



## 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

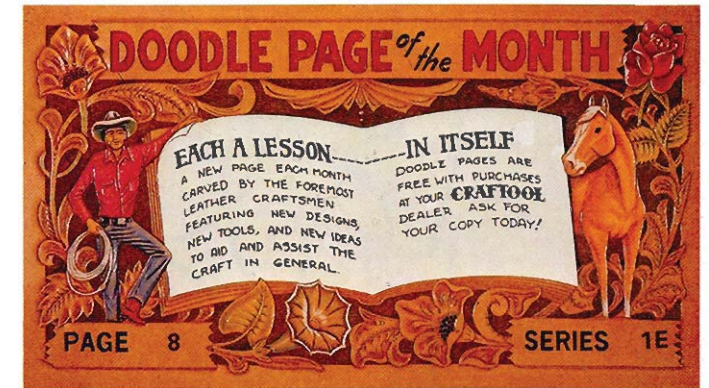
(Some Doodle Pages do not have backs)

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.





# FLIRTING FLAMINGO'S

BY THOMAS DEARMORE

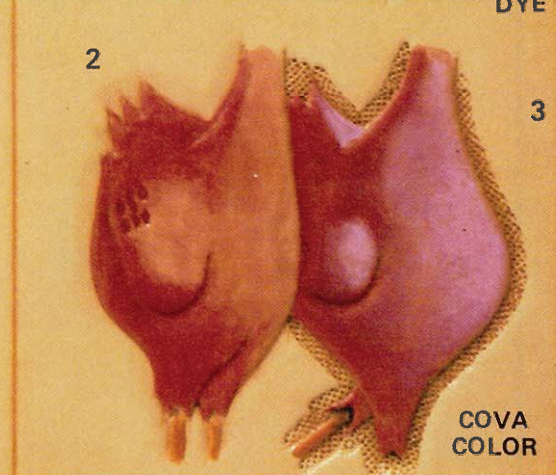
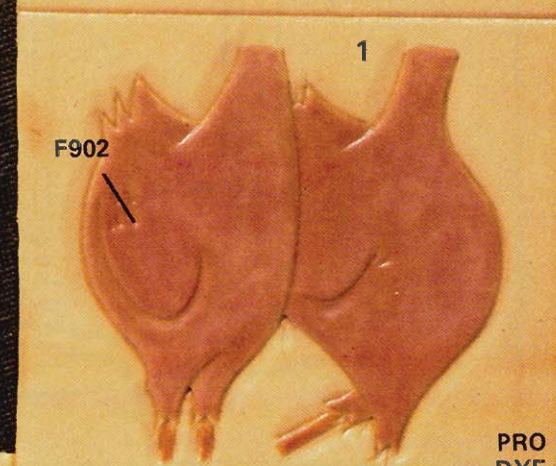
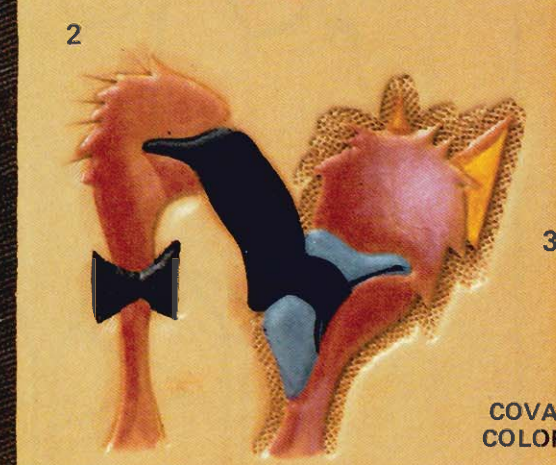
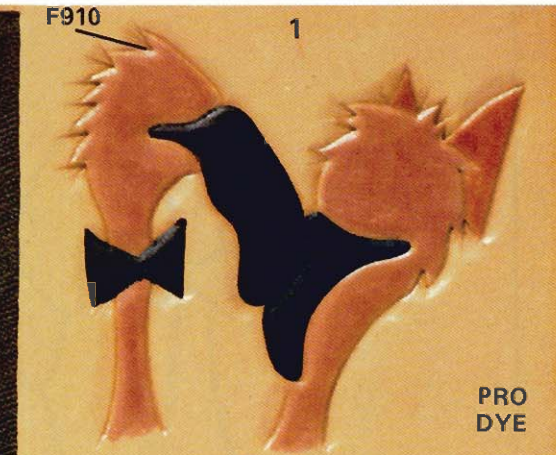
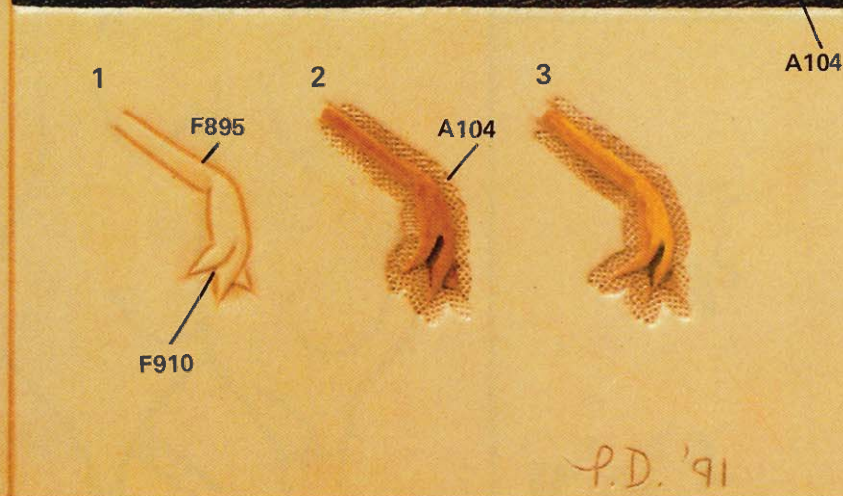
