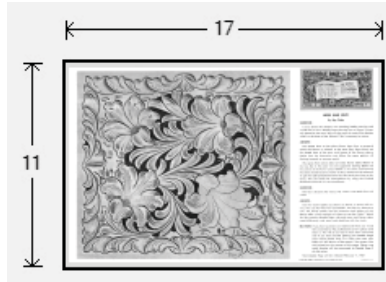




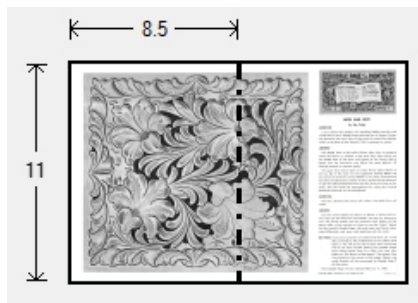
Doodle Page Digital Download

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

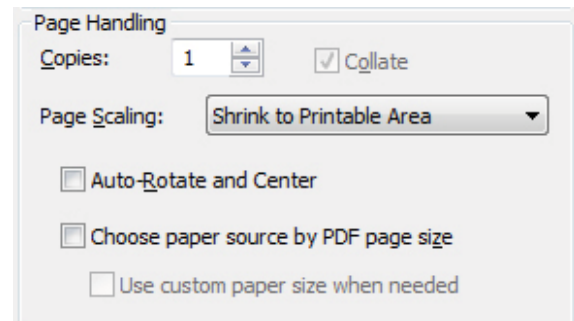
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

The Doodle Page PDF files are typically laid out like this:

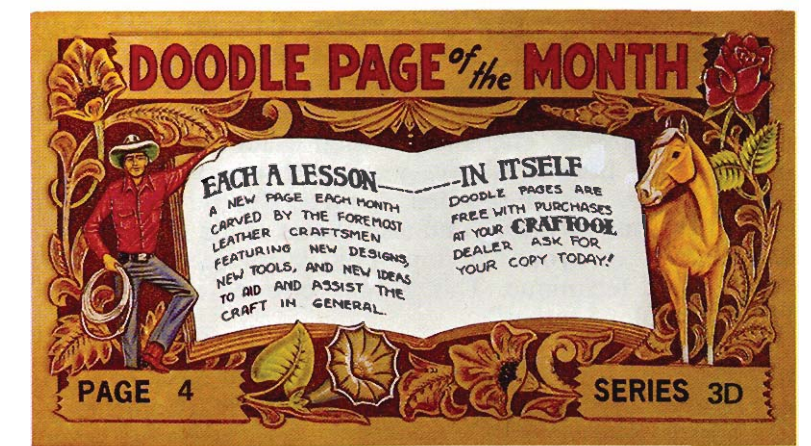
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



WINTER HUNT

by Al Stohlman

This picture should be a challenge to those desiring a winter scene . . . and creating detailed hair effects, as on the wolf. Before beginning the carving, study the photo and tracing patterns carefully. The broken lines should be traced in lightly . . . do not cut them with the swivel knife. They are guide-lines for beveling or modeling.

When cutting the outlines of the wolf, follow the tracing pattern. Make short hair cuts at neck, jowls, back, belly, and tail. Cut only the outlines of the eyes. Rough-bevel all of the contours and muscles on the face and body before beveling around the outlines. Use the figure carving bevelers. Smooth out any tool marks with modeling spoon. The eyeballs are rounded with a modeling tool spoon *within* the outline cuts. Seeder S632 is pressed on the eyeball lightly (see photo). **DO NOT** strike the seeder with the mallet. The pupils are pressed in with the stylus end of the modeler. Be very careful with eyes.

