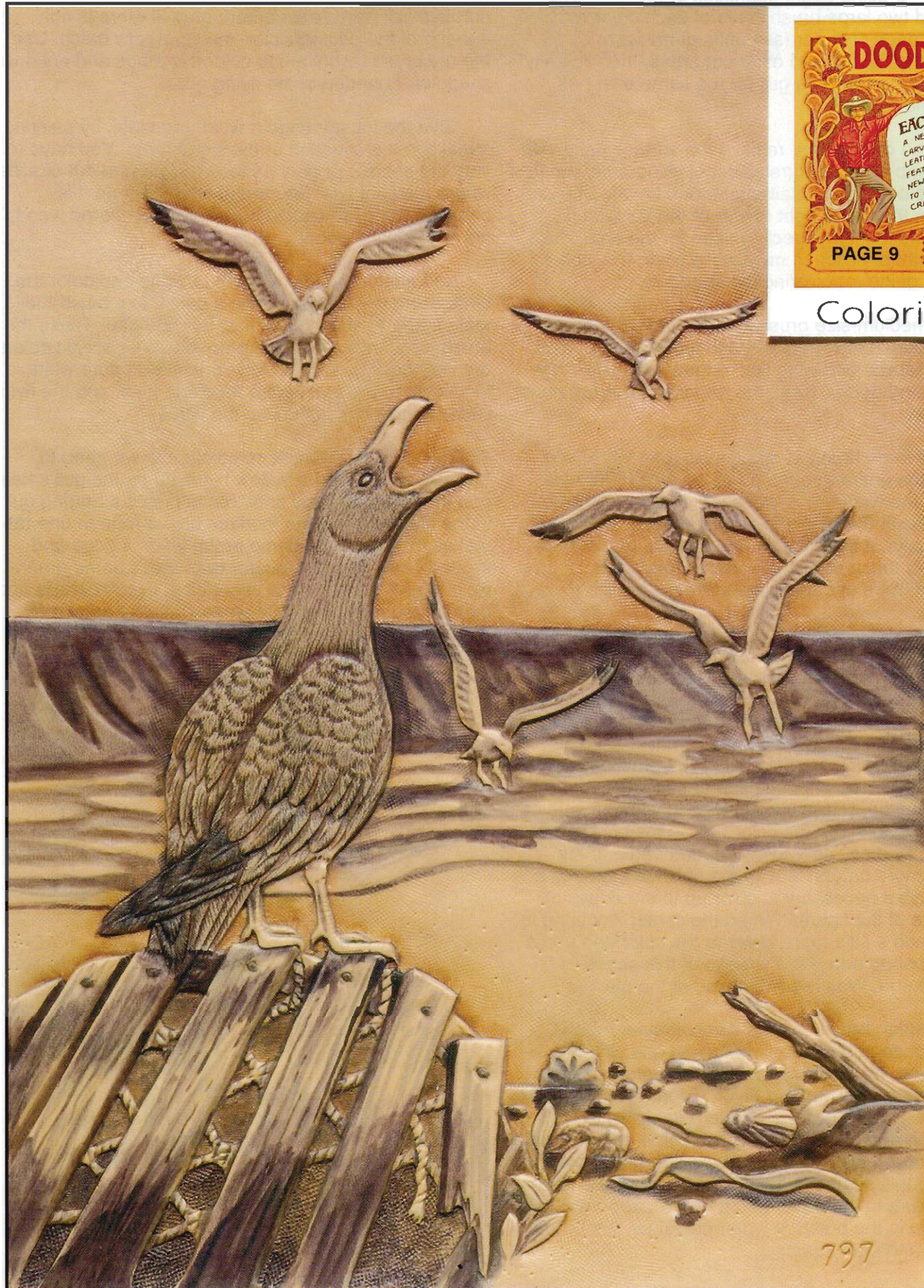
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PAGE 9 SERIES 6E

