



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:

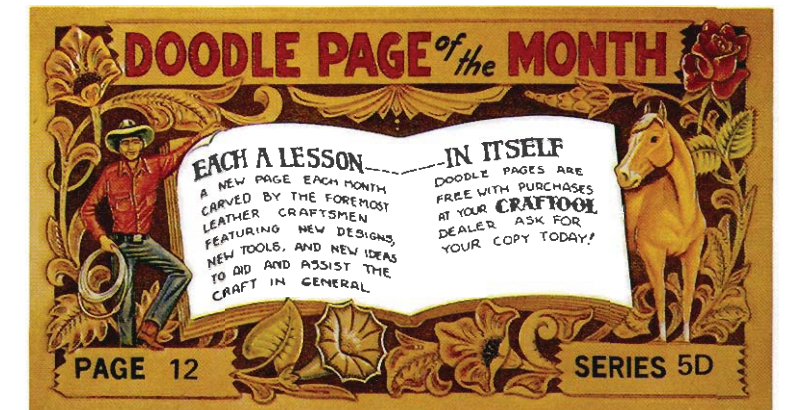
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



RACING HOME
by John Bailey

"Racing Home" is inspired by the great China tea clippers that carried tea around the Cape of Good Hope from the Orient to England in the last century. The first ships home with their cargoes, of course, received the best prices. This competition for prices resulted in beautiful ship design innovations and heroic seamanship by the sailors that manned them.

This is the ship's captain, himself, tensely gripping the wheel as another clipper threatens. The other clipper is running nicely before the wind with all sails out, the "homeward bound" pennant flapping straight ahead. Jib sails stacked on the forecastle await the slightest shift in the wind.

Examine the finished scene before beginning. Notice the weathered wood grain on the ship's wheel and pulley block, also the strand lines on the ropes. (The tracing pattern shows these as fine lines.) Cut these lines after completing all stamping and modeling.

Begin by tracing all lines and cutting solid lines with the swivel knife. Cut the heavy lines deepest. Do not cut the dotted lines. Starting with the foremost objects, stamp all heavy lines with smooth bevelers. I used B197 for most of the picture, using B935 for the tight spots.

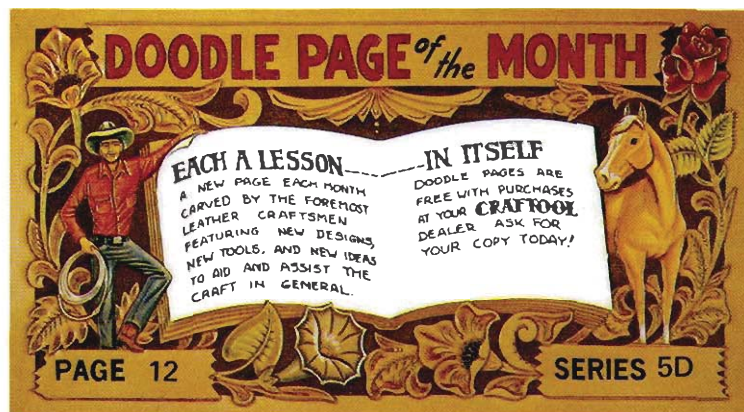
BEVELING INDENT LINES - When beveling a line, your tool leaves a path about 1/8" wide all along the beveled line. To achieve convincing depth, you must model this indent away, usually to the next line or the picture's border. For example, when beveling around the brass strap on the pulley block to make the strap stand out, model the entire pulley block right up to just inside the edge of the block, feathering (or getting shallower) all the way.

Keeping this in mind, model the ship's wheel, the captain's coat sleeve and seams. Shape the face, being careful to round the eyeballs and to form the nose. Model all rope links rounding the twists as well as the rope itself. Round the edges of the pulley block and model the brass strap. Round all edges on the clipper's sails, giving them a billowing appearance.

To model the sky, start in the lower right corner at the horizon. With your modeling tool pointing toward the top of the picture, sweep back and forth in graceful lines. Your sweeps should start and end right at the edge of each figure in order to remove the bevel indents. Ensure that all lines are parallel, particularly between the ropes, sails, and wheel spokes. With the pointed end of the modeler, open up the seagull cuts and the stay lines between the sails.

