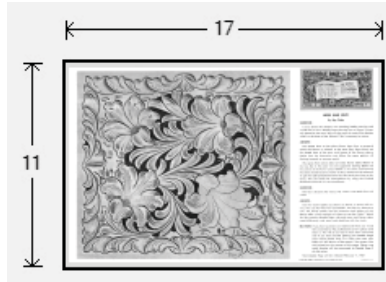




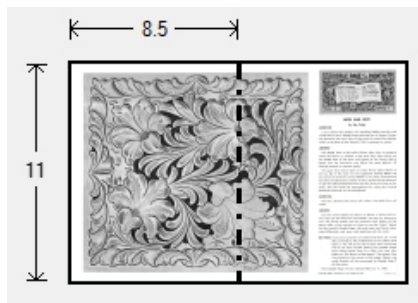
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This PDF file contains 1 (one) Doodle Page. The PDF has been put together to give you options when it comes to printing. Pages and patterns that are larger than 8½x11 have been provided in two formats:



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

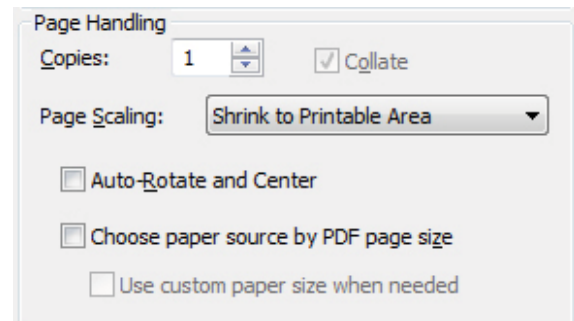
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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.



DOODLE PAGE of the MONTH

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A NEW PAGE EACH MONTH
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NEW TOOLS, AND NEW IDEAS
TO AID AND ASSIST THE
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PAGE 11 **SERIES 11B**

"THE ROUNDUP"

by
DICK BLOOMQUIST

First, before we begin, if you have had little experience with figure carving and coloring, I suggest that you purchase the following books by Al Stohlman — "Figure Carving," "Tech-Tips," and "How To Color Leather." Mine are old and worn, but I still go through them occasionally, for they are still a valuable asset to me.

Before you attempt any technique shown here that is unfamiliar to you, practice with a piece of scrap. This picture may require extra time, but with a little patience this challenge can turn into fun.

As usual, thoroughly soak your leather—(I prefer 8-9 ounce). Let it "case-harden" overnight in the refrigerator, or "quick-case" it under a lamp until the natural color of the leather returns. I generally make my tracing on frosted acetate while the leather is drying. Also, before carving and tooling, I back the leather with a piece of thin plastic or illustration board, using rubber cement on the subject of tracing. I consider that as important as carving — a poor tracing can only result in a poor carving job — Take your time.

I always use my ruby blade when carving small objects, as it seems to cut a little cleaner, without cutting too deep. By this, I refer to the faces, stirrups, boots, eyes, etc. (Remember, cut only solid lines). After carving, tool foremost objects first, starting with the rocks in the foreground, (leave the foliage until you have completed the steers, which come next).

The horses are next, then the saddles, stirrups, and cowboys. Any portion that is difficult to get at with your favorite tool can be "modeled" in with your No. 3 modeling spoon. On the steers, horses and riders, I used B-892, B-936, B-701, F-890, F-891, F-895, F-941, and F-902. Next, the foliage — (leaves and cactus) are done with F-909, F-910, and F-902.

For the mountains use F-896, F-895, F-891, and the No. 3 modeling spoon. (For the smallest areas, use F-890). When tooling the clouds, use the No. 3 spoon to get your basic cloud formations, then finish with F-898 and F-899. For the sky background use F-900.

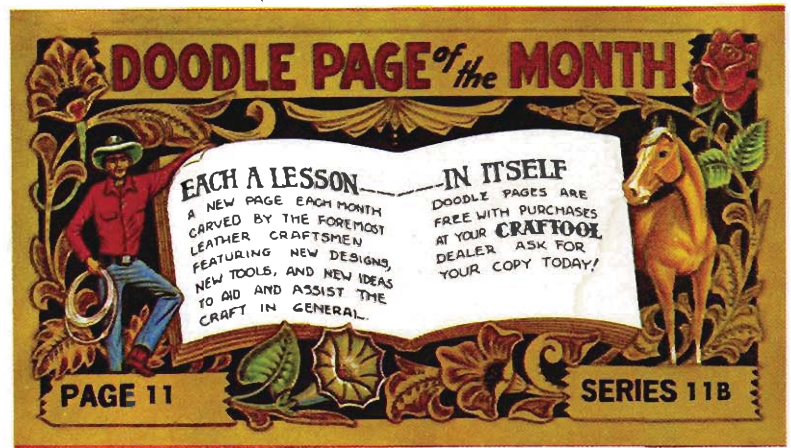
Now for the coloring. I did the blue sky first, with a ten-to-one mixture of Omega blue, using a small (1" by 1") piece of foam rubber. Remember, always test first on a piece of scrap leather. After dyeing all of the open areas, fill in around the clouds with a #2 red sable brush.

