



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:

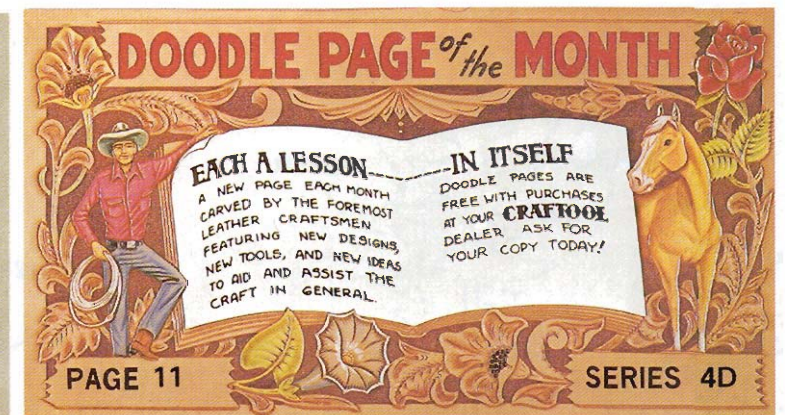
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



MORNING MIST
by
Al Stohlman

This month we are offering something different. . . FOG and MIST! Our limited space will not permit us to go into the details of carving and stamping the moose and the trees; this information can be obtained from the Figure Carving books. Most of our attention will be given to the creation of the fog, and the coloring and dye mixtures used to create these effects.

The Tracing Pattern (on reverse side) shows the solid lines to cut, and the dotted lines for beveling, shading, and matting. . . to create the fog and misty effects. Very light solid lines should be cut lightly. The lines of the tall grass, in left foreground, should be cut no deeper than the width of the grass. Prepare your leather for carving and study the Tracing Pattern. Pick out specific areas, and compare with finished carving, prepare your mind to duplicate this.

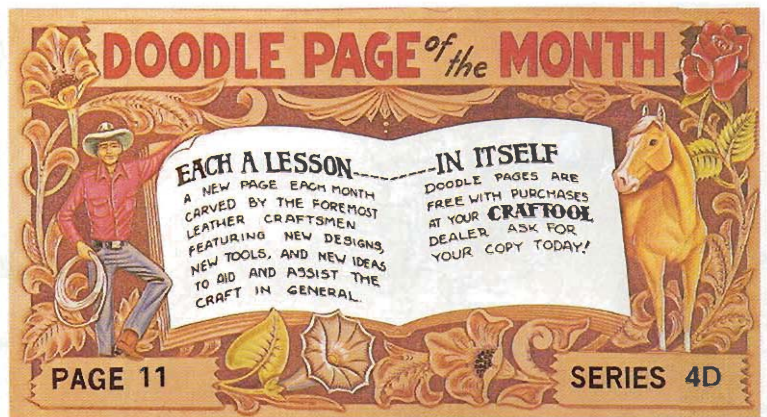
Proper matting plays the most important part in this scene. Before cutting the left foreground grass, it would be wise to first carve and stamp the moose. Then matt all around him with the smooth matting tools F995 and F996. You must do a smooth matting job in the water areas. Use the largest tools where possible. You will have to matt between the legs with the Figure Bevelers. Smooth-bevel around the water driblets on the plant the moose has pulled up. Mat between them with the small Figure Bevelers. Lightly shade in the circular water disturbances. Use the modeling spoon to aid in these areas.

Now cut the grass and bevel and mat between the foreground ones. Work back, and complete the large fir trees at left. Now bevel around the fog masses with the checked matting tools, and mat all areas between. A thorough job of matting is required (study the completed scene). The matting gives a "texture" to the foggy areas that later act as receptacles for the dye.

At this point, finish the seven trees behind the fog in the center of the picture. Matt around them, and thoroughly matt the sky area. The foliage stamps have been used just over the moose's back (under the heavy fog layer) and on the tree at antlers. Lightly bevel to form the tree outlines. The distant trees (far right) are outline beveled only. Then, carefully matt behind them. Use the same treatment on the two dead trees. Check all of your matting to be sure it is as smooth as you want it. Do not bevel around the lily pads, this gives them the appearance of laying flush on the water.

COLORING: Spirit dyes are used for the moose, lily pads, grass, some of the foreground water, and the trees. Mix several jars of greens, etc., with varying degrees of solvent. The fir trees are a mixture of green, brown, and solvent. The moose is dyed with browns and black, using the dry-brush technique to bring out the hair lines.





