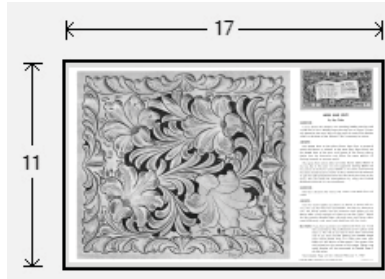




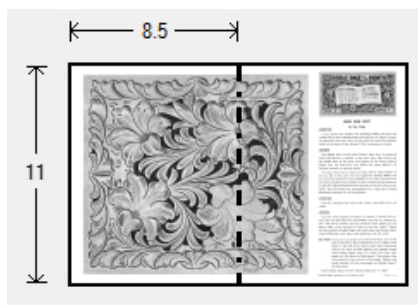
Doodle Page Digital Download

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

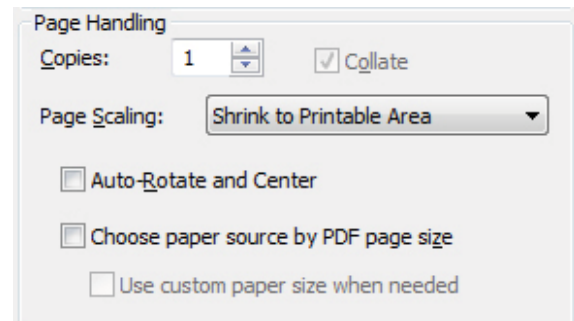
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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.



F890

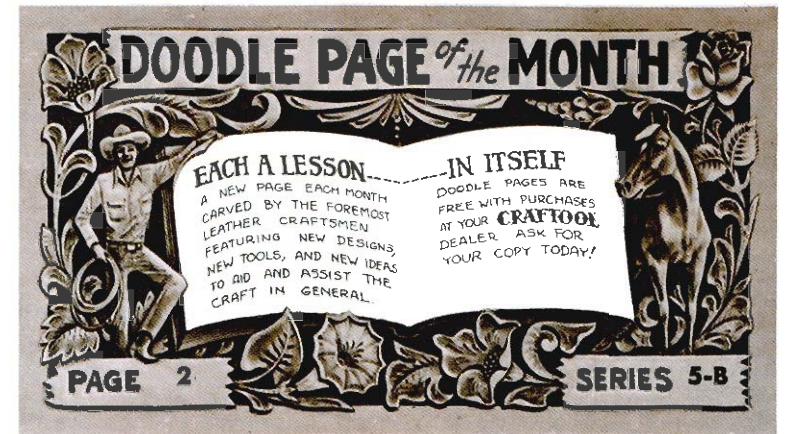
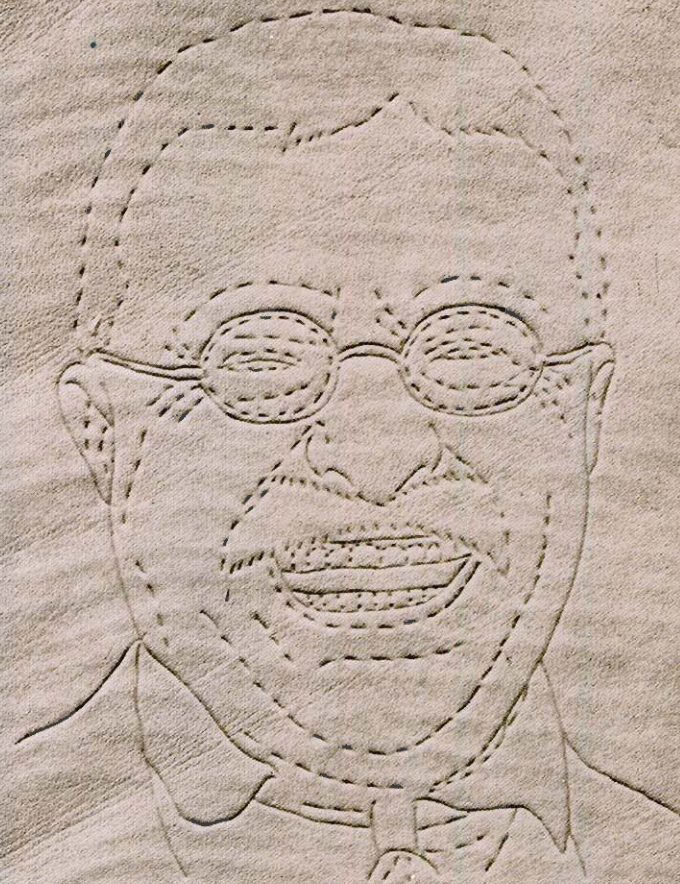
F895