For the shadow areas, use a five-to-one mixture of Omega

(Continued on reverse side)



Blomquist



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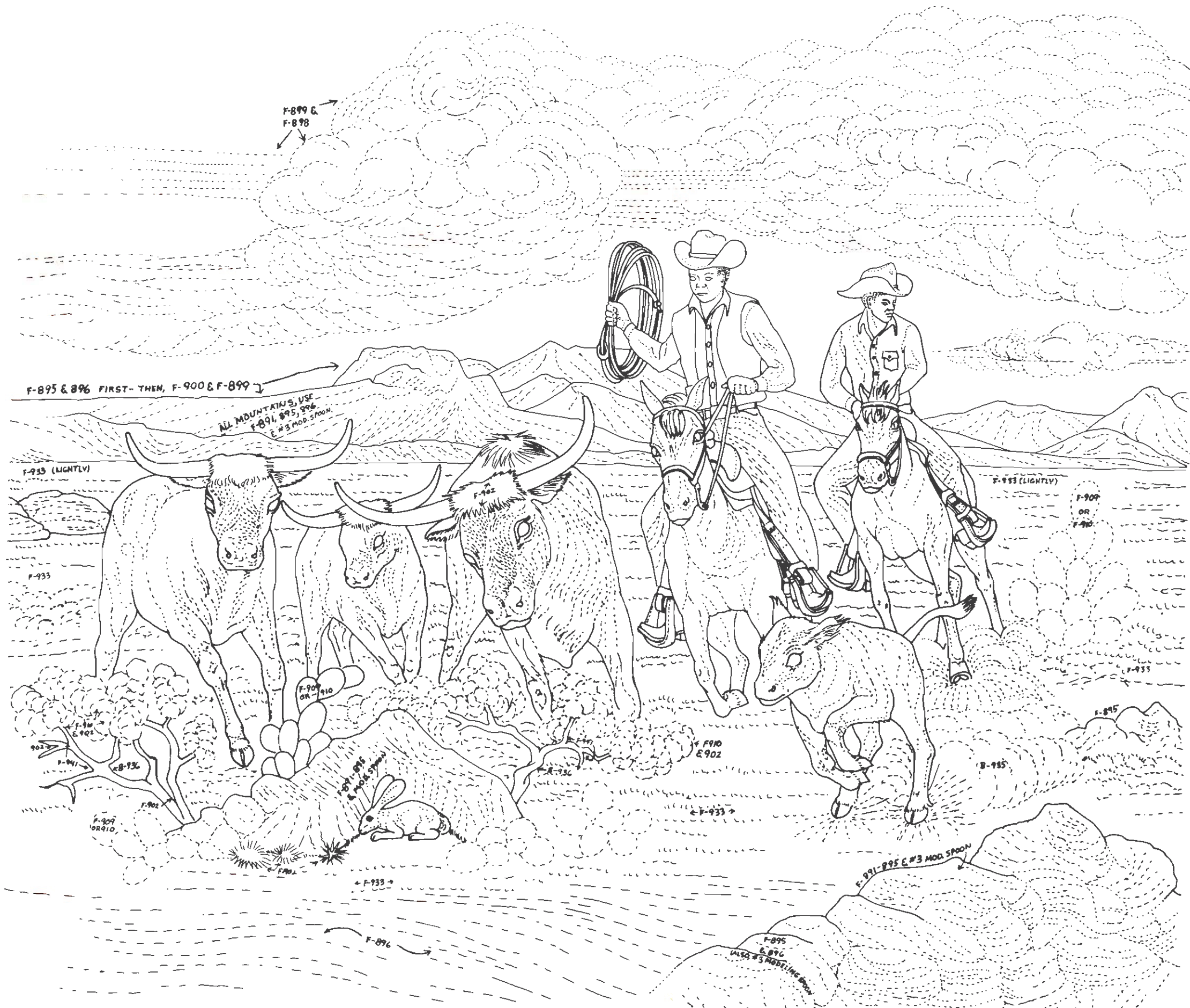
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(Continued on reverse side)



yellow, the highlights are done with undiluted Cova dye white, dry brushed on. (Remember, you can always add more dye, but it is almost impossible to remove, so go light and slow). Take your time.

