



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:

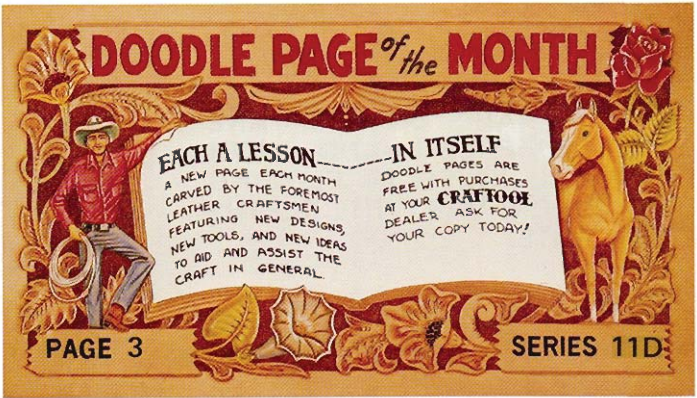
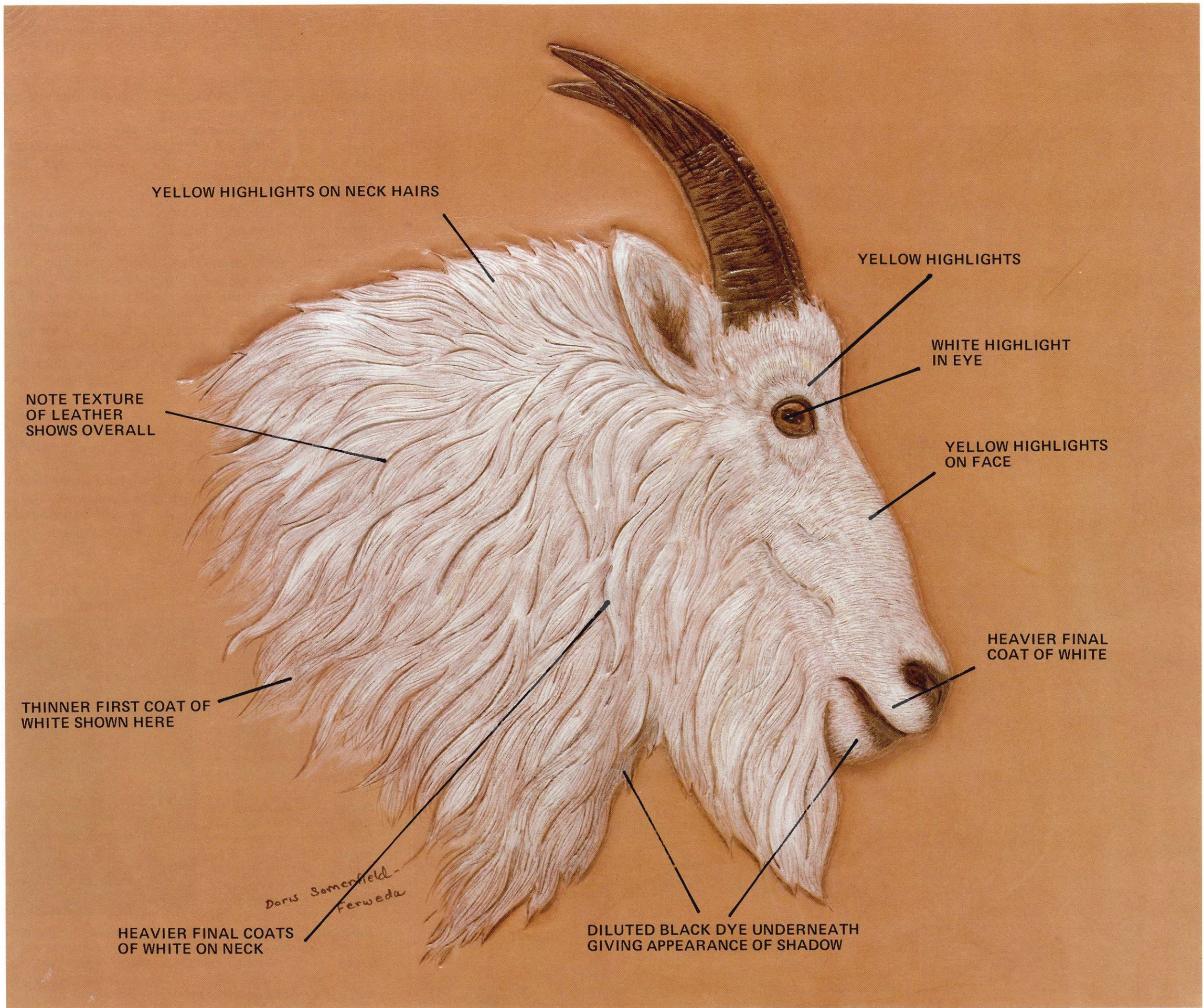
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



