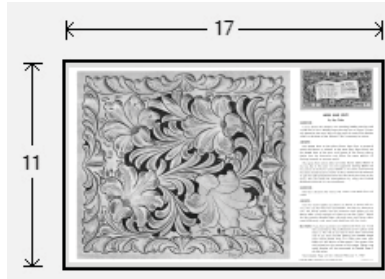




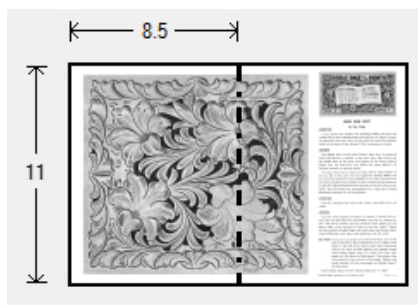
Doodle Page Digital Download

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

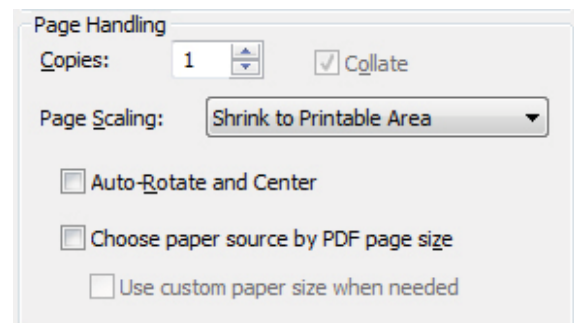
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

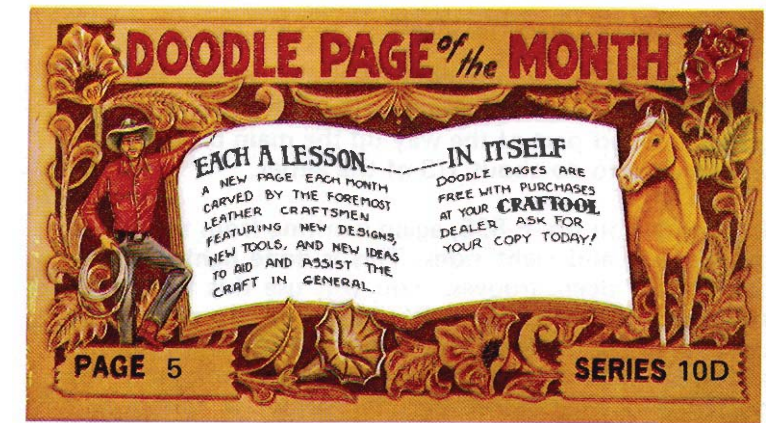
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



