



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:

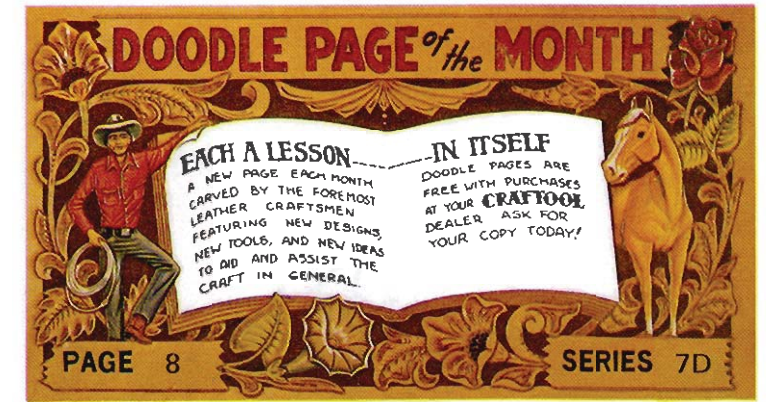
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



SHADE DYEING WITH SPECTRA SHADE DYES by Glenda Karrenbrock and Tony Laier

I am very pleased to have this opportunity to introduce Spectra Shade Dyes. These dyes are specially formulated for "shade dyeing", a sample of which you see here on this page. The main feature of Spectra Shade Dye, which makes it perfect for "shade dyeing", is that all of the colors can be mixed to create other colors or shades and can also be blended on the leather itself. As you can see by the color chart to the left of this page, there are nine vibrant colors in the Spectra Shade line. These can be reduced, mixed and blended to create virtually any color imaginable.

Another feature of Spectra Shade is that it produces a maximum bleed area. That is, it spreads freely on the leather. This is essential when blending dyes. Notice how the colors on the oak leaf seem to flow into each other, without any line to show where one color ends and the other begins. This is the essence of "shade dyeing".

Perhaps one of the best features of Spectra Shade is that it reduces with water and cleans up with soap and water.

Now, let me explain what I mean by "shade dyeing". Generally, when you want a flower with pink petals and a yellow center, you simply dye the center yellow and the petals pink. But suppose you want to dye a buttercup, which goes from yellow at the base of the petals and gradually turns pink toward the edges of the petals. Before Spectra Shade you could spend hours painstakingly dry brushing or could buy an air brush and compressor and learn to use it. Now you can get the same results easily with a brush, water and Spectra Shade Dyes. In fact I use a No. 3 sable brush for large areas, a No. 00 sable brush for detailing, an aluminum paint pan with 12 cups for mixing colors, an eye dropper for measuring dye, 1 small jar of water for reducing and 1 small jar of water for rinsing brushes.

Before we begin dyeing the oak leaf on this page, I would like to go over a few basic rules of dyeing. Remember, the first rule of dyeing is you can always darken a color but you cannot lighten a color after it is in the leather. I always reduce my colors at least 1 part dye to 3 parts water and then build up the color with successive coats. This may seem slow but it ensures good results. After you have mastered this technique you may wish to mix your colors a bit stronger for faster results.

The second rule is always keep a scrap of leather handy, preferably cut from the same hide as your project, to test the colors on before applying them to your project. Colors will be different on different hides even if they are the same type of leather.

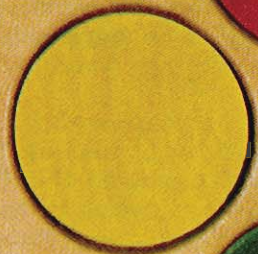
One more item which is handy to have is a hand-held blow dryer. When the dye is wet it will appear darker than it is, so you should let the dye dry thoroughly between each application.