F896

F900

100L HAIR BLADE

100M HAIR BLADE

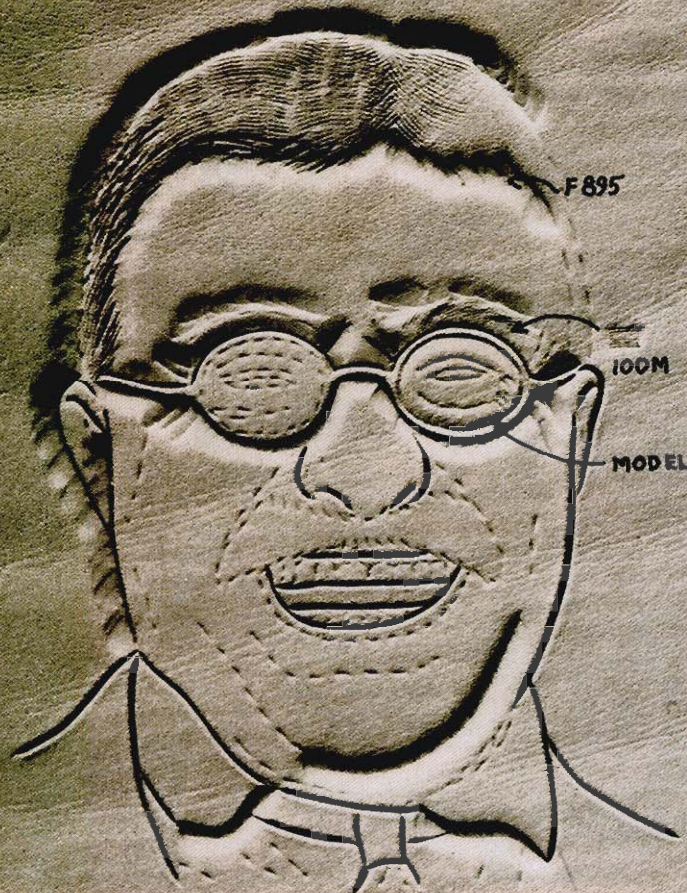
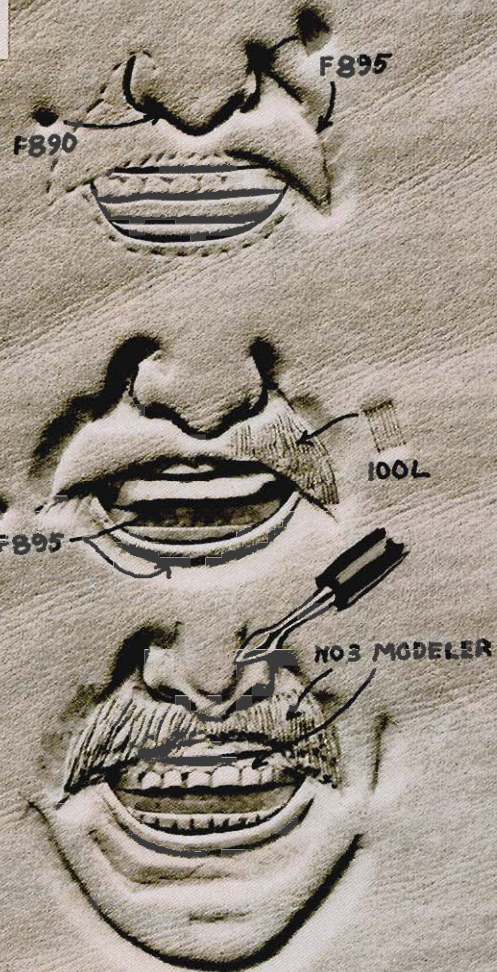