DETAILING ANTLERS
by Robb Barr

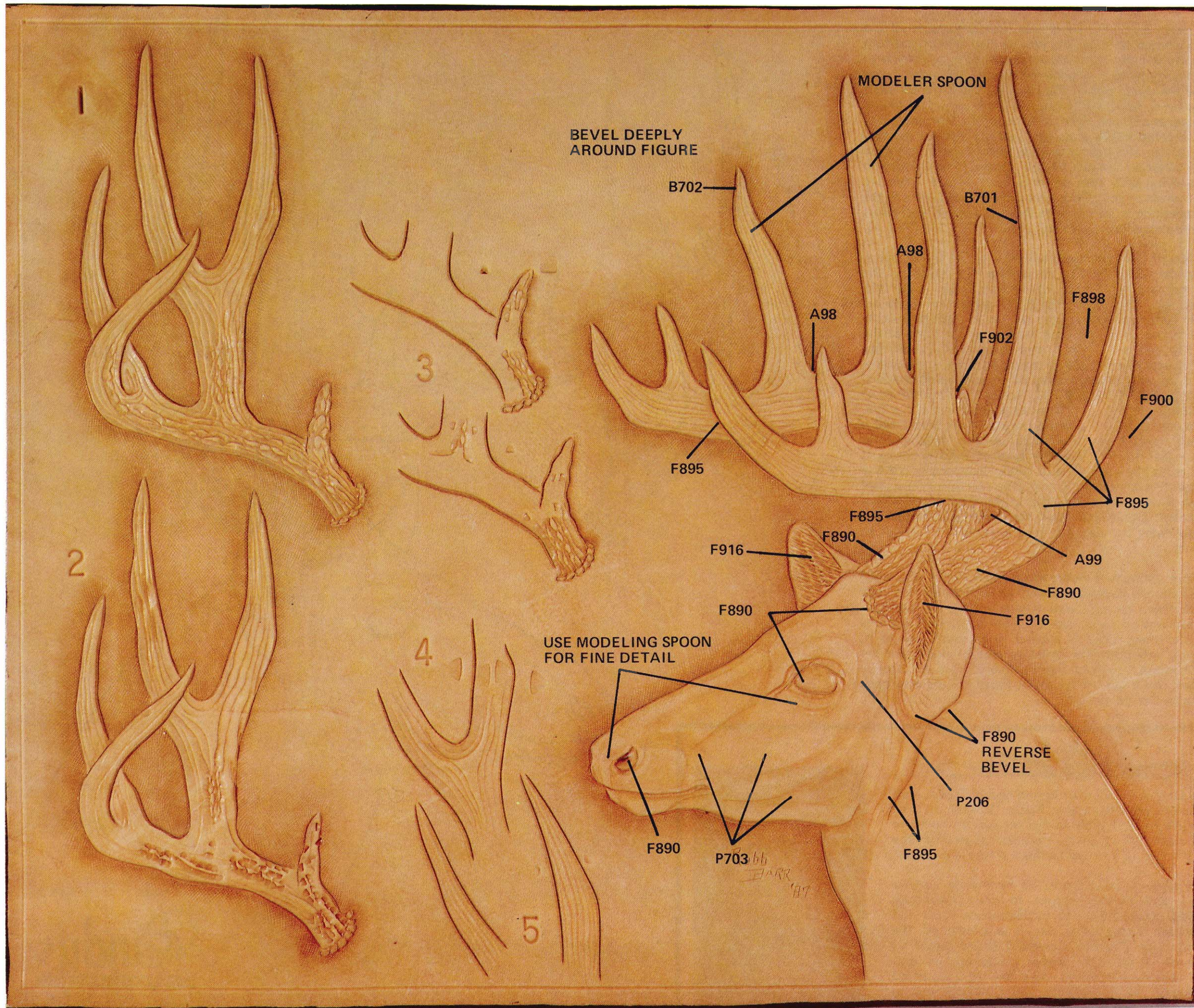
When doing a picture of a deer, elk or moose of any size, it is important to get good detail in the antlers. The antlers are as important to the finished product as the animal's body and head. The antlers make the buck and/or bull look impressive, therefore the detailing is very important. You spend hours on the head of the animal, it would be a shame not to put as much time into creating the antlers.

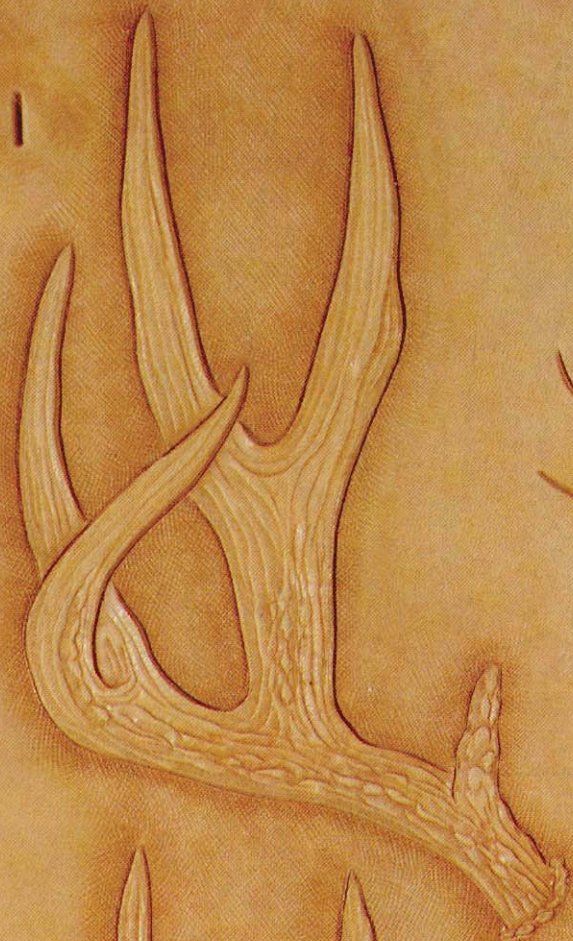
Antlers are not horns. Sheep, cattle and buffalo have horns. Pronghorn antelope have horns but they are different from the other horned animals, as the pronghorn sheds the outer horn each year just as deer shed their antlers. This grows back each season, unlike buffalo and cattle, if they break a horn it does not grow back. Antlers are actually bone without the marrow in the center. Each year the antlered animals grow a new set of antlers. The new growth is covered by a thin membrane called "velvet." Under this velvet is a system of blood vessels which feed the new antler growth. Antler growth starts in the spring in the north and earlier in the south. The growth is triggered by the increase of daylight hours. Light, contacted by the animal's eyes, triggers the brain to start releasing hormones to start antler growth.