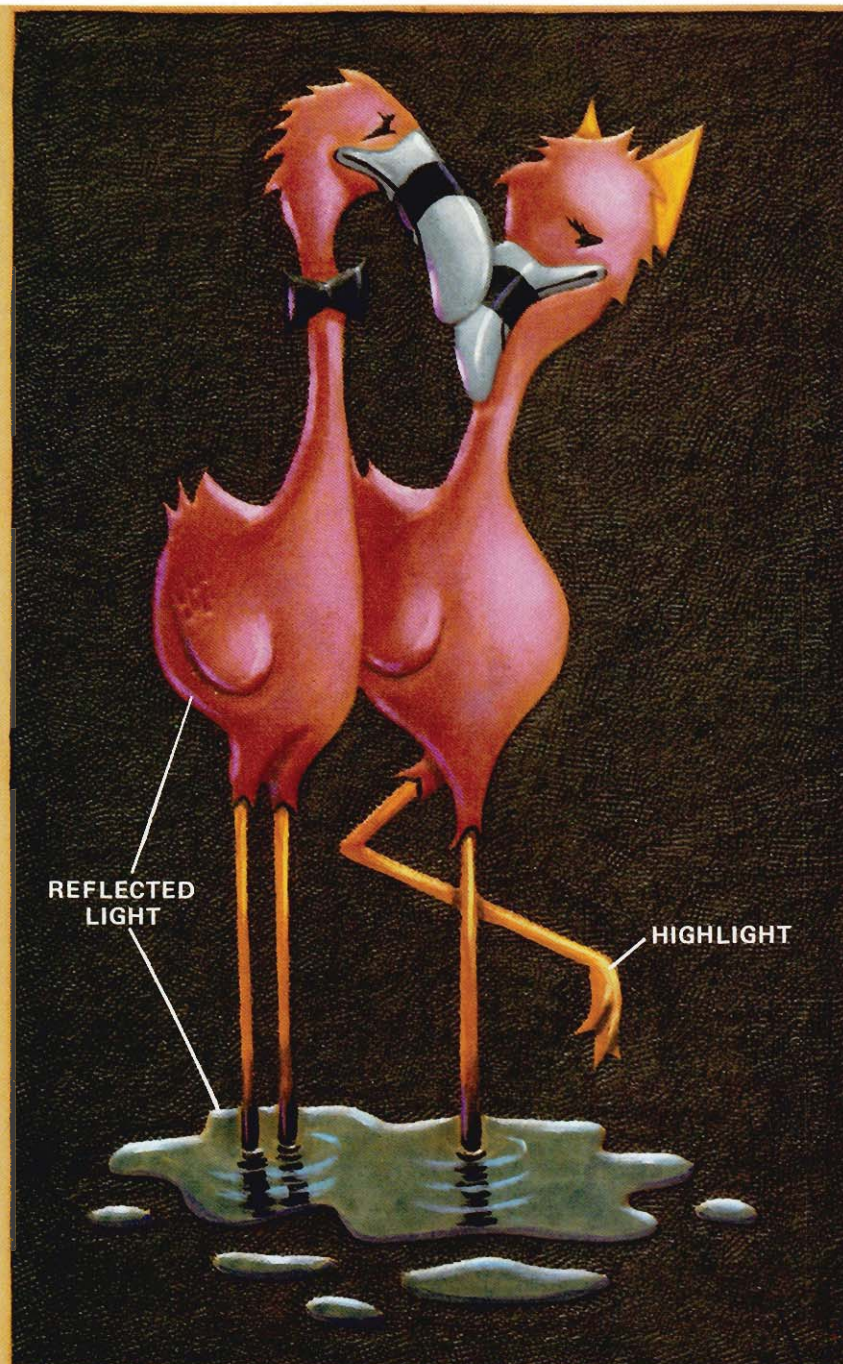
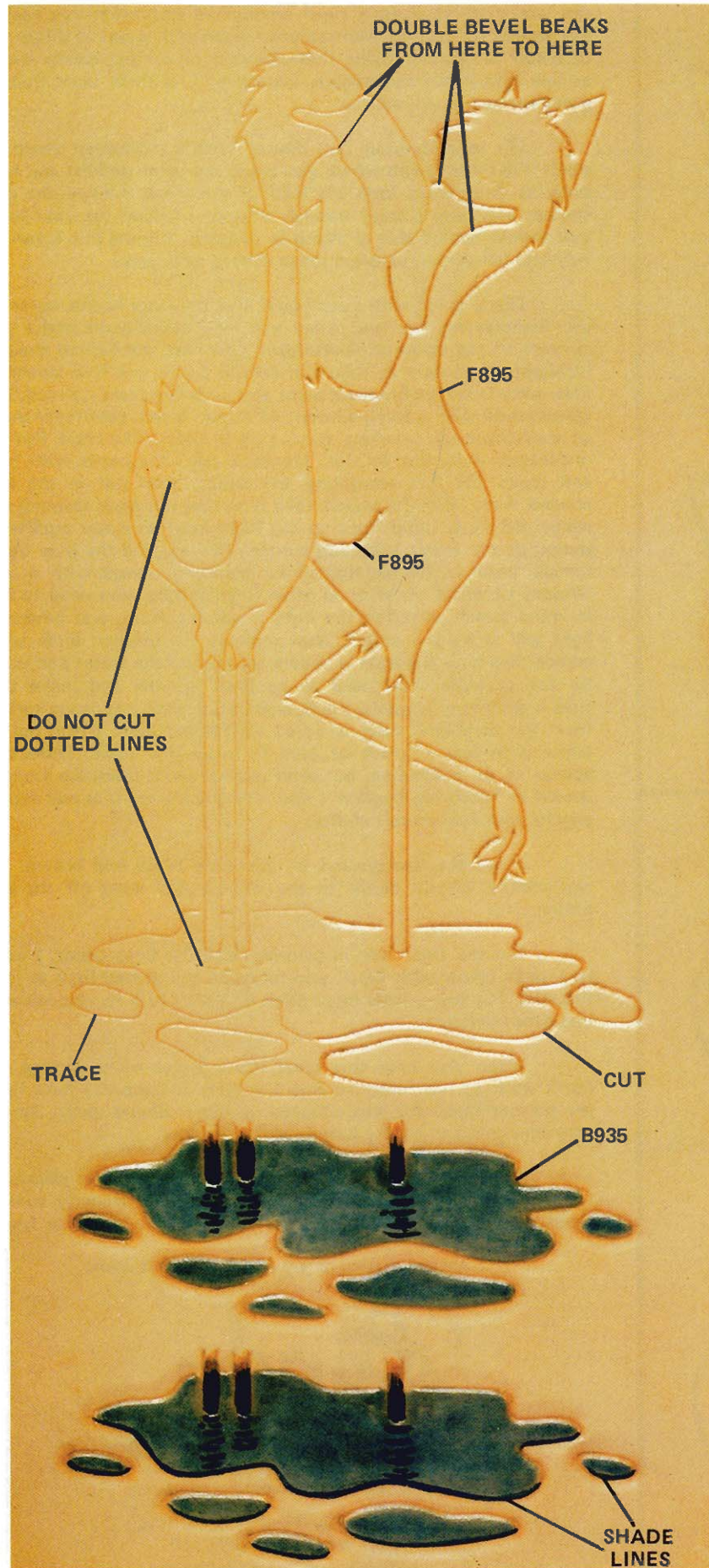
These birds need a little less carving than realistic birds would but the combination of Tandy's Pro Dye and Tandy's Cova Color bring them to life. This technique works well for carvings that don't get a lot of wear and tear, like a wallet would, but it is perfect for a leather Valentines Day card or the special photo album for those love birds we all know.