The Use of White on Leather Paintings
By
Doris S. Ferweda

The contrast of white on the brown texture of leather is beautiful, but it can be challenge. A thick coat of solid white paint is very effective in certain circumstances, but it can totally unbalance a leather painting. Many animals, such as the mountain goat, polar bear, horse, etc., have white hairs. Allowing some of the leather's texture and brown color to show through the white will help blend it in for a pleasing overall appearance. For instance if you do a scenic picture of an antelope, you want the eye to be drawn to the center of interest and move smoothly around the rest of the scene rather than focusing on a white rump.

For the sample painting of the mountain goat, I drew the head first on paper, sketching body contours and hair patterns. It was transferred (Tandy tracing film works well) to damp leather and then carved and embossed for a bas relief finish. I used a swivel knife to cut all the hairs to give them a wider, coarser appearance. The facial hairs are cut short, close together, and following the contours and hairs patterns. The long hairs on the neck are cut flowing in a tangled manner with deeper cuts intermingled with lighter ones to accentuate hair clumping.

To begin the color work, I did an undercoating of dyes in darker shades. I painted the horns, lip area, nose and eyes with a coat of black dye slightly diluted with alcohol. Add three layers building up to a shade of black that will allow some of the natural leather to show through. Next I further diluted the black down to a shadow gray and painted the area under the chin and neck. Lastly I made a very diluted solution of dark brown dye slightly darker than the leather itself, and went over the entire hair area. This helps seal the surface so it is less absorbent and darkens the cuts.

YELLOW HIGHLIGHTS ON NECK HAIRS

NOTE TEXTURE
OF LEATHER
SHOWS OVERALL

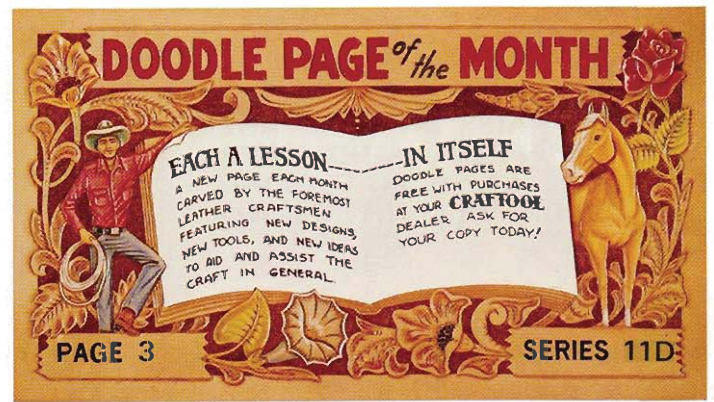
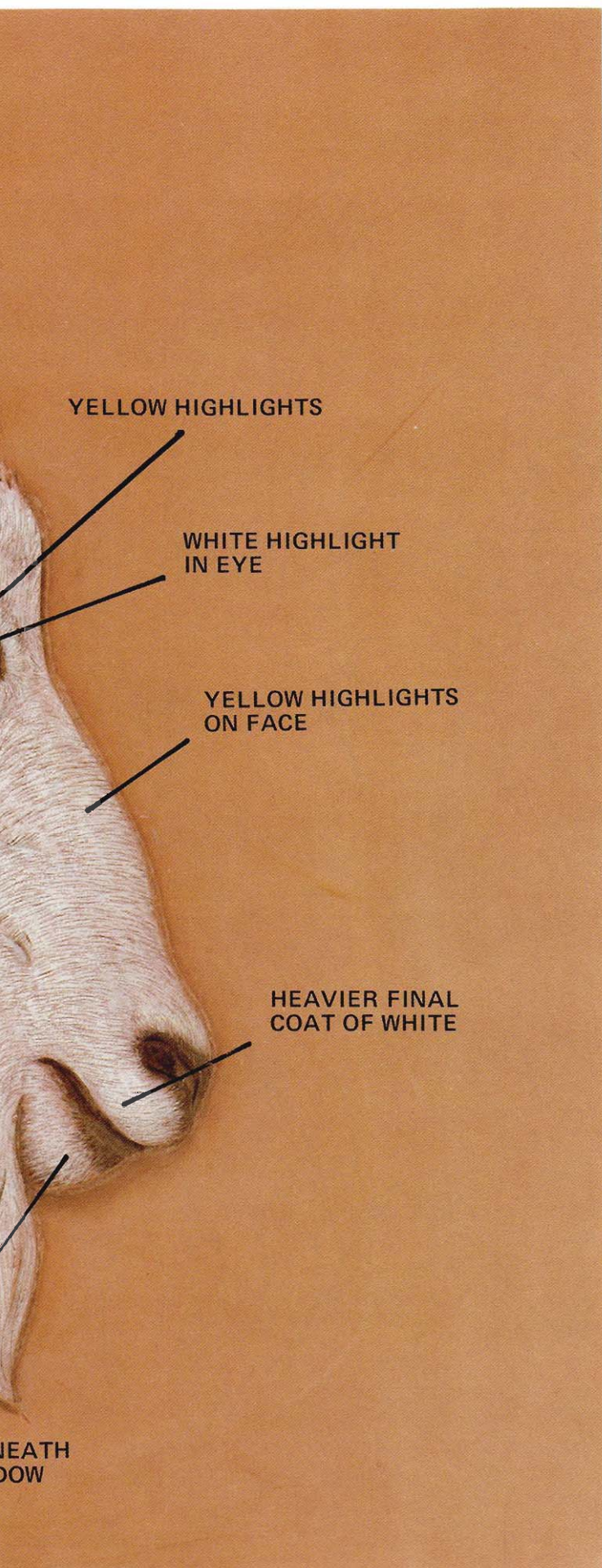
THINNER FIRST COAT OF
WHITE SHOWN HERE

