



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)

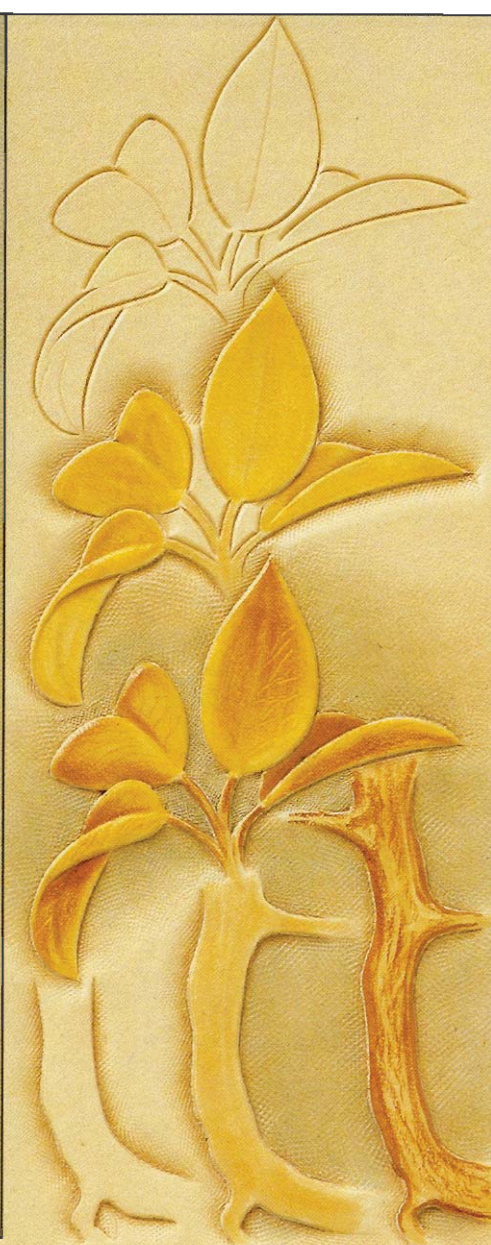
Please note: When printing on a home printer, the edges may get cut off. To avoid this, make sure “Page Scaling” is set to “Shrink to Printable Area” in the Adobe Reader print dialogue box. This will decrease the size of the Doodle Page a very small amount.



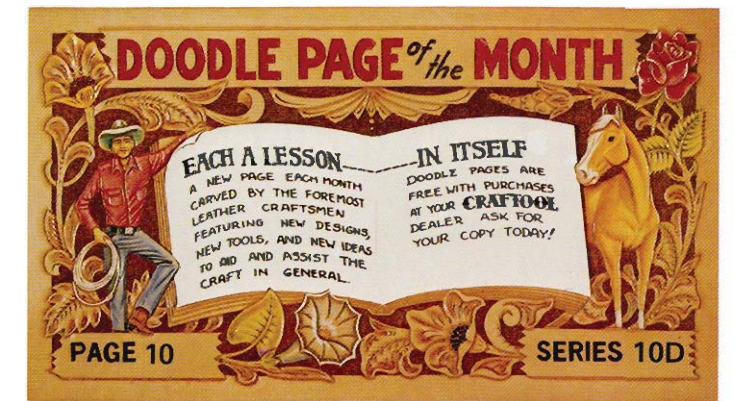
You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.



PETER MAIN 86.



PETER MAIN 86.



Oriental Cuckoo

BY PETER MAIN
·AUSTRALIA·

Although not a native Australian bird, this Cuckoo does migrate here during the winter of the Northern Hemisphere and certainly makes a pretty picture.

This pictorial is designed to fit an area of 10" x 8", (see tracing pattern) but is shown here with some background area 'cropped' to allow for carving and coloring instructions. All carving is reproduced actual size. Further detailed instructions on carving and coloring can be found in your copies of 'Figure Carving Finesse' and 'Coloring Leather' by Al Stohlman.

When carving pictorials always mount leather to heavy cardboard with rubber solution. This will minimise distortion due to the extensive matting of the background area. I usually cut my leather oversize, in this case about 10" x 12". Two reasons for this; firstly to allow matting of the background outside the finished size of 10" x 8", so when trimmed to size upon completion, the edges are even. Secondly, there is enough leather all round to practice carving, also to check colors when coloring.

