



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:

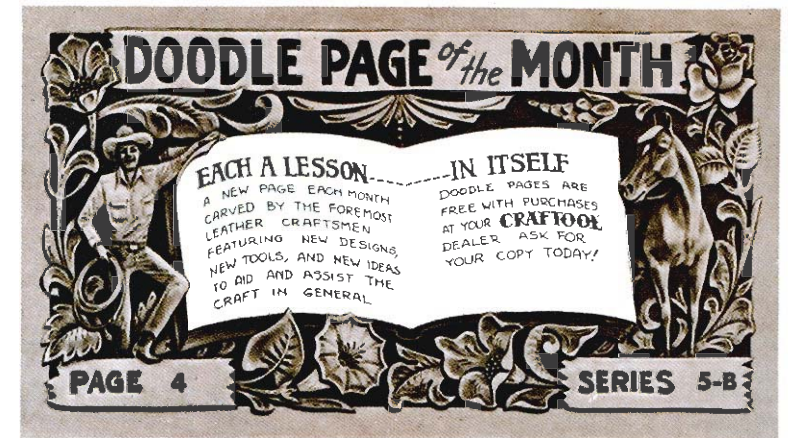
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



V. I. P. PORTRAITS

JOHN F. KENNEDY

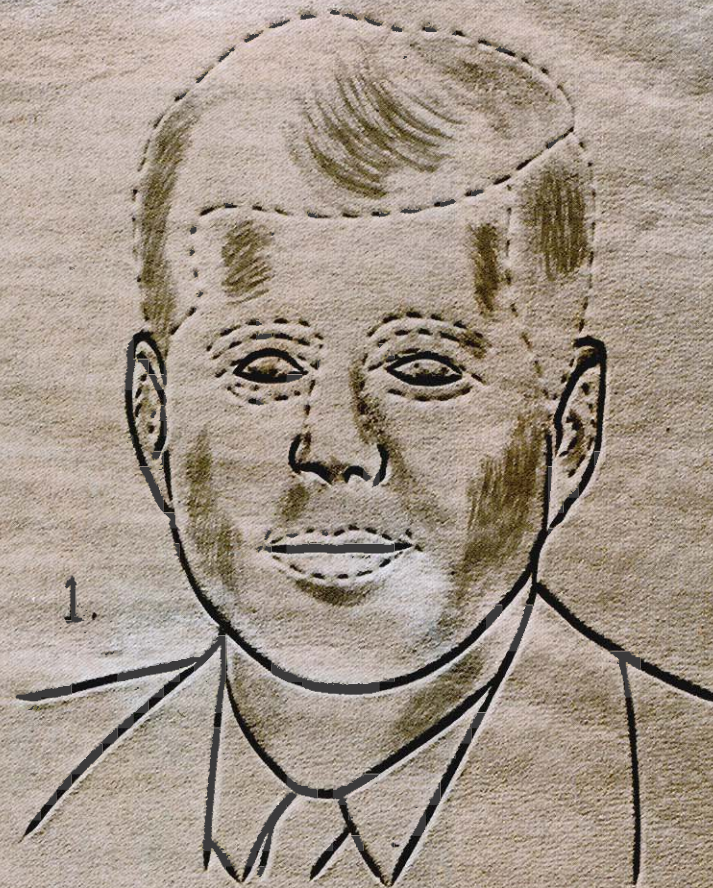
by Christine Stanley

Any series of presidential portraits must include one of J. F. K. The carving technique has been pretty well covered in the three previous portraits. We will use this final portrait to demonstrate a simple dye formula. The dye mixing instructions are shown in this case as three degrees of dilution, one to six, one to two, and full strength. The dilutions will allow the proper graduations of tone from the highlights to the dark shadow areas.

When contemplating the dye application to leather, certain techniques should be observed which are probably unique to leather. In conventional painting, the colors are applied by building layers of paint on the surface of the base material. In coloring leather, the dye is absorbed into the base material and becomes an actual part of the base material. This requires some knowledge of leather dye and how to apply it for best results. One point to keep in mind is that when you have applied the dye, it is difficult to change the tone value other than seek a darker tone. For this reason it is well to use the dye formula carefully.