HEAVIER FINAL COATS
OF WHITE ON NECK

*Doris Somerfield-
Ferweda*

DILUTED BLACK DYE UNDERM
GIVING APPEARANCE OF SHA





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LONG HAIRS ON NECK ARE MADE FREE HAND WITH SWIVEL KNIFE IN FLOWING FASHION. VARY THE DEPTHS OF CUTS.

LINES ON HORN SURFACE ARE MADE WITH MODELING TOOL. DO NOT CUT.

CUT FACIAL HAIRS WITH SWIVEL KNIFE IN SLIGHTLY OVERLAPPING SHORT CUTS THAT FOLLOW FACIAL CONTOURS AND HAIR PATTERNS.

TAPER HAIRS AT EDGE



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A Division of Tandy Crafts, Inc.
Fort Worth, Texas 76140

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In working with white, it helps to remember that often an animal's hair isn't pure white, but may have a yellowish tinge with darker areas of shadow or with flesh showing through.

To begin the white, I used a mix of white watercolor, white acrylic, and gel medium. The gel medium slows drying time and makes application smoother which is a help if you are working in a hot, dry climate. You may have to keep adding a little water as you go along. (I have used plain watercolor or Cova white dye. Experimenting is fun and creative.)

Using a stiff brush, dip it in the white paint and wipe off most of the paint on a rag. This is important. With this "dry brush" technique, rapidly and with light quick strokes, go over the hair following the direction of the cuts. If your paint is thick enough and brush stiff and "dry", the paint will not run down and plug the cuts. I go over the hair with four or five coats, building up until it balances. Layering has the added advantage that it gives a variegated, lively appearance, and you are less apt to make a fatal mistake. Finally in areas where I want a thick white buildup, I go across the grain a couple times lightly.

A touch of white to the eye gives a life-like glitter, and a touch here and there of dilute yellow or gold paint adds visual warmth like sunlight. You will find it helpful to practice hair cuts and the brush technique on leather scraps. Mount your picture and carefully apply Neat Lac lightly and rapidly with a piece of lambswool. Rubbing hard might cause a smear. Have fun and don't be afraid to experiment. It's what makes each artist unique.

