



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:

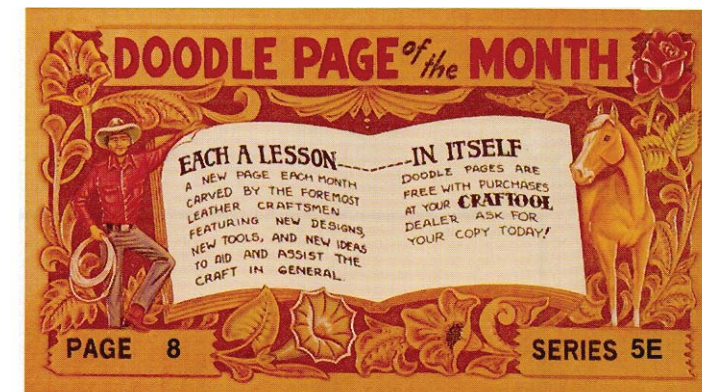
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



Turn Leather Into Gold

by: Tim Black

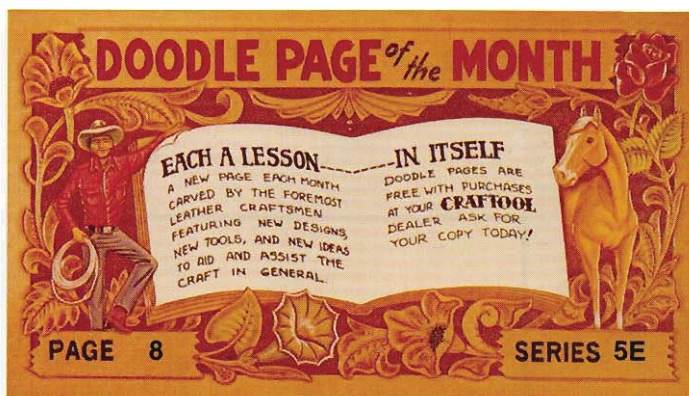
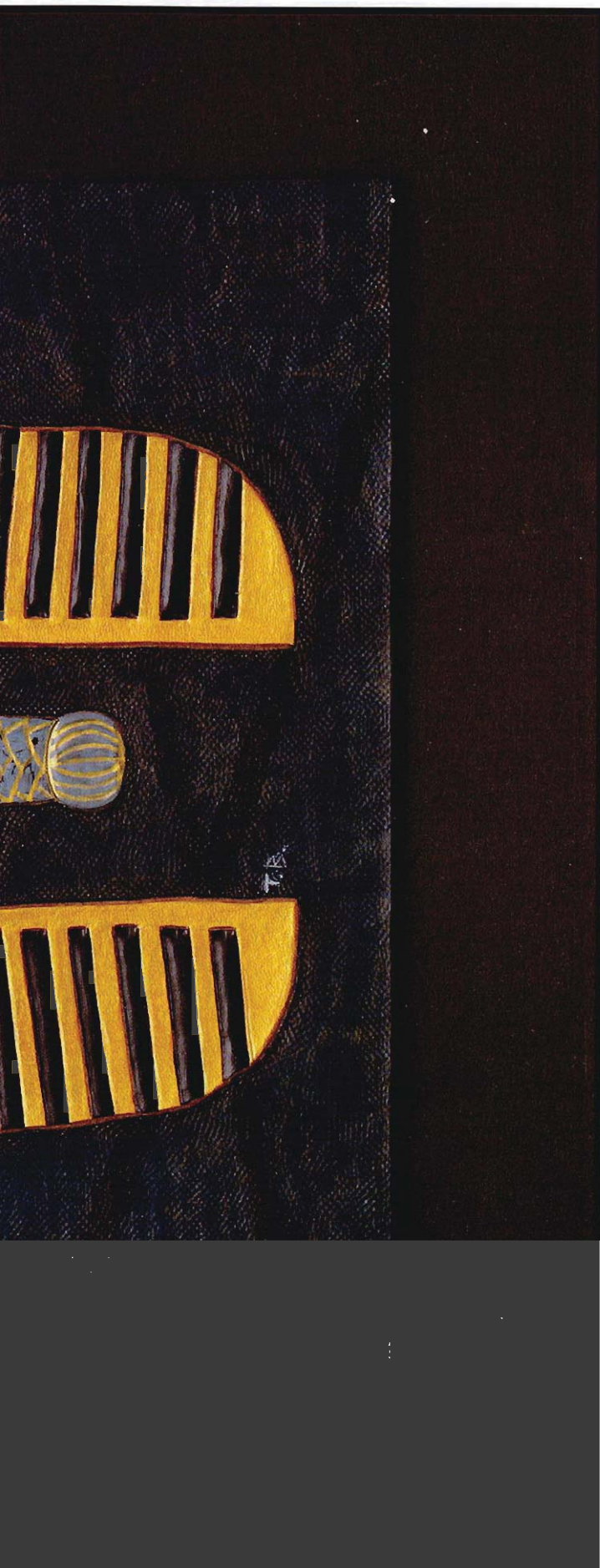
I have selected the gold mask of King Tutankamen, from Egyptian history, to portray my idea of turning "Leather Into Gold". It was altered, slightly, for artistic taste.