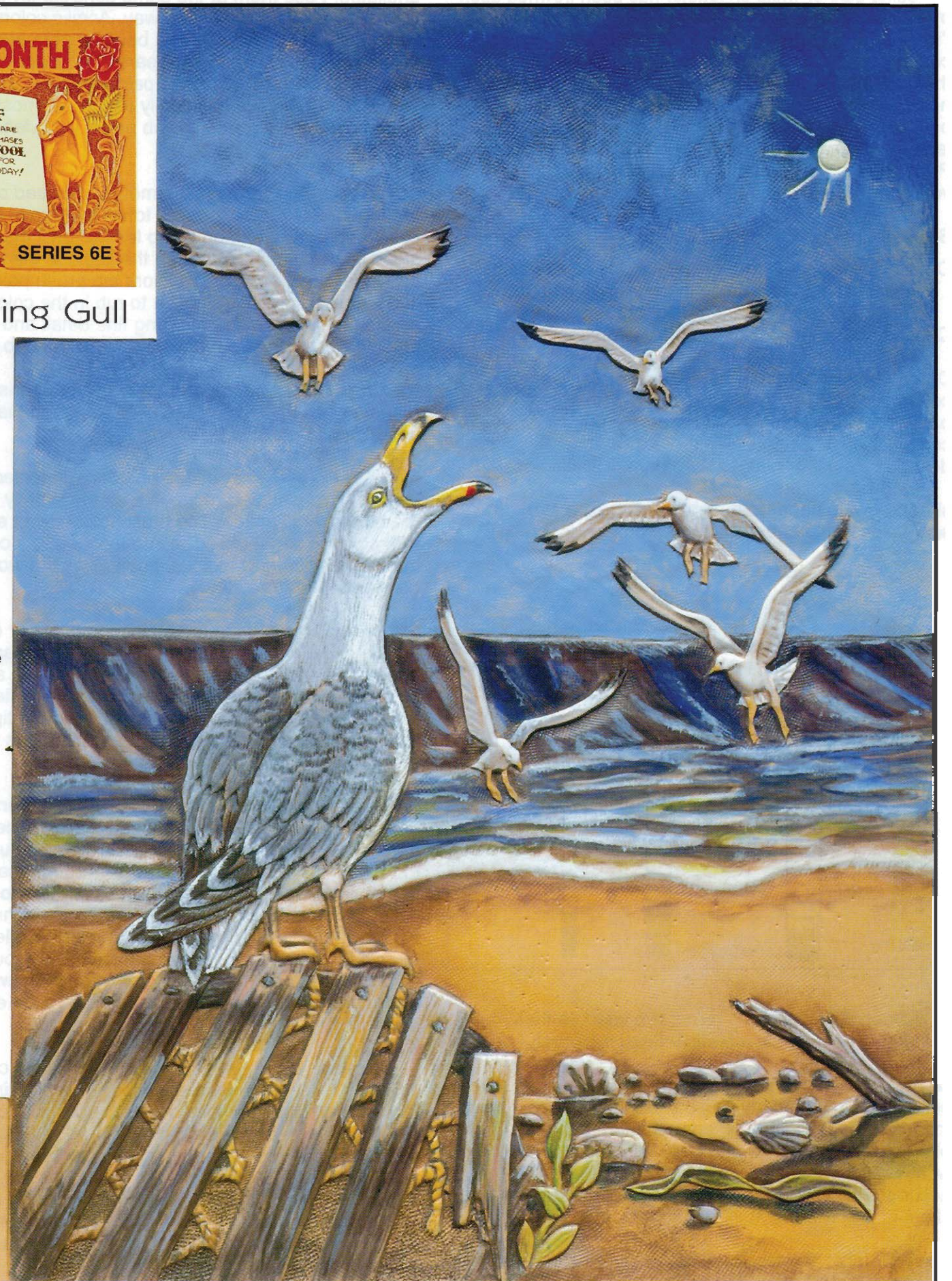
Coloring the Herring Gull

by Silva Fox

-  Purple
-  Royal Blue & Red
-  Purple w/ Black Added
-  Royal Blue/Sky Blue
-  Sky Blue
-  Royal Blue
-  Add White To Purple Blend
-  Yellow
-  Orange
-  Med. Brown



