



## 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

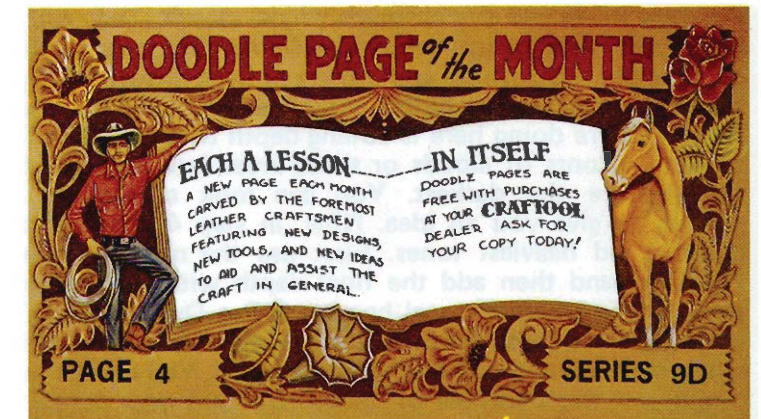
(Some Doodle Pages do not have backs)

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.





**SAILOR'S DELIGHT**  
by  
Bill McKay

I confess! I have become obsessed with silhouettes and sunsets. And now, thanks in large part to the new Tandy Pro Dye, I believe I have developed a method by which leathercrafters may add a whole new dimension to their art which up to now has been only lightly touched on.

In the book, 'Inverted Leather Carving', Stohlman made reference to silhouette carving to the extent of using them as small decorations on an otherwise untooled project, but there was no suggestion of using silhouettes in a full project filling manner.

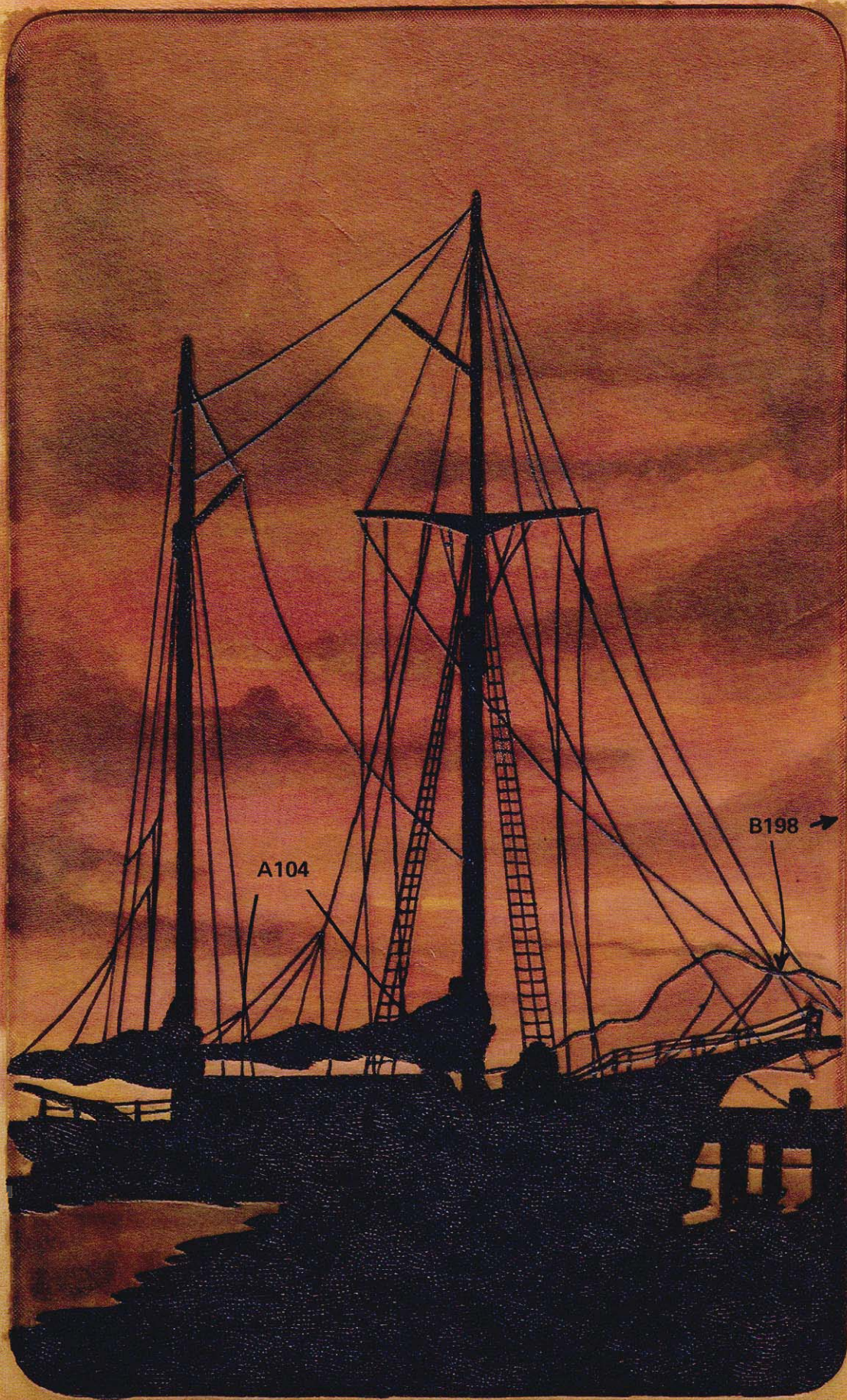
To start with, find a subject with a horizon. Magazines and books will give you a great many sources of such pictures. In this instance I chose a tall masted schooner which I thought would look quite striking against the backlighted sky; but as you can see by the other samples included on the back, the subject matter is really limited only by your imagination. After you have traced off the outline of the silhouette, you carve the basic shape. At this point I must mention that the very fine detail, such as wires, ropes, lines, etc., are added with a modeling tool after all other tooling is done. All the tooling in this picture was done with a B198 beveling tool and an A104 backgrounding tool. After the main section is finished you will simply 'draw' in the fine detail with the pointed tip of a modeling tool.