Always mount leather (4-5 oz. is a good weight) to cardboard before applying moisture; wet leather will not stay 'stuck'. Apply water with a Tandy sponge in broad strokes so the moisture is evenly distributed through the leather. Allow leather time to start to regain its original color, then trace pattern with a fine stylus. (A scratch awl is a good fine stylus).

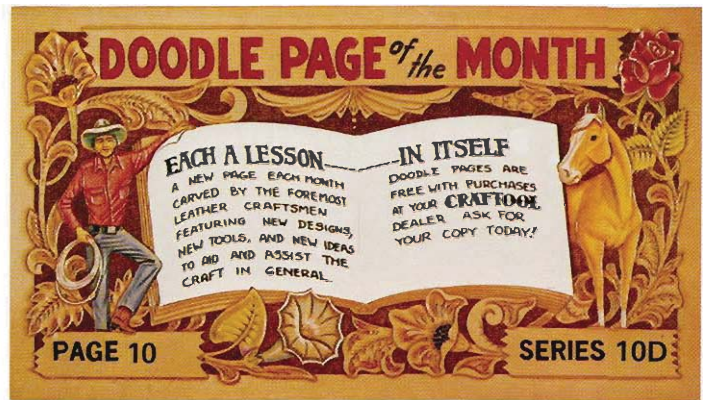
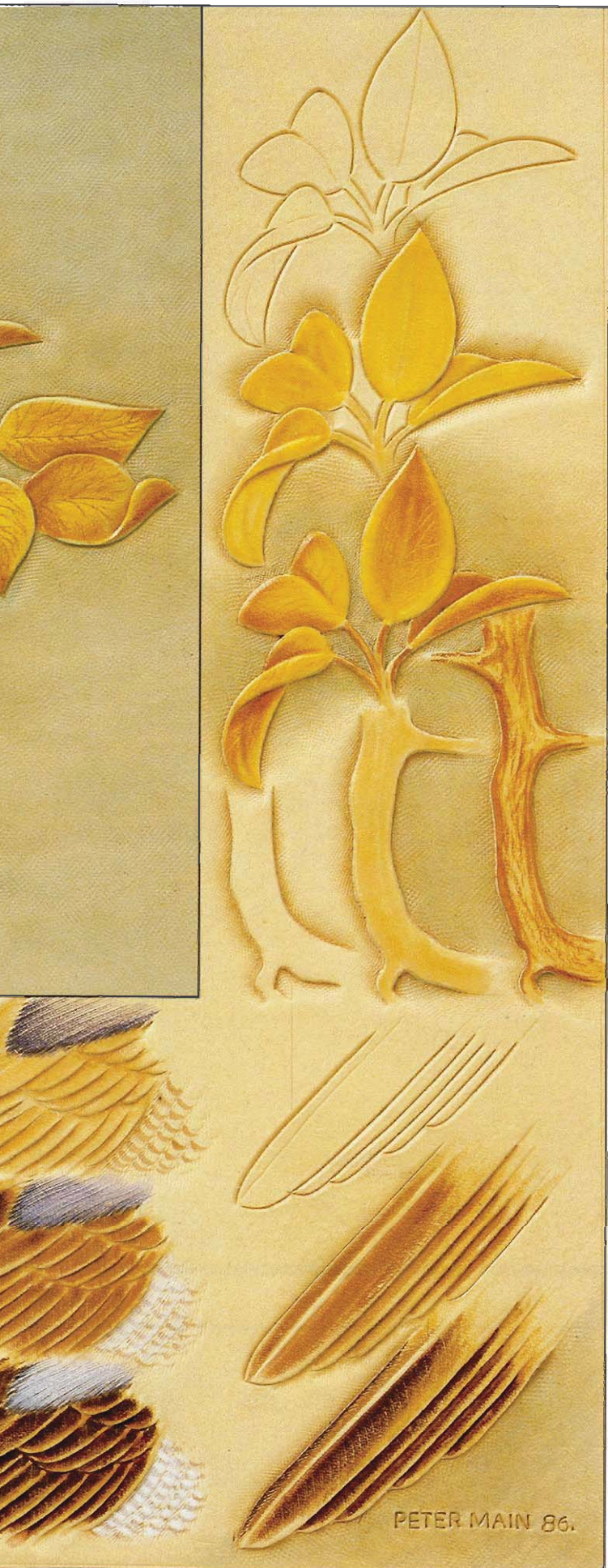
The bird should be cut first, followed by the leaves and branches. Use a well stropped blade, a 1/4" angle filigree blade was used here.

