



## 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:

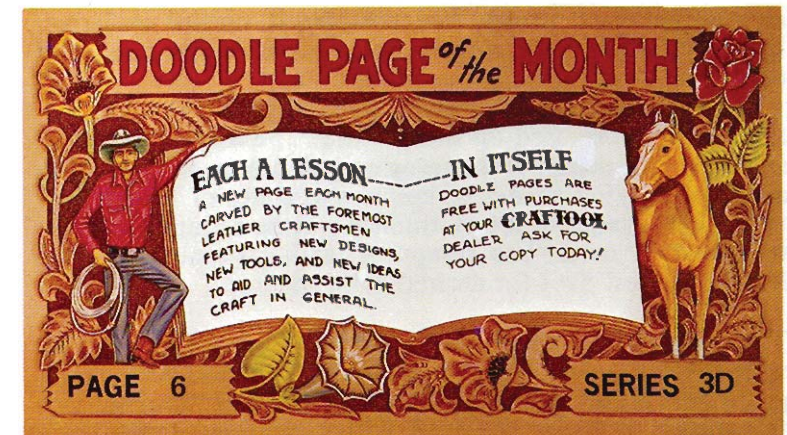
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



## GRUMPY GRIZZLY

by  
**Al Stohlman**

Old "sore-head" is on the prowl. This scene features shrubs, trees, and hair effects of Mr. Grizzly. The details of these features are amply illustrated in the book: "Pictorial Carving". Space here does not permit us to amplify every detail. Before beginning your carving, study the Photo and Tracing Pattern.

Trace the broken lines in solid, but lightly. These are not to be cut with the swivel knife. The foreground bushes and trees are all of this nature. The foliage of the bushes is shown in "clump" form. These are stamped with tool No. F989 in mass form. The leaves are then individually separated and brought into depth by beveling with F891 and F890. Mat away from the exterior outlines of these bushes with the smooth Figure Carving bevelers to put them in bold, foreground relief.

The coarse grass in foreground and under bear is made with swivel knife cuts. F902, pointed beveler, is used between cuts at top to point the blades of grass. Alternate the lengths of the grass for a more natural effect. Add a few irregular knife cuts where needed for more realism.

The foliage on the fir trees (lower right & upper left) was made with tools: F914L, F913L, F914R, F913R. Study the photo to note their angle and distance apart. These tools are stamped closer together than those used on the wolf "Winter Hunt" Doodle Page, where a snow effect was desired. Mat around these trees, in lake area, with smooth Figure Carving bevelers. Use checked matters, in sky area, around tree at upper left. The shore-line trees on opposite side of lake were stamped with: F912L, F912R. Bevel sides with F902 to form tree outlines. Always mat around and away from these trees. F915 is used for distant trees.

See the book: "Pictorial Carving" for step-by-step instructions on "hairing" the bear. Always bevel the contours and muscles, facial depressions, etc., before beveling around the outlines. Use the Pointed beveler F902 for shaggy hair effects. The swivel knife is used to accent the hair. Study the photo.

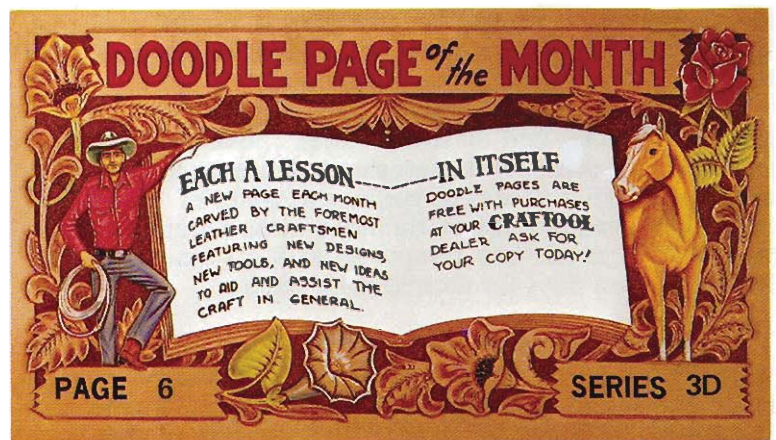
**DO NOT** cut the clouds. These are formed by beveling with matters: F899, F900. Mat the sky down away from the



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AL STOHLMAN

77



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**DO NOT** cut the clouds. These are formed by beveling with matters: F899, F900. Mat the sky down away from the

clouds. In open spaces, use the largest matter available: F901. Turn the tool constantly to avoid marks from tool edges.