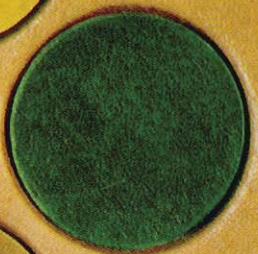
BLUE



RED



YELLOW



GREEN



BUCKSKIN



SADDLE TAN



CHOCOLATE BROWN



CORDOVAN



BLACK



FIG. 1 YELLOW



FIG. 2 GREEN

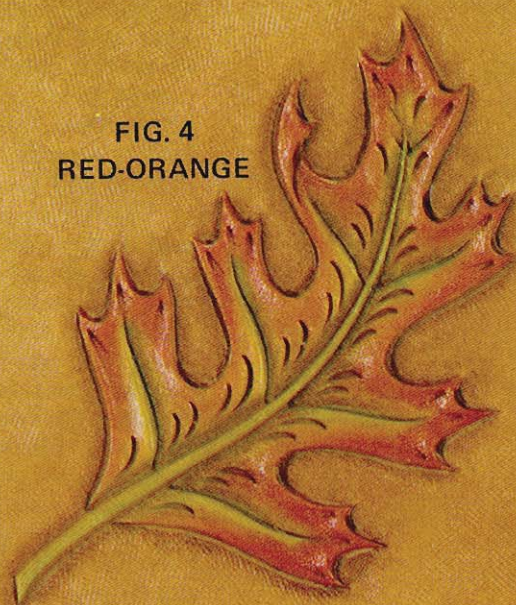


FIG. 4
RED-ORANGE



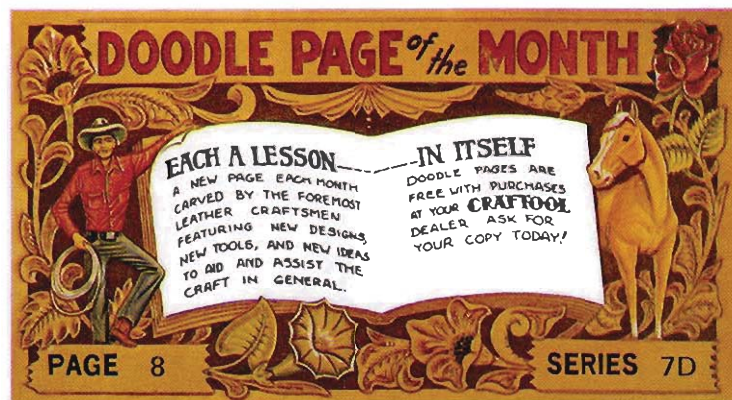
FIG. 5 RED





FIG. 3 ORANGE

FIG. 6
LEATHER GLOW



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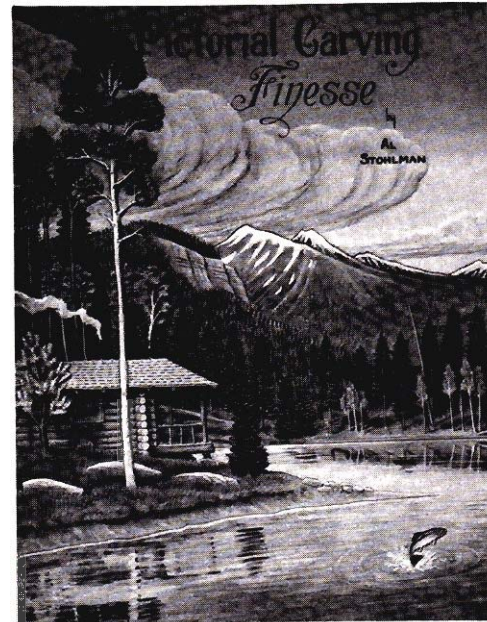
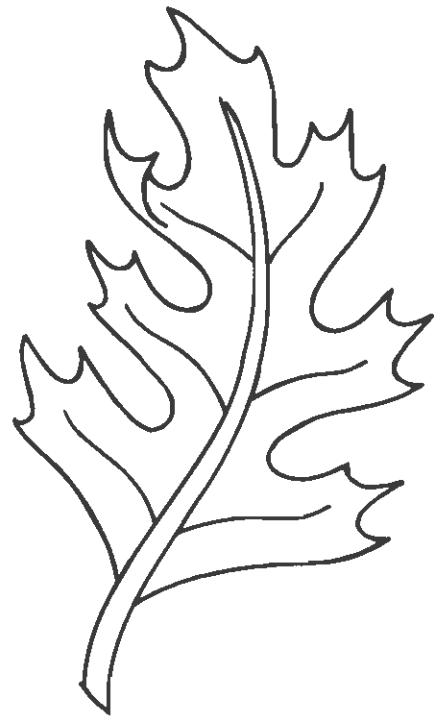
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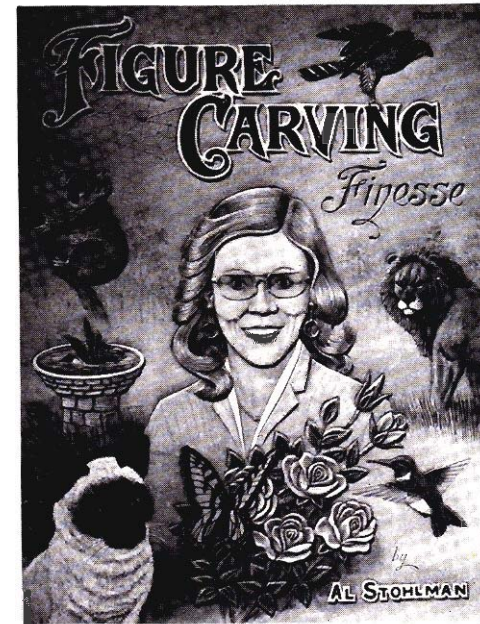


FIGURE CARVING FINESSE
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I chose an autumn leaf to illustrate this dyeing technique because it requires so many colors. When you've done this exercise you should be able to "shade dye" anything. Begin by mixing 1 part yellow Spectra Shade with 2 parts water and cover the leaf thoroughly. Allow to dry. (Fig. 1.)

Next mix 1 part green with 10 parts water and apply along the center stem and veins. Carry a lot of dye to the leather in your brush so that your dye bleeds into the yellow on the leaf. If, when the color is dry, it isn't dark enough keep applying until you get the desired shade. (Fig. 2.)

Mix 1 part red, 4 parts yellow and 20 parts water for orange. Apply from tips of leaf toward center, allowing dye to bleed into green and yellow. (Fig. 3)

For red-orange, mix 1 part red, 2 parts yellow and 10 parts water. Apply from tips of leaf toward center, but not as far as orange mixture. (Fig. 4.) By now you should be able to see how these colors blend together smoothly to create a gradual color change.

For dark red at tips of leaf, mix 1 part red with 3 parts water and carefully brush onto just the tips of the leaf. You may wish to repeat this step until you get a bright red. (Fig. 5.)