V. I. P. PORTRAITS
THEODORE ROOSEVELT
 by Christine Stanley

The old Roughrider is a definite change of pace from the Lincoln portrait. The full face and toothy grin are typically Teddy Roosevelt. The one new feature found in this portrait is of course the eyeglasses. Many people who wear glasses prefer to have them left out of a portrait but with some, the glasses are so much a part of their personal identity they will request the glasses be included. The obvious problem is how the eyes can be carved and retain the effect of the glasses. Notice on the carving pattern that the frames of the glasses are cut slightly with the swivelknife around the outer edges of the frames. The inside of the frames are formed with the modeler. The F895 beveler is used around the frames to separate them from the facial features. The actual features of the eyes must be simulated by using the modeler. Study the photo carve and notice how facial features are carried through the carving of the frames and continue into the area of the eye to obtain a realistic effect. The eye details are carefully modeled, leaving much of the glass area smooth. This creates the desired effect of the glasses.

The mouth of this particular portrait is a prominent feature and should be given special attention. The deeper cavity is made with the F895 beveler as well as forming the lower lip as indicated by the dotted lines. The No. 3 modeler is used extensively with the point of the modeler forming many of the details. The spoon also forms and shapes many of the details as well as smoothing out the bevel marks. The deepest portion of the mouth cavity should be dyed fairly dark to achieve the natural appearance of depth in this area. The hair of the moustache as well as the head is treated in the normal hair technique. Notice the two hair tools as they are used on the portrait. The 100M is used for such details as the eyebrows. The 100L is used for the larger hair areas.

The portraits of public figures other than those we present in this series may be made from any suitable photo or reproduction. Often the desired size of the carved leather reproduction will not be the same as that from which it will be taken. In this case, some method should be devised to adjust the size of the subject to that of the completed art work. This enables the artist to make a tracing pattern for the transferring to the leather. This size adjustment was accomplished for this series by photo copying the reproduction and then enlarging the resulting photograph to the desired size of the finished portrait. The process would naturally be less complicated if using photograph normally used in portrait work. One would need only send the negative to a photo processor, requesting a specific size of the subject. If you have your own photographic equipment and darkroom, great.



Christine Stanley



F890

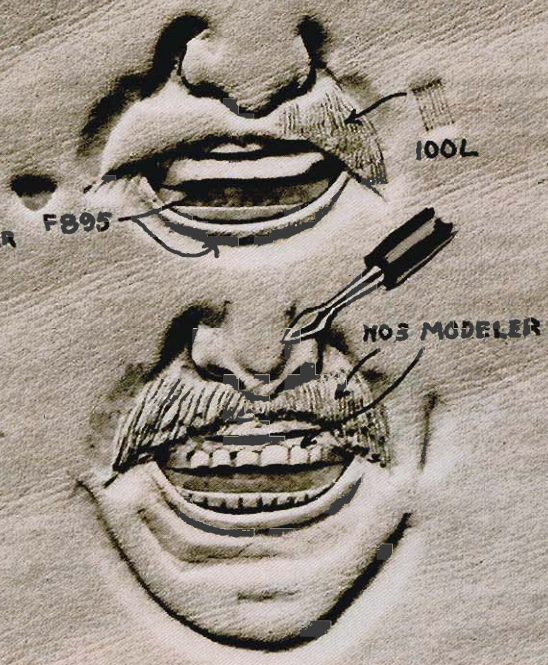
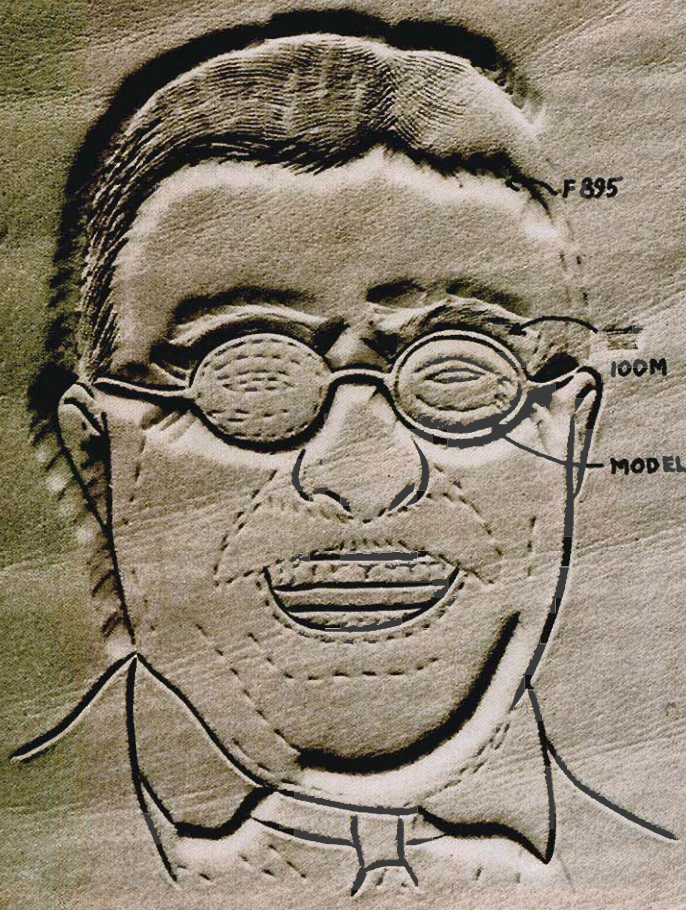
F895