Spirit dyes were used on this picture . . . except for sky and snow capped peaks. It is suggested you use several small jars and mix varying shades of colors and tones of brown. For the lighter shades, a lot of thinner will be required in ratio to the dyes used. Use scraps of leather (same as carving leather) to test dyes for desired color shades.

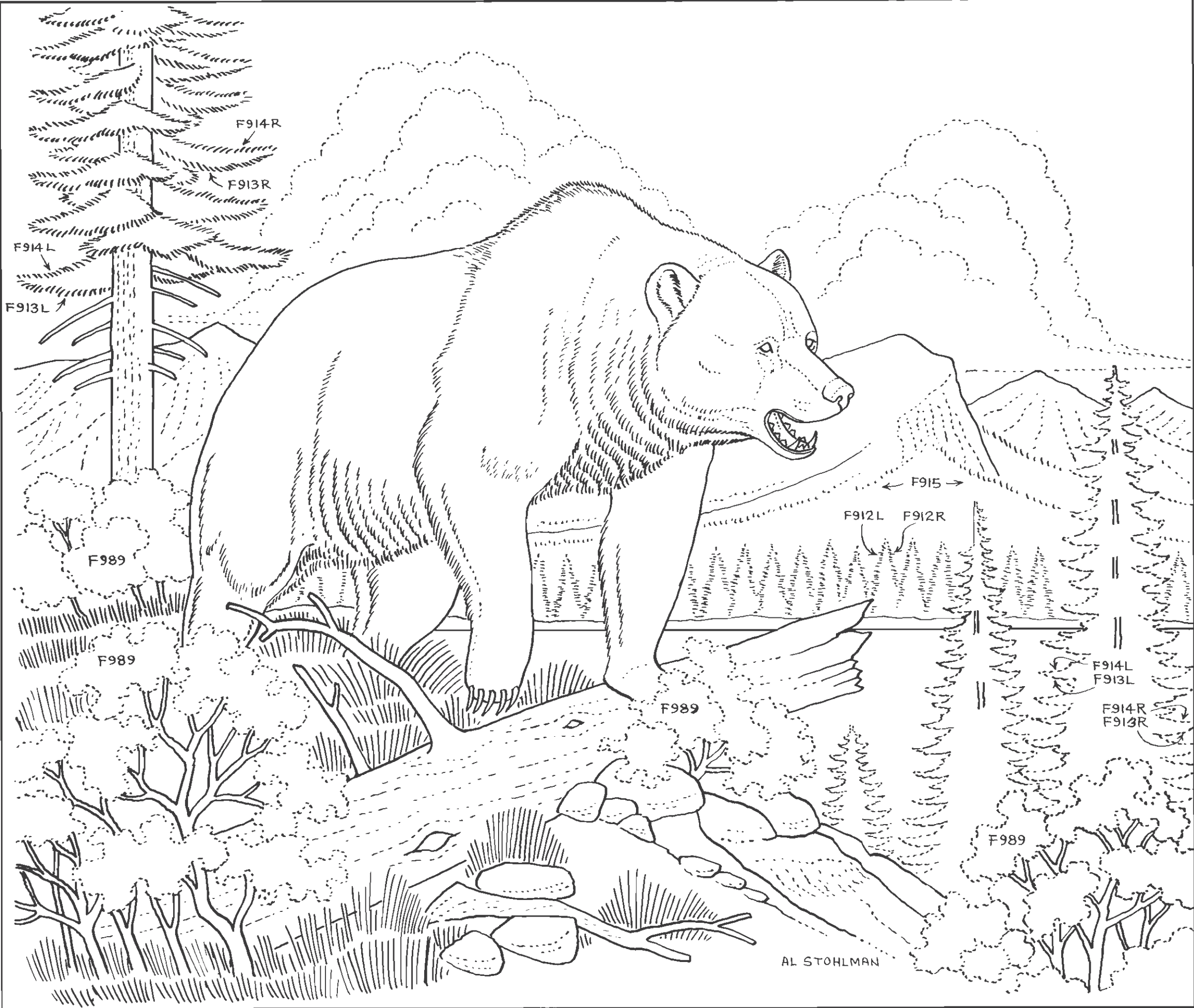
The grass was diluted green with a bit of yellow. Bushes were diluted green. Shadow areas are darkened with darker green and brown . . . to dull the brightness of the grass. The foreground fir trees are dyed with a mixture of green and brown . . . as were the shore-line trees. The foreground trees are dyed with dark brown, on the underside of the branches. This makes them appear closer. Distant trees have blue mixed with diluted green.