As for the coloring, I have left the sample boxes, numbered one through four, free of any detail to help simplify your understanding of the dying steps.

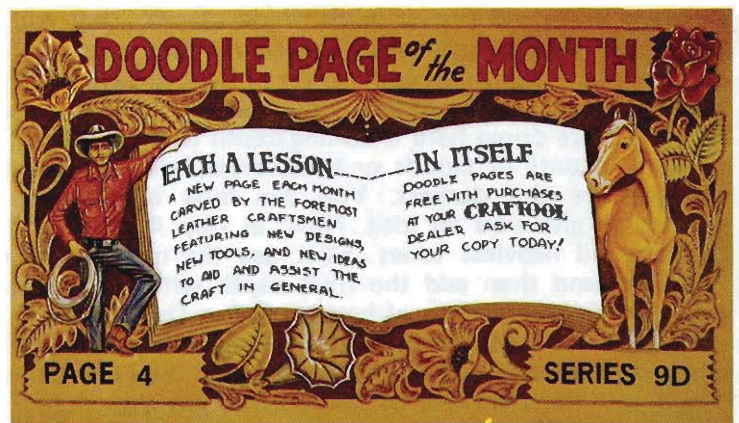
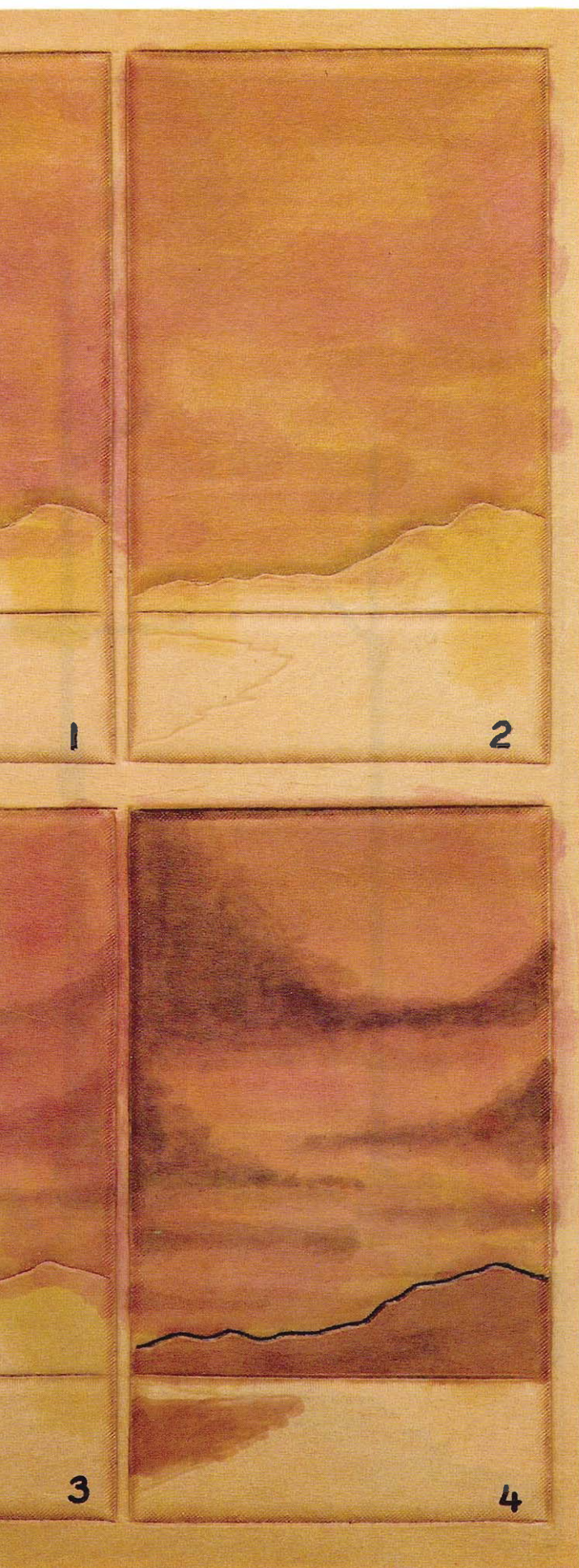
First . . . DO NOT dye the silhouette until after doing the entire sunset. Apply a coat of yellow Pro Dye over the entire area of the sky. Don't worry if some gets on your tooling as this will be covered by the black.