I prefer to work with Live Oak leather as it always seems to carve smoother and take dye well. Begin by tracing your pattern. The dotted lines are not cut with the swivel knife, as they will be beveled or painted later. These first two steps are shown in the upper left hand corner. Then bevel with F910. Begin with the male bird and the water as they are the foremost, (closest to you), and then work back. Where the beaks are on the birds faces, double bevel lightly. First bevel towards the face, then bevel the same line lightly towards the beak. For any areas that seem too small to bevel with F910, like the tight turns of the water or the small back end of the beaks, use B935. To end the wing on the male bird, I used F902. Slant the tool towards you so that only the tip strikes the leather. When the leather is nearly dry, use A104 to background. Begin by following around the birds and border, then fill in the background by rotating the tool back and forth between your fingers with each strike of the mallet. This is to avoid leaving a set pattern. Try to strike the tool with equal force each time or the area will be left choppy and uneven.

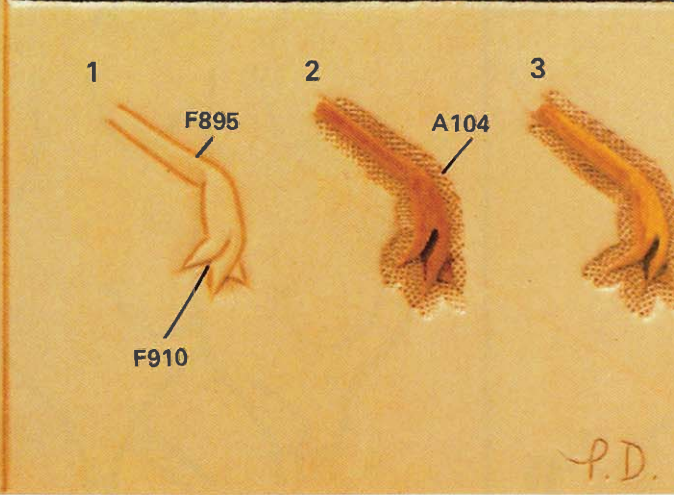
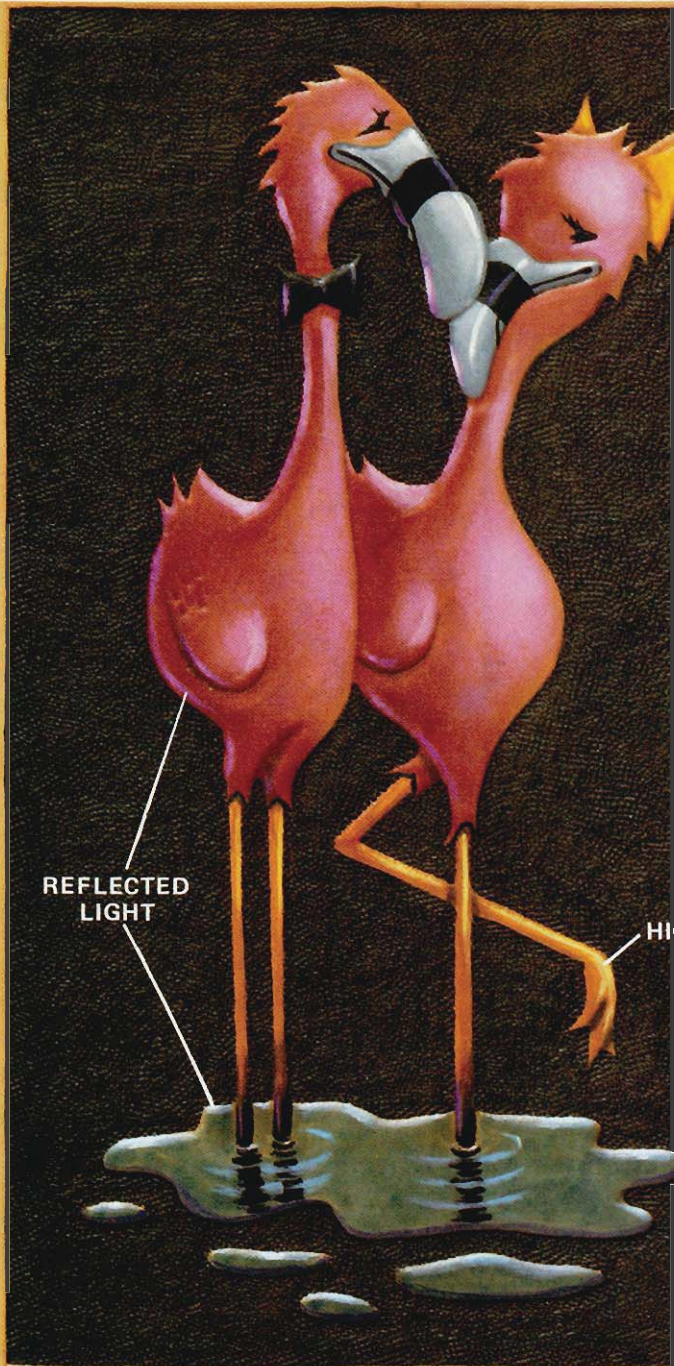
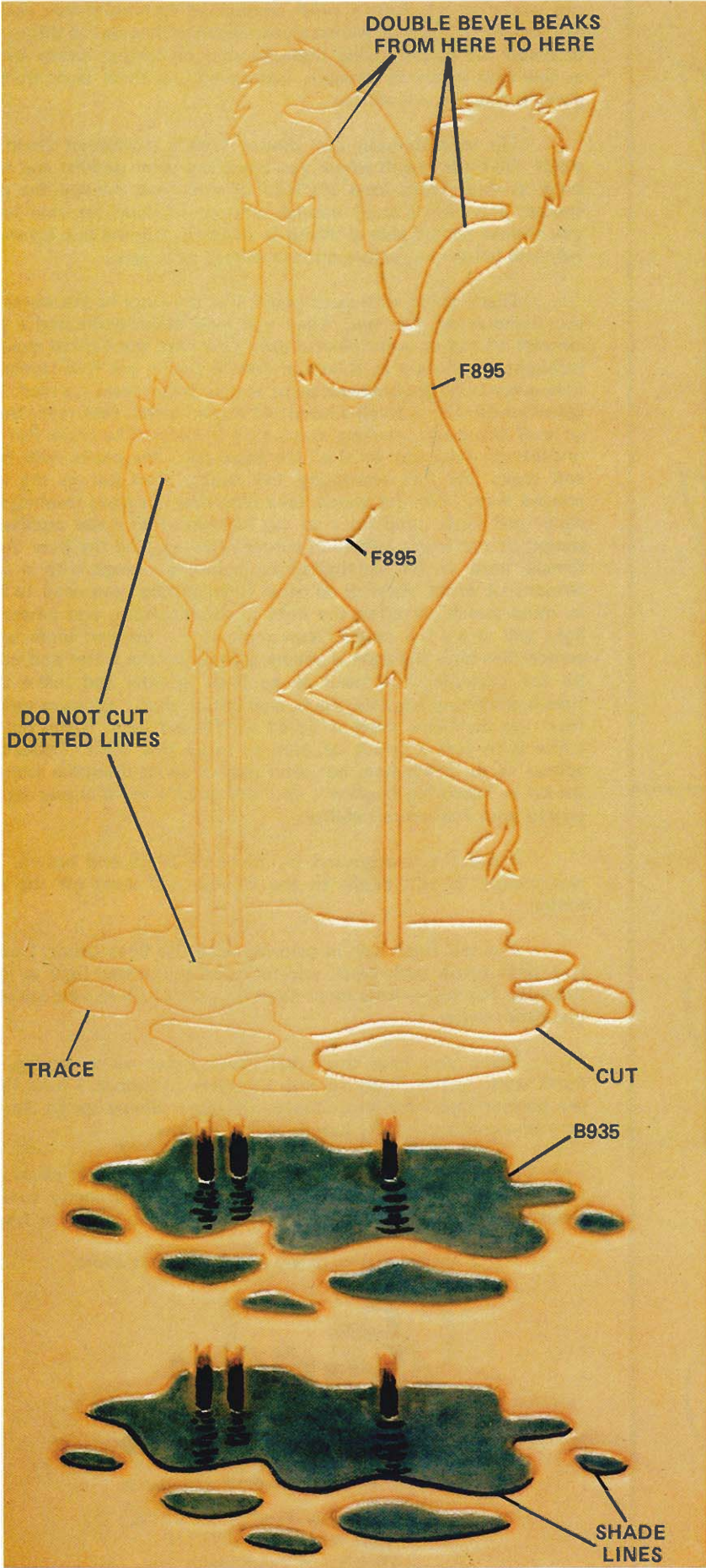
When the leather is completely dry, begin the coloring process by dyeing an undercoat with Pro Dye. This is important because it allows you to cover the leather later with thinner amounts of Cova Color and keep more of the leather 'feel'. With Pro Dye, use a loaded brush and dye the bodies with diluted red, the water with diluted blue, the legs and the female birds bow with diluted orange and the beaks and male birds tie with full strength black.

When you use a loaded brush, especially with Pro Dye, lightly touch your brush to a scrap of leather before moving it over your work. This will prevent a drop of dye that could ruin your carving.