Form the surface of the sea by starting at the horizon. With your modeling tool pointing toward the bottom of the picture, scar the surface of the leather with 1/4" long sweeping gouges. Follow the direction of the sweeps as shown by the dotted lines on the tracing pattern. Always move the tool in the same direction. As you work toward the front of the picture, gradually enlarge the gouges to 1/2". After completely gouging the sea, go over it with the bevelers, moving around randomly, but always with the bevel face parallel to your gouge lines. Use the small beveler near the skyline.





RACING HOME by John Bailey

"Racing Home" is inspired by the great China tea clippers that carried tea around the Cape of Good Hope from the Orient to England in the last century. The first ships home with their cargoes, of course, received the best prices. This competition for prices resulted in beautiful ship design innovations and heroic seamanship by the sailors that manned them.

This is the ship's captain, himself, tensely gripping the wheel as another clipper threatens. The other clipper is running nicely before the wind with all sails out, the "homeward bound" pennant flapping straight ahead. Jib sails stacked on the forecastle await the slightest shift in the wind.

Examine the finished scene before beginning. Notice the weathered wood grain on the ship's wheel and pulley block, also the strand lines on the ropes. (The tracing pattern shows these as fine lines.) Cut these lines after completing all stamping and modeling.

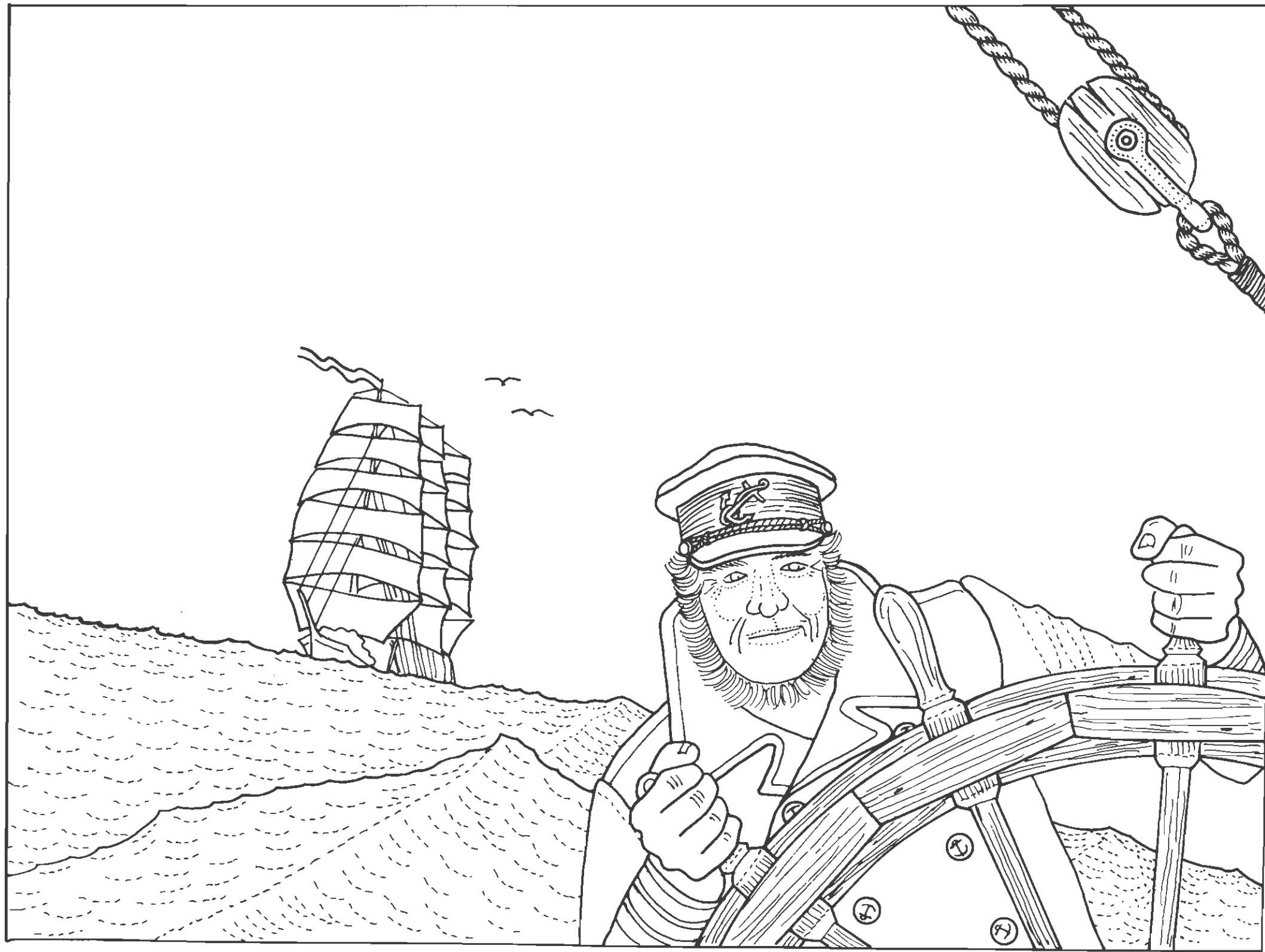
Begin by tracing all lines and cutting solid lines with the swivel knife. Cut the heavy lines deepest. Do not cut the dotted lines. Starting with the foremost objects, stamp all heavy lines with smooth bevelers. I used B197 for most of the picture, using B935 for the tight spots.

