



## 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

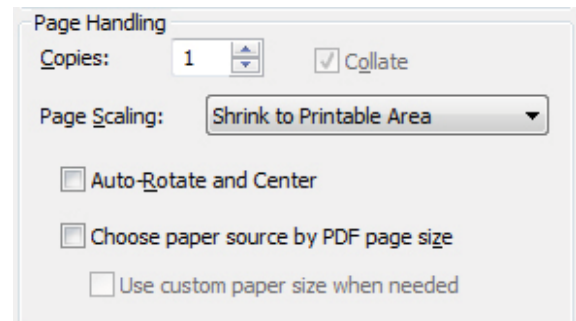
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

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

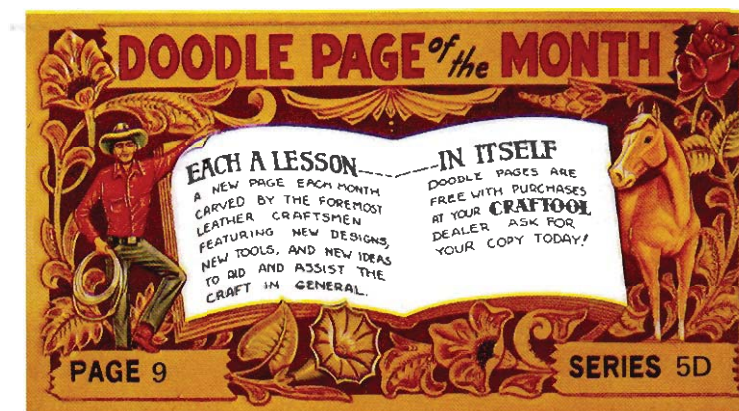
(Some Doodle Pages do not have backs)

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.





# OOPS! by Tom Wolfe

Looks like this little campground bandit has come down with the fumbles. This is a Least Chipmunk, one of the sixteen species found in the Western United States.

To carve this little fellow, use a piece of 8 to 9 oz. leather and a sharp angle blade. Be sure to save a piece of scrap leather to test your dye mixtures when we get to the coloring process.

Cut and bevel as indicated by the pattern. Smooth bevelers F895, 896 and 897 are used for beveling as well as matting. Be careful in the areas where the pattern calls for double beveling. Double beveling, as well as dye mixtures, are explained fully in leather artist Al Stohlman's latest book, "Pictorial Carving Finesse".

The hair around the edge of the tail, behind ears, etc., is edged with F902 and matted around. Matting adds the depth to any picture.

A pointed modeler is used to round out the eye, add muscle tone and to add texture to the tree. Hair was added with both coarse and fine blades. Study the picture for usage.

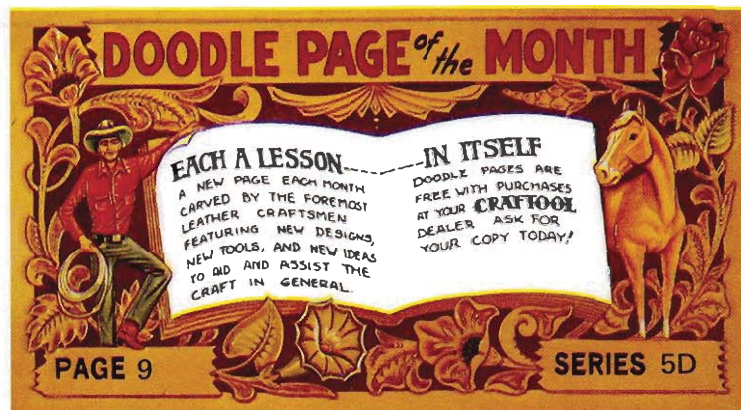
Cut out before coloring with a No. 11 X-Acto blade. Be very careful - always cut away from the design.

All color used was Super Dye and Cova. Test all colors, and let dry, on scrap leather, before using on carving. The following colors are Super Dye unless stated otherwise. Dye formula M-3 (see dye chart in "Pictorial Carving Finesse" by Al Stohlman) was used on the dark gray hair area. Next, use straight yellow, then dry brush with orange. Study the photo for placement. The eye is dark brown with white Cova and









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dark brown Super Dye. You may have to add a little black to the dark brown to get the right effect.

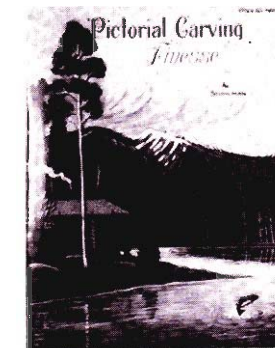
The tree is done with the following and in decending order: light brown, medium brown, dark brown, and chocolate brown. These colors are dry brushed and high-lighted with white. The ring around the hollow is left natural, with a little highlight and shading in creases.