On a mature buck there are four parts of the antlers, the burr, the knobby part of the antler at the base of the skull; the brow tine, that first knobby tine on the antler; the main beam, the longest section of the antler; and the tines or points, as on the whitetail buck pictured. All antlers have longitudinal grooves at the base which are made by the blood vessels that nourished them. The brown color of the antlers is from the blood which has stained them. Antlers are bleached white by exposure to sun and rain.

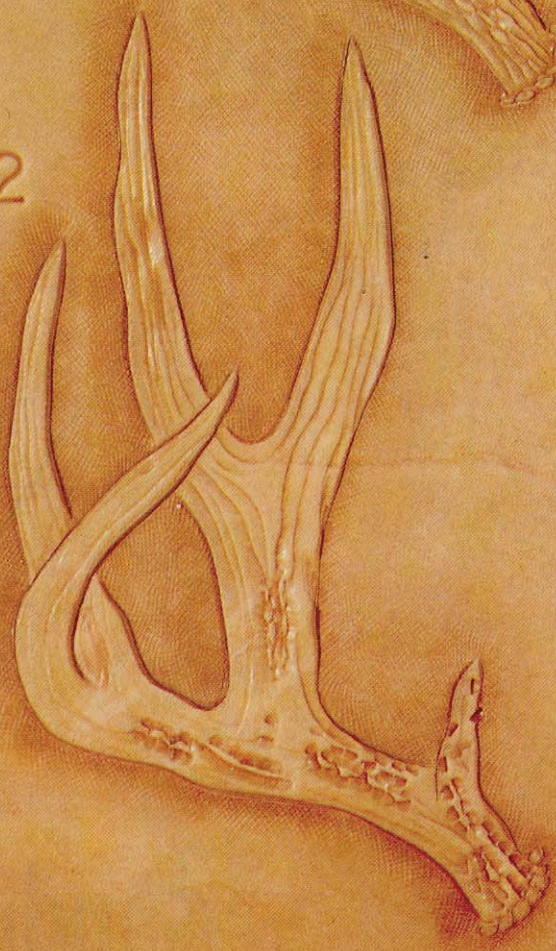
The sample antler used in Steps One (1) through Five (5) is the right facing antler of a muledeer. Step One (1) shows the proper way the antler should look upon completion. Step Two (2) shows the wrong way. You can see the individual tool marks and some have run off the edge of the antler onto the background. This looks incomplete and very sloppy.

Only three tools were used to create the detail on the antlers. These are F-890, F-895 and the spoon of a modeler. Note too, that this is the order in which you use the tools. Notice Step 3. After all beveling is completed around the antlers, you will begin with the burr at the base, creating the little knobby collar at the base of the antler using F-890. This same tool is used to create the deep grooves on the main beam and the brow tine. Notice that this is done working from the center out. Use the tool on the right and left