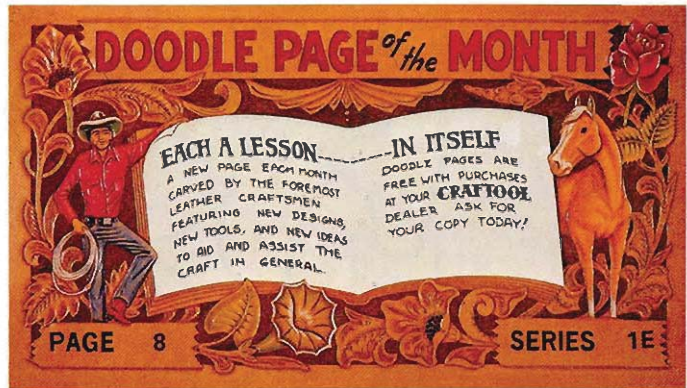
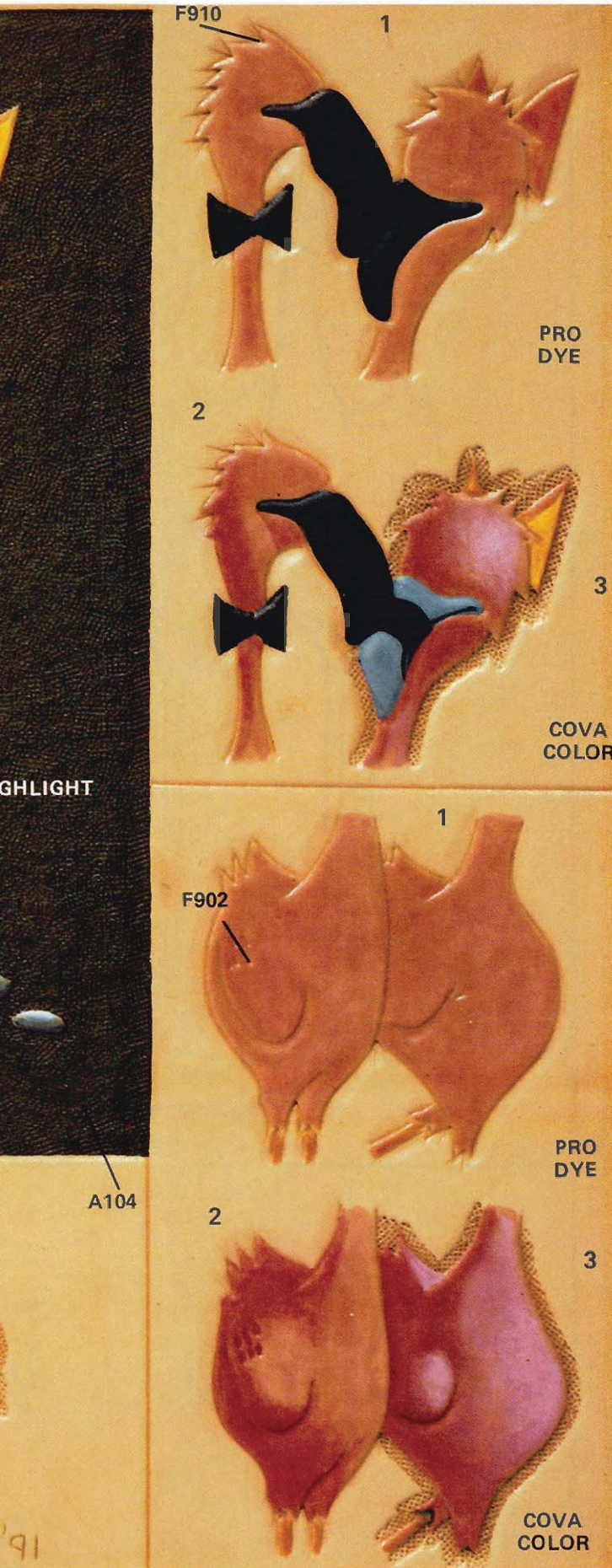
For detailed instructions on the coloring techniques used here; the color wheel, light source, shading, highlighting and reflected light, you should read and practice with Al Stohman's "Coloring Leather", available at Tandy's.