Silva Fox

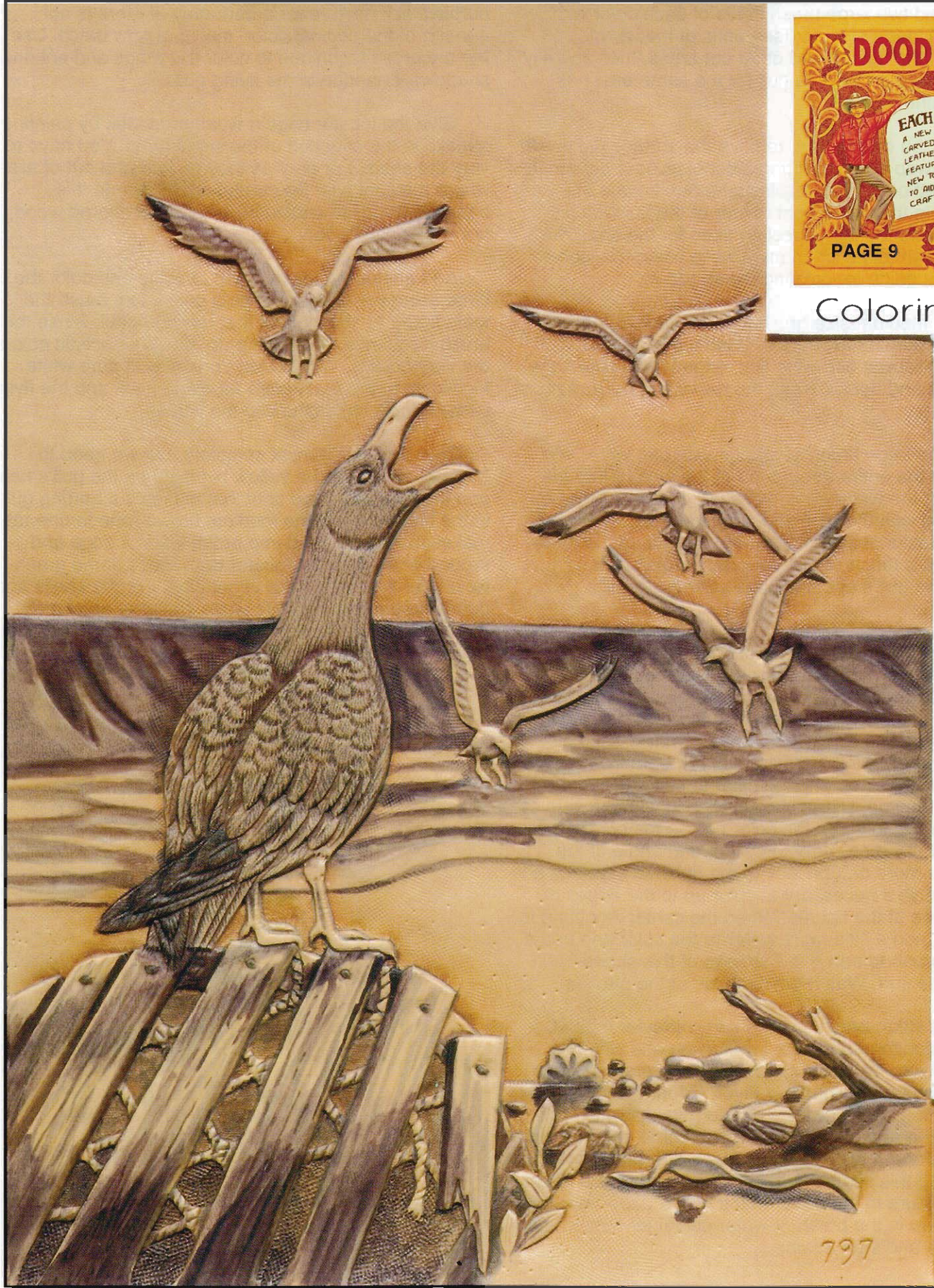


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Coloring the
 by Sil



-  Purple
-  Royal Blue
-  Purple
-  Add White
-  Royal Blue
-  Sky
-  Royal Blue
-  Add White
-  Yellow
-  Med.