2

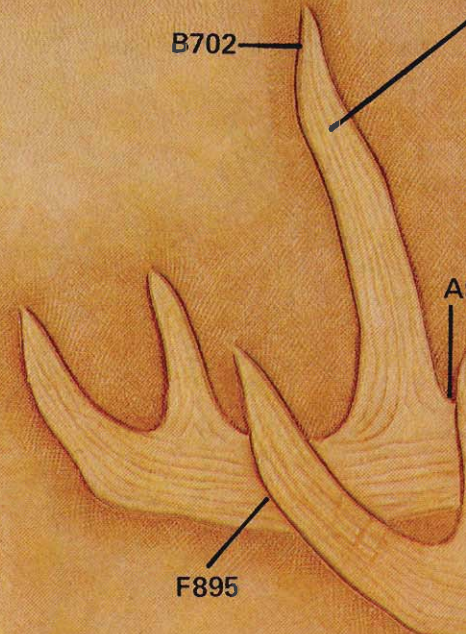


3



4

5



B702

F895

F916

F890

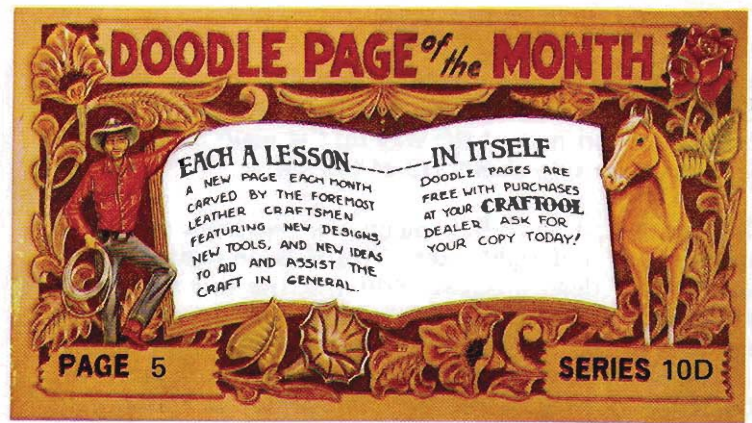
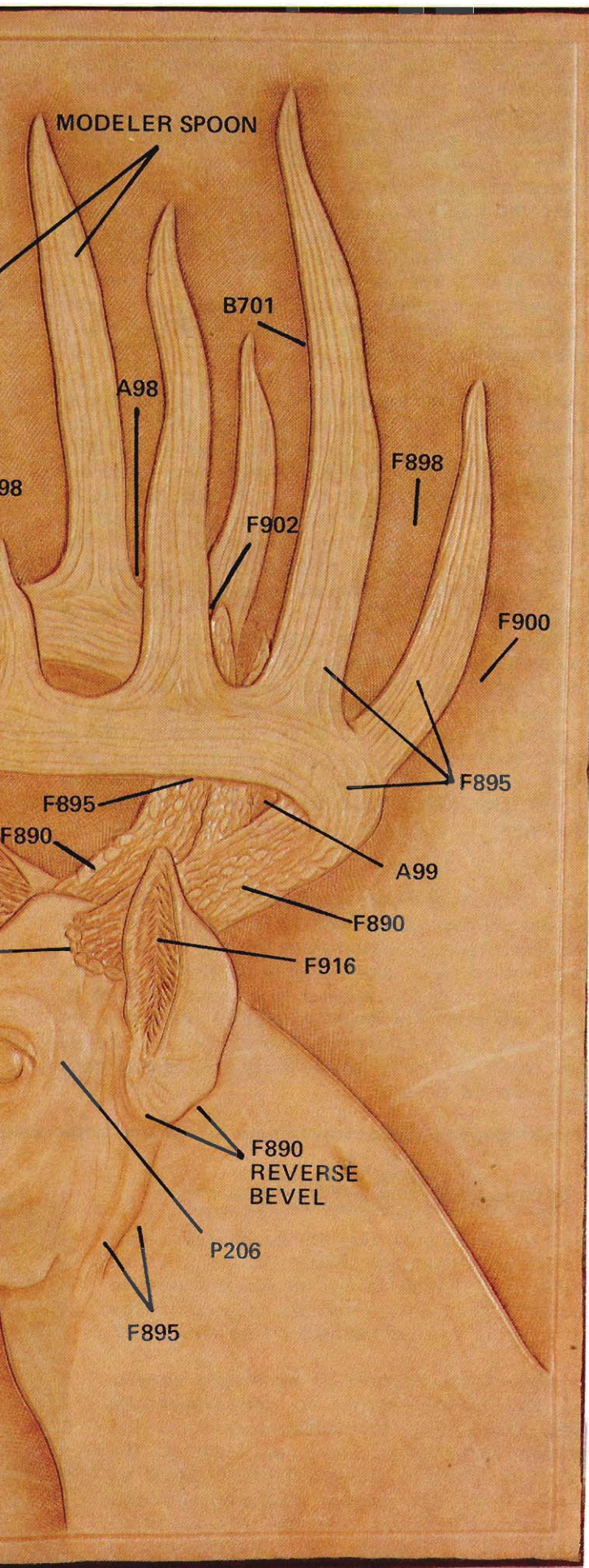
USE MODELING SPOON FOR FINE DETAIL