BEVELING INDENT LINES - When beveling a line, your tool leaves a path about 1/8" wide all along the beveled line. To achieve convincing depth, you must model this indent away, usually to the next line or the picture's border. For example, when beveling around the brass strap on the pulley block to make the strap stand out, model the entire pulley block right up to just inside the edge of the block, feathering (or getting shallower) all the way.

Keeping this in mind, model the ship's wheel, the captain's coat sleeve and seams. Shape the face, being careful to round the eyeballs and to form the nose. Model all rope links rounding the twists as well as the rope itself. Round the edges of the pulley block and model the brass strap. Round all edges on the clipper's sails, giving them a billowing appearance.

To model the sky, start in the lower right corner at the horizon. With your modeling tool pointing toward the top of the picture, sweep back and forth in graceful lines. Your sweeps should start and end right at the edge of each figure in order to remove the bevel indents. Ensure that all lines are parallel, particularly between the ropes, sails, and wheel spokes. With the pointed end of the modeler, open up the seagull cuts and the stay lines between the sails.

Form the surface of the sea by starting at the horizon. With your modeling tool pointing toward the bottom of the picture, scar the surface of the leather with 1/4" long sweeping gouges. Follow the direction of the sweeps as shown by the dotted lines on the tracing pattern. Always move the tool in the same direction. As you work toward the front of the picture, gradually enlarge the gouges to 1/2". After completely gouging the sea, go over it with the bevelers, moving around randomly, but always with the bevel face parallel to your gouge lines. Use the small beveler near the skyline.



Now, cut the weathered wood lines on the wheel and pulley block. Make shallow cuts, with an occasional deep cut and random short (1/16" to 1/8") deep cuts. Cut the strand lines on the ropes shallow.

With many leather carvings, you can achieve extra depth by raising the foremost objects. In this picture, the captain and the wheel are perfect for this technique. To raise the captain's face, place a finger on each side of his face and rub your modeler back and forth in back of the head, hollowing it out. Give an extra push to the back of the nose, cheeks and cap brim. Do the same to both fists and the center handle on the wheel. On the front, remodel anything that was pushed out of shape. The carving is now ready for coloring.

COLORING - All colors are Tandy's Super Dyes. I use the water colorist's technique of letting whites and reflected light come through from the natural color of the canvas or, in this case, the leather. On each object to be colored, first go over it with a dilute solution of dye, followed by repeated applications of the same solution in shadow areas, and finally using the same color full-strength for the darkest shadows. The dilute solutions should be around 15 parts solvent to 1 part dye. This is approximate, so pour the dye into the solvent in small amounts and experiment on a piece of scrap.

