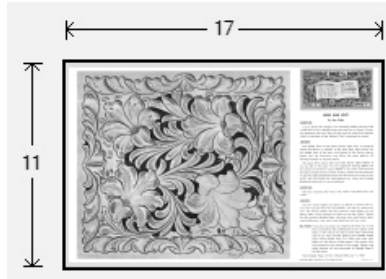




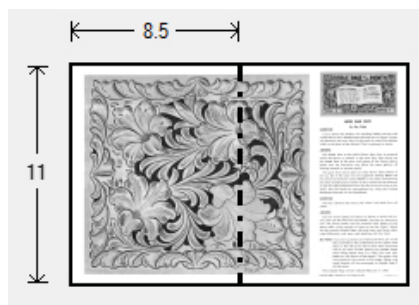
## Doodle Page Digital Download

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

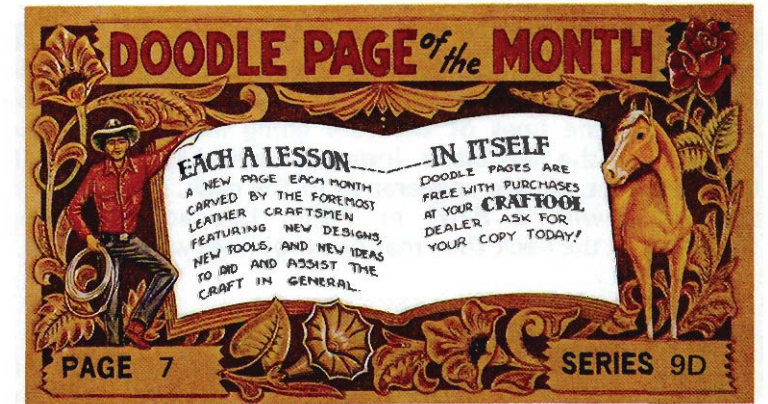
(Some Doodle Pages do not have backs)

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.





**THE COYOTE**  
 (A Lesson in Hair)  
 by  
 Tony Laier

This picture was intended for use in the Live Oak Clock Kit (No. 4430), but with the numbers on the moon omitted, it makes a complete picture that will fit a standard 9" X 12" frame.

The coyote was dyed as it would appear during daylight hours instead of a moonlit night, to show where and how the different tools were used. Normally the body of the coyote would be dyed very dark, as if in total shadow, with just a touch of moonlight added around the edges, shown in Al Stohlman's books, PICTORIAL CARVING FINESSE (No. 1950, p. 40) and COLORING LEATHER (No. 1942, p. 13 and p. 33).

Transfer picture to the leather. Cut all solid lines around face and legs, also rough hair lines around the body and tail. Hair that is rougher in appearance, such as around the tail, usually calls for cuts that are longer and spaced further apart.

Bevel in body contours and muscle tones with figure carving bevels where shown on tracing pattern by shaded areas. The darker the shading the heavier the beveling. Smooth out any rough areas with a modeling spoon. Pear shaders can also be used but they are hard to control and don't give a very realistic appearance to the figure. The hair blades along with the various hair stamps will finish out the blending process so don't worry too much if your initial beveling looks a little choppy.

**INSERT "A" (The face and neck)**

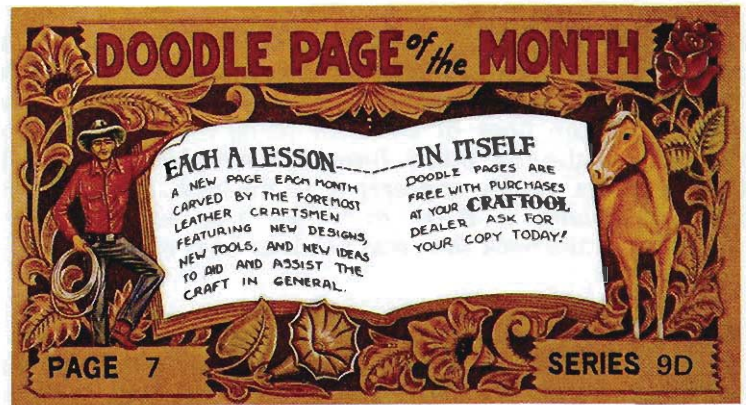
Use an F891 to bevel lightly around the face. Then tilt the beveler back and use as a matting tool to take any bevel lines off the moon. A modeling spoon will also help to make the face look as if it is in front of the moon instead of being embedded into it. Round out the eye with an 8036 modeling spoon. Use an F902 around the edge and on the inside of the ear. Use an 8021M hair blade on the muzzle, ears, and part way down the neck. Be sure that the hairs lay in a natural direction. Use an 8020 L hair blade on the neck, chest, and shoulders but not on the lower portion of the











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legs where the 8021 M will again be used. Use an F918 heavily on the lower portion of the neck over the hair blade lines then fade out as you move the tool upward toward the face. Keep the lines of the tool going in the same basic direction as the hair blade. Individual swivel knife cuts will help to add a scruffy appearance to the neck. Bevel around the moon with a B701 or F895. Use an A98 along the edges of the neck then mat out tool lines with an F898.