Take care when cutting the bird. The feathers are not cut as deeply as the outline as they are not bevelled as heavily, cut lightly around the eye and toes. When cutting the beak, cut towards the point but stop just short, the



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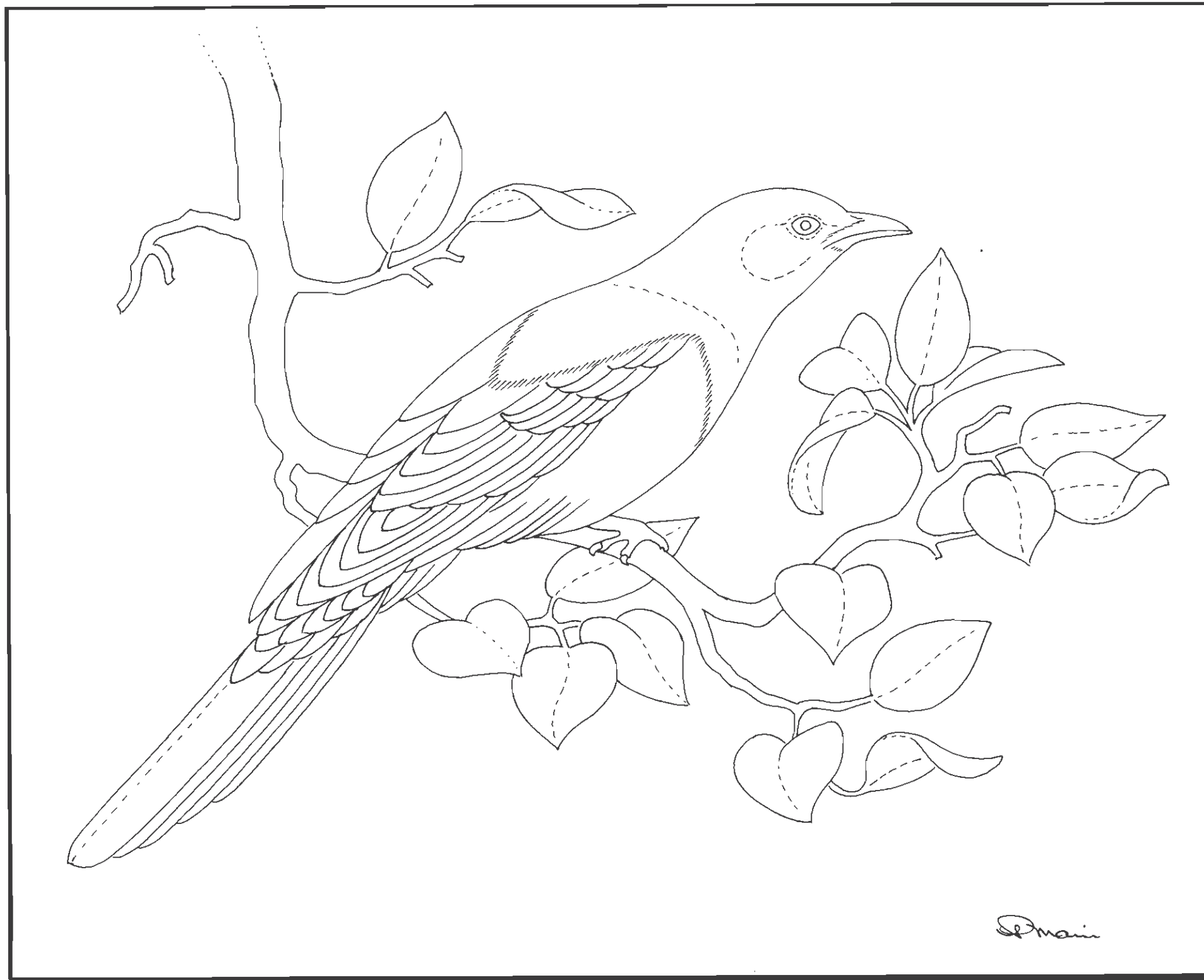
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beveling will complete the shape, the same applies to the pointed leaves. Only light cuts should be used on the fine stems of the leaves. If cut too deeply, they will lose their shape when bevelled.

