



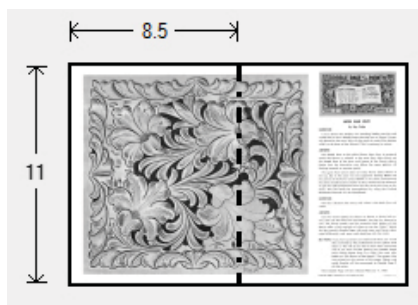
## Doodle Page Digital Download

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:

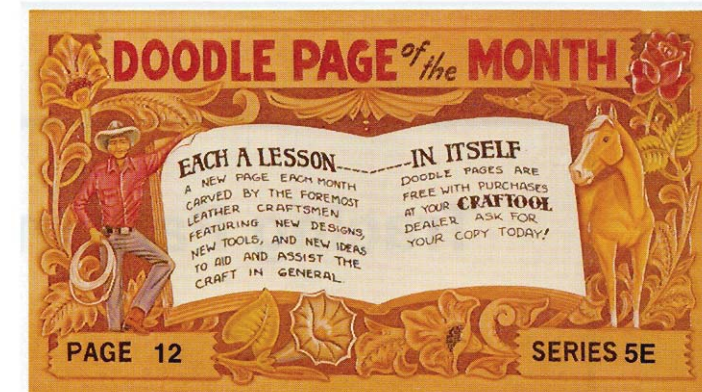
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



# GREY WOLF

by: Jan F. Schoonover

## Materials Needed:

- 6-7 oz. tooling leather
- Swivel Knife with angle 1/4" blade
- Bevelers: F891, F895, F897, F910, F976, also B701, and B60. F901-used for background.
- Ball modeler #8033
- Fine modeler #8036

## Dyes:

- Tandy's Pro Dyes: yellow, buckskin, medium brown, and black
- Fiebing's U.S.M.C. black
- Thinner
- Brushes: #1 (#1799 liner), #1800 angle shading brush
- Color-Aire: white and yellow
- Satin Shene
- Ceramic glaze for eyes

First case the leather starting on the flesh side and then on the grain side. When it has begun to return to natural color, trace your pattern on and begin to cut your pattern in. Cut the outline, the eye, nostril, and lip line.

Use B701 and bevel outline and fade into background with B897. Then use F891 and contour eye; start in the corner and round the eye with modeling tool #8036.

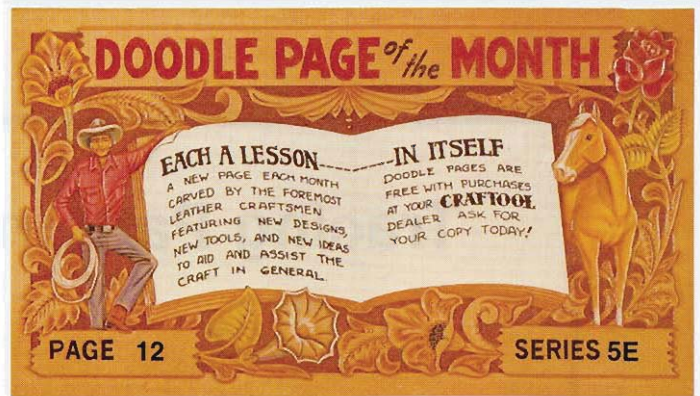
Bevel under the chin with F895. Use F910 to break up the solid line and to give an appearance of shaggy hair. Use F910 in all the areas shown on the pattern. Use F976 on outlining the back of the neck and the throat.

If necessary, re-wet the figure only, and begin embossing. The jaw, eye, and near ear are the highest. I start by outlining the back side with a pen just inside the beveled line. Emboss with a ball modeler and control the shape. As your leather begins to dry, use your modeler to shape your wolf's face. Once contoured, fill the cavity with a mix of either sawdust and rubber cement, or leather dust and rubber cement in a putty texture. Let dry.

Once dried, back with contact paper. Lightly dampen grain side of wolf only. Re-bevel outline with B701 for more definition and begin to hair the wolf.

Begin at nose using the tip of a 1/4" angle blade and just touch the tip at close intervals. I stipple the nose, and where the hair begins to be longer, I begin making short strokes in the direction that the hair grows and lays. All of the hairing is done with a swivel knife, being careful to make strokes in the same direction