Then as shown in step 1 apply a 'wash' of red Pro Dye over the yellow background, but note . . . this is a very weak solution of Pro Dye. Use a clean bottle of solvent and add just enough red dye to turn the solvent to the color of cherry Kool-aid. Test it on a piece of scrap leather. It should dry to a pinkish shade. Then, in step 2 start to 'draw in' the clouds with buckskin Pro Dye. I used daubers on this picture, but if you have access to an air brush it will aid you in giving your clouds a softer look. Now, in step 3 things really start to take shape. Using tan









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Pro Dye fill in the overall shape of the clouds. They can be heavy and solid or just wispy streaks on the horizon. Now go over the tan with an application of light brown Pro Dye, but remember to stop before you cover all of the tan areas. What you are doing here is adding depth to the clouds. The tops and fronts of clouds or those areas farthest from the sunlight are the darkest. You can look at pictures of sunsets to give you an idea. Now, in step 4 you add the darkest and heaviest tones. First use the medium brown Pro Dye, and then add the final depth with dark brown. Now this is where the real beauty of Pro Dye comes in. It is the first dye that I have ever used that didn't 'over saturate' when applied with a dauber or an air brush. You can actually 'build up' the darkness of the shade that you desire by applying additional coats of Pro Dye. I have had occasions when I have gone over previous coats of Pro Dye three or four times and achieved exactly the shade that I wanted. Try doing that with any other dyes!

Now, for the final color application. Using an air brush or Preval unit and medium brown Pro Dye, start at the top of the picture and apply a light coat working about a third of the way down toward the horizon. Then keep going over the top most part of the picture until you reach the desired darkness. If you notice some evening after the sun has gone below the horizon, the upper sky is much darker than lower portion nearest the horizon line.

