



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.



1.



2.



3.



4.


FORMULA
For mixing Dye

Dye #1. ● 1 Part dye
8 Parts thinner

Dye #2. ● 1 Part dye
3 Parts thinner

Dye #3. ● 1 Part Dye
1 Part thinner


Dye #4. ● Full strength dye

1. 

2. 

3. 

4. 



DOODLE PAGE of the MONTH

EACH A LESSON

A NEW PAGE EACH MONTH
CARVED BY THE FOREMOST
LEATHER CRAFTSMEN
FEATURING NEW DESIGNS,
NEW TOOLS, AND NEW IDEAS
TO AID AND ASSIST THE
CRAFT IN GENERAL.

IN ITSELF

DOODLE PAGES ARE
FREE WITH PURCHASES
AT YOUR CRAFT TOOL
DEALER. ASK FOR
YOUR COPY TODAY!

PAGE 4
SERIES 9

PORTRAITS IN LEATHER

by Christine Stanley
Four of a series of four

This final page of the series on portraits in leather is written for those who are about to DYE. You will notice the dye formula used for the series is printed at left. This formula is correct for the Omega brown dye. It should be very close to correct for most other shades of brown and other brands of alcohol dye. If using other than Omega brown, start with this formula as the base and vary the amount of dye to reach the proper mixture if necessary.

Just a word here about brushes. They come in several grades, the best being the pure red sable. This is more costly but you will find the red sable will last a long time with proper care. Less expensive brushes may be used but a poor grade of brush lacks the necessary spring and it is hard to keep the point from spreading, making it difficult to do good detail work. At least two sizes will be needed, an O and a number 3. A number 6 is handy for the larger pictures. A good washing in lukewarm water and mild soap is a must when the days work is through if you want to keep your brushes in good condition.

The subject used here is from the number 3 page of this series and the completed dye work can be studied on that page. Shown on this page is the four steps which when carefully followed will result in the completed project.

Step No. 1 shows the application of dye No. 1. As you will see from the formula, this is a very light tint and will be the beginning of the shading. A piece of scrap leather should be used to brush out the excess dye. The brush should be used fairly dry. Practice to achieve a light feathered effect with neat even strokes.

When the light shading is completed, add steps two and three which will make the shadows progressively darker. Remember, never use a full brush of dye. Build up the shading gradually.

Step No. 4 shows how to use No. 4 dye. This is used for dark hair and for the deepest shadows and the pupils of the eyes. Refer to the No. 3 page of this series and study the completed picture. Notice the shading graduates from the natural leather in the high lights to the No. 4 dye in the deep shadows. Also notice that the modeling of the cheek area is given roundness by shading with the dye to indicate the natural lines of the face. Working from any photo it will be simple to study the shadows and duplicate them from the dye formula given here.


Dye work isn't at all hard to do if you remember this one important point. Work with a dry brush and add the color gradually. This may seem a slow process if you have been used to painting furniture but you can never erase the dye once you have put on too much. By working slowly with a dry brush and building up the shading gradually, you will not endanger the entire project by getting too much dye on some part of it.

If you would like to see more of the human subject included in future Doodle Pages, you have only to make your wishes known. These are your Doodle Pages made specially for you the leathercraftsman. When we have an indication of what you would like to see, we get right to work on it.

Craftool Co., 4921 Exposition Blvd., Los Angeles 16, Calif.

★ ★ ★ CRAFTOOL NEWS ★ ★ ★

For Figure Carving, Al Stohlman's book, *How to Carve Leather*, is a must. Here is a book that instructs on all the basic methods along with a complete chart on how to, what to, and with what on dyeing leather. Fully illustrated and explained, as only Al Stohlman knows how. To know the best way to dye your leather, this book is your answer. Only \$5.00.



