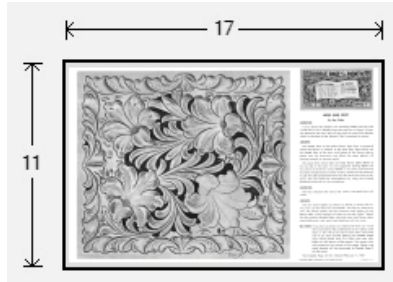




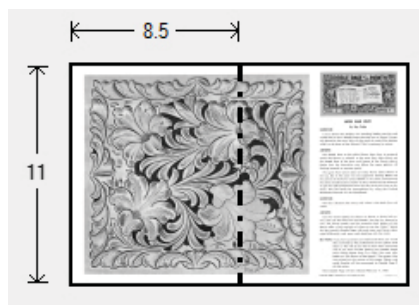
Doodle Page Digital Download

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

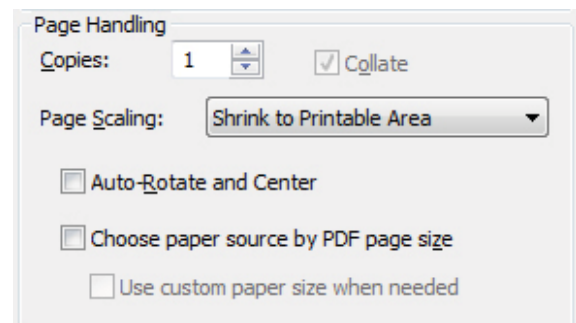
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

The Doodle Page PDF files are typically laid out like this:

