



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:

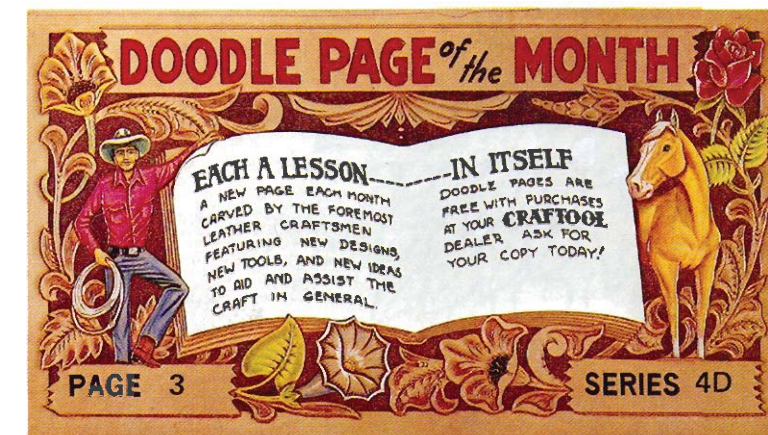
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



THIRSTY HORSES by Christine Stanley

This is a picture that could really make a fantastic briefcase or a small decorator picture for a special place in a home. The thickness of the leather should depend upon the type of project it is to be used on. My preference for a carved leather picture is 8-9 oz. cowhide.

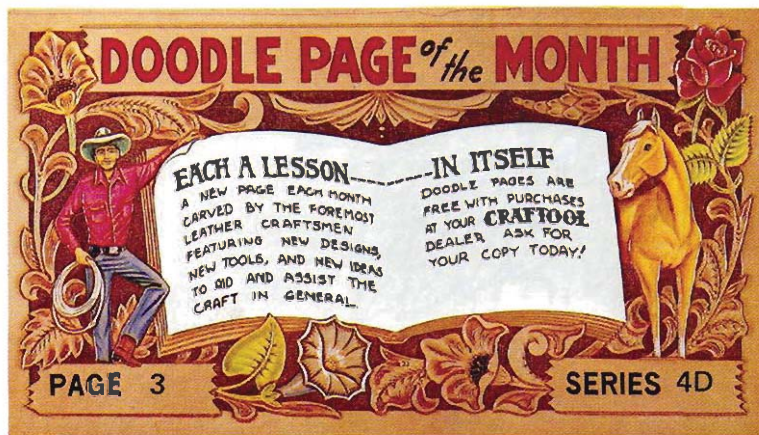
Cut the solid lines only. The outlines of the horses and water trough should be cut about one half the thickness of the leather. The hair of the manes is cut only lightly with the swivel knife and at uneven depths and then finished with the 8020L hair blade.

Use only the bevelers for the trees in the background to avoid any crisp clean lines in forming the tree trunks or foliage. Sharp clean lines in this area would tend to bring the trees forward into the same plane as the foreground subjects. Lighter colors also tend to create a feeling of distance in a picture. Generally the color saturation will be greater for a subject in the near foreground than would be true for the same subject in the intermediate or far background. This is the way we see things in real life.

A good beveling technique is important to the overall effect of the picture. All beveling ridges should be smoothed out unless they have some special meaning in the picture. This is usually accomplished by walking the tool evenly as it is struck and then perhaps going over the area again with a larger beveler. I find my modeling tools absolutely indispensable in smoothing and working throughout a picture, adding detail here and there that may not require the use of a beveler and mallet. In oil painting we often refer to this attention to detail as fine tuning the picture.

You probably have noticed that water normally has no color of its own. When coloring water in a picture, one actually is working with reflections. The surface of the water is seldom glassy smooth and therefore not a smooth solid color. Back and forth horizontal dry brush strokes will create the effect of the surface of the water. Use these same brush strokes to add any shadows that may also be reflected.