797

Silva

of the MONTH

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SERIES 6E

Herring Gull
 by Ava Fox

- Blue & Red
- White/Black
- Blue/Sky Blue
- Blue
- Light Blue
- Yellow to Purple
- Orange
- Brown

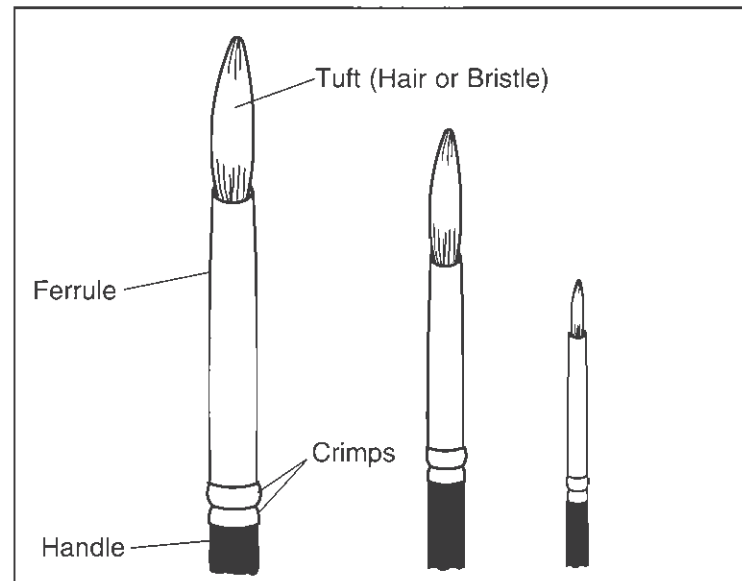


Ava Fox

Using blue or white on leather has been frowned upon by artisans and competition judges alike for as long as I've been working with this medium. Part of the reason could be that it is difficult to use these colors without them appearing thick. They are, more frequently than not, used improperly and as a result have received a poor reputation. Blue and white applied carefully to leather can make a bold and beautiful presentation. Practice using the techniques described and I'm sure you'll be pleased with the results.

Supplies needed:

Cova Color® #2040: red, royal blue, black, sky blue, white, orange, and these in very small amounts: yellow, medium brown and light green
 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 water-colors, 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.

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 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.

Because of the nature of this picture (bold colors covering most of the leather surface), other painting techniques will be combined with the grisaille for the results seen on the finished piece. Here are a couple of things to remember: (1.) Many glazes of purple (3 to 7 layers) will be required to match my work base, so be patient. (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.

Mix purple using equal quantities of red and royal blue. I used two large brush loads of each color with four brush loads of water (see units of measure). Outline all the figures and other cut areas, then liberally mop the color on the sea gull for the same effect as using Leather Glow®.

When the color is dry, remove the surface paint with a cotton swab and denatured alcohol using a dry brush (swab) method so the details stand out. Locate the "sunspot" in the upper right corner of the finished picture. It shows the light direction used for the shadows. Keep the light direction in mind while using the storyboard as a guide for coloring the shadows.

Add a medium-size brush load of black to the remaining purple mixture and finish touching up the darkest shadows: bird wing tips, edges on lobster cage, nail heads and debris. Keep the remaining mixture moist for use later.