F890

P703

BEVEL DEEPLY AROUND FIGURE

HARR '87



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side of the center to create grooves and ridges. Look at Step 1 and work to achieve that look on the antler base, brow tine and part of the way up the main beam. F-890 will be used to do about 1/3 of the antler.

In Step 4 you use F-895, again working from the center out on left and right sides. This is done lightly as you don't want deep grooves. You will use this tool to do the center 1/3 of the antler, working it part of the way up the base of all the tines or points. It is important in all three steps of creating the detail to work from the center outward. Remember, the antler is round, not flat, so by working from the center out you create a round appearance. If you will look at Step 2, the right tine of the "Y" on the muledeer antler was worked improperly from left outer edge to right outer edge. Note how this flattens the tine as compared to the same tine in Step 1.

Last on the antlers is Step 5, the tines. Use the spoon of the modeler, again, like the last two steps, working from the center out on left and right sides. You can see by the "nicks" on each side of the right tine the proper angle to hold the spoon.

Refresher: Remember to bevel around the antlers with whatever beveler you like to use. Then look at the antlers as being three detailing areas; lower, middle and upper 1/3. Use F-890, F-895 and a modeler spoon, in that order, working from bottom to top of the antler. When doing antlers on a small scale, such as a deer on a wallet, work the same 1/3 sections, creating the detail in each area using only the spoon and point of a modeler. Just remember to keep the detail in proportion to the overall size of the subject. Use the modeler and tools listed above for pictures of antlered animals up to this size. For larger pictures, use the modeler spoon and larger, but similar tools.

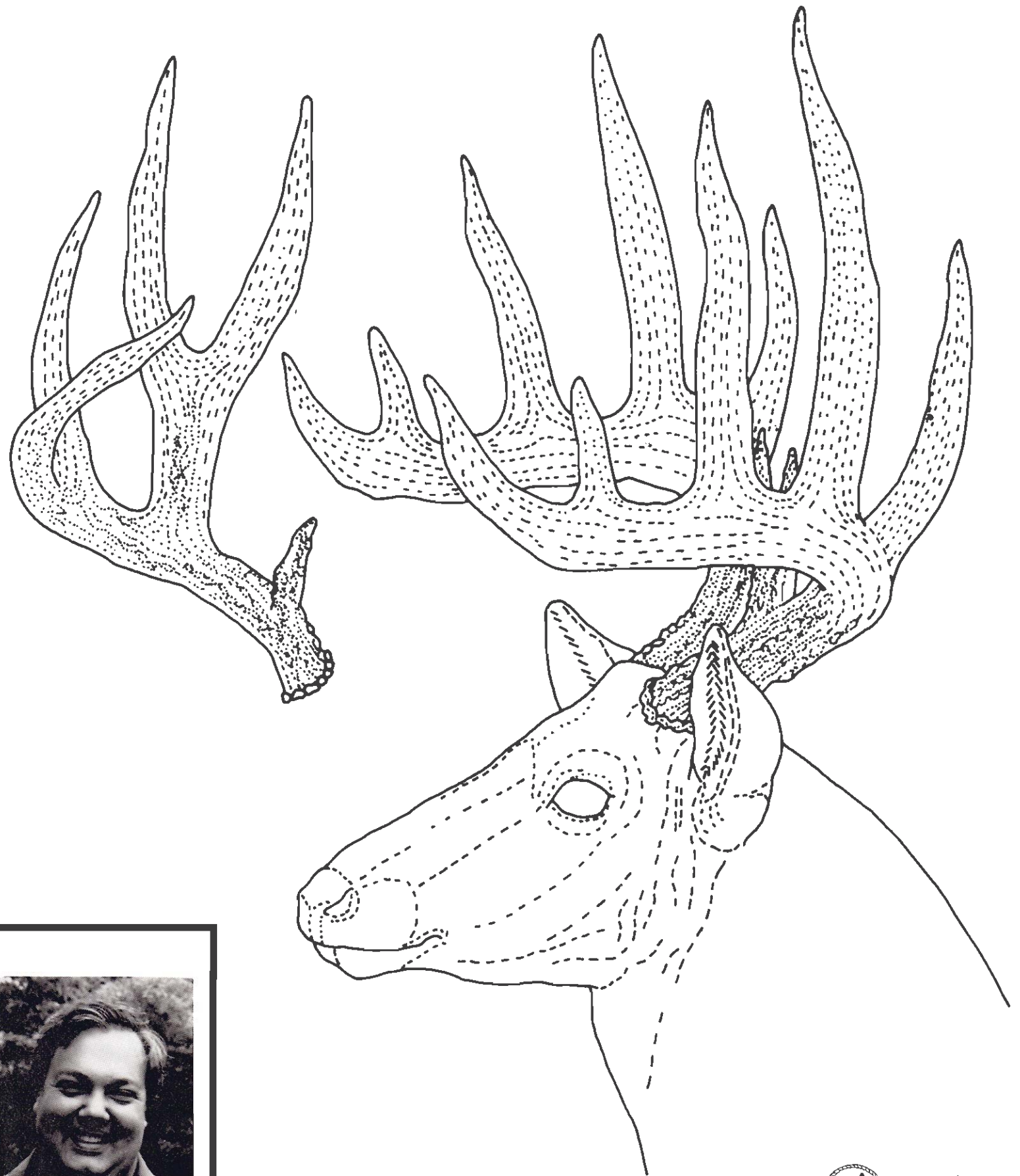
On to the completed profile of the regal whitetail buck. Notice the difference in the curve of the antlers of the whitetail as compared to that of the muledeer antler on the left. Study pictures of the different types of antlered wildlife and know the detailing for each one. Some antlers are smoother and others, as with the elk, have deep grooves, even up into the back tines. Moose antlers have very deep grooves with smooth palms and tines.