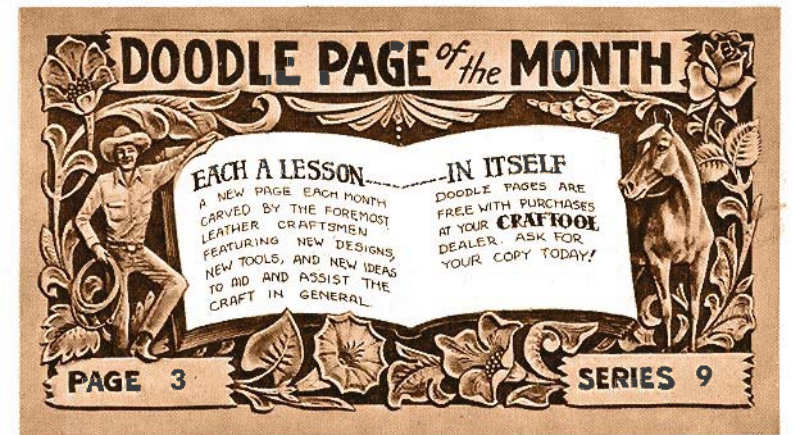
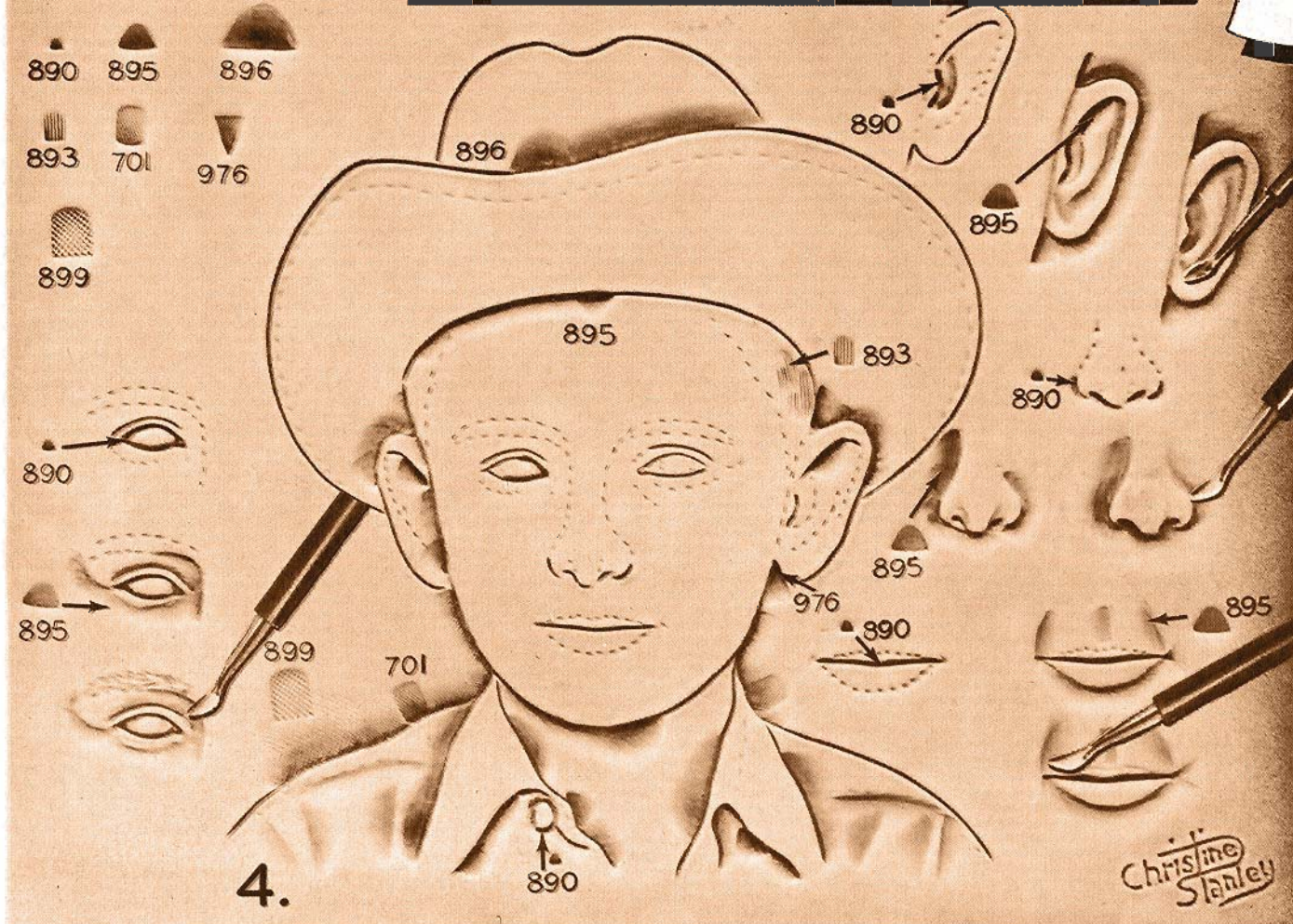
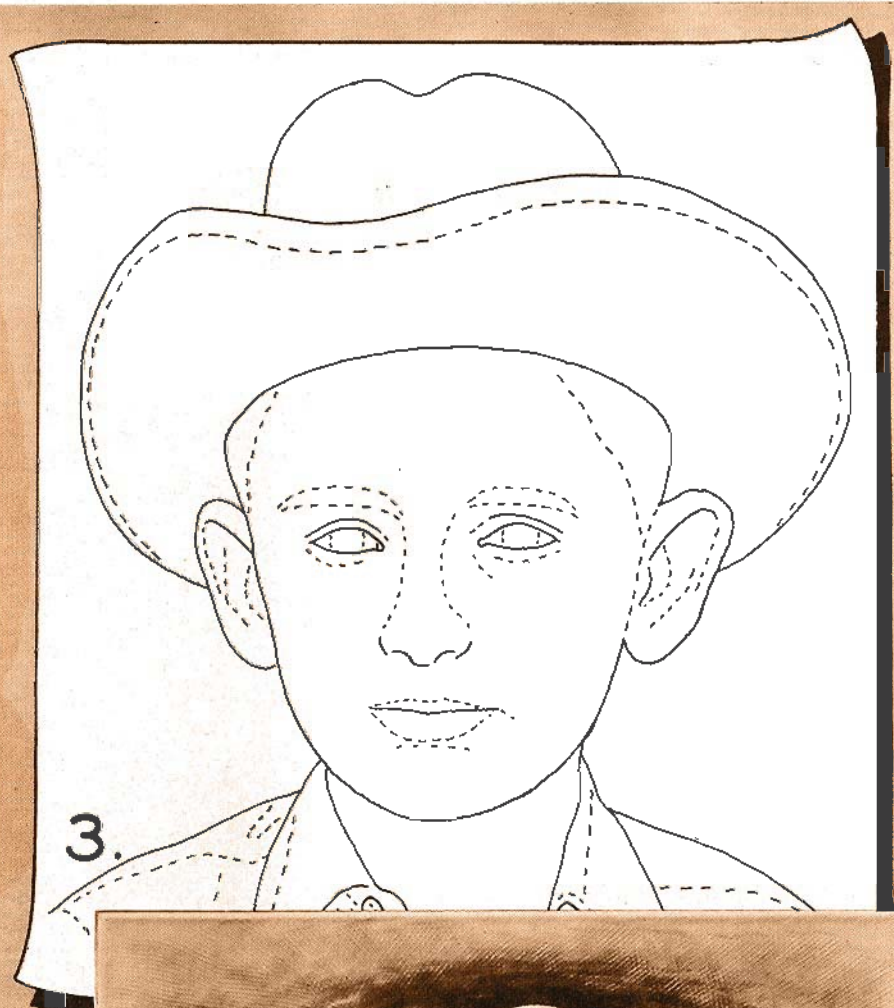
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