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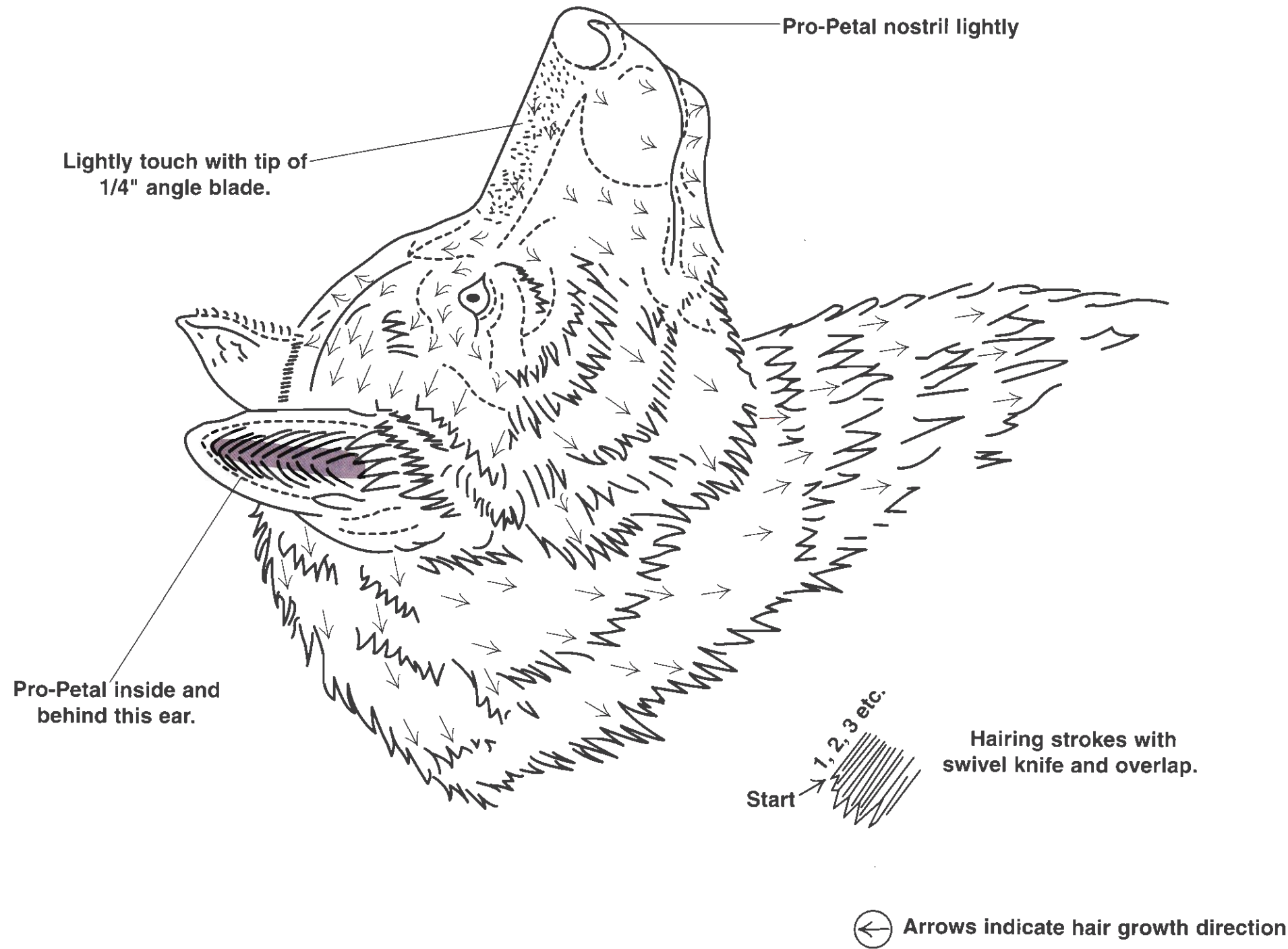
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## Tracing Pattern



that the hair would naturally grow.

Also, I start the hair stroke at the end and work back toward where the hair would start (see example), so that I get an overlap appearance, see pattern. All of my hairing is done after I have embossed the animal and filled the cavity with leather dust and rubber cement, or sawdust and rubber cement mixture.

Remember when hairing the wolf, the hair is longer in the ears and on the neck than on the face. Also, the hair continues to get shorter as you come to the bridge of the nose, under the eyes and on the muzzle.

When embossing the back side to give contour, be conscious of the bone and muscle structure. The jaw and the corner of the eye are the highest part. When doing the ear, I pro-petal the long hair and lift, then I take B60 and make the ear channel. I cut the near ear away from the background with a pro-petal and lift so that it has a more natural appearance.

When this is completed, I'm ready to color. I use Tandy's Pro Dye yellow as a base coat over the entire wolf. Before it is dry, I'll go over the areas I want to shade with Tandy's Pro Dye buckskin. I'll darken these areas with Tandy's Pro Dye medium brown mixed with 22 parts thinner to 1 part Tandy's Pro Dye. Then a 3 to 1 mixture. I never let one coat dry while doing this coloring. These steps are all done with a moderately wet brush, and be careful to blend so as to have a natural flow of color. Practice on a scrap piece first. When the shading looks right, I come over the areas I want to appear grey. All of this is done while the other dyes are still damp.

When I have the light dark blend I want, I'll lift the hair ends so they stand up and then I set it aside to dry.

When dry, I'll come back and dye the nose with U.S.M.C. black Fiebing's dye. This is also used on the lips and on the outline of the eye. Use a dry brush!

When dyeing the eye, I use a 22 to 1 medium brown mixture, one coat. Then on the outside of the eyeball use a dry brush of a 3 to 1 medium brown mixture for the proper contrast and color shading. The pupil is U.S.M.C. Fiebing's black, dry brushed when the eye has dried.