Mix one large brush of orange with one water and color over the entire foreground of the picture into the first part of the water. This glaze will add brightness by contrasting with the blue and purple shades. Color the feet and beaks of all the birds and the eye of the main figure. Use a touch of the reserved purple/black mixture to detail the gull's eye and beak after the orange glazing.

Here is where textured matting tools give you an advantage over the smooth ones. The tooth of the checked pattern allows for a streak-free application of color. Begin the sky by mixing one large brush load of sky blue with one royal blue and one water. The color should be fairly thick. Rinse and dry the brush with a paper towel. Pick up enough color to cover the brush hairs half way up. Use a circular motion with the side of the bristle tips to scrub the color across the center portion of the sky area. Vary the width and angle of the band for a more natural look to the finished sky. Use a smaller brush if necessary to color up to the edges of the cut lines of the figures. When the center sky band is complete, add a little more water to the color and use a medium brush to add a few streaks of this shade through the surf. Watch the direction of the strokes.

With a clean brush and the same circular motion, paint the horizon above the swell using one sky blue and one water mixture. Blend this shade smoothly into the edge of the previous sky layer. Repeat this method of application with a mixture of one royal blue and one water for the rest of the sky and dab some color into the surf as before. If at any time bubbles or foam appear when using this scrubbing technique, either there is too much moisture in the brush (pat it with a paper towel) or there's soap in the brush or water container (rinse both thoroughly and start again).

Add a medium brush load of white to the reserved purple/black mixture for a dark gray. If there is not enough of the original color, mix up a new batch. Use the dry brush technique to color the wings and enhance shadows if needed in the flying gulls.

Give the lobster cage a weathered look by painting streaks in the direction of the wood grain. You have to vary the shades of gray as they go into and out of areas where the light hits. Be careful not to overdo this because the cage should be natural weathered wood, not old painted wood.

Add another medium brush of white and color the birds using the storyboard as a guide. Dry brush the main figure to show off all that tooling detail. Rinse the brush frequently when doing dry brush as acrylic colors dry very quickly. With a clean brush, add pure white highlights to the main gull's face and neck and the flying birds. Stipple highlights into the waves.

The picture is almost complete, but we need to "nitpick" a little. Add a yellow highlight on the gull's beak and the identifying red spot that makes it a herring gull in the first place. Some medium brown (one to one ratio) makes the sand look damp at the water's edge and around and under the lobster trap. Place some green (one to one ratio) on the vegetation. For the shells and debris, use red mixed with white and shades of gray. Each color that is used for these things should be put in the surf; use just a hint here and there for realism.

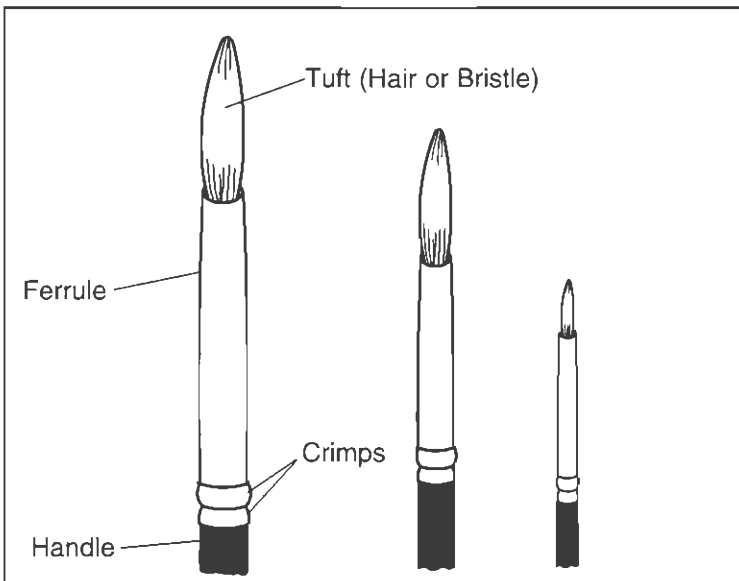


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