Start on the mountains next using Omega light brown. (Remember, charge your brush with dye, then touch it to a piece of scrap to remove excess dye). Fill the shadow areas first, then work toward the highlight areas. Don't cover mountains completely – let the natural color of the leather be your highlights.

I covered the ground areas from the bottom of the mountains to the hoof areas of the animals, with Omega yellow dye, undiluted – then dry-brushed with yellow on down to the bottom of the picture.

All rocks are done using the same method as were the mountains. The foliage was done with an undercoating of Omega yellow, then highlighted with green and finished the shadow areas with straight blue. (This includes the cactus).

The steers and calf were done with different mixtures of Omega light brown and red dye, diluted at different percentages. All I can say on this is to experiment with combinations different dilutions of colors and dye reducer on a scrap of leather.

I might add, if you have a problem with mixing trays, try a plastic ice cube maker (tray). I did the horses next. The lead horse was simple, mixing a 50-50 solution of Omega light brown with dye reducer, working from the shadows out. For the second horse, use Omega red with light brown-straight mixtures.

The Levis are straight blue with Cova dye white for the highlights. You might want to use your own color combination for the shirts. I left the vest plain, to show it as natural leather.

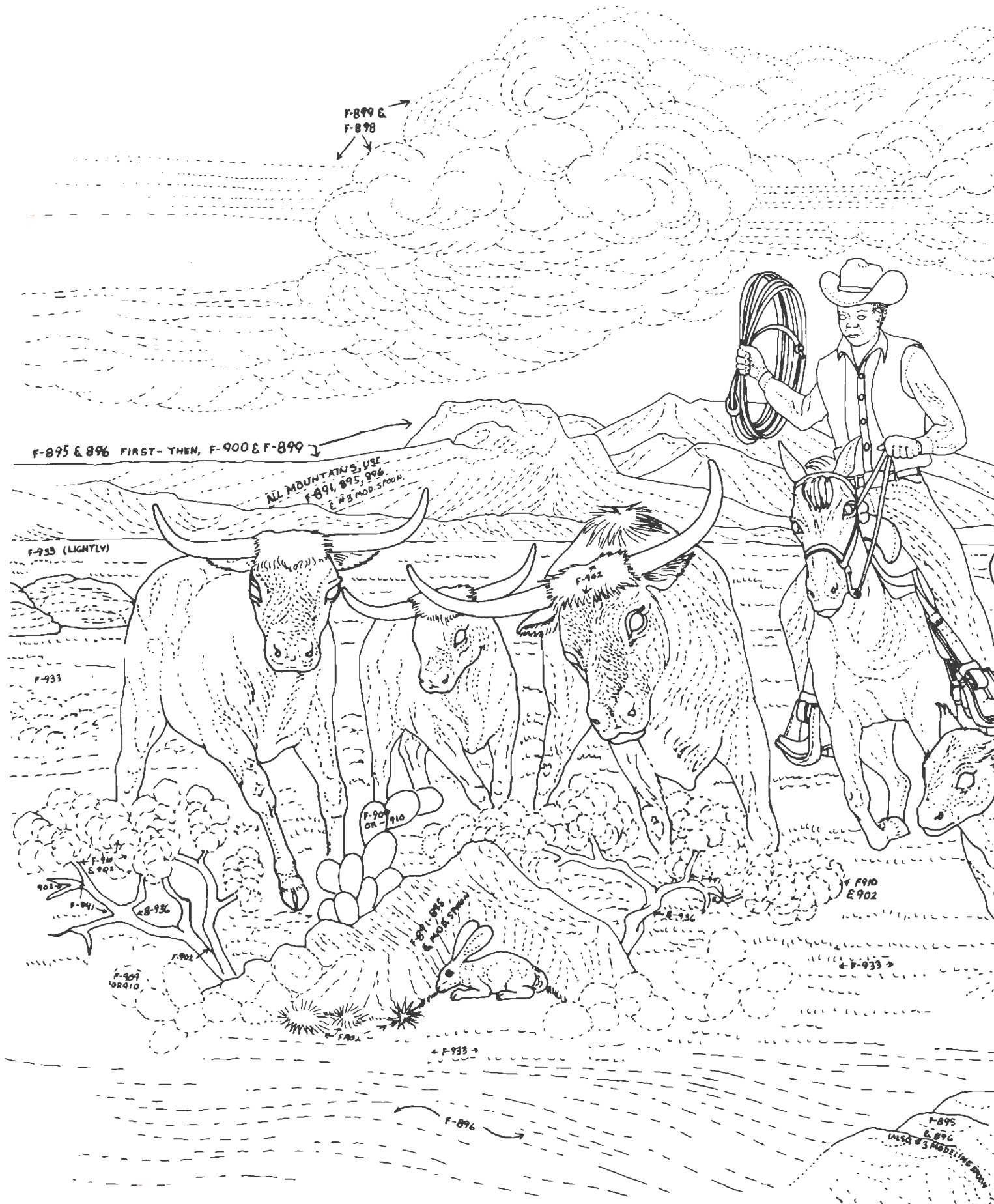
I used diluted light brown Omega dye in the shadow areas on the faces. The hats are light brown, used straight, highlighted with white (Cova dye). I left the rabbit as natural as possible, using a buildup of Omega light brown.