The dye is generally applied in steps as shown in the formula. Since the tone varies from the highlights as represented by the natural leather to the areas where the full strength dye has been applied, these steps should be followed by using the highlights as the starting point. Pay particular attention to these highlights. They are important to the personality of the subject and if they are ignored, the portrait will have a tendency to be flat and uninteresting. The color should be applied in successive steps using a fairly dry brush. One might think that the darkest areas could be worked with a full brush of dye. This is an indication of impatience on the part of the artist and after having a big drop of dye fall from the full brush onto an important part of the portrait, it should discourage this practice. A piece of scrap leather should be used to brush out the excess dye in the brush before moving onto the portrait. Keep in mind that the dye in this case represents the shadow areas of the portrait. Notice in the completed portrait that some shadows are rather sharply defined while others are a subtle graduation from a highlight to a darker area. These gradual changes of tone can be achieved by using a dry brush and the proper dilution of dye. The brush stroke should start in the darker area and feather the stroke toward the highlight. A good grade of red sable brush of the correct size is important to good dye work.

We have illustrated the method of a one color dye formula. The ambitious artist may wish to go the full color route. This requires a rather complicated technique, much too complicated to go into detail in this limited space. However, the one color method is generally acceptable for most portrait work.

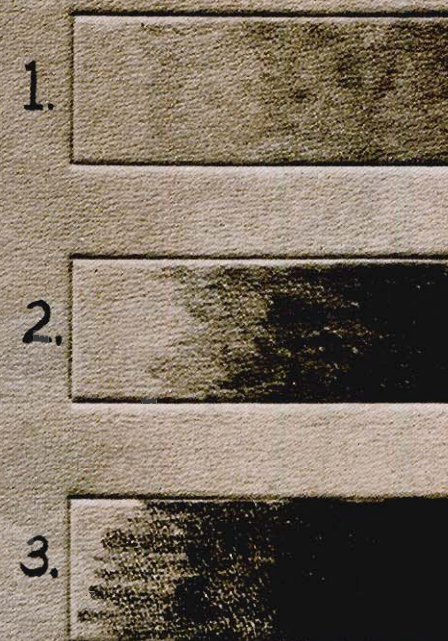
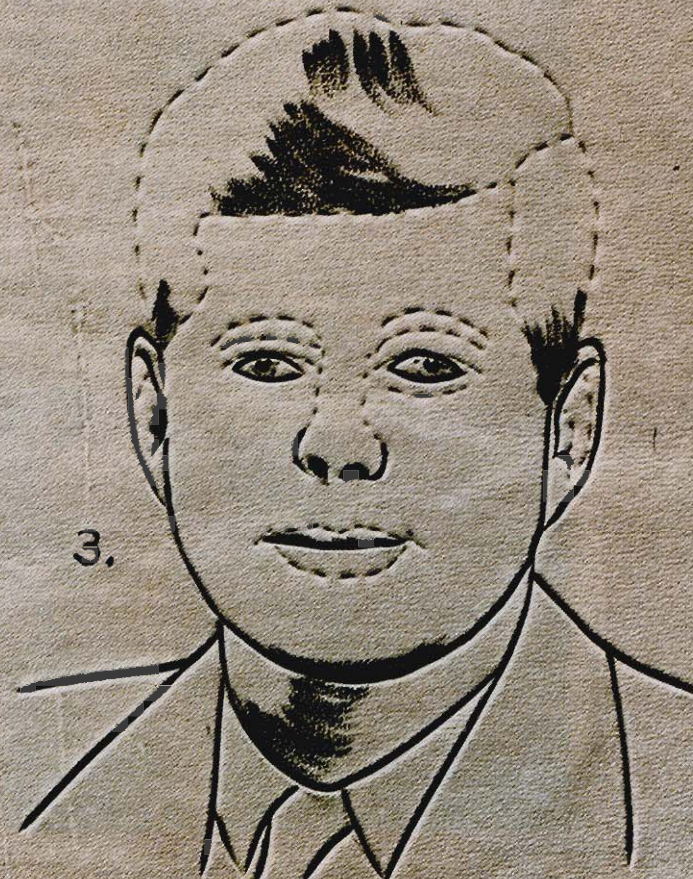