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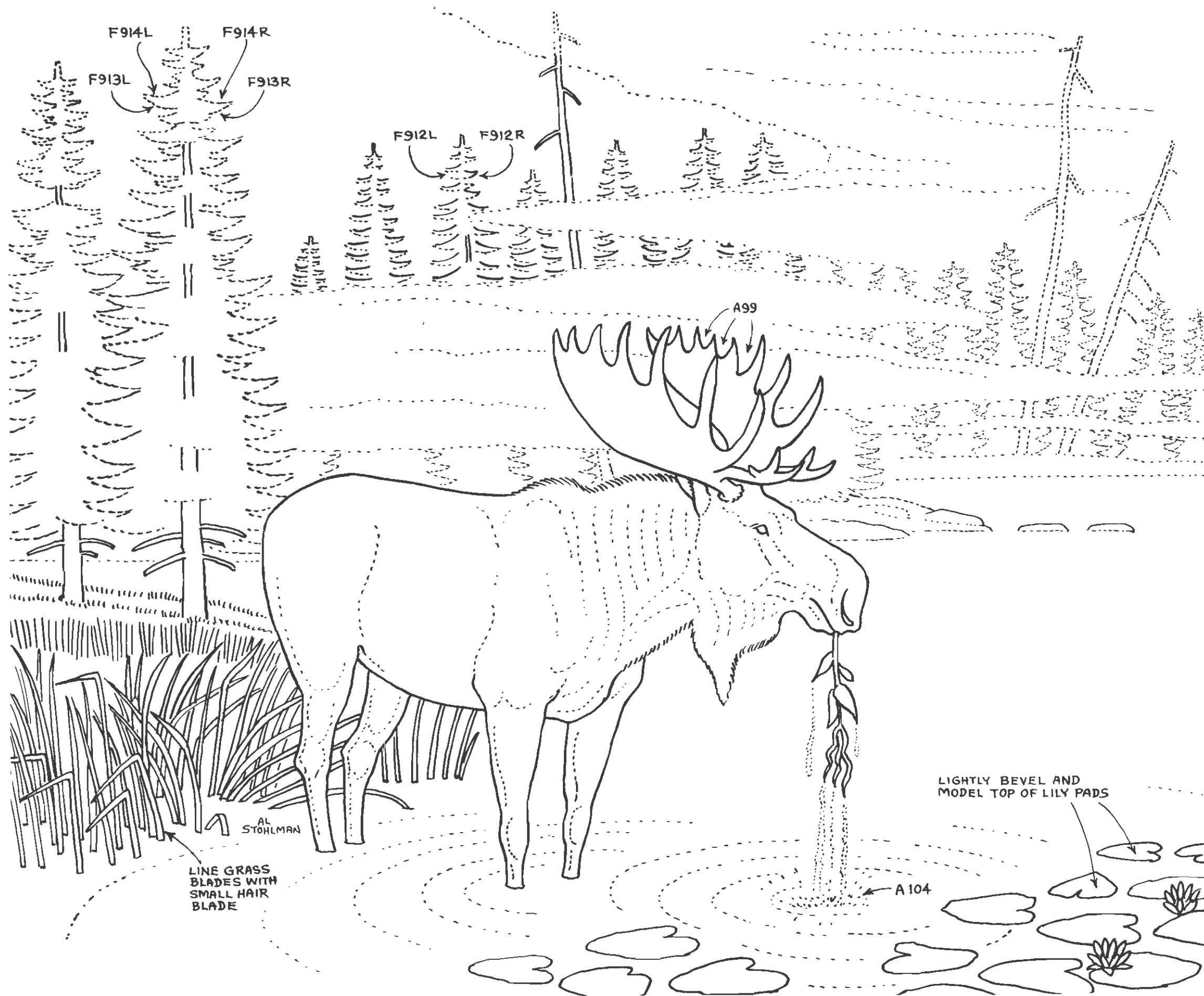
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Dye the trees all with the same shade. . .even the trees at the end of the lake (in the mist). You'll note there is an "extra" set of trees (barely visible) between the ones shown on the tracing. Simply dye these in with a medium blue. This blue, various greens and browns were used in foreground lake. Use dark brown to reflect the moose (as shown). Also dye the reflections of the trees, in the water, at the end of the lake. You are now ready for the water dyes.

COVA (water soluble) dyes were used for sky, fog, and lake. These solutions are made very watery. Always test your colors on scrap leather; allow to dry. You'll note the sky is not painted a solid blue. . . some of the leather is allowed to show through, as with the fog and lake. This ties the whole scene together.