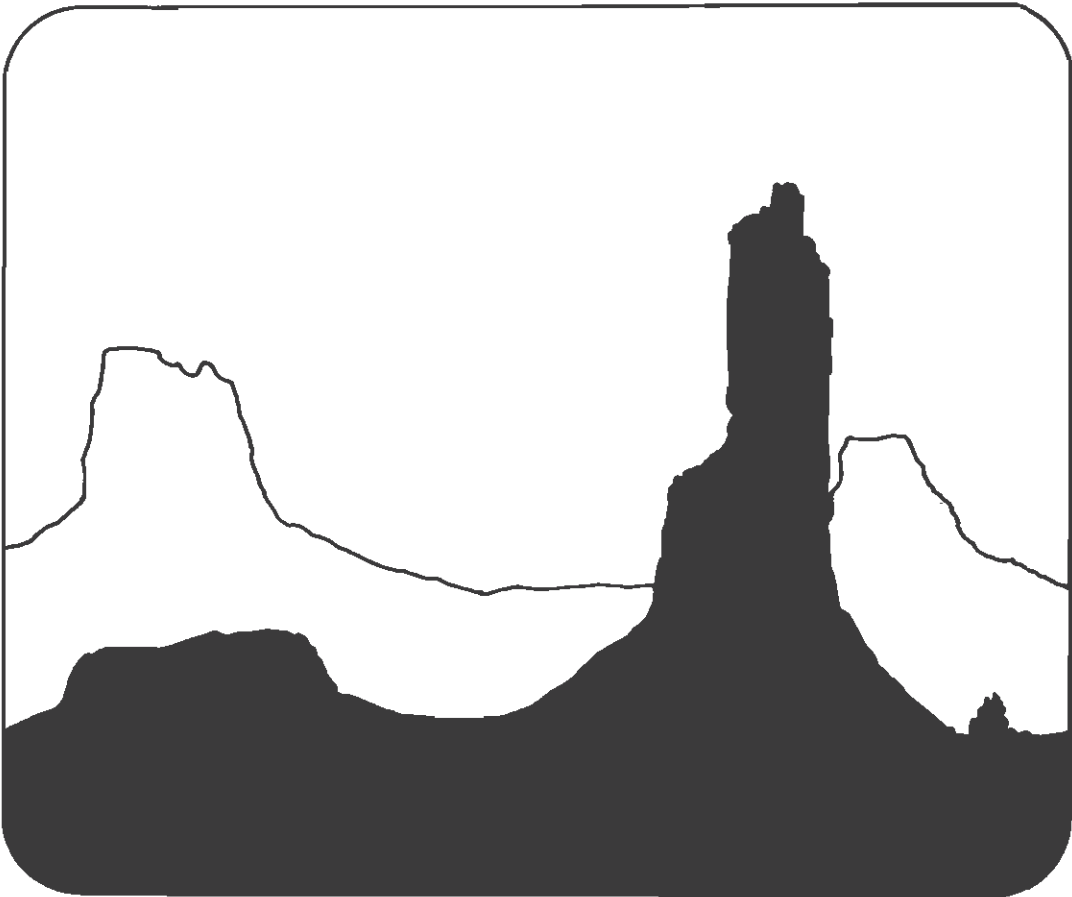
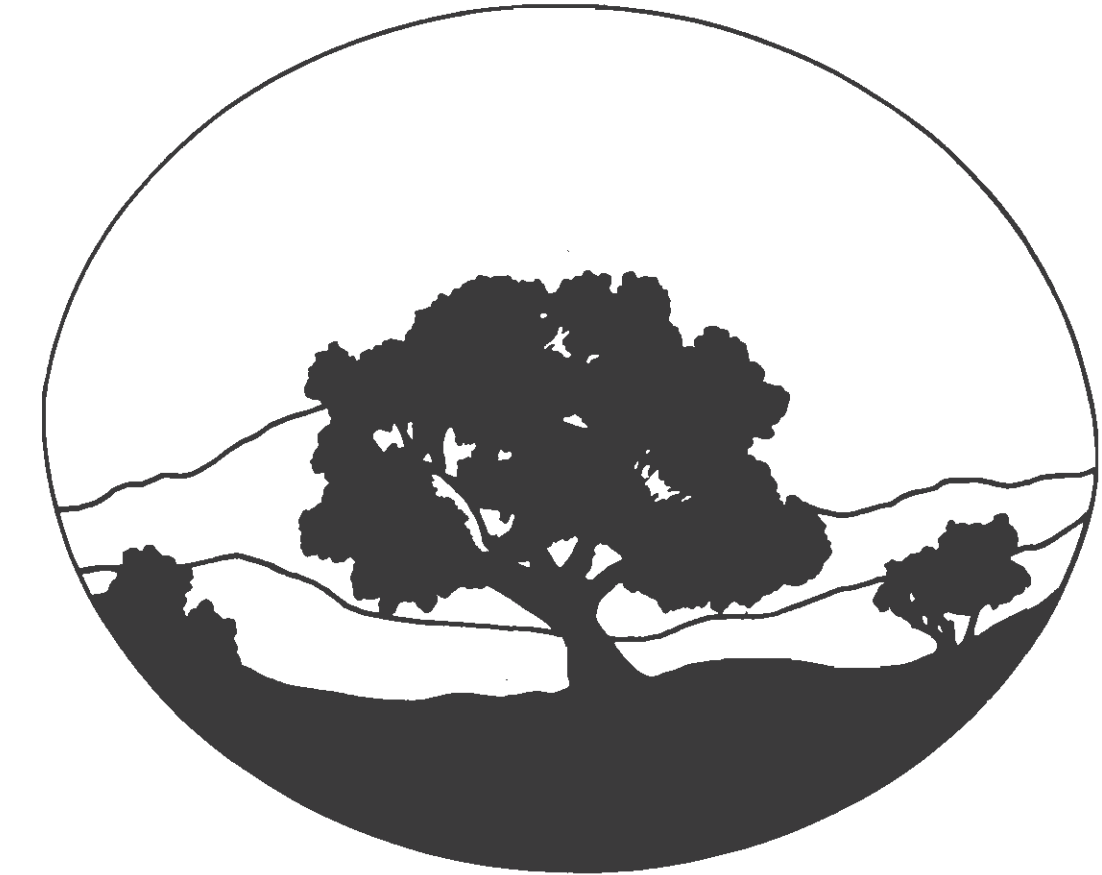
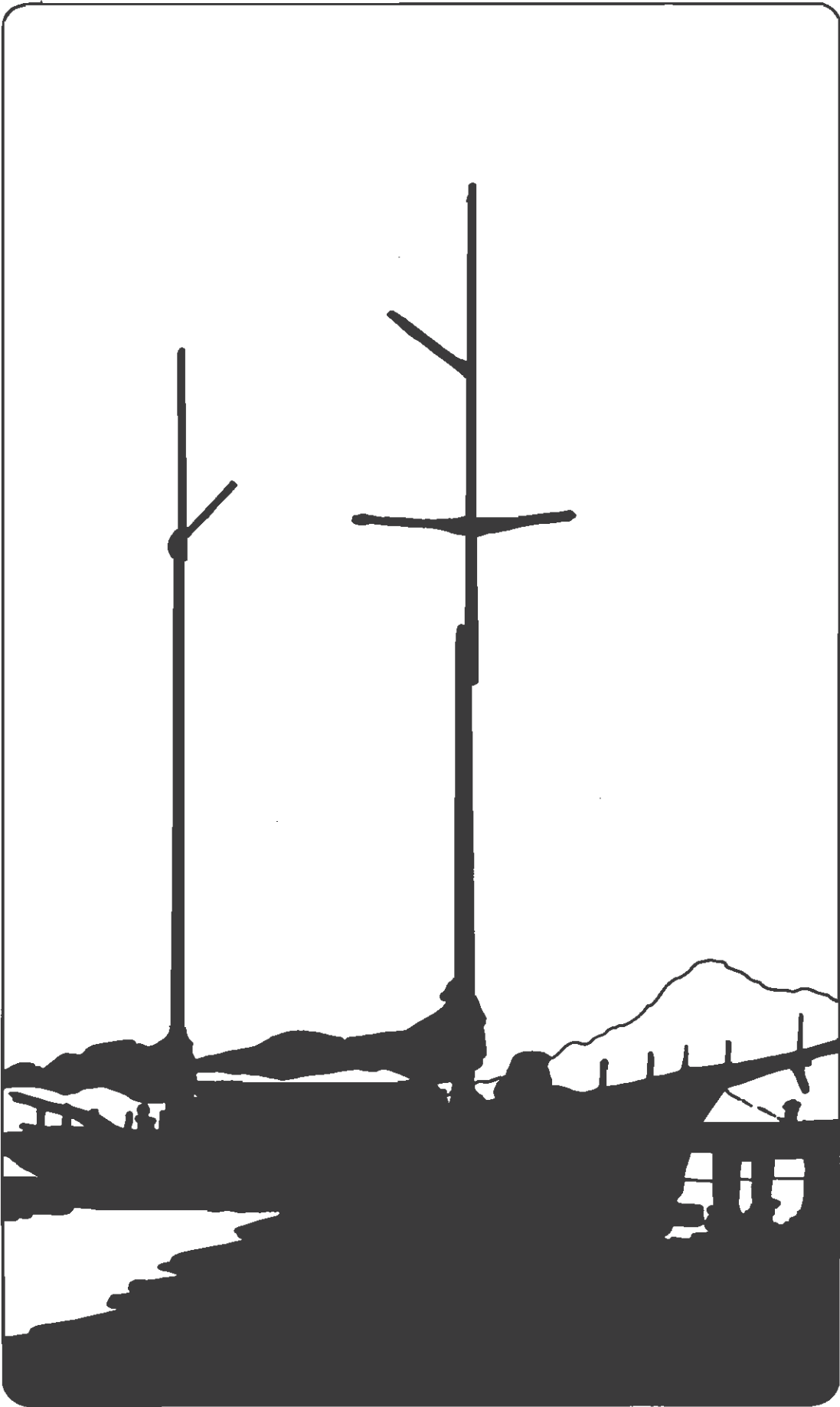
And finally, the silhouette. Dye the entire area black. Using a fine pointed brush for this, will ease the process. If your silhouette has very fine detail such as the rigging on the ship, simply use a Sanford extra fine point 'Sharpie' marker. They have a nylon tip that won't mash down and will make a consistent .4 milimeter line.