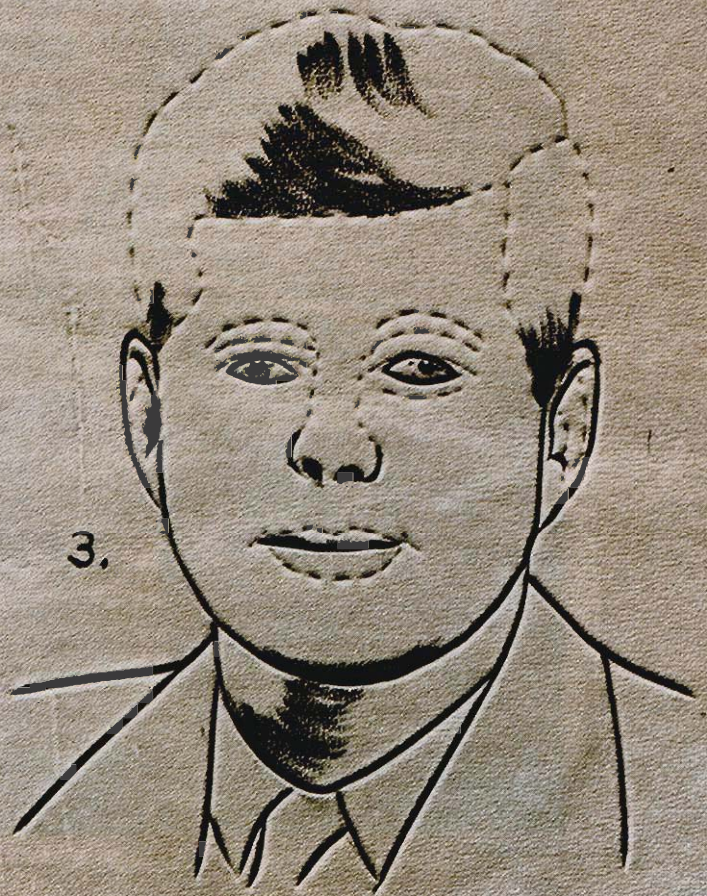
FORMULA FOR MIXING DYE

DYE 1 • 1 PART DYE
6 PARTS THINNER

DYE 2 • 1 PART DYE
2 PARTS THINNER

DYE 3 • FULL STRENGTH





**FORMULA
FOR MIXING DYE**

**DYE 1 • 1 PART DYE
6 PARTS THINNER**

**DYE 2 • 1 PART DYE
2 PARTS THINNER**

DYE 3 • FULL STRENGTH

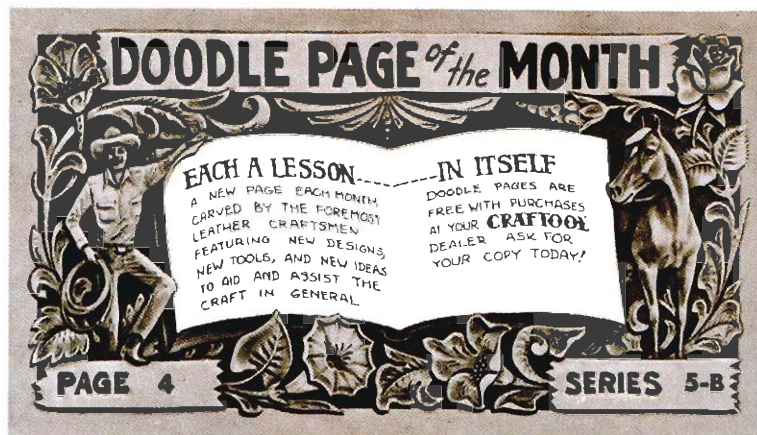
1.



2.



3.