Give the falling acorn a dark brown base and a buck-skin top. Brush a coat of orange over buckskin and highlight.

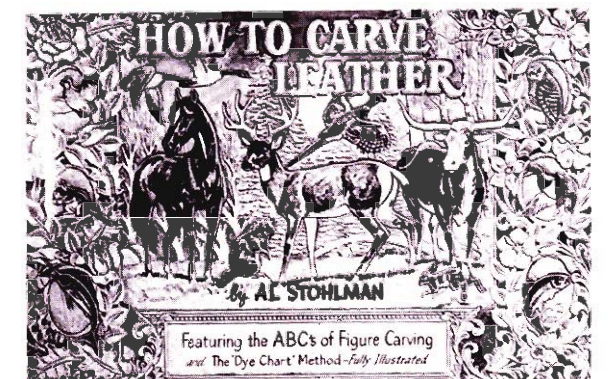
Hairs from an old brush were set with Tandy's white glue in small holes, put in at an angle, to make the whiskers.

The only finish used on the picture is Neat Lac on the eye.

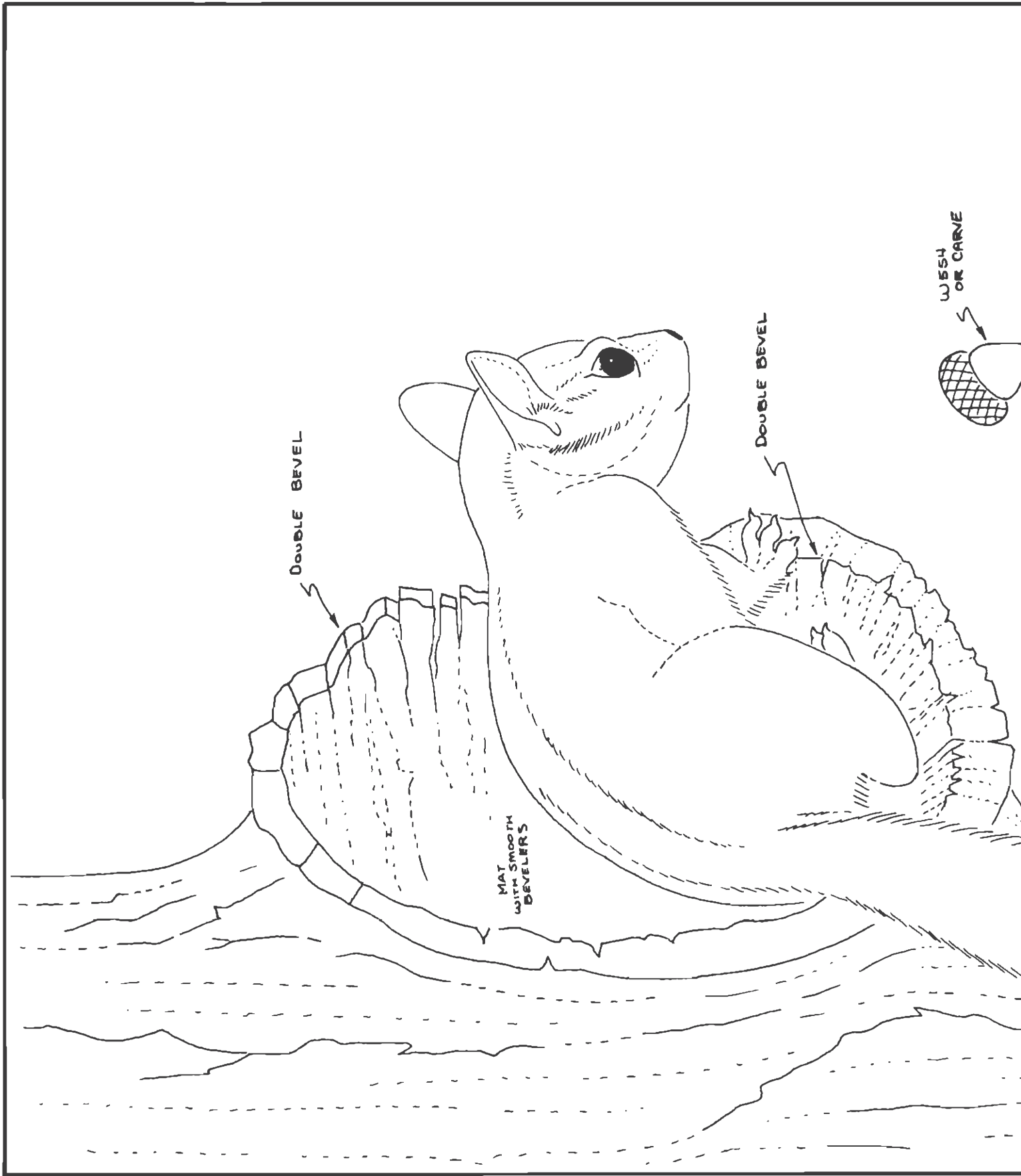
Your picture is now ready to glue to a piece of old barn board, paneling, suede or anything that suits the scene. Be sure to use Barge or Craftsman cement, as you want a tight bond. Hope you had as much fun with this little fellow as my wife, Kris and I did.