One final comment. In the course of doing a number of silhouettes I have gathered tools that I have filed and shaped to meet my needs. Back before Crafttools came along the older leathercrafters had to shape many of their tools out of old nails and bolts and the like. Thanks to master craftsmen like Al Stohlman we now have many stamping tools never before available to the beginner, and the art of leathercraft is today much easier to enjoy as a result. However, if you feel that your work can be enhanced by modifying an existing tool, don't be afraid to go after one with a little filing here and there. Just remember that if you do change the shape of a tool, you are at the same time removing the protective plating that helps keep them bright and rust free. ALWAYS clean the end of a modified tool by first stamping it a half dozen times on an unusable piece of scrap leather.

Many Happy Sunsets  
Bill McKay



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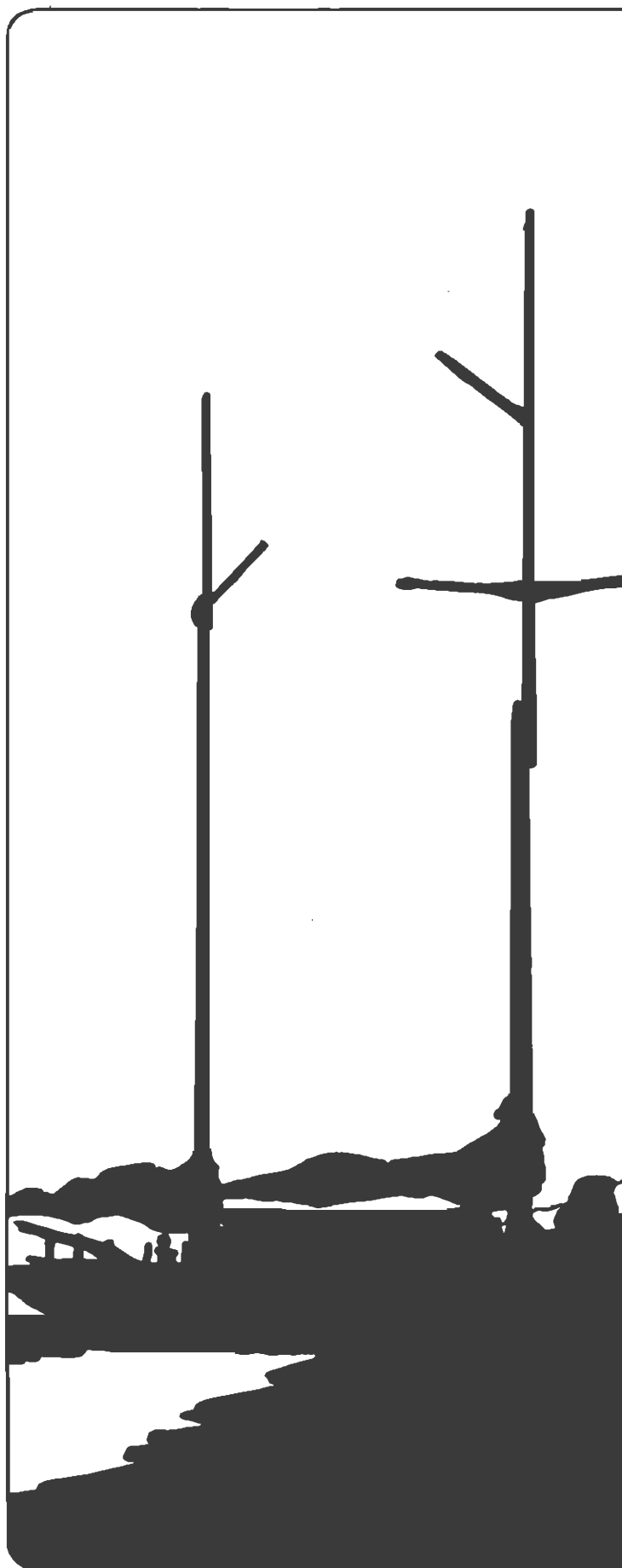
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