



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:

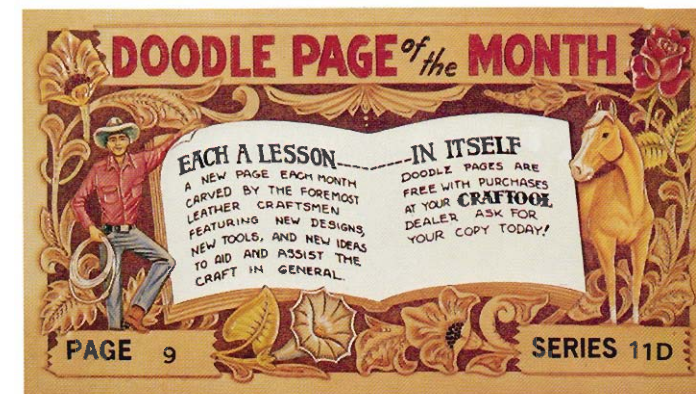
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



SCREAMIN' EAGLE BY ROBB BARR

Eagles seem to be very popular carved on leather, especially the Bald Eagle. There is something about the contrast of the white head against a natural aged and darkened to a rich color. The whites of the Bald Eagle stands out that much more.

To achieve the feather technique shown here, you are going to have to grind down the F-910 figure tool. So you should pick up an extra tool as you will want one F-910 as it comes from the factory for other things. But once you use the altered F-910 for feathers you won't use any other tool. It makes great feathers and does them large or very small. Paul Burnett showed me this technique while at the Jamboree in Aurora, IL this year. We will get into the cutting down of this tool in just a little bit.

Tools used to create this eagle are as follows: Figure 1 shows a B-701 used to bevel around outside of Figure. F-895 and F-896, smooth matters used to bevel eye, beak and mouth and large lower neck feathers. F-898 and F-900 checkered matters, to matt around outside of figure to get rid of bevel line. B-60, undercut beveler, used to cut inside mouth area. P-702 and P-229 smooth pearshaders, used to create detail inside mouth. A-104 used in tight areas in between feathers around figure. F-121 to put center ridge of rachis on large feathers. F-910 cut-down to create all feathers on head and under beak and center neck feathers. Medium hair-blade to texture feathers. Swivel knife cuts to serrate feather edges on larger feathers.

Figure (2) shows the detail of the eye. The texture shown behind the eye was done with the tip of a cut down F-910. Figure (3) shows standard F-910 and what you should have after you have altered the tool. I used a grinder and dipped tool in water to keep it cool as I took the excess off. You will want a very fine sharp point. Figure (4) shows the use of the tool to create small feathers as those on the top of the head and around the eye. Figure (5) shows larger feathers which start below and behind the eye on the head area. Figure (6) shows the creation of center neck feathers, again using just the cut down F-910. Figure (7) shows the larger, lower neck feathers. are cut and smooth matted, worked with F-121 and hair-bladed and swivel knife cut to serrate the edges. Figure (8) shows the cut down F-910 used to create the long feathers behind lower beak and under beak on neck area. Figure (9) shows small cuts done with the cut down F-910 used above beak and under beak to accent and add hair like feathers.

After all tooling is completed, lightly push forward the upper and lower beak, eyebrow ridge and eye and cheek area from the flesh side (back) of leather thus giving more of a roundness to the Eagle. Let dry and you are ready to paint your Eagle.