PORTRAITS IN LEATHER

by Christine Stanley

Three of a series of four

We have now reached the full face view of the series. This may prove the most difficult subject to render well on leather. However there should be little difficulty if the preceding pages have been studied carefully. As in page 1 and 2, the steps follow the procedure from the photo to the finished carving. It cannot be over-emphasized that the tracing is the most important feature of the operation. Here the important features of the subject are indicated by the solid cutting lines or the dotted beveling and modeling lines. As you will notice in the tracing here, there are no dotted lines indicating the cheek outlines. The reason is of course there is no definite cheek outline. However there is some modeling to be done in this area. It is done with a dye brush instead of a stamping tool and will be explained in the final page of this series which will be devoted to the dyeing process used in this type of work.

A new feature encountered here is the ear. With the full face the ear becomes a very prominent feature as you can well see on this young man. Notice the construction of the ear in the photo and how the cutting and beveling lines of the tracing indicate the carving procedure to follow with the 890 and 895 tools, and the modeler. Also, only the bottom outline of the nose is cut for the full face.

As mentioned before, only the outline of clothing is cut while folds, creases and seams are done with the bevelers and modeler. Shading will be improved with dye as will be explained in the next Doodle Page.

The mouth is given a little different treatment here. One cut with the swivel knife marks the beginning of the form of the mouth. This is beveled slightly with the 890. The larger 895 is then used to form the area above the mouth and the lower lip as indicated in the mouth detail example. The modeler is then used to finish the mouth detail to give it the proper roundness and natural appearance. If you are working on an open mouth, refer to No. 2 of this series on how to form the open mouth and the teeth.

If your subject should be wearing a hat, you will need to study the texture of the material and work accordingly. Here the subject wore a straw hat and the texture was obtained by carefully working the detail into the leather with the spoon of the modeler to simulate the correct appearance. A felt hat would require very little work. Other types may require a little thought but can be worked out with a little care.

After the subject is completed the background is neatly matted down with the 899 matting tool.

The fourth and final page of this series will show a dye formula to be used. Since full color is quite a bit more difficult to work with, we will not advocate its use at this time. It isn't really as difficult as it sounds and after you study the next page covering the dye work you may want to try it in color.

It is to be expected at this point that you have gotten well into portraiture in leather. We surely hope so and would like to hear from you about any problems you may have encountered along the way and what we can do to help you solve them.

Sitting for the photo on this page is the youngest member of our family, Prentice Stanley.