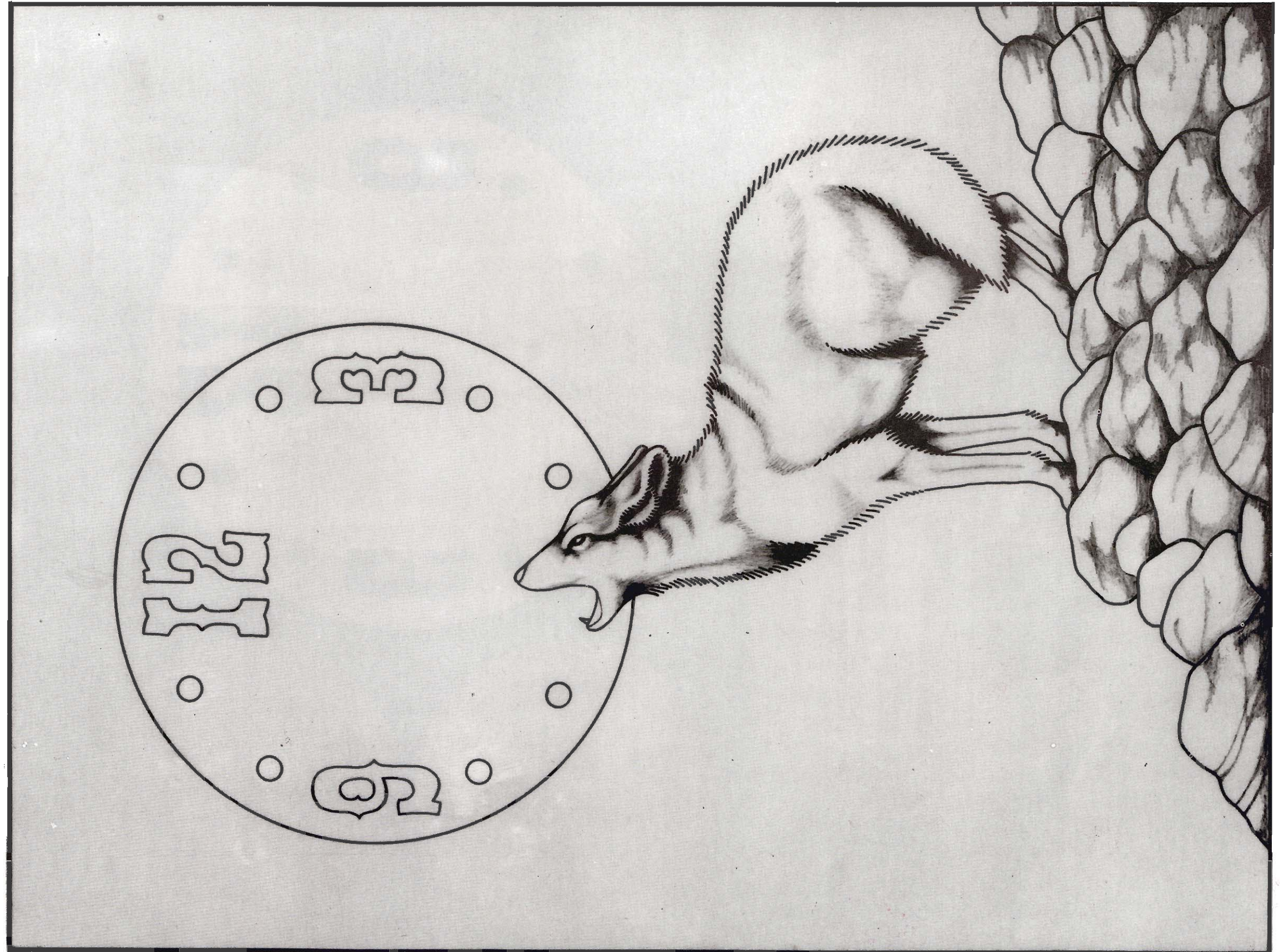
#### INSERT "B" (The body and tail)

Use an 8020 L hair blade over the whole body and tail (watch the hair direction) go over the body with an F918, fading it out as you start down the tail. Use an F916 on the tail making the impressions heavier along the edges and tip of the tail. Tilt the tool more toward its pointed end in these areas. Use an F902 along the edge of the tail where it lays across the back leg. This will smooth out hair marks in this area but you can come back later with a hair blade and put these back in (Fig. 1). Use an A98 along the outside edge of the body and tail. Mat out tool lines with an F898 as in Insert "A". I also used the swivel knife to extend the cuts made along the edges of the tail for a more shaggy look.