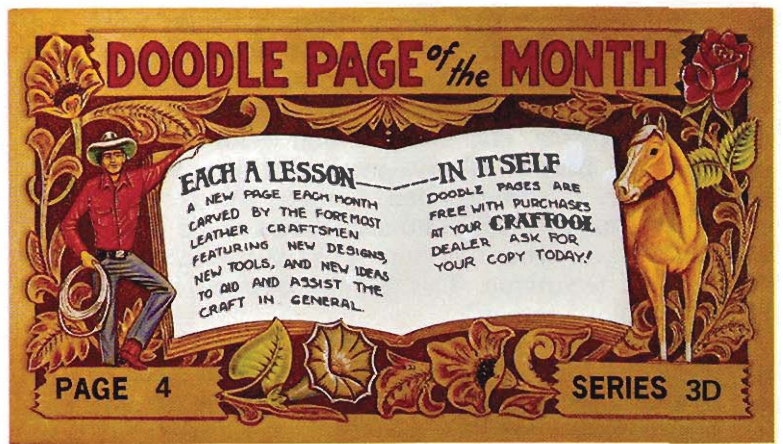
Bevel around outlines with figure bevelers. "Fade" the background away from the figure by matting with the larger figure bevelers. Concentrate on doing a smooth job. Use small hair blade on face; large hair blade on body. The swivel knife now becomes the most important tool for completing the hair. Use the angle blade. Many short cuts, close together, will be required. The direction of cuts is very important. Coarser cuts are used on the tail. Study the photo.

For snow effect on small fir trees (left & right) the tools are spaced farther apart on the interior of the tree, than is normally done. If necessary, place your tools on the photo to note their angle and spacing. Practice on scrap leather. After using the foliage tools, mat all around the tree with the smooth figure bevelers. This gives the tree added depth. The distant trees were stamped with F912L and F912R. Use pointed beveler F902 at sides. Again . . . mat away from the trees. All of the beveling and matting on this scene was with the Figure Carving Bevelers with the exception of the sky area. Here, checked bevelers were used around mountains and tree branches. Checked matters were used on the sky. The book: "Pictorial Carving" will be of great aid for stamping trees, matting, hair effects, etc. Space here does not provide ample instructions for each carving or stamping detail. One should not attempt a scene such as this without some previous experience.