F896

F900

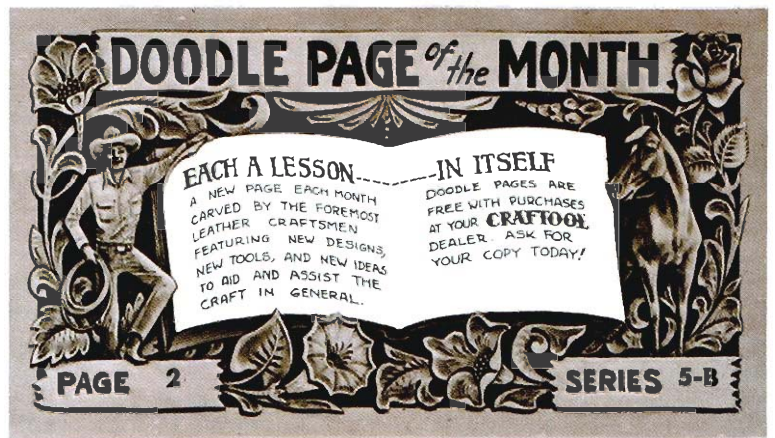
100L HAIR BLADE

100M HAIR BLADE





Christine Stanley



V. I. P. PORTRAITS

THEODORE ROOSEVELT

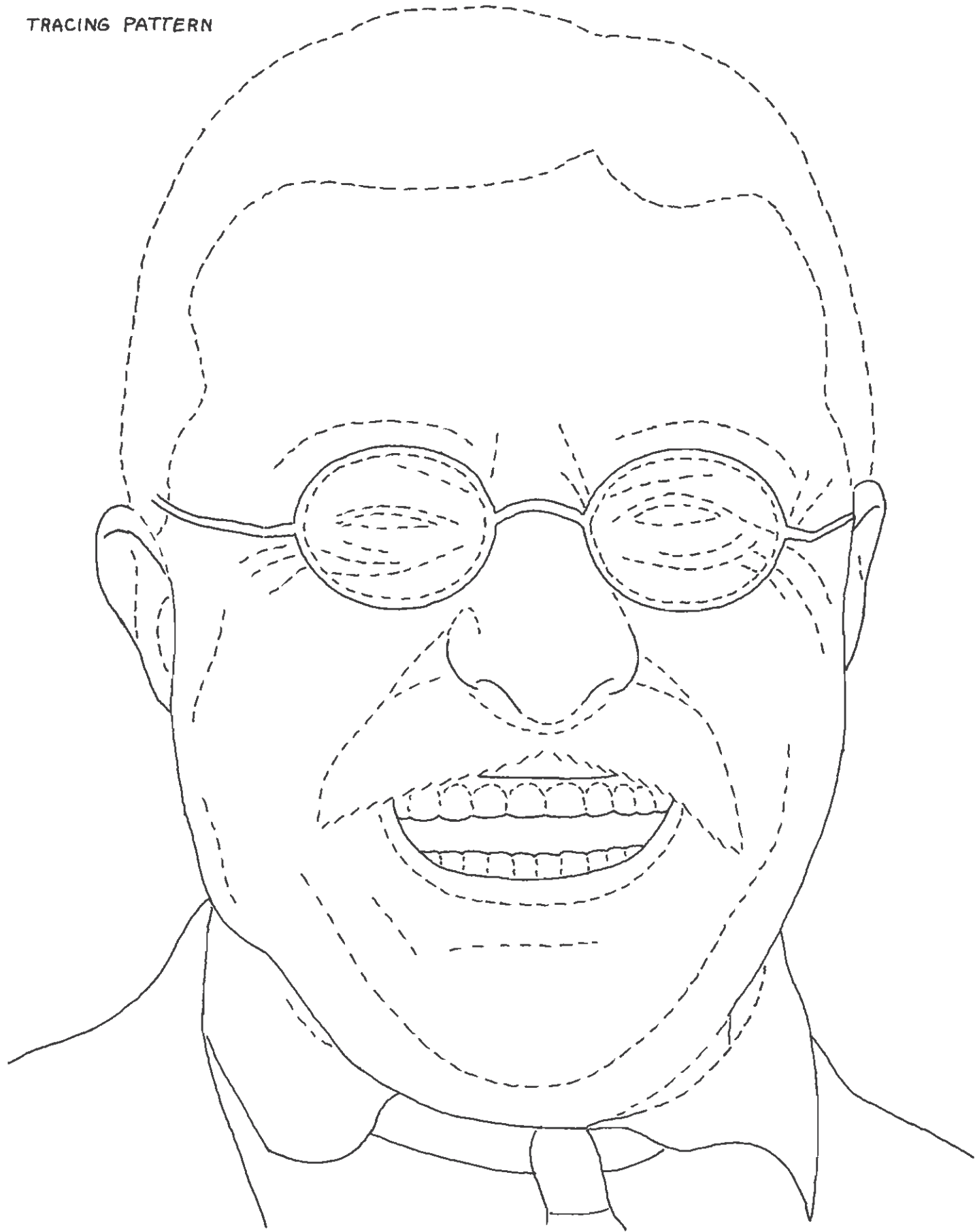
by Christine Stanley

The old Roughrider is a definite change of pace from the Lincoln portrait. The full face and toothy grin are typically Teddy Roosevelt. The one new feature found in this portrait is of course the eyeglasses. Many people who wear glasses prefer to have them left out of a portrait but with some, the glasses are so much a part of their personal identity they will request the glasses be included. The obvious problem is how the eyes can be carved and retain the effect of the glasses. Notice on the carving pattern that the frames of the glasses are cut slightly with the swivelknife around the outer edges of the frames. The inside of the frames are formed with the modeler. The F895 beveler is used around the frames to separate them from the facial features. The actual features of the eyes must be simulated by using the modeler. Study the photo carve and notice how facial features are carried through the carving of the frames and continue into the area of the eye to obtain a realistic effect. The eye details are carefully modeled, leaving much of the glass area smooth. This creates the desired effect of the glasses.

The mouth of this particular portrait is a prominent feature and should be given special attention. The deeper cavity is made with the F895 beveler as well as forming the lower lip as indicated by the dotted lines. The No. 3 modeler is used extensively with the point of the modeler forming many of the details. The spoon also forms and shapes many of the details as well as smoothing out the bevel marks. The deepest portion of the mouth cavity should be dyed fairly dark to achieve the natural appearance of depth in this area. The hair of the moustache as well as the head is treated in the normal hair technique. Notice the two hair tools as they are used on the portrait. The 100M is used for such details as the eyebrows. The 100L is used for the larger hair areas.

The portraits of public figures other than those we present in this series may be made from any suitable photo or reproduction. Often the desired size of the carved leather reproduction will not be the same as that from which it will be taken. In this case, some method should be devised to adjust the size of the subject to that of the completed art work. This enables the artist to make a tracing pattern for the transferring to the leather. This size adjustment was accomplished for this series by photo copying the reproduction and then enlarging the resulting photograph to the desired size of the finished portrait. The process would naturally be less complicated if using photograph normally used in portrait work. One would need only send the negative to a photo processor, requesting a specific size of the subject. If you have your own photographic equipment and darkroom, great.

TRACING PATTERN



TRACING PATTERN