V. I. P. PORTRAITS

JOHN F. KENNEDY

by Christine Stanley

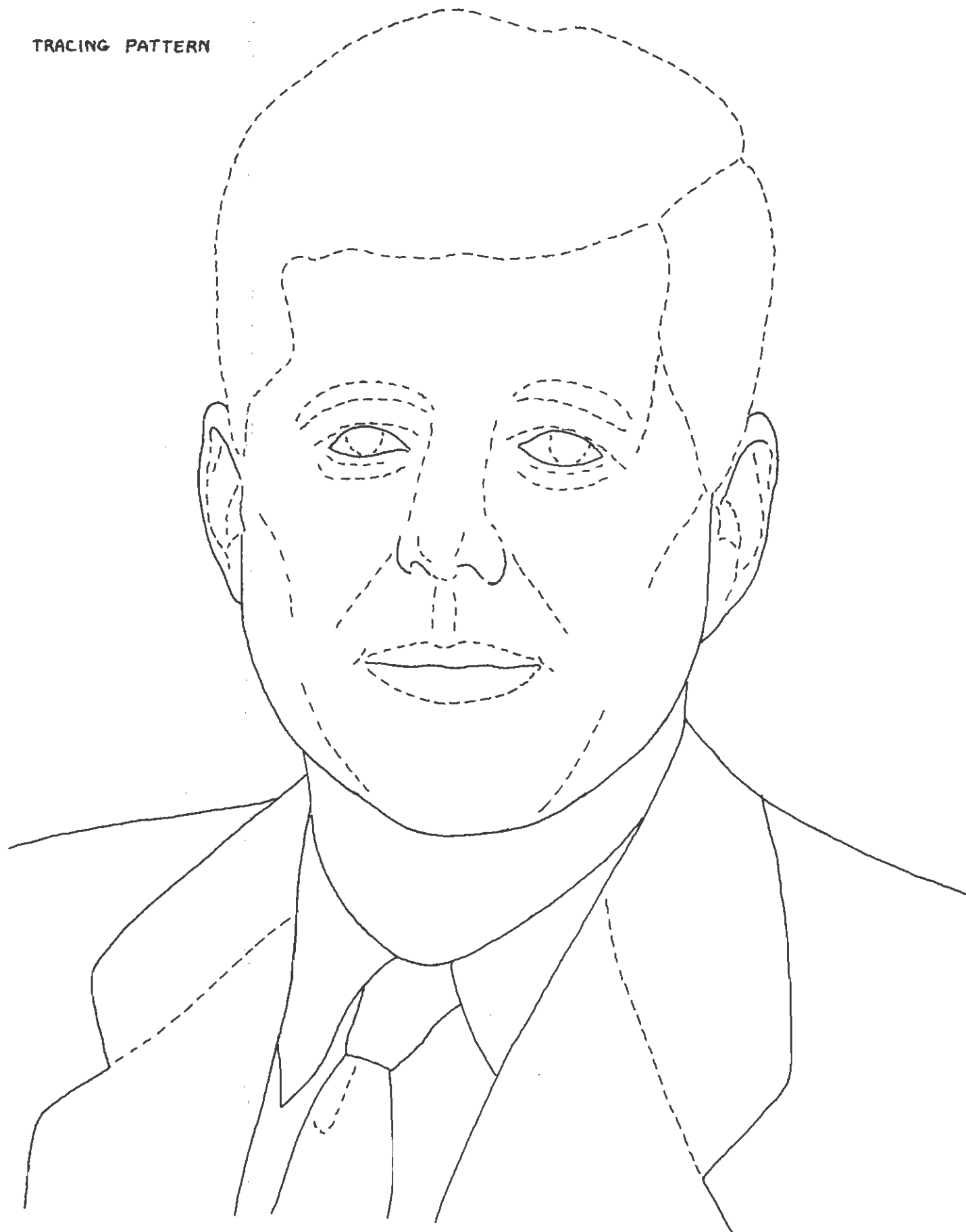
Any series of presidential portraits must include one of J. F. K. The carving technique has been pretty well covered in the three previous portraits. We will use this final portrait to demonstrate a simple dye formula. The dye mixing instructions are shown in this case as three degrees of dilution, one to six, one to two, and full strength. The dilutions will allow the proper graduations of tone from the highlights to the dark shadow areas.

When contemplating the dye application to leather, certain techniques should be observed which are probably unique to leather. In conventional painting, the colors are applied by building layers of paint on the surface of the base material. In coloring leather, the dye is absorbed into the base material and becomes an actual part of the base material. This requires some knowledge of leather dye and how to apply it for best results. One point to keep in mind is that when you have applied the dye, it is difficult to change the tone value other than seek a darker tone. For this reason it is well to use the dye formula carefully.

The dye is generally applied in steps as shown in the formula. Since the tone varies from the highlights as represented by the natural leather to the areas where the full strength dye has been applied, these steps should be followed by using the highlights as the starting point. Pay particular attention to these highlights. They are important to the personality of the subject and if they are ignored, the portrait will have a tendency to be flat and uninteresting. The color should be applied in successive steps using a fairly dry brush. One might think that the darkest areas could be worked with a full brush of dye. This is an indication of impatience on the part of the artist and after having a big drop of dye fall from the full brush onto an important part of the portrait, it should discourage this practice. A piece of scrap leather should be used to brush out the excess dye in the brush before moving onto the portrait. Keep in mind that the dye in this case represents the shadow areas of the portrait. Notice in the completed portrait that some shadows are rather sharply defined while others are a subtle graduation from a highlight to a darker area. These gradual changes of tone can be achieved by using a dry brush and the proper dilution of dye. The brush stroke should start in the darker area and feather the stroke toward the highlight. A good grade of red sable brush of the correct size is important to good dye work.

We have illustrated the method of a one color dye formula. The ambitious artist may wish to go the full color route. This requires a rather complicated technique, much too complicated to go into detail in this limited space. However, the one color method is generally acceptable for most portrait work.

TRACING PATTERN



TRACING PATTERN