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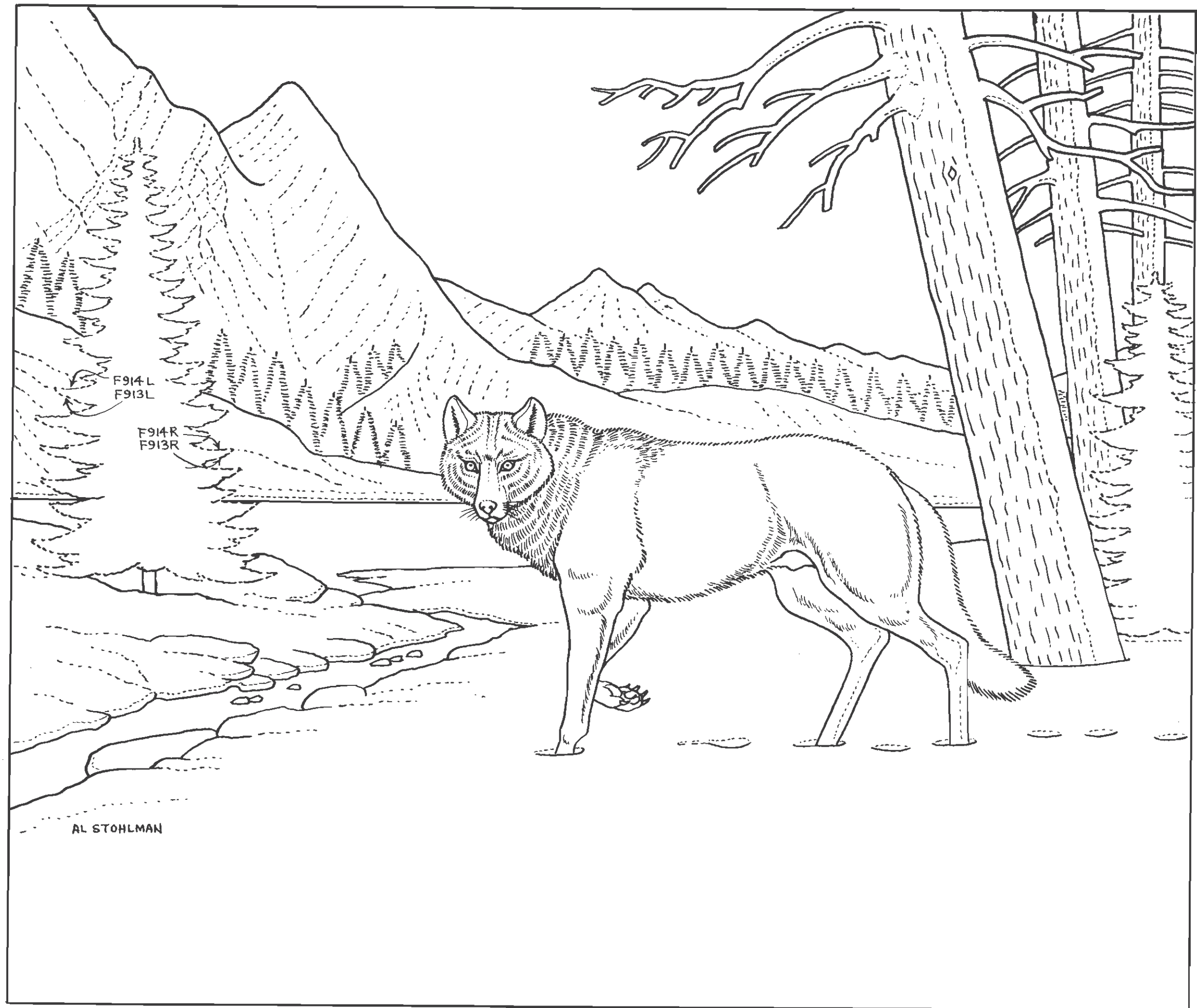
Coloring this scene offers the greatest challenge. Spirit dyes were used throughout . . . except for sky and snow; Cova dye was used. One should use a lot of small jars for mixing various shades. A lot of thinner is generally required for the light blues, greens, etc. Make several shades of brown by diluting dark brown. Always work with a scrap of leather (same as carved scene) when dyeing. This serves to take excess dye out of brush, and also shows shade of dye as it will appear on your carving. For hair effects, use the "dry-brush" technique. This is fully covered in the book: "How to Color Leather".

Black, on the wolf, was used full strength on nose, at ears, top of back and end of tail. To "fade" the black into grey . . . dip brush in dye and solvent . . . and brush on scrap until you get the desired shade. Light browns are also used on the wolf. The belly and under-legs are the natural leather. Dye eyes a pale yellow; accent with black (see photo). Cova dye white is used with a very dry-brush on face, inside ears, and to "frost" the body hairs.

The stream and lake are a mixture of blue & green, diluted with thinner. Foliage of the small fir trees (left & right) were dyed with mixture of green and brown, slightly diluted. Distant trees had blue added with more dilution. Distant mountains; light blue. Mountains across lake are pale blue with some weak brown added. Pale blue is used for the shadows of the foreground trees and wolf and his tracks.

Snow is "painted" on with Cova dye. It is used full strength in foreground and on sides and branches of trees at right. It is also used full strength on the two fir trees. Add water to the dye as you work towards the background. This "mutes" the tree and wolf shadows and "cools" the distant mountains. The dry-brush technique is used to put snow on the distant trees. Study the photo.

The sky was a mixture of Cova dye white, blue, and black. Mix these in a jar lid to obtain the shade you wish. Dry-brush the white on the lake to create the effect of "icing". Study the photo . . . make lots of dye mixtures of varying colors and strengths . . . practice on scrap leather and create your own WINTER HUNT.



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