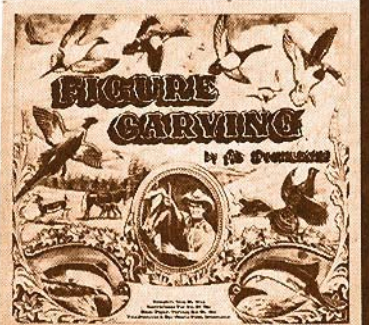
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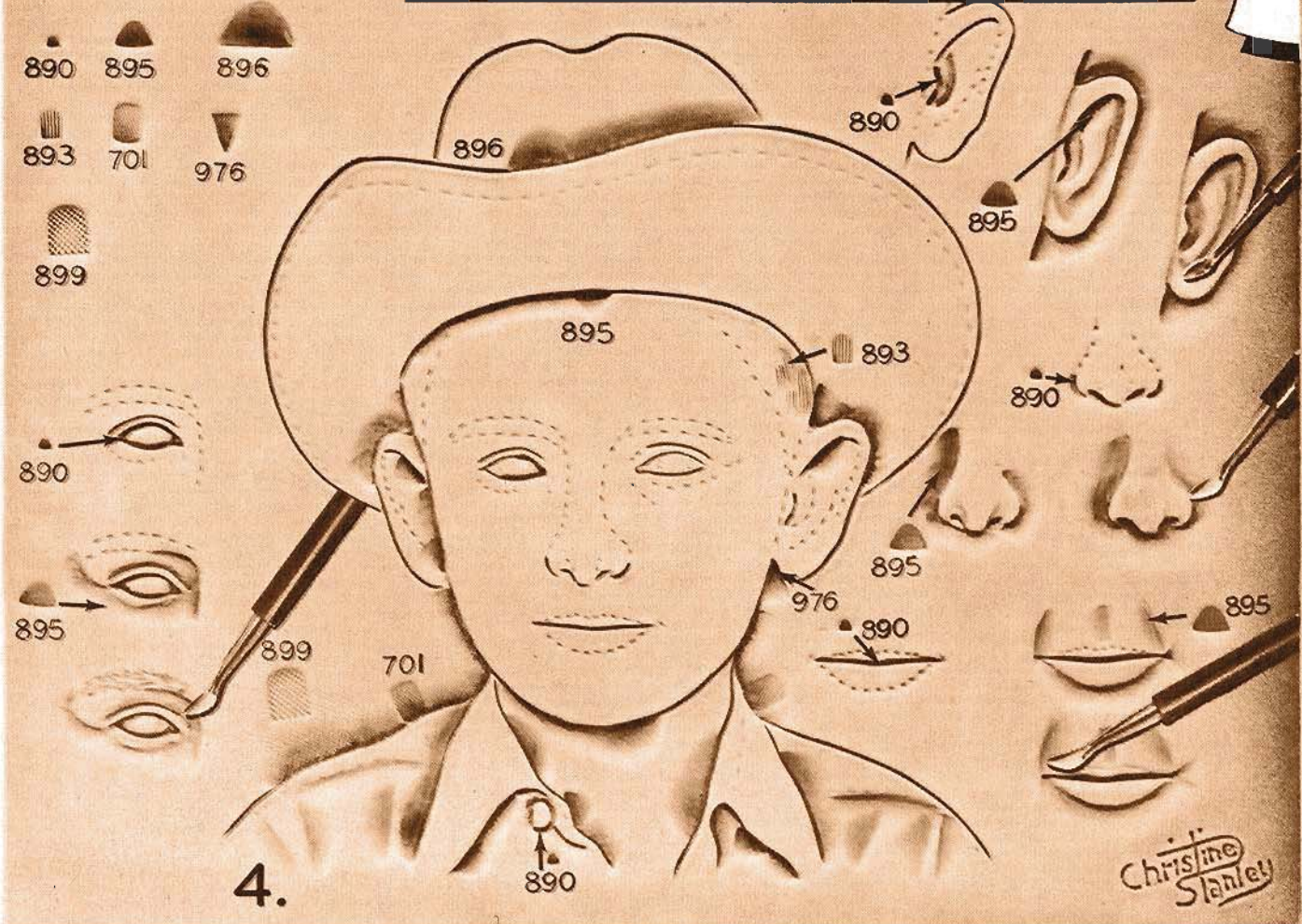
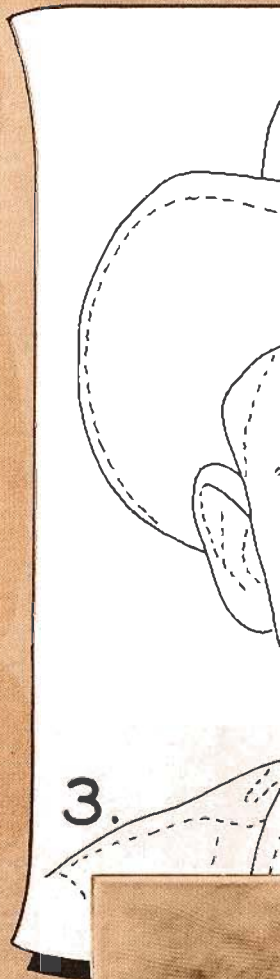
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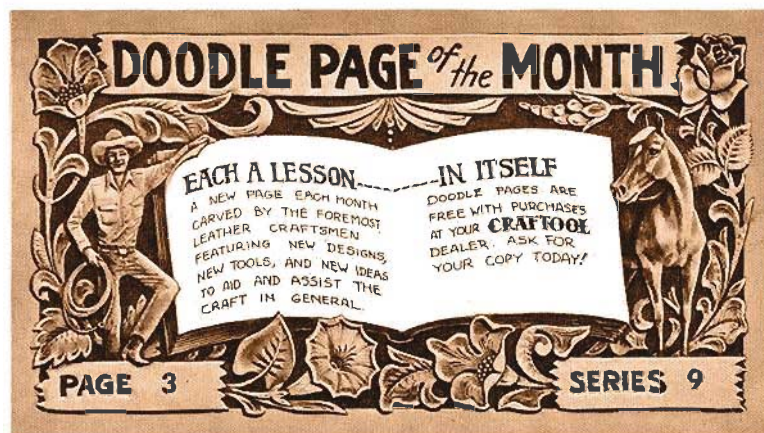
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