Tooling Tips: Cut all the solid lines, with the exception of the ornamental beard, vulture and cobra, which has to be modeled in with a #8035 modeler. The blade, used for all cuts, was a #2429-02, fine detail, ceramic blade. The lines around the eye make-up and eyebrows were cut very fine, because on the original it was actually inlaid. Black/blue glass areas were beveled inverse, lightly, except around the eyes which are cut lightly, only.

The broken lines are either modeled, beveled, or double beveled, and it is important to observe each area before beveling. The eyeballs were first beveled, then rounded with a modeler. The areas around the ears, vulture and cobra were smooth matted before surrounding lines were cut. For background texture, matting tool #M885 was used.

Coloring: The background is dyed with full strength Tandy's Pro Dye. First, dye in the black stripes and then dye the background with royal blue. Next, the gold was applied using Tandy's Starlight Acrylic Gold, in full strength.





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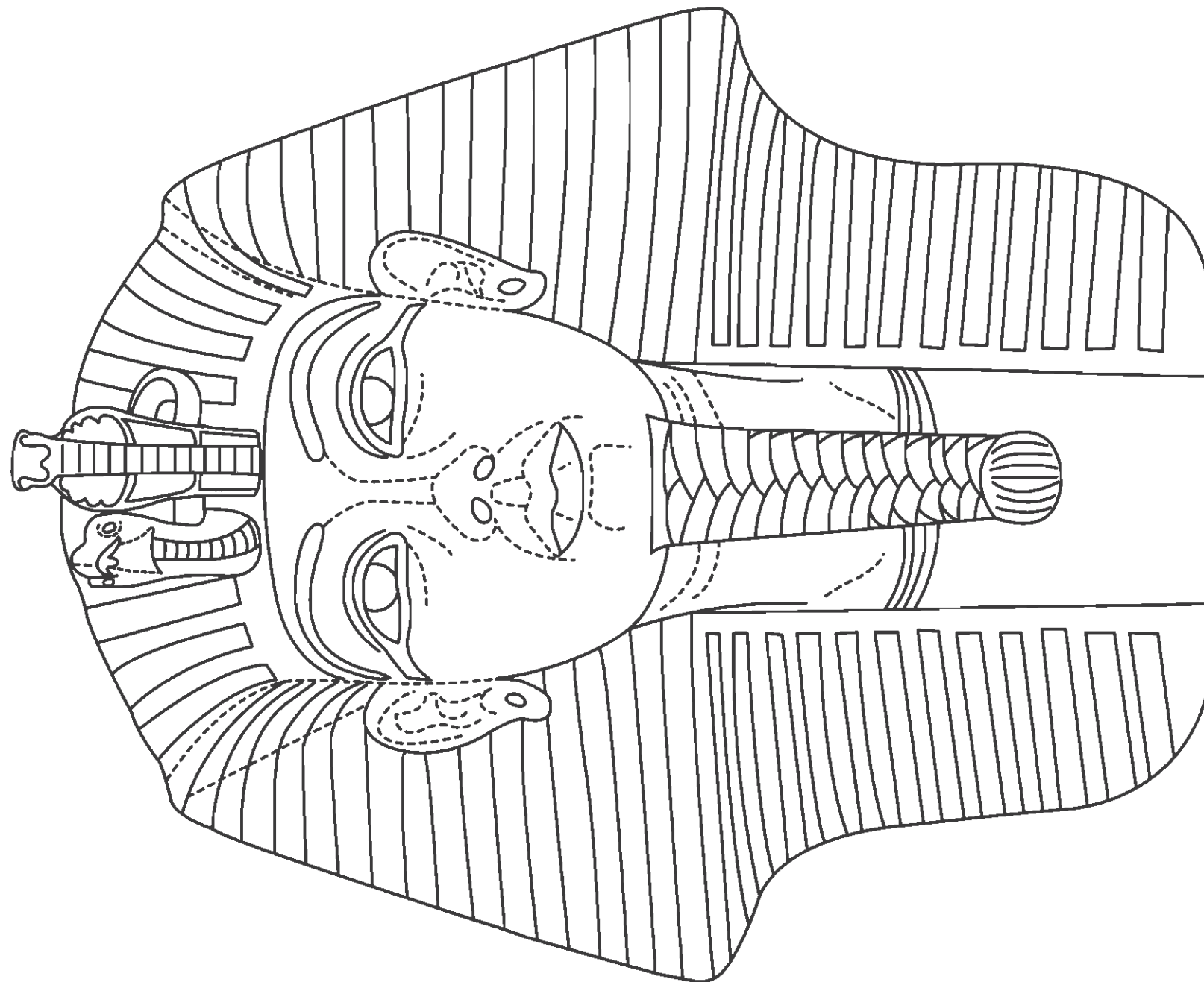
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Tracing Pattern