Look at the outer most antler on the whitetail. See the little "nicks" on the point of the main beam? These are caused by the rubbing off of the velvet on saplings and bushes. Put a nick here and there. The antlers were done as in Steps 3 through 5. Except that the grooves do not usually continue up as far on the antler. The depth of the tines, done with the modeler, is heavier than required if the picture is to be left undyed. I usually dye all my antlered work, but left this undyed so that you could better see the detail. It is important to have good detail on a piece that you are going to color because the color can sometimes over-cover the detail. Also, good detail means an easier job of dyeing, especially if you are using an airbrush to apply your dyes.

I did not "hair" the head area, just the inside of the ears. I wanted to show the muscle structure of the face which we will get to, soon. Just remember, when applying hair, to look at a good picture of the animal and follow the directions of the hairs on the different parts of the head, neck, etc. I use small and large hair blades on pictures of small deer up to this size. For larger pictures, use the F-916 grass tool and, by tipping the tool towards you and lightly tapping with a mallet, you can create different lengths of hair. Doing it this way, you are applying only two or three hairs with a single tap of the mallet. The depth and detailing achieved in the final product is well worth the extra time and effort of thousands of hairs applied.

The ears of the buck were haired with the F-902 pointed beveler, used first to create the depression on the right ear and the higher, upper hair ridge in the left, or back ear. Then, using the F-916 grass tool, apply the shorter hairs by turning your picture nose-up and working with the tip of the tool, starting at the back of the ear. The eye and nostril were done with F-890. My style of applying muscle structure to larger areas on figures is to use assorted sizes of smooth, pear shaders. Here I used P-206 and P-703. Notice the smoothness of the muscles in the face. Very little modeling is needed. For wrinkles in the skin and areas where you need a distinct ridge, I use the F-895 smooth matting tool. Be sure to reverse bevel the base of the ear where it attaches to the head. The detailing around the eye was done with the modeler spoon. The spoon was also used on the lower jaw, just lightly pushing the bottom jawline down. Don't ever bevel the lower jaw mouth cut line. In doing so, you give your animals one heck of an overbite.