THIRSTY HORSES

by Christine Stanley

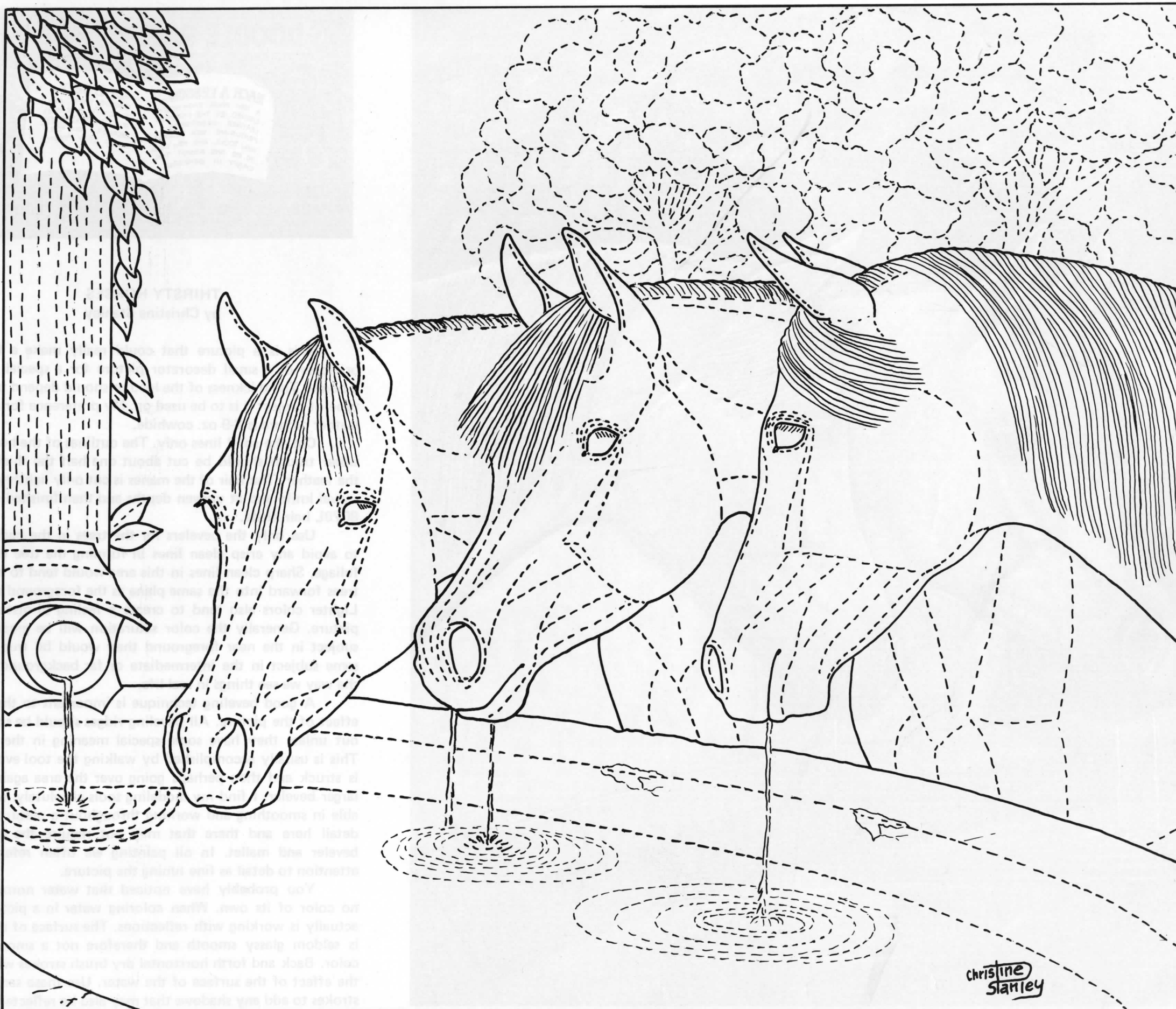
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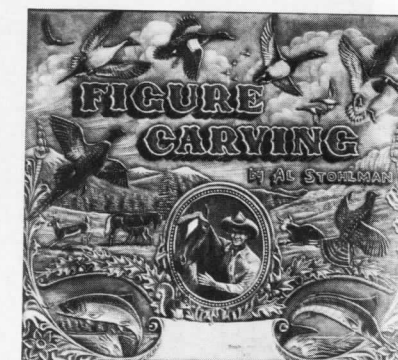
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christine
stanley



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