Use Al Stohlman's color chart, featured in *Pictorial Carving Finesse*, (#1950) for following color references.

Black: Lines on headdress, eyebrows, lines around eyes, vulture's mouth and cobra's eyes.

Red: Vulture's eyes. Cobra inlays are Z-8 (blue) and pale rose.

For the beard, lay down a base coat of black, then apply a medium coat of acrylic crackle, found in craft stores. (Follow instructions on bottle). This was done to make it look old. Now, put a top coat of Z-8, and allow to "age".

For the eye balls, apply Z-3 and then the following washes, mixing color and water - "weak" red then "weak" black. Use full strength black for the pupils. Add gold detail to beard and cobra with Starlight Gold.

Gold Reflections: You will need a piece of scrap leather to test a series of Cova Color and water washes. They will be very weak. Study the face, very carefully, to determine where to put each wash.

In order:

Black wash: inside nostrils, earring holes and shadow areas.

Z-4 wash (pink)

Z-2 (yellow)

Starlight Gold wash (very weak)

White wash extreme highlights - stronger mix.

Add turquoise to eyebrows and on eye lines.

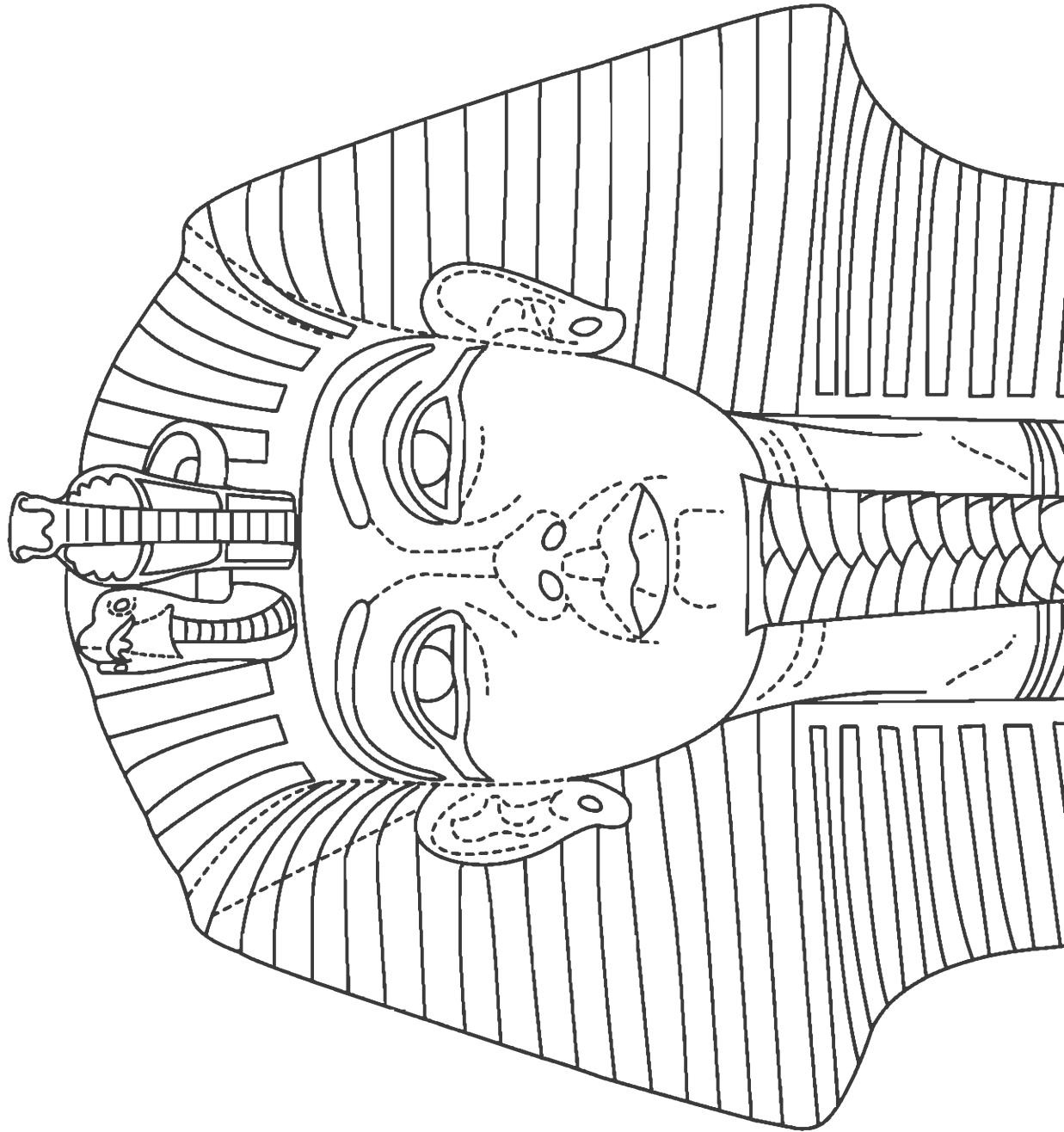
Apply two good coats of Tandy's Super Shene over entire picture.