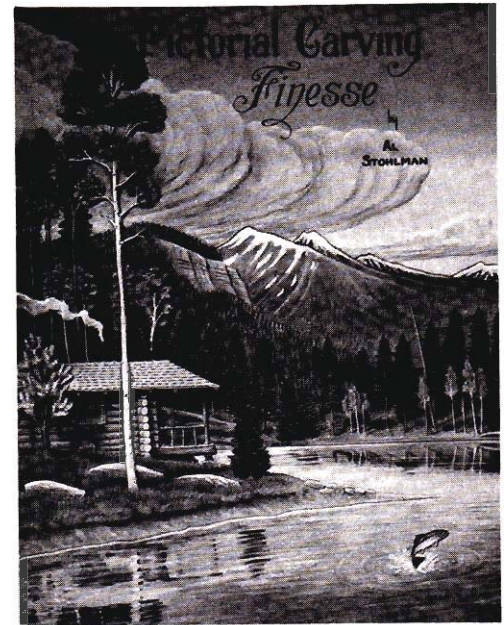
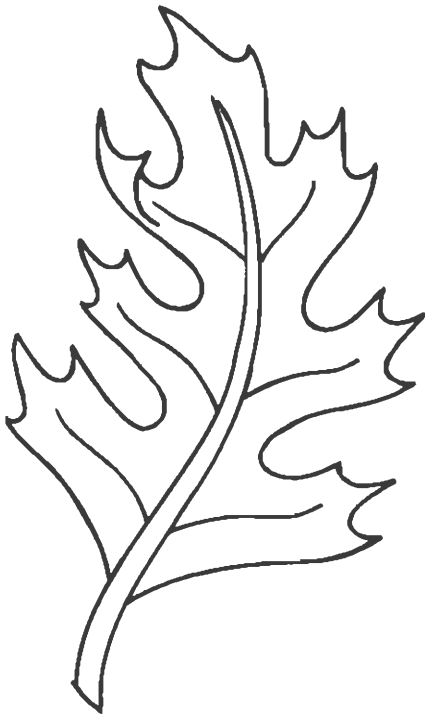
One of the best parts of this type of dyeing is that if you are not satisfied with any part of the coloring, you can go back and apply another coat of any of the colors even after you have applied all the colors. For instance, if you think the orange is not bright enough, you can reapply the orange over the red-orange and red without harming either color. One tip I have learned is that if the colors are not bright enough, sometimes a coat of yellow solution applied over all will brighten them.

Color dyeing has a tendency to "hide" tool impressions and decorative cuts. In order to enhance the tooling and cuts without ruining the colors, I seal the colors with Super Shene and apply Leather Glow. The first coat of Super Shene should be applied lightly and carefully so as not to remove any color from the leather. When this coat is dry, a second heavier coat of Super Shene can be applied. Then apply Leather Glow over all and work it into the tool impressions and cuts. Let it set a few minutes, then remove excess with a damp sponge. Let dry thoroughly and buff. (Fig. 6.) This will also create shading which gives depth to your project.

On the "garden" at the bottom of this Doodle Page, I combined shade dyeing with other dyeing techniques to show you how versatile Spectra Shade Dyes really are. I shade dyed the daffodils, leaves and primroses, dry brushed the morning glories, dyed the roses solid red, and used shade dyeing for the dark shadow areas. The background was dyed with light brown Pro Dye. Spectra Shade is not recommended for solid dyeing as it is specially formulated for delicate shading and blending.

I hope you will try "shade dyeing" on your favorite figure carving pattern and that this little exercise will get you as excited about Spectra Shade Dyes as I am. I'm convinced you will get professional results the first time!

I would like to thank Tony Laier for lending his considerable talent for tooling to this Doodle Page. We have provided tracing patterns for you. Tony says that the garden should be a fun challenge for any leathercraft.



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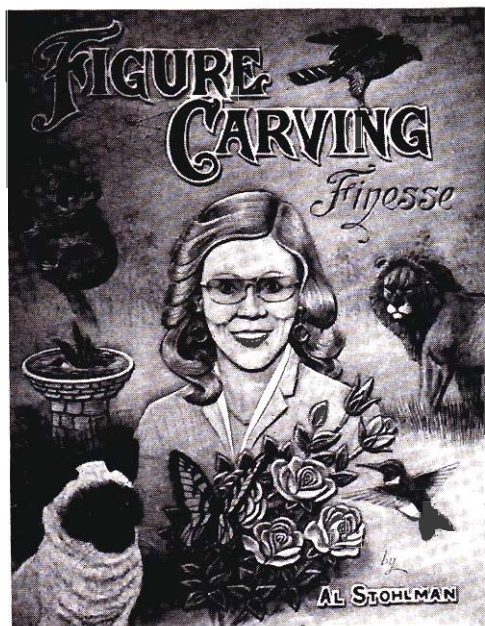


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