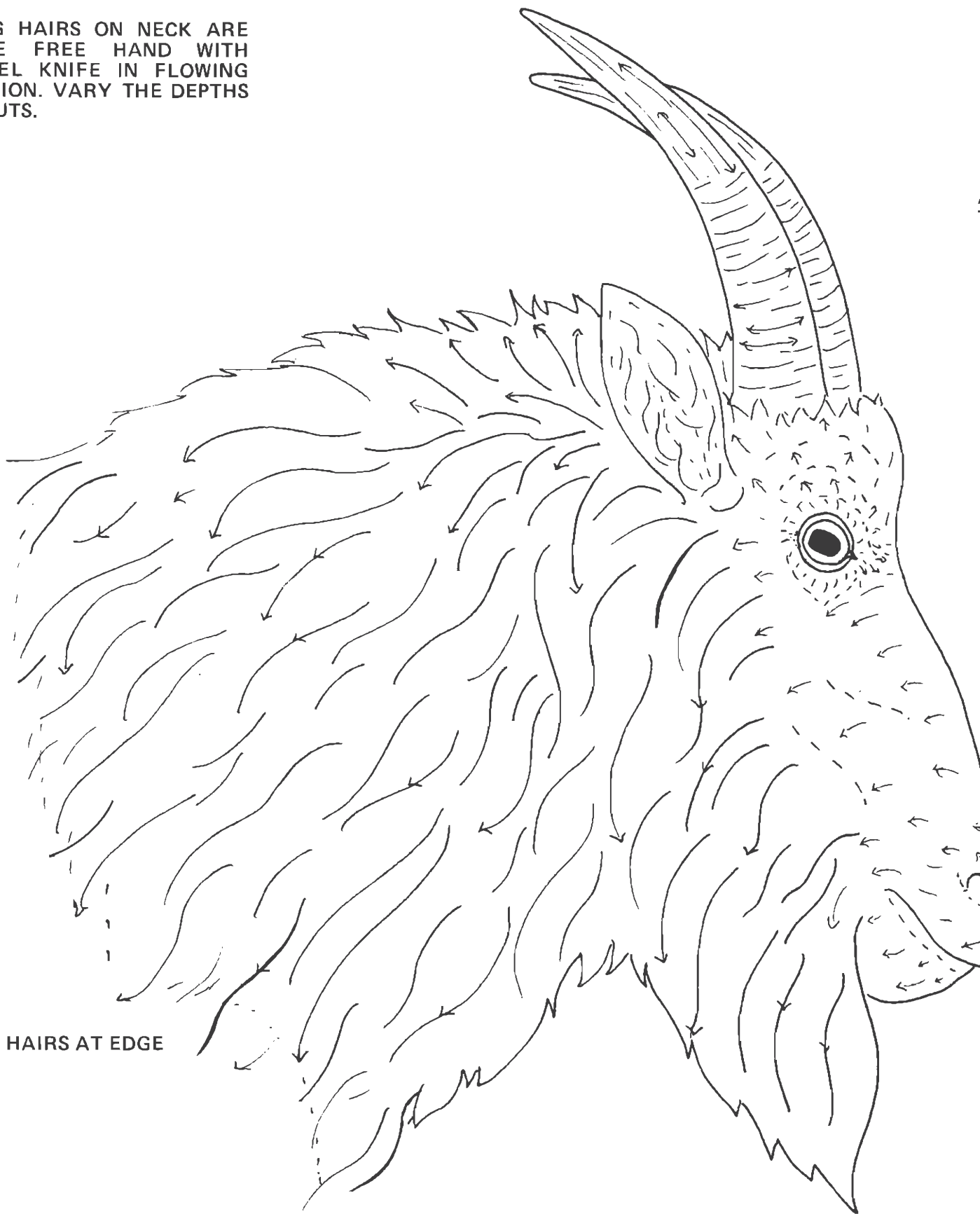
Doris Somerfield Ferweda
an artist living in Rapid City, South Dakota. In 1972, with a desire to explore new media, she began working with leather in bas relief carvings which evolved into three dimensional sculpture. She has won several Tandy International Leather Art contests, including the bicentennial. She has had numerous one person shows, has shown at the C. M. Russel Art Auction, has been feature artist three times at the Governor's Inaugural Ball, and has had works on display at Mount Rushmore, Sylvan Lake Lodge,

ABOUT THE AUTHOR



the State Capitol, and Wall Drug. Individual sculptures are owned nationwide. In 1983, one of her sculptures was presented to the Premier of China. She is presently working on a series of sculptures of Lakota Indian Life, which will be on permanent display at Ward and Eis Gallery, in Michigan, where her work is carried.

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