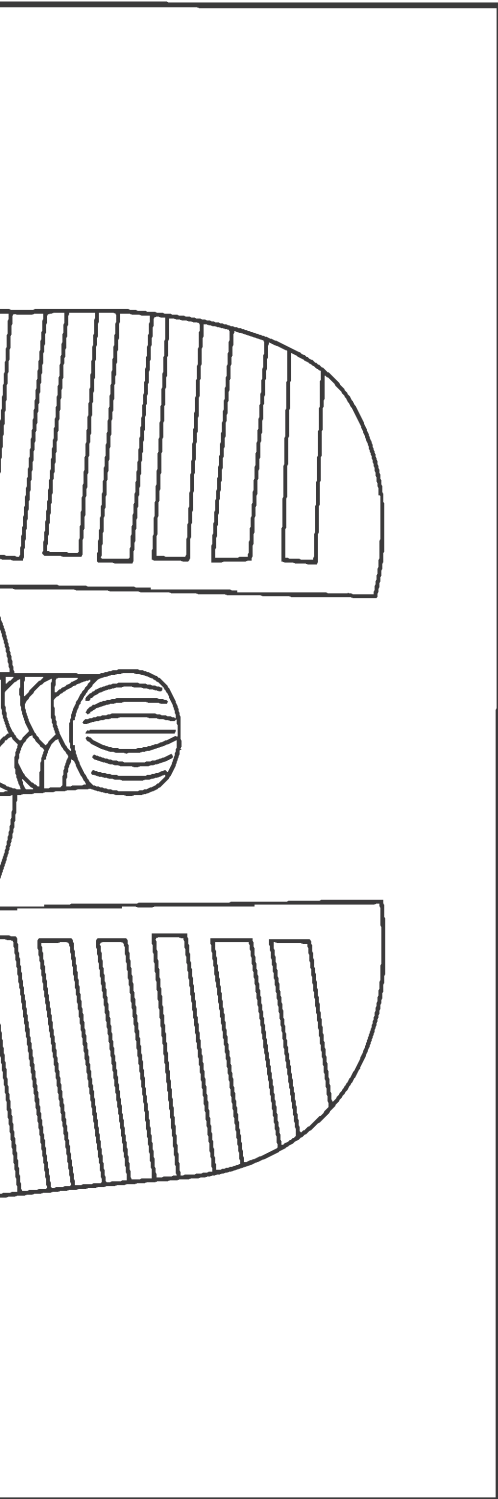


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