The ship's wheel is a good place to start as it will give you a feeling for this technique. Color the wheel completely with diluted light brown. In repeated applications leave the top of the handles, the top of the rim, and the centers of the spokes with fewer coats. After several coats, you'll get the feel of it. Use patience; repeated applications yield all kinds of desired shadow and depth. Finally, use full-strength light brown for the darkest shadows.

Use the same colors on the pulley block and rope, but finish the rope with full-strength medium brown. Color the weathered brass strap on the pulley with dilute green, and dry brush down the center of the strap and around the center nut with a solution of 1 part green and 2 parts solvent.

Use full strength yellow for all of the brass on the captain's coat and cap.

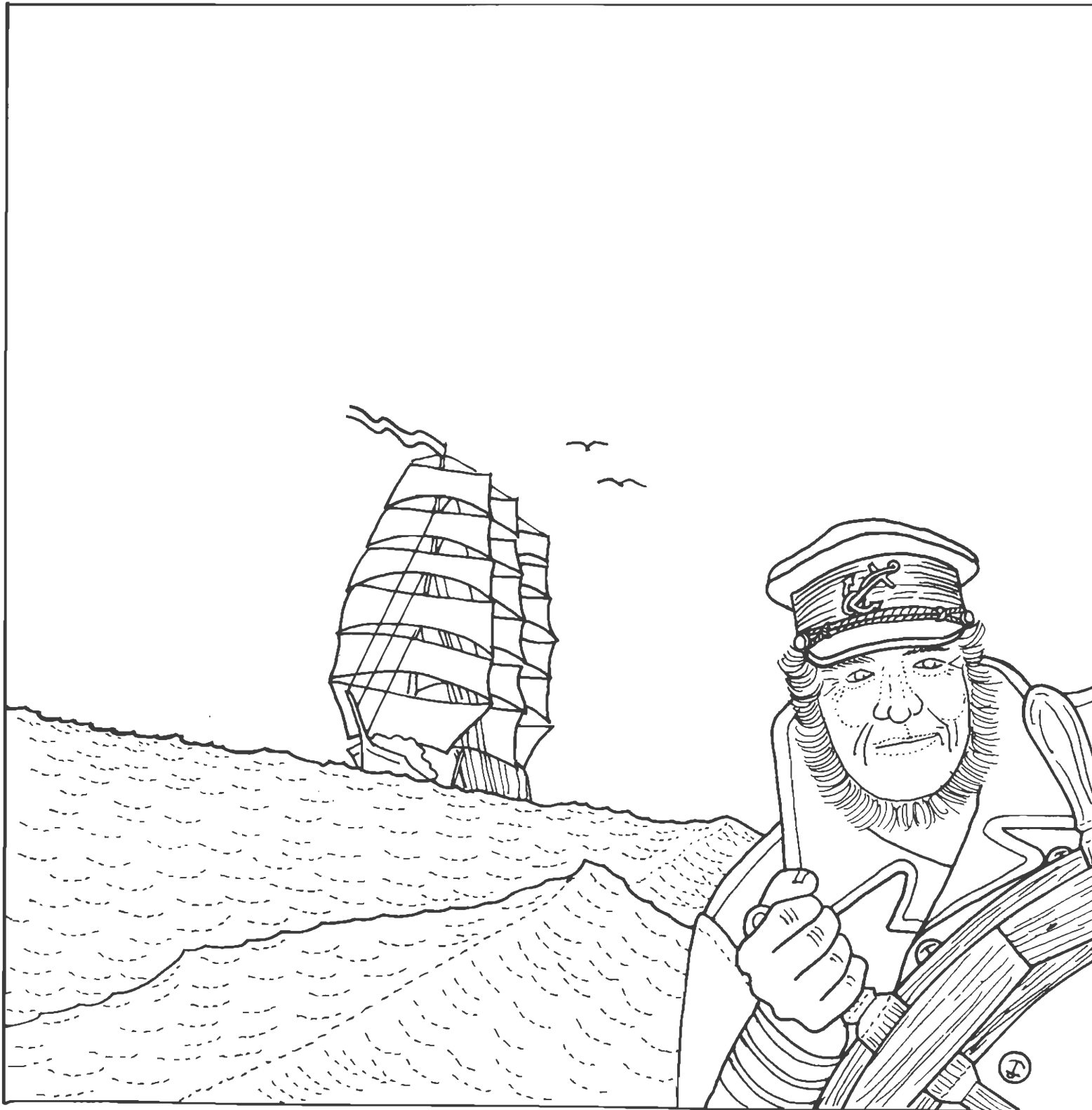
Color the captain's coat and cap with one application of dilute dark brown followed by full-strength dark brown leaving high lights by dry brushing at seams and shoulders, around the collar edges, cap peak, etc. Don't forget to color his left elbow (under the wheel rim). Color his throat scarf with full-strength medium brown.