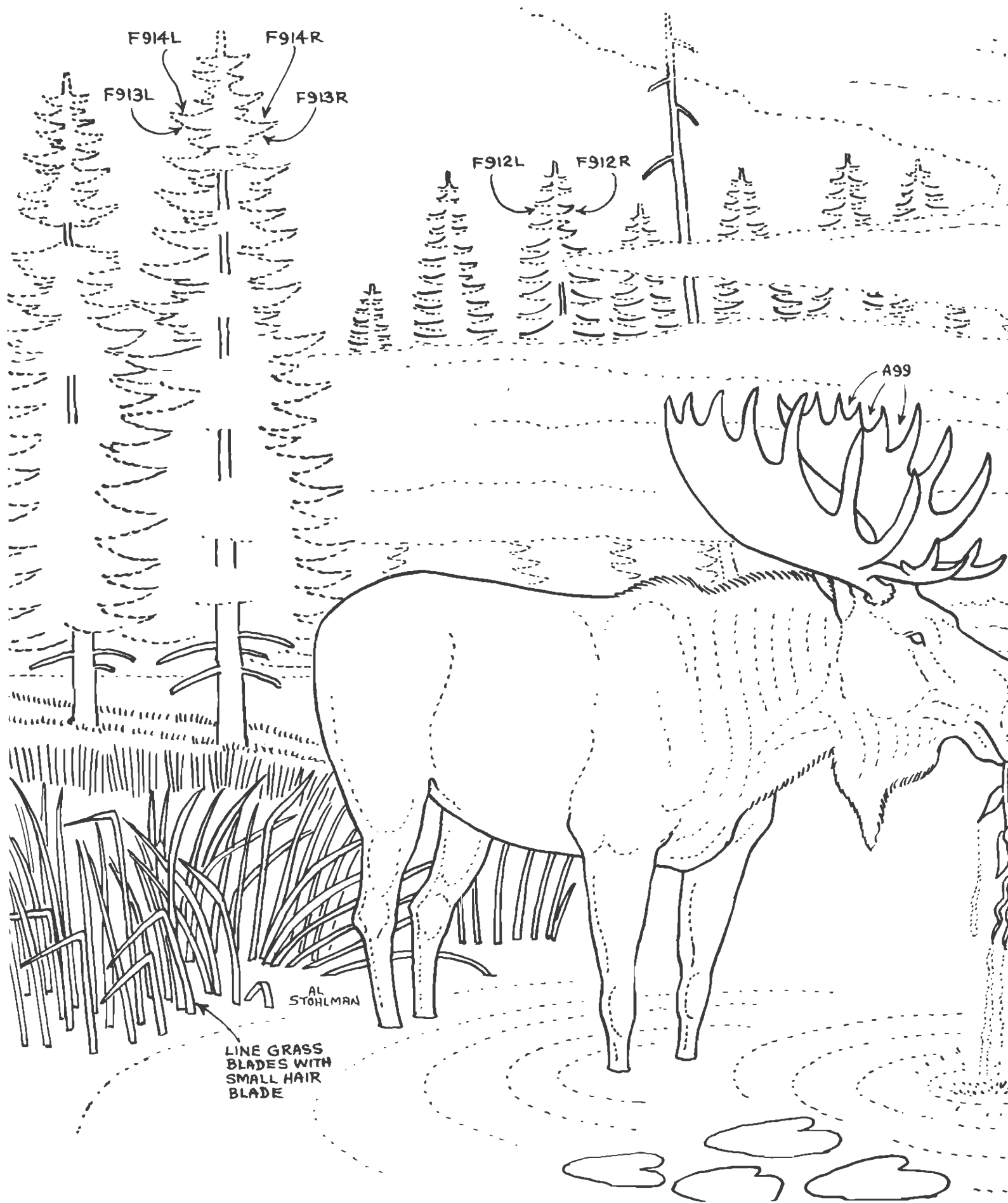
The fog is a mixture of white with a bit of black and blue. This is very watery. . .so that when applied over the distant trees, they will show through. Extra applications will "thicken" the fog banks. Apply with a small brush around antlers and trees. . .then wash it on remaining areas with a larger brush. The fog color is brought over the rocks in front of the moose.