Use figure bevellers F896, F895 for 'roughing' in shape around the head. Use the largest first, take care not to flatten eye area. Complete eye with F890 and smooth out beveling with a spoon modeller. The F902 is walked along the fine cut lines at the top of the wing and onto the breast. All feathers are bevelled with B202L and B202R, note direction, use the F902 to sharpen the shape. Tap very lightly when using the F917 on the underside, follow direction as shown. Bevel around toes with the F890 then use a spoon modeler to round off outline of bird and add detail to wing area and toes.

Figure bevellers F896 and F895 give shape and contour to leaves. Bevel outline of bird, tree trunk and leaves with B803 and B801, note background areas between small stems are not bevelled. Matt background to remove beveling ridges with F900, F899 and F898, use A98 and A99 for background areas around fine stems. Use modelling spoon to give roundness to tree trunk and stylus to give texture. Use stylus for detail on leaves.

Finally, use the fine hair blade on the head and shoulder of bird, note direction and follow contours. The hair blade can also give extra texture to the feathers. The leather should be almost dry when using hair blades.

Complete the eye of the bird with S631, do not use mallet, just press lightly and turn seeder to give impression.

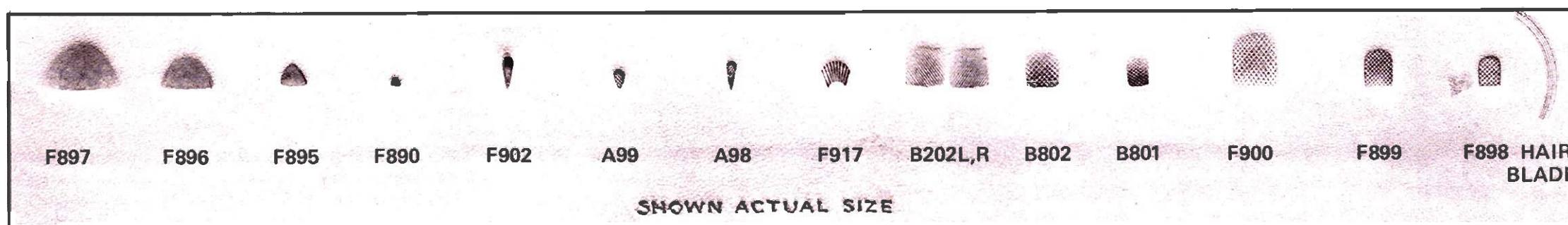
Use full strength yellow as a base color on all leaves. Carefully shade with diluted tan, make sure your brush is not 'loaded'. Remove nearly all color from brush on scrap leather and dry brush shaded area. A darker tan is then used on tips and shadow areas.