One last important note: Work your detail into your figures on the dry side of wet. In other words, let your leather reach natural color before you do the detail. If it is too wet you will lose it. Detail applied in one area will lift when detail is applied in an area close to it, and you will push the entire surface of the figure too low, because on most figures, many areas are heavily worked. Now get to it! Make those antlers one heck of a rack. Do 'em proud!



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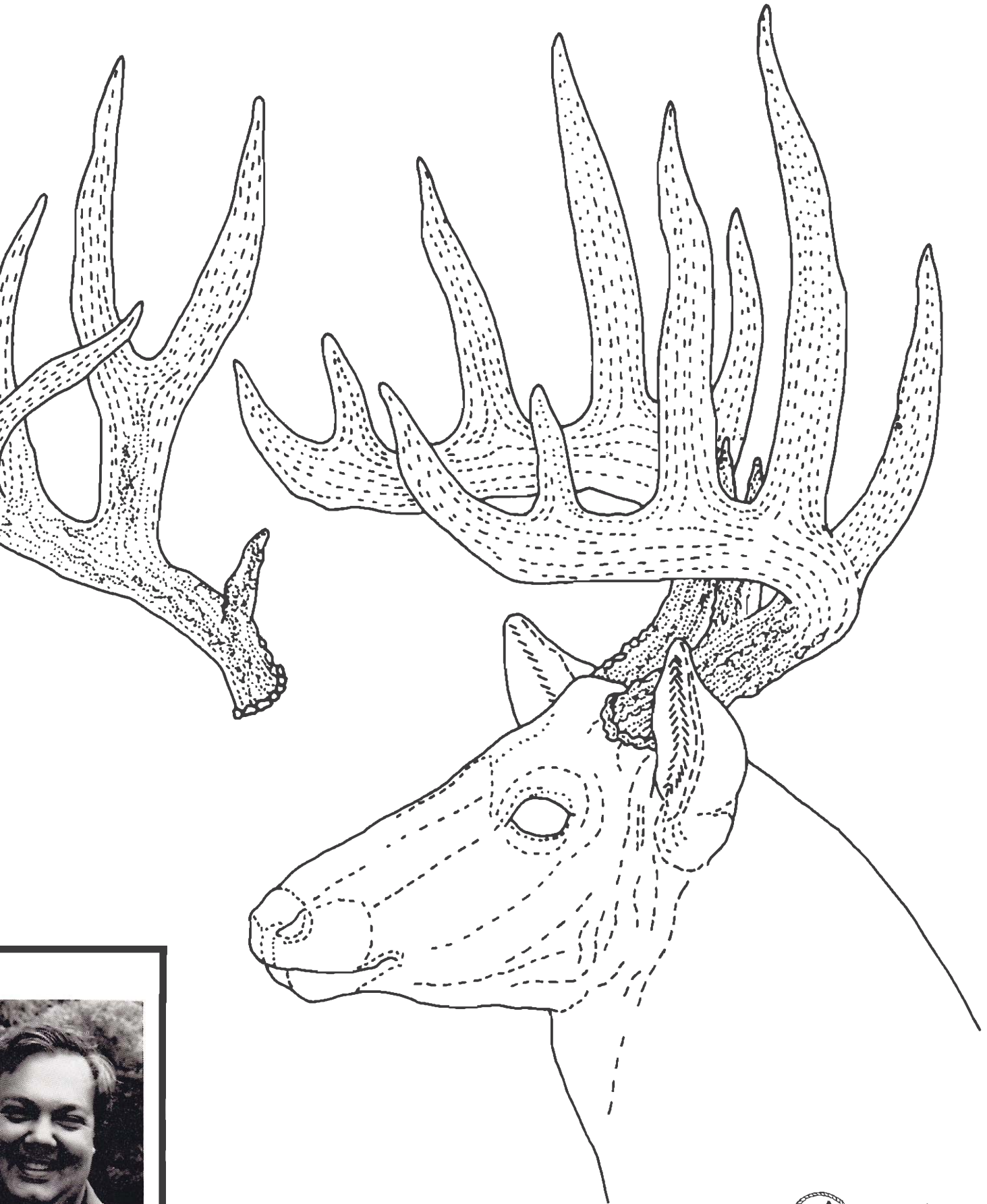
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