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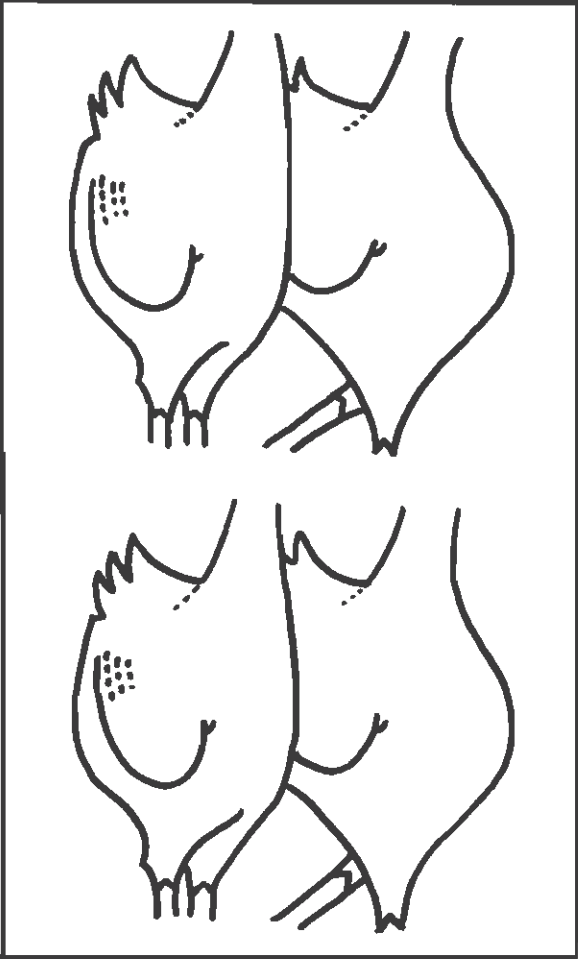
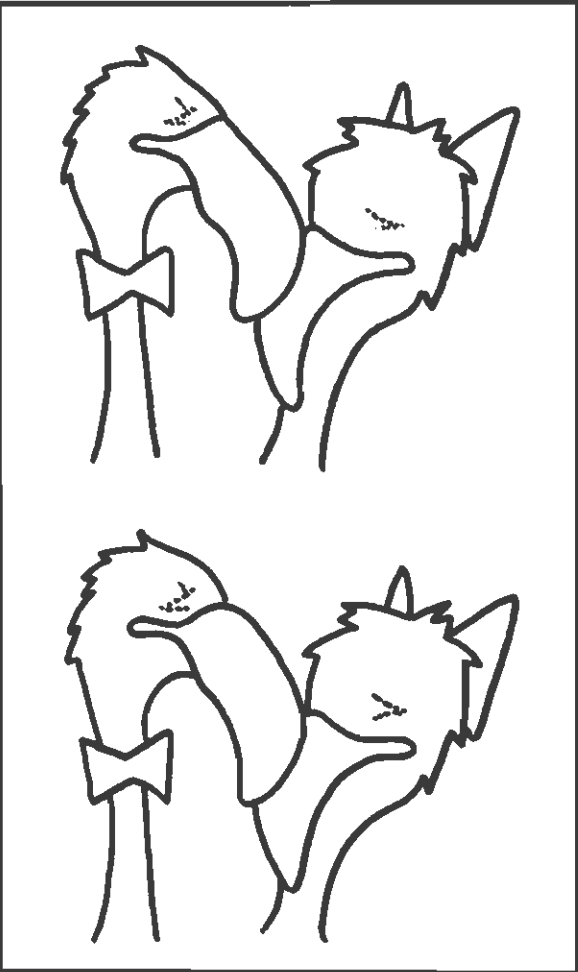
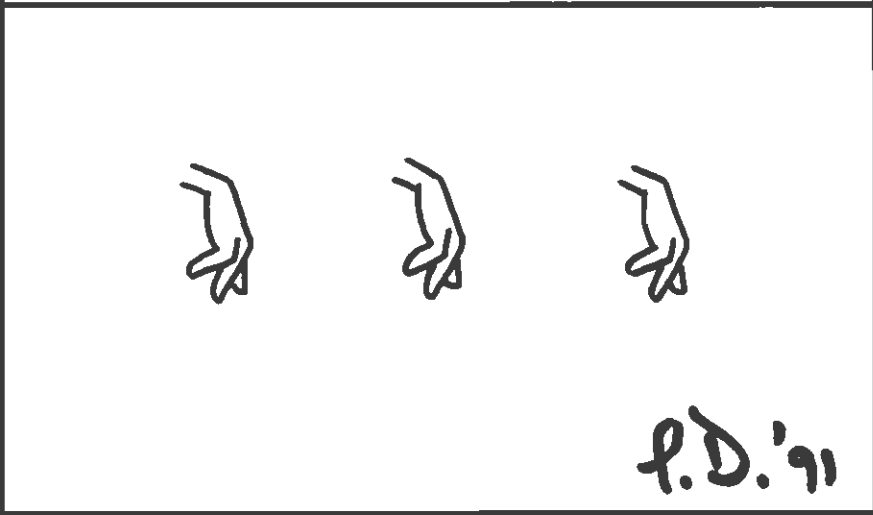
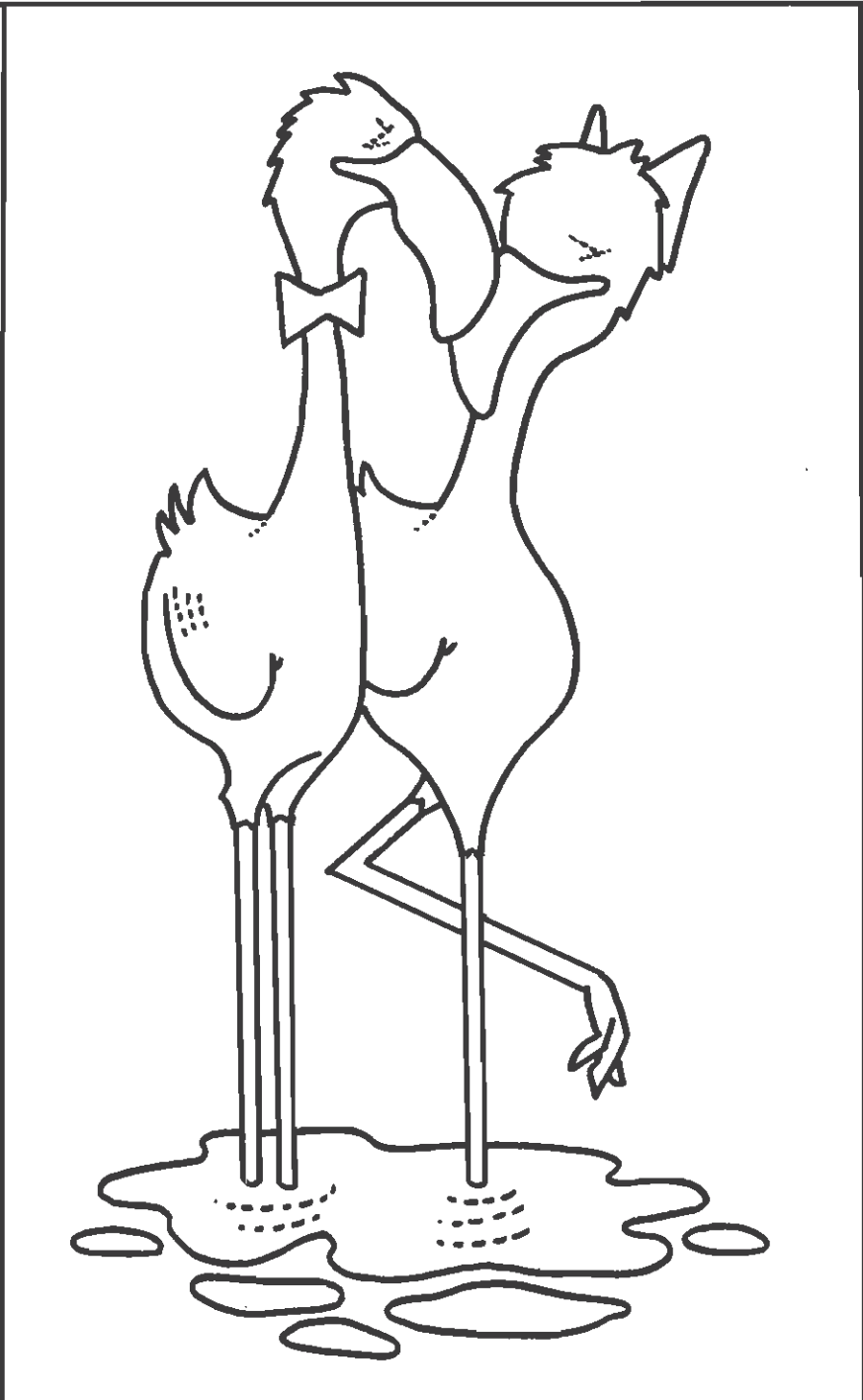
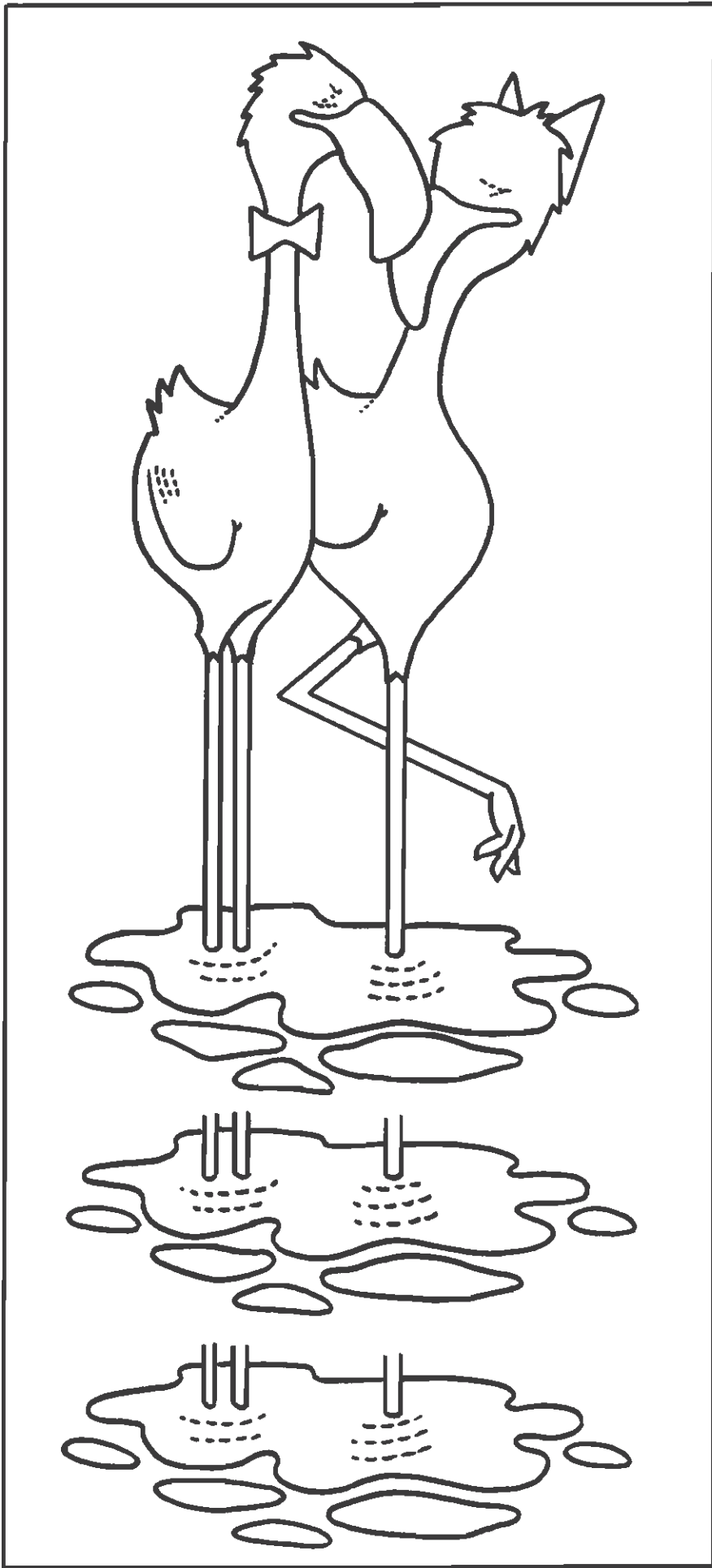
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For detailed instructions on the coloring techniques used here; the color wheel, light source, shading, highlighting and reflected light, you should read and practice with Al Stohman's "Coloring Leather", available at Tandy's.