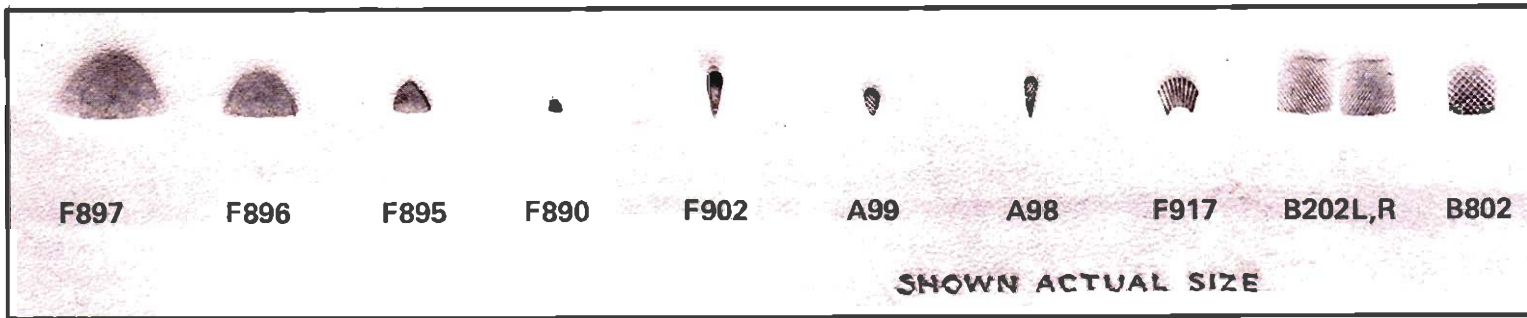
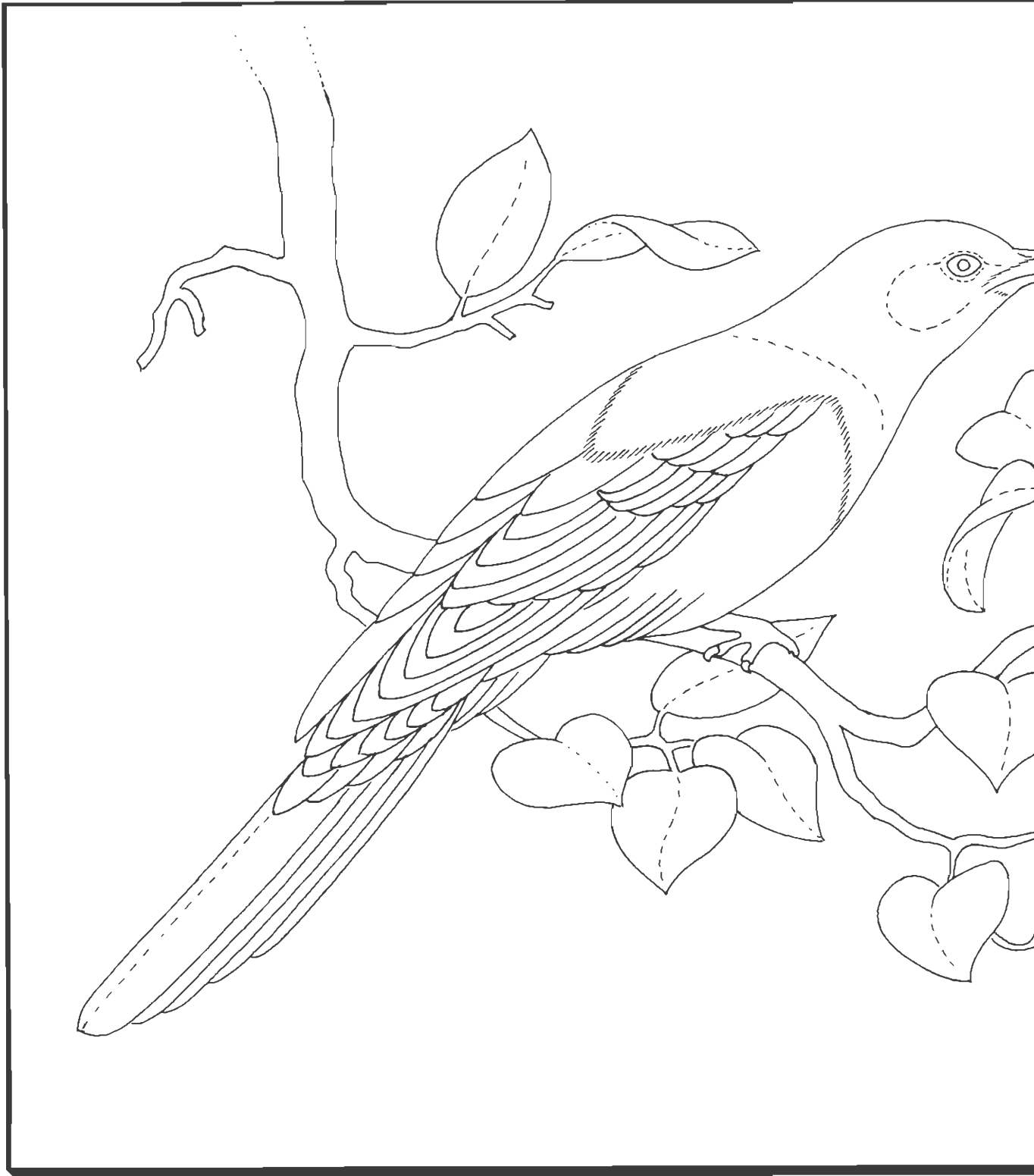
Use a diluted tan as a base color on tree trunk and stems. Dry brush a stronger tan over base color then complete shading with dry brushed brown. Highlight edges of leaves lightly with white acrylic.