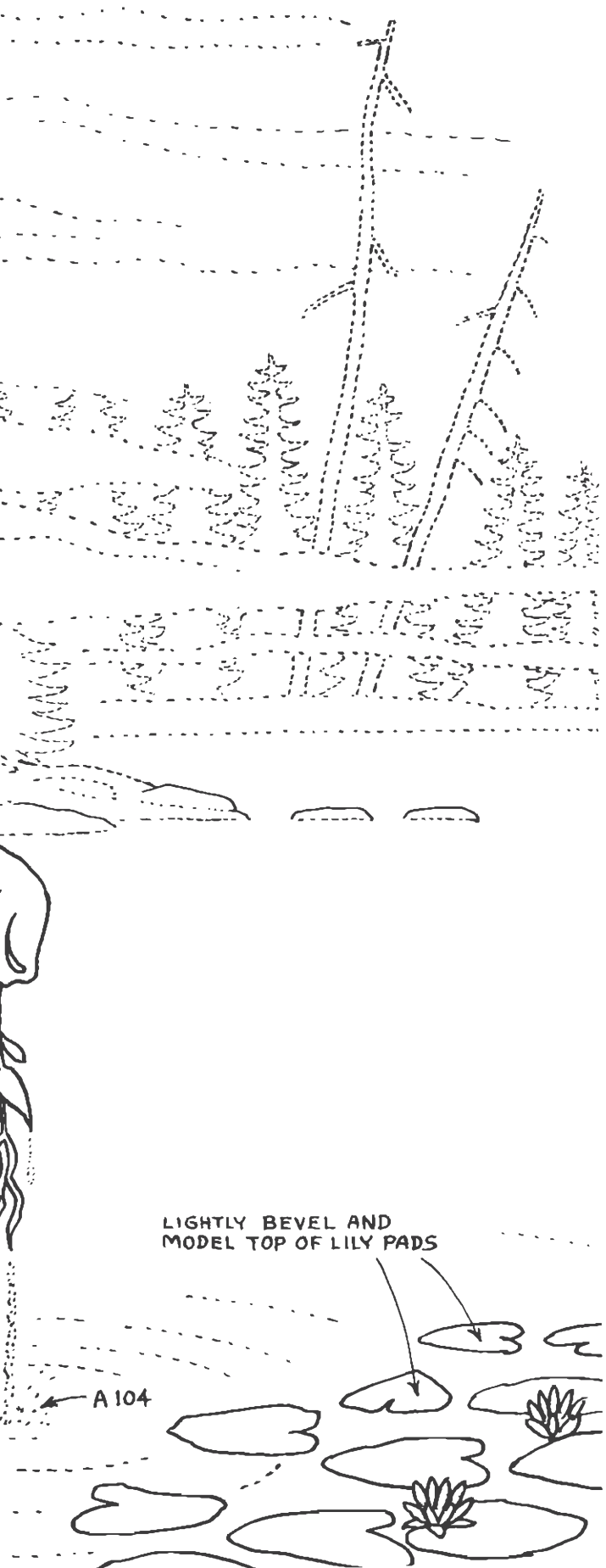
The lake color has a bit more blue added to the fog mixture. This must be applied carefully around the figure and grass. Use horizontal strokes on the lake. Extra applications strengthen the blue. You'll note the weaker strength in foreground, allowing more leather to show through. This effect simulates reflection of the fog; gives depth to the scene. Some of the blue is used to highlight the water movement. Take your time here, or you can over-do it.

Strengthen the edges of the fog layers with white. Use white on the water dribbling and splashing into the lake. Mix small amounts of Cova dye to match the colors of grass and moose leg reflections in the water. REMEMBER. . .BEFORE attempting such a scene. . .ALWAYS practice on scrap. Carve and dye segments and wash with "fog" to review the results. You may have to change colors and solutions many times to achieve satisfactory results.

Before I began this scene, I had the idea in mind but did not have a clue as to the colors. I carved several segments of the scene and began experimenting with colors and washes, until I was satisfied I had what I wanted. In viewing the fog and lake colors (in their respective jars) you could hardly tell them apart. Be sure to label your jars. With the experiments, I found the distant trees had to be dyed as dark as the foreground trees, so they would show up through the mist.

"Nothing ventured, nothing gained". . .and it is only through experimentation that we come up with new ideas, techniques, and effects. Don't be afraid to make mistakes. . .I have boxes full of them. Through experimentation and practice we learn what we can and cannot do. As the old saying goes; "the difficult we do right away. . .the impossible takes a little longer". I hope you will try the fog and mist. You can apply these effects to many other scenes.





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