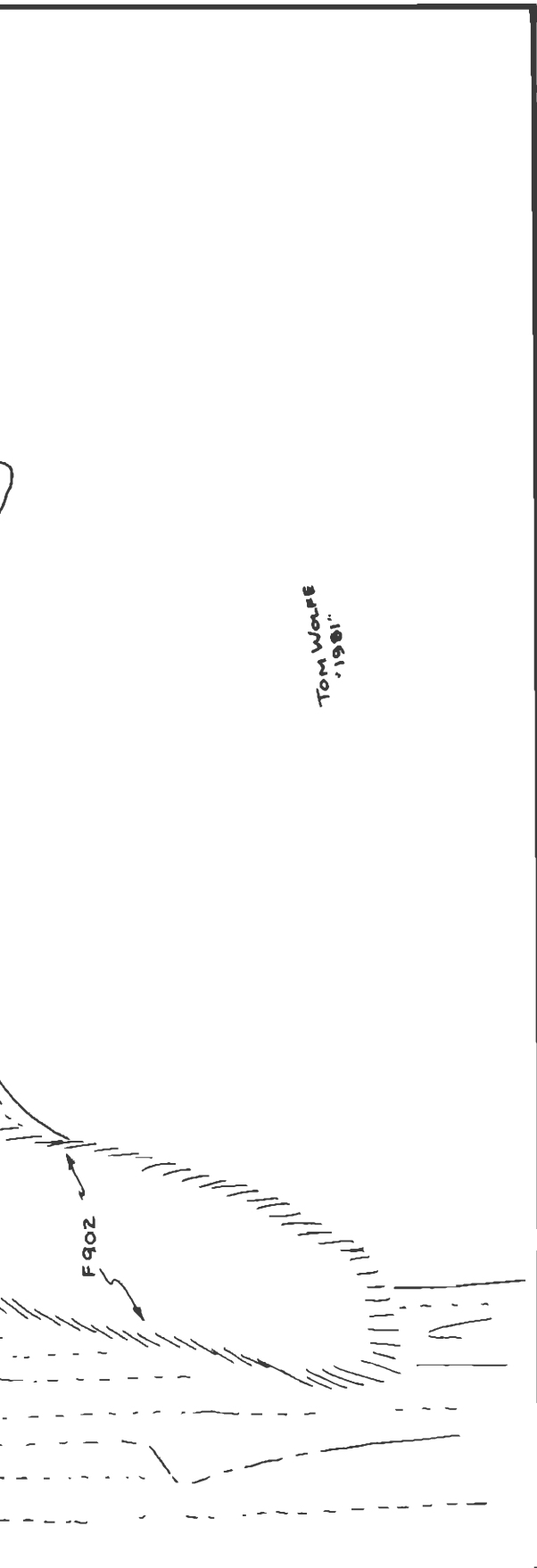


**PICTORIAL CARVING FINESSE**  
With lots of elaborate drawings, Al Stohlman shows you how to make your figure carving an extraordinary work of art! 72 pages thoroughly cover detailing, design, special effects and dyeing. 1950



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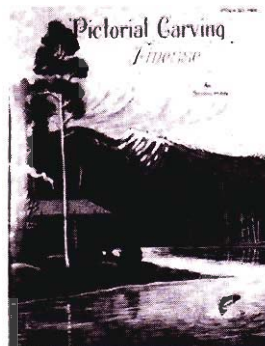
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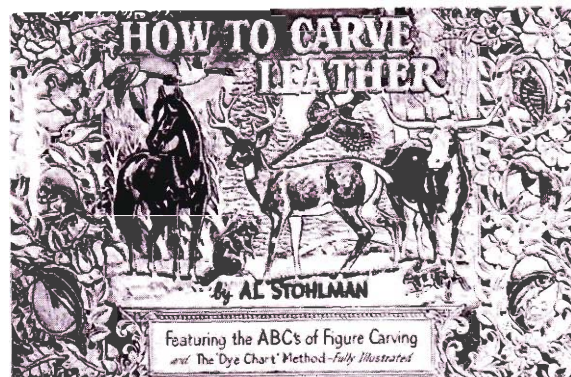
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