Dry brush a red/blue mix on head and shoulder of bird. Put some of this color into white acrylic and again dry brush over. Follow with diluted white acrylic, do not over-paint or the area will become opaque and not allow any of the base color to show through. The feathers are first shaded with diluted light brown, then dry brushed with medium brown, they are completed with a very dry brush of chocolate.

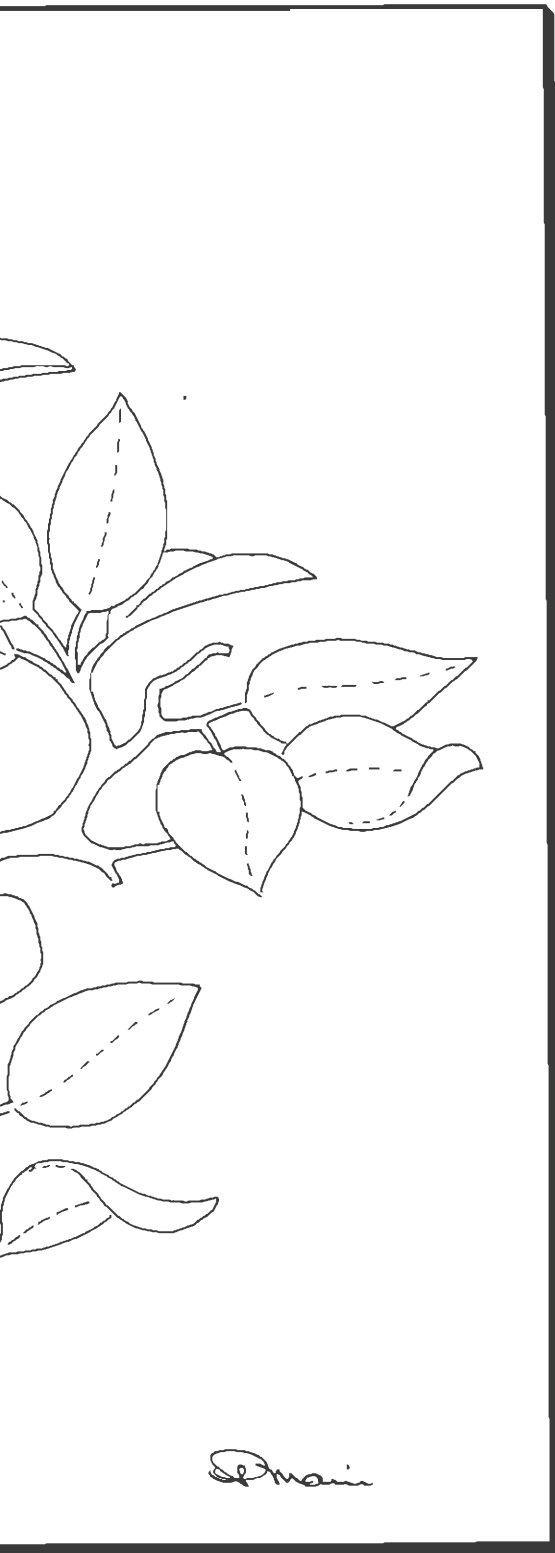
Use medium brown on the breast, follow shape of the F917, then dry brush diluted white acrylic. Use full strength white sparingly to highlight the edges of feathers and to spot the tail feathers and breast area. The beak, eye and toes are first colored with full strength yellow then shaded with tan. The eyeball is dyed black and glossed over with several coats of Tandy Super Shene.

The background area can be shaded with a very weak mix of blue. Test on scrap leather that has been matted for streaking may occur.





SHOWN ACTUAL SIZE



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