Last but not least, are the shadows from the sun. Pay close attention to the angle of ground shadows from the calf, horses, and foliage. Remember, go slow and have fun.



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& 902

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F-936

F-902

F-909
OR
F-910

F-904

F-905
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F-907

F-936

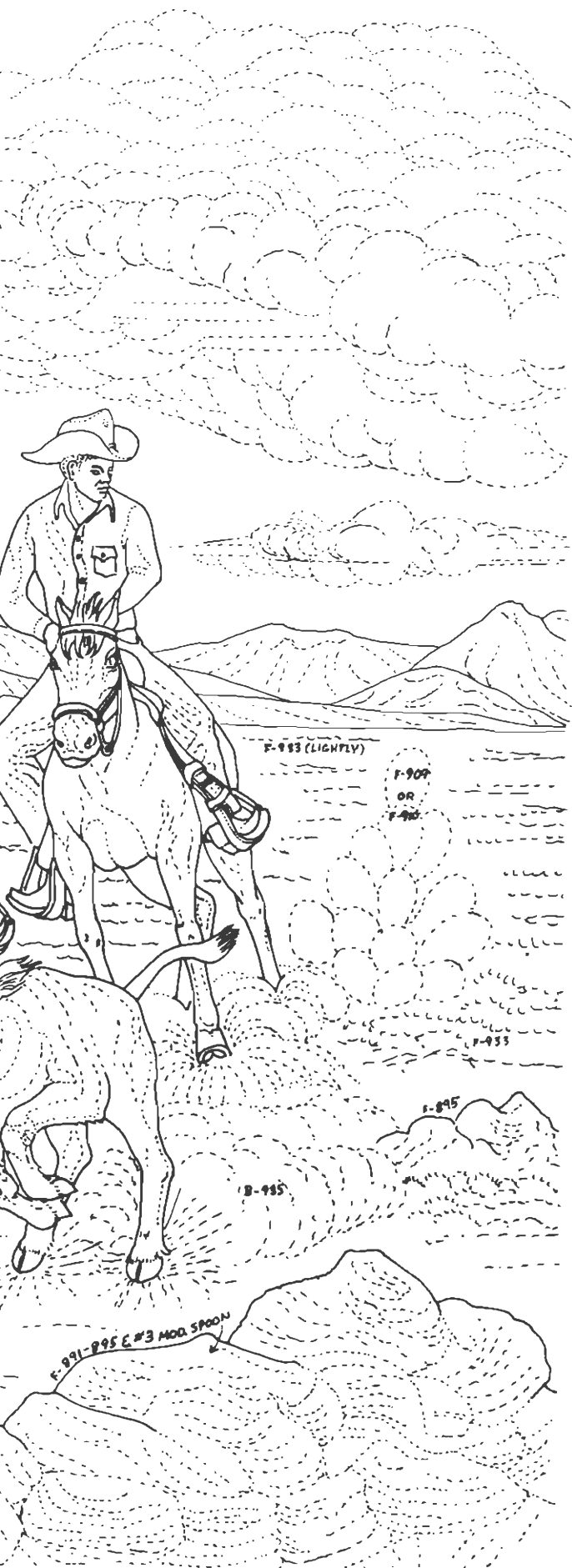
F-910
& 902

F-933

F-933

F-896

F-895
& 896
ALSO #3 MOD. SPOON



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