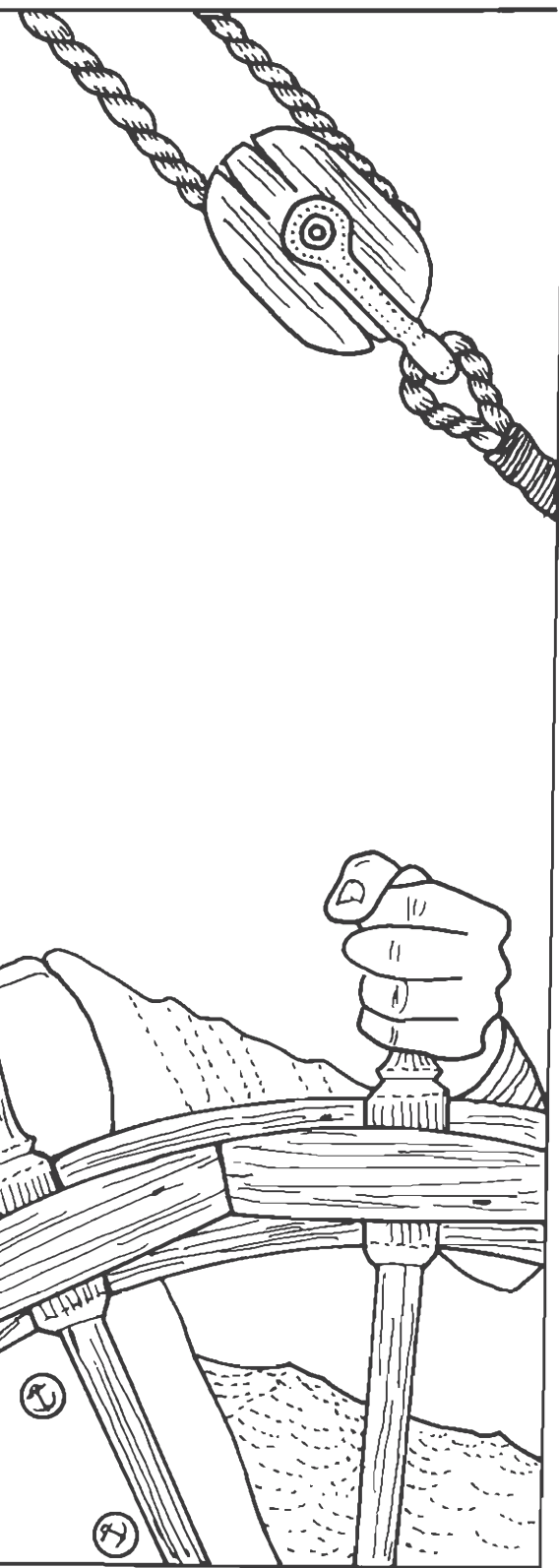
Use diluted tan to color the captain's skin and beard, dry brushing his knuckles, tops of his thumbs, nose, cheeks, chin, and lower lip. Build up layers, then go over crevases, upper lip and shadowed areas with full strength light tan. With your smallest brush and full-strength dark brown, color his upper eyelashes and pupils. Leave the whites and catch-lights in his eyes unstained. While you have dark brown on a small brush, paint the dirt under his thumb nails; the seagulls; and the clipper's hull, bowsprit, and masts. Do not dye the clipper's sails. Go over the captain's beard with red using the dry brush technique. (Use the red brush to color the clipper's pennant.) Touch up his beard with more tan on a dry brush to subdue any unruly reds.