Use a palette with the Cova Dyes, ( a plastic lid from a coffee can works great). Pour a small amount of each color you want to use around the palette. Moisten your brush with water to dilute and/ or blend the colors. Using these acrylics on leather works best in as few thin layers as possible, instead of one thick layer that will give your leather a vinyl feel.

Go in with your red, diluted with a moistened brush and shade the birds. Begin where you want the color darkest and move away as your brush loses it's load. If you have thinned the paint enough and have a small enough amount of paint on your brush, you should not be able to finish in one pass. Adding thin layers this way also leaves the surface smooth instead of lumpy.

Next, go in with your black. Put the rings in the water and the shadows on the legs, Then you will blend white and a small amount of red on your palette until you have the desired shade to highlight the bodies as shown in step 3. Again, use thin layers and fade away from the brightest paint as your brush loses it's load. Now blend white with a small amount of black. A thin even layer should go over the beaks, making them gray in color. The black Pro Dye underneath will add to this. Go back onto the beaks with black and make the line separating the beaks, then put in the band around them. For the water, take blue that has been thinned with water and make solid lines on the bottom of all water puddles, as shown in the lower left hand corner. The legs and the bow on the female need to be highlighted by blending orange with a small amount of white. As with all other highlighting, you need to keep in mind which direction the light is coming from, and where the light will strike the object. Now look at the finished birds in the center. See how the light is shown shining on the water and on his tie for example. You need to go back in now and make these final highlighting touches. You'll also notice on the opposite surfaces from the highlights what is called a reflected light. Blend red and white with just a touch of blue to make this color. These steps appear to be completed, but after some practice using the exercises shown in "Coloring Leather", you will quickly see it as just another step in your leathercraft ability.

I did the background by blending black and brown. This was mainly to add depth to the carving and show off the birds better.

For the final step in coloring with the Cova Color, I used a fine sable brush with black and followed the dotted lines to make the eyes. Put just a little more paint on your brush so you can make one-time strokes.

When you have this much Cova Color on a carving, you don't want to rub finish on with a sponge or dauber. I have found the perfect finish for this situation is Super Shene spray. Spray a very thin coat and let dry before adding another.

Another tip for working with the Cova Colors; always try to use quality brushes. Spend a little more and properly care for them and you will get more than your moneys worth in results.