#### INSERT "C" (The legs and rocks)

Use an F891 and bevel where one leg crosses over the other, also bevel where the paws touch the rocks. Use an F902 along the inside edge of the foremost leg at the elbow. Bevel the major lines of the legs and the tops of the rocks where they touch the background. Use an 8021 M hair blade on the lower legs and paws. The 8020 L hair blade and F918 should fade out below the elbows on the front legs and stop at the tail on the back legs. Use an A98 between the legs, front and back. All backgrounding on the picture was accomplished with an F898, F900 and F901. Bevel the rocks with an F891 and F895 then round them off and add contour lines with a modeling tool.

NOTE: As I mentioned before, this picture was not dyed as it would appear in nature, so I'm going to forgo dyeing instructions and instead refer you again to Al Stohlman's books, PICTORIAL CARVING FINESSE (No. 1950) and COLORING LEATHER (No. 1942) for more help with this. I will say that the background, moon and white areas on the coyote were dyed with Cova Dye. The rocks as well as the rest of the coyote were dyed with Pro Dye. I don't like to recommend excessive use of Cova Dye on figure carved projects but with a night scene like this, it's a must.



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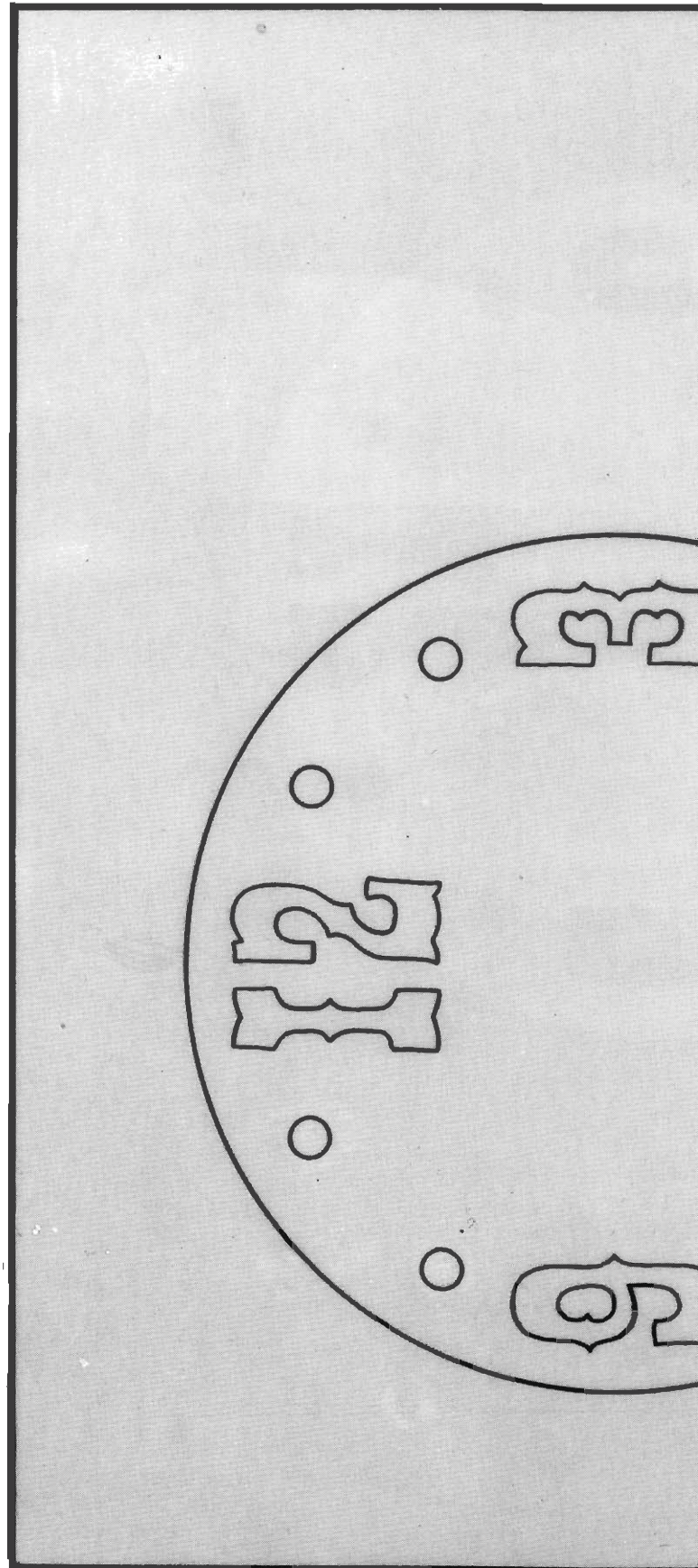
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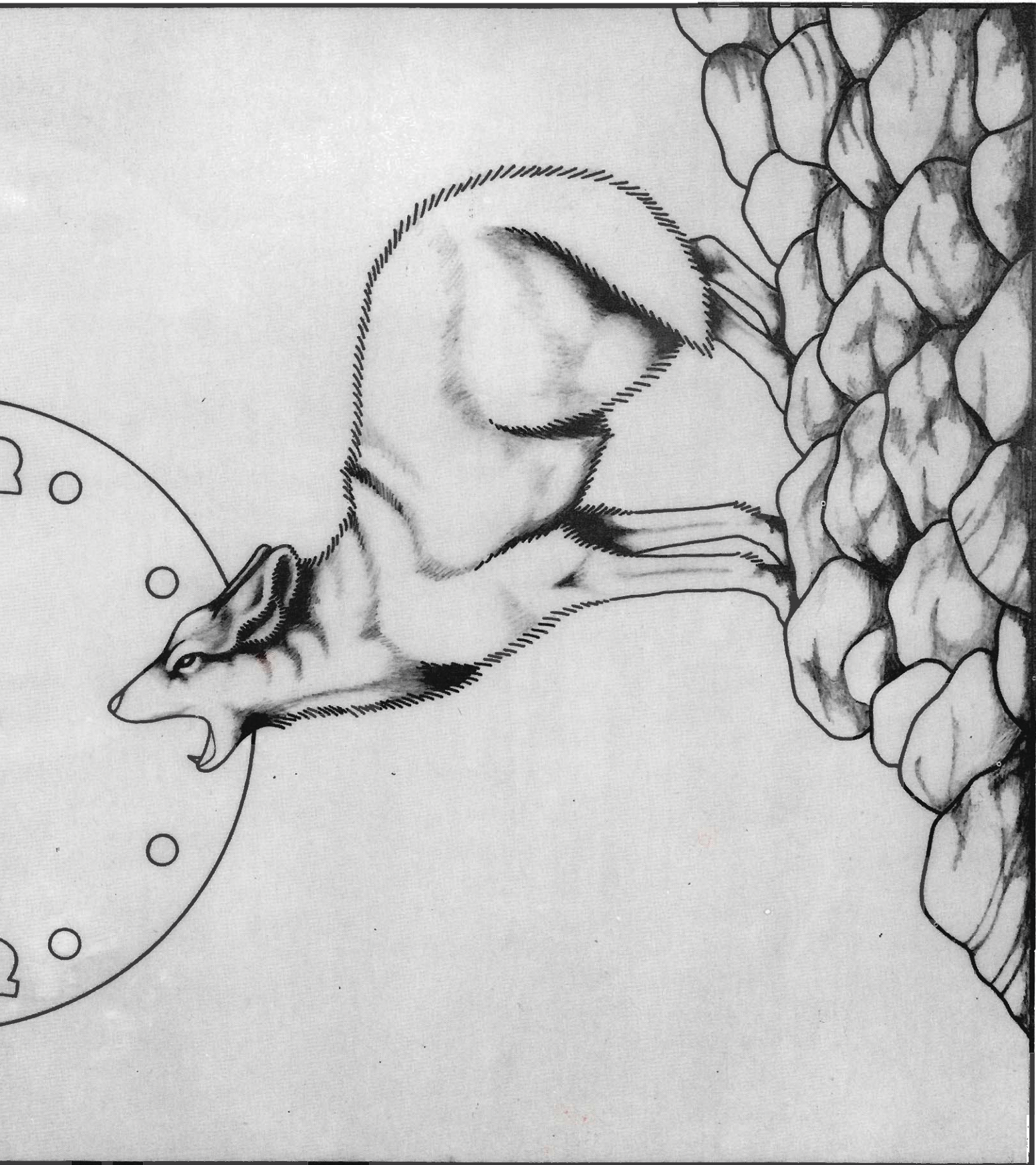
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