The surface of the sea is diluted medium brown. Build up layers by brushing in the same direction as the gouges, leaving the crest of the swells and near the horizon with one coat. Touch up near the swells' crest with full-strength medium brown. Then, rub down the entire surface of the sea with a medium brown dry brush, coloring just the high spots of the gouges. Avoid nearing the horizon.

The sky is a thin dilution of medium brown, just dark enough to make the unstained sails stand out, but not so dark that it leaves no contrast on the ropes and pulley block. Always brush in long strokes in the same direction as your modeling sweeps. Done!

Notice that I use mostly earth tones (browns) for my coloring approach. After several years of marine painting, I have settled on these colors versus the primary colors as they seem to be more complementary with the natural tones of leather.





Now, cut the weathered wood lines on the wheel and pulley block. Make shallow cuts, with an occasional deep cut and random short (1/16" to 1/8") deep cuts. Cut the strand lines on the ropes shallow.

With many leather carvings, you can achieve extra depth by raising the foremost objects. In this picture, the captain and the wheel are perfect for this technique. To raise the captain's face, place a finger on each side of his face and rub your modeler back and forth in back of the head, hollowing it out. Give an extra push to the back of the nose, cheeks and cap brim. Do the same to both fists and the center handle on the wheel. On the front, remodel anything that was pushed out of shape. The carving is now ready for coloring.

COLORING - All colors are Tandy's Super Dyes. I use the water colorist's technique of letting whites and reflected light come through from the natural color of the canvas or, in this case, the leather. On each object to be colored, first go over it with a dilute solution of dye, followed by repeated applications of the same solution in shadow areas, and finally using the same color full-strength for the darkest shadows. The dilute solutions should be around 15 parts solvent to 1 part dye. This is approximate, so pour the dye into the solvent in small amounts and experiment on a piece of scrap.

The ship's wheel is a good place to start as it will give you a feeling for this technique. Color the wheel completely with diluted light brown. In repeated applications leave the top of the handles, the top of the rim, and the centers of the spokes with fewer coats. After several coats, you'll get the feel of it. Use patience; repeated applications yield all kinds of desired shadow and depth. Finally, use full-strength light brown for the darkest shadows.

Use the same colors on the pulley block and rope, but finish the rope with full-strength medium brown. Color the weathered brass strap on the pulley with dilute green, and dry brush down the center of the strap and around the center nut with a solution of 1 part green and 2 parts solvent.

Use full strength yellow for all of the brass on the captain's coat and cap.

Color the captain's coat and cap with one application of dilute dark brown followed by full-strength dark brown leaving high lights by dry brushing at seams and shoulders, around the collar edges, cap peak, etc. Don't forget to color his left elbow (under the wheel rim). Color his throat scarf with full-strength medium brown.

Use diluted tan to color the captain's skin and beard, dry brushing his knuckles, tops of his thumbs, nose, cheeks, chin, and lower lip. Build up layers, then go over crevases, upper lip and shadowed areas with full strength light tan. With your smallest brush and full-strength dark brown, color his upper eyelashes and pupils. Leave the whites and catch-lights in his eyes unstained. While you have dark brown on a small brush, paint the dirt under his thumb nails; the seagulls; and the clipper's hull, bowsprit, and masts. Do not dye the clipper's sails. Go over the captain's beard with red using the dry brush technique. (Use the red brush to color the clipper's pennant.) Touch up his beard with more tan on a dry brush to subdue any unruly reds.

The surface of the sea is diluted medium brown. Build up layers by brushing in the same direction as the gouges, leaving the crest of the swells and near the horizon with one coat. Touch up near the swells' crest with full-strength medium brown. Then, rub down the entire surface of the sea with a medium brown dry brush, coloring just the high spots of the gouges. Avoid nearing the horizon.

The sky is a thin dilution of medium brown, just dark enough to make the unstained sails stand out, but not so dark that it leaves no contrast on the ropes and pulley block. Always brush in long strokes in the same direction as your modeling sweeps. Done!

Notice that I use mostly earth tones (browns) for my coloring approach. After several years of marine painting, I have settled on these colors versus the primary colors as they seem to be more complementary with the natural tones of leather.