Always work on scraps of leather to insure the color shade you desire. Always dye the lighter shades first.

The bear is dyed with shades of brown . . . lightest shade first. Build color strength with next darker shade of brown. Dark brown is used in heavily shaded areas. Study the photo. Also note the special hair effects. This is achieved by dyeing with the "dry-brush" technique. This is fully illustrated in the book: "How to Color Leather". Dye the eyes and nose black. Leave hi-light on nose.

Dye the lake with a mixture of green & blue . . . diluted to proper strength. Pale blue, for sky, is very difficult with spirit dyes. Here, we have used Cova dye white mixed with a small amount of Cova dye blue. The shaded sides of the clouds have a bit of black added. Never try to mix spirit based dyes with water based dyes . . . such as Cova. Use white for snow on mountains and on bear's teeth. The grizzly's claws are left natural.

The rocks and rotted log are shaded with diluted black. Do not make your colors too bright unless nature calls for it. Colors can always be strengthened. Brightness can be dulled by over dyeing with a light brown. Use the natural leather as a medium wherever possible. O.K. let's get started on your "GRUMPY GRIZZLY".



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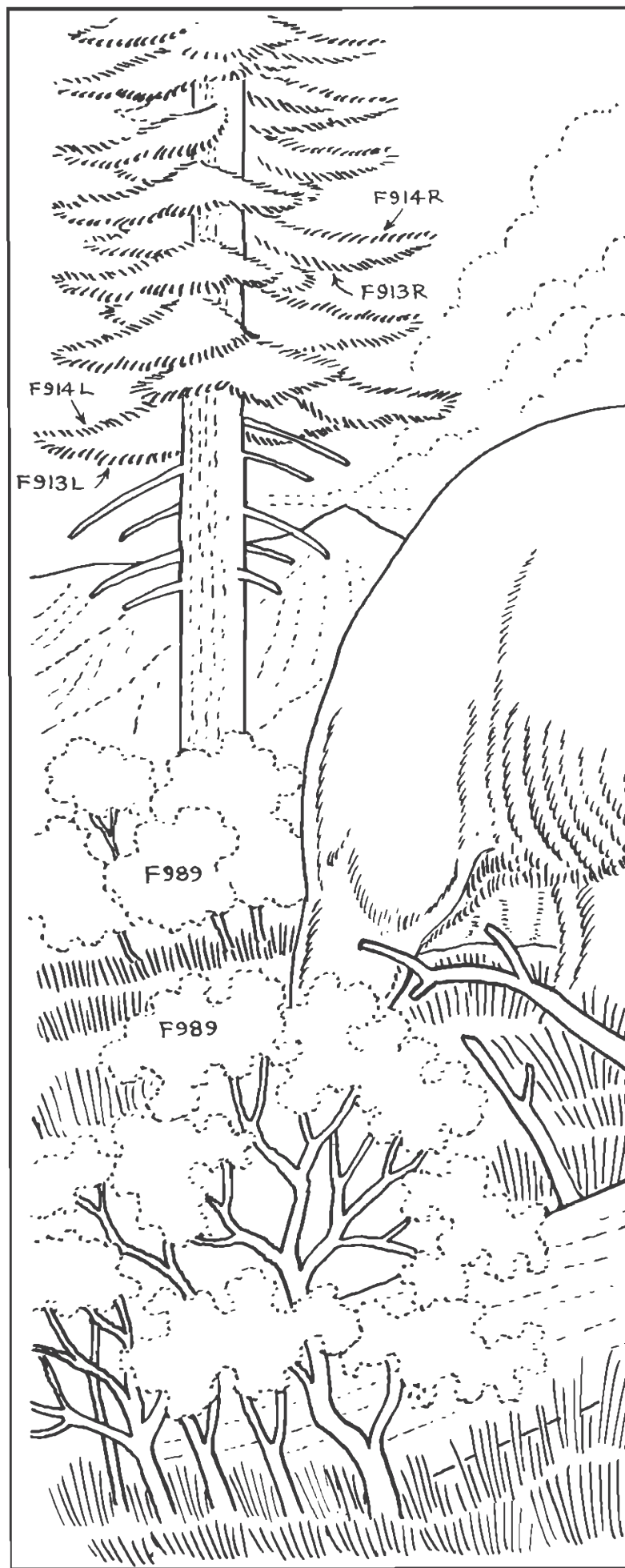
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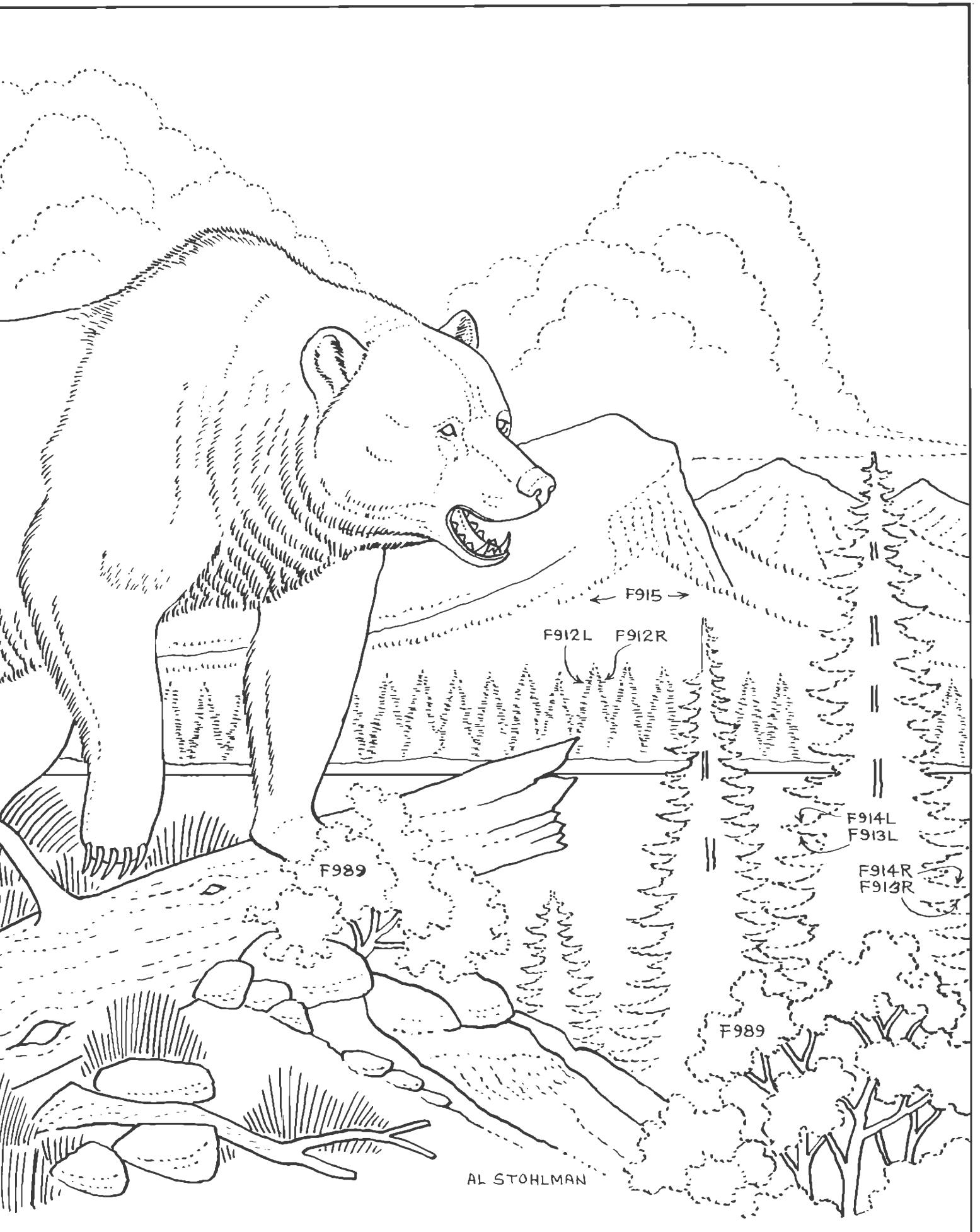
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F989

F915

F912L F912R

F914L  
F913L

F914R  
F913R

F989

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