HOW TO CARVE LEATHER
By Al Stohlman

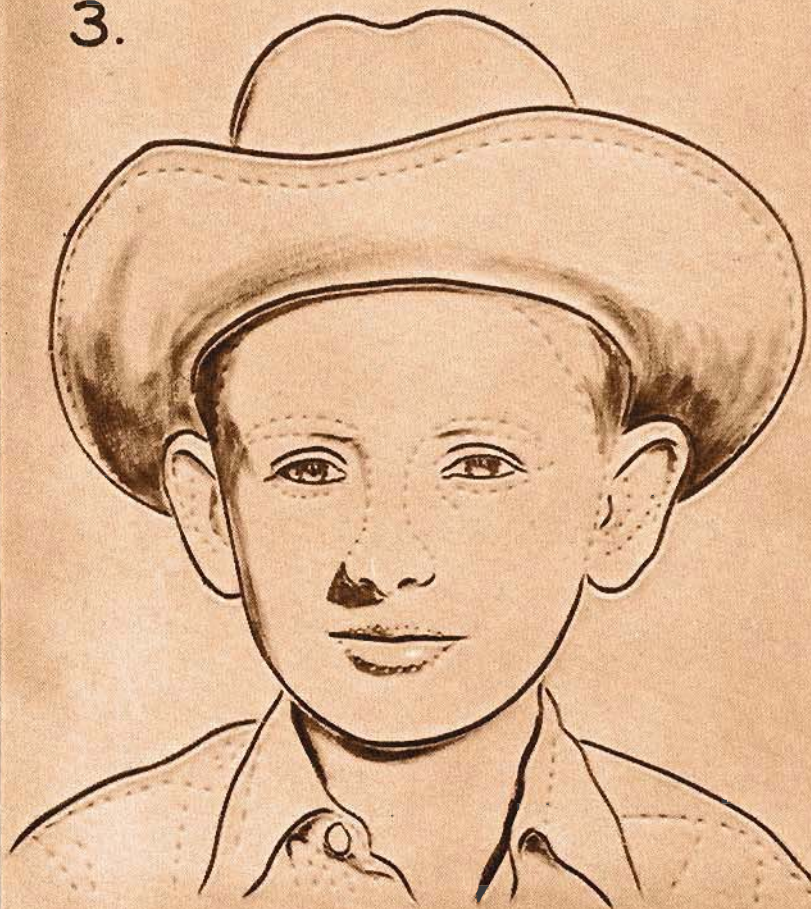
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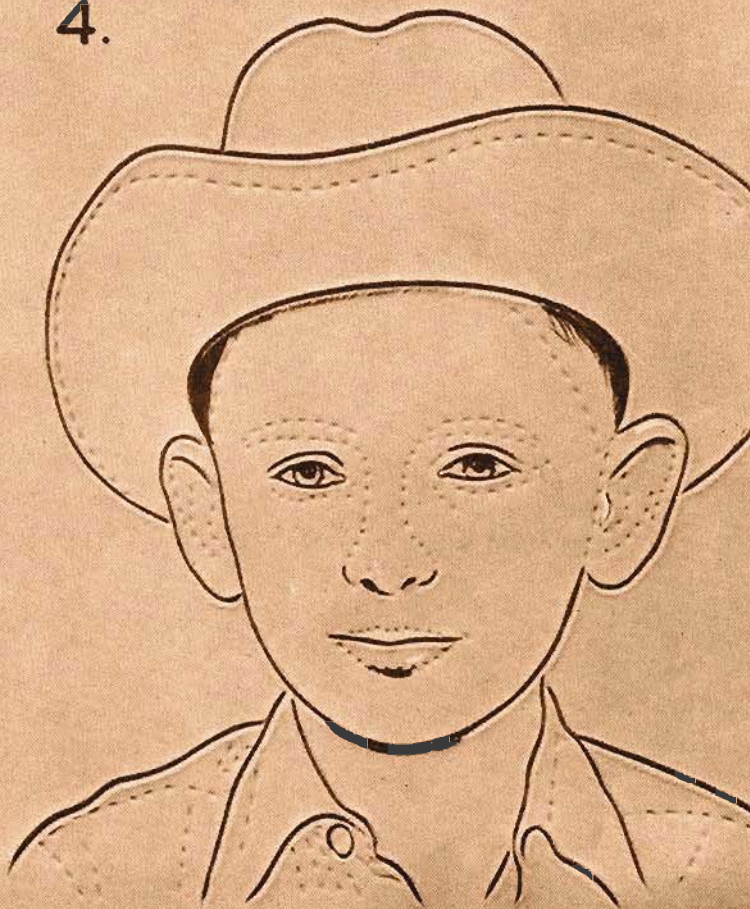
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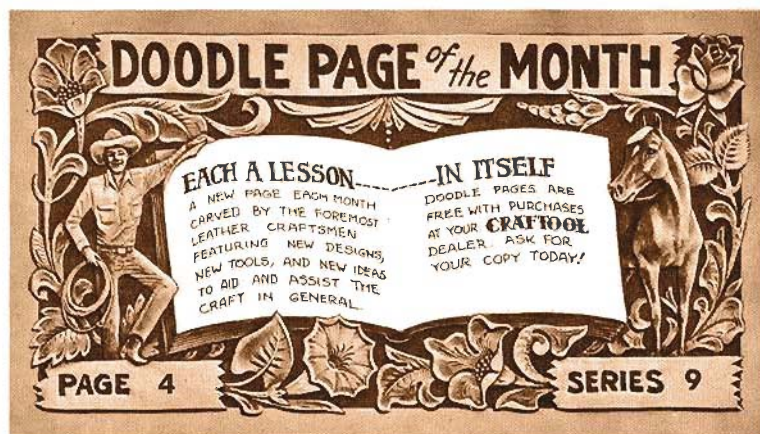
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Christine Stanley



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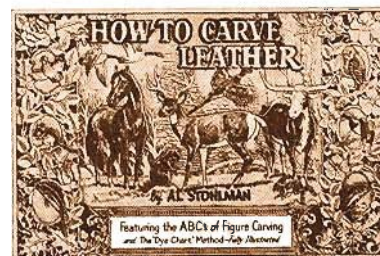
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