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F-900

B-701

F-898

F-121

F-910 CUT DOWN

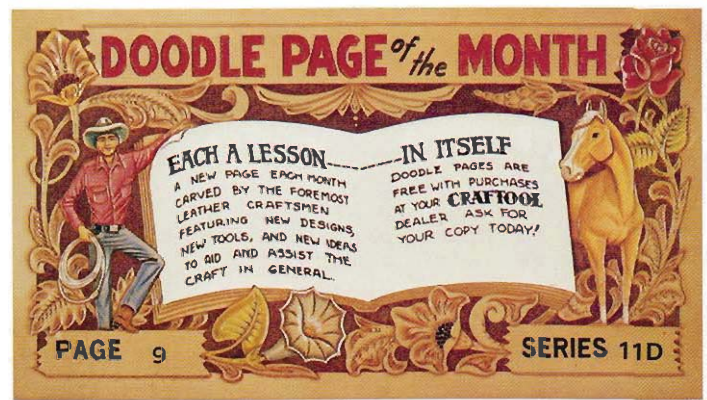
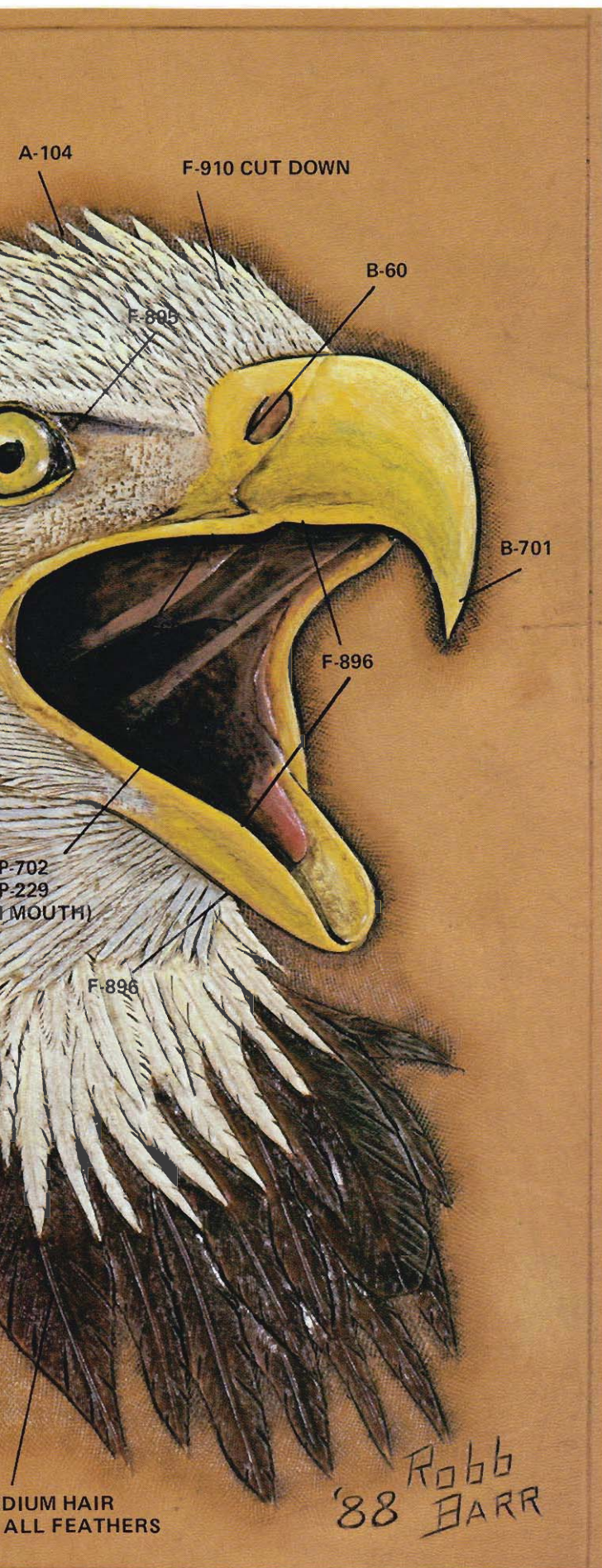
A-104

F-898

SWIVEL KNIFE
CUTS

ME
BLADE





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After all tooling is completed, lightly push forward the upper and lower beak, eyebrow ridge and eye and cheek area from the flesh side (back) of leather thus giving more of a roundness to the Eagle. Let dry and you are ready to paint your Eagle.



ABOUT THE AUTHOR

Robb Barr of Bismark, North Dakota, is a self-taught leather-crafter and artist. He has been an leathercrafter for the past eleven years and also owns the Prairie Leather Studio. He has won the 1983 International Carved Leather Pictures Open Division, and displays his work in several pretigious galleries as well as Colorado state offices. His work has been sold to such collectors as Loretta Lynn. Barr teaches leathercraft and airbrushing on leather. He has been dyeing with an airbrush since 1976. He also enjoys gardening, fishing and camping.



All painting was done with acrylics. Colors you will need are ; White black, yellow, dark brown. light brown, red, and blue. Acrylic is a water base paint. The only color I used full strength was black to do the pupil and the ring around the eye. All the rest of the colors were thinned with water.

Starting with the browns to do the shoulder patch in the lower right hand area of the subject, use dark brown, six parts to one part water, parts usually just being drops of paint and or water. Apply two coats. Painting white is tricky. If you use white full strength to do a large area it usually looks chalky. To avoid this , mix twenty parts white to seven parts water. Note that on the lower left side of the leather there are five white marks. The first four are washes and the fifth one is full strength. The first one is one coat of wash, the second is two coats of wash, the third three and the forth is four. Give the entire head of the Eagle one wash of white. Let dry and give all areas except the area below and in front of the eye a second coat. Let dry and give the top of the head, lower neck feathers and behind the eye and around the side of the lower beak a third coat. Avoid a third coat on the area that is shadowed in the picture. When dry, give a fourth coat to the top of the head, the ridge of feathers above the eye, the cheek patch and the lower neck feathers.

Mix one part light brown, three parts yellow and one part white with three parts water and paint the eye and beak, giving the higher areas of the beak three coats. Set this mix aside for later use.

Mix one part red with three parts water and paint the inside of the beak and nostril, a pinkish color. Add two parts blue to this mixture and do the shadow work in the mouth, under the eyebrow ridge and the neck area shadowed by the beak. Also give a light wash to the outter edges of the eyeball, not outside the eye, just the eye ball. This gives more roundness to the eye. One wash is good for the eye and shadow area under the beak but the inside of the mouth will take several to achieve the darkness to show depth for the throat and less on the upper part of the mouth. I applied about four washes to the upper mouth and probably eight or nine to the throat area. Don't forget and light wash on the lower half of the top and bottom beak.

Now add two drops white to the yellow mixture you set aside and lightly drybrush this over the top half of the upper beak, lower beak top side and tip and over all white feathers on top of head, cheek and neck. This off white mixture will appear as highlights on the bill and will tone the feathers.

Now take straight black and do the circle around the eye. This is painted on the eyeball itself, not outside the eye. Also, paint the pupil. Touch the brush into full strength white and apply the white light to the eye, (the reflection