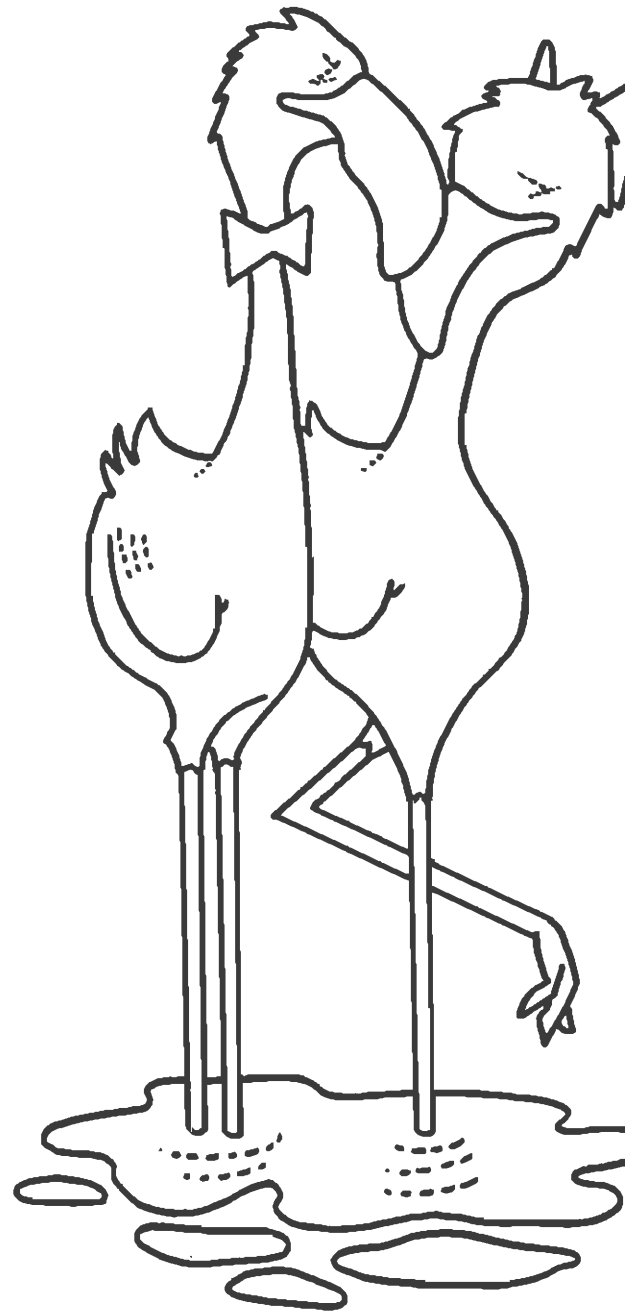
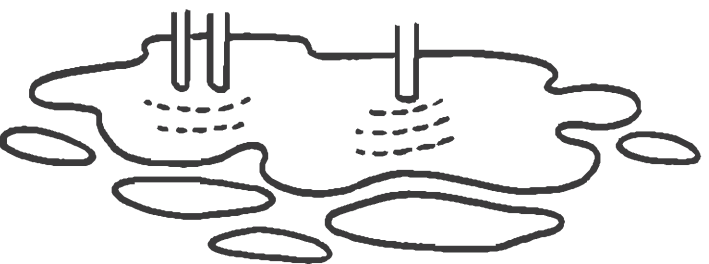
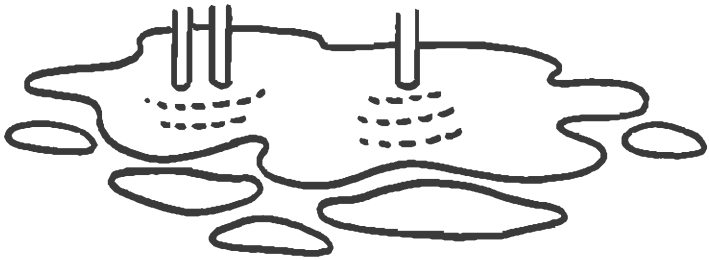
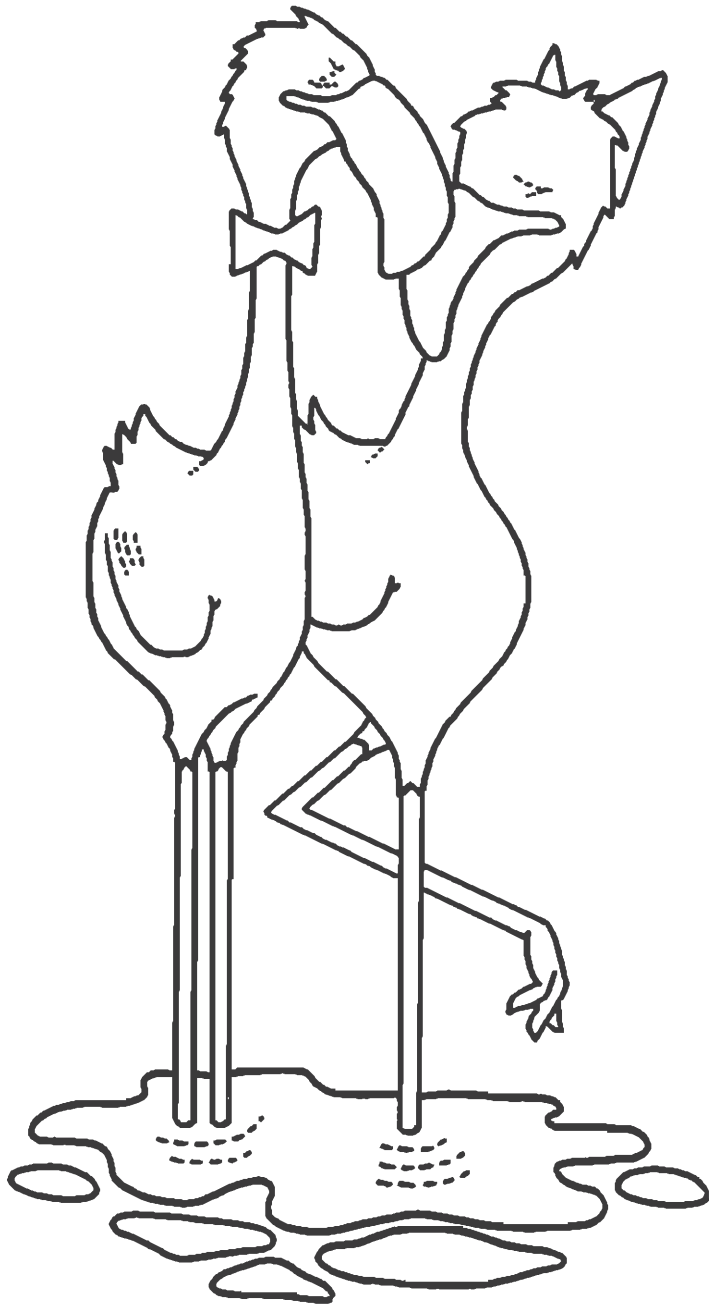
A special thanks to my art teacher, Pat Jones.



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