Now I'll mix Color-Aire white with a touch of yellow to tone the white down. I dry brush the muzzle, the ears, eyebrow and lids, under the eye, and on the throat. At this point with a slightly damp sponge, I'll dampen the area to be backgrounded and then using tool #F901, I background, fading away from the figure. Suit to taste.

I used Satin Shene for a finish and you can use Super Shene to give a glint to the eye, or use ceramic glaze.

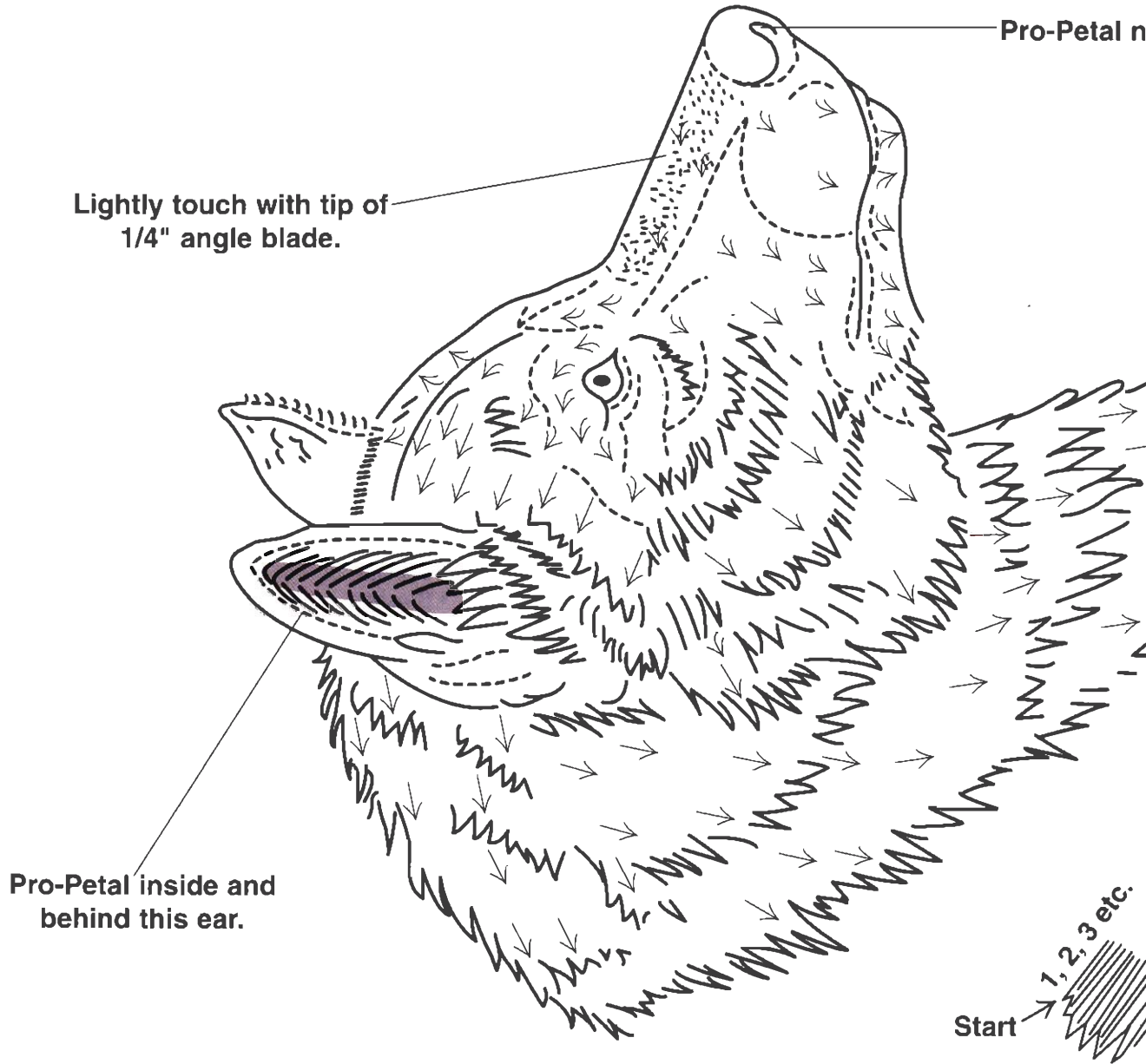
Happy Carving!

**tandy**  
LEATHER COMPANY®

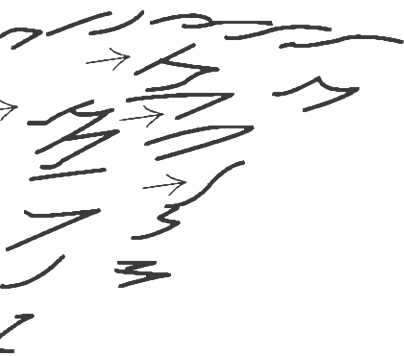
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# Tracing Pattern



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Hairing strokes with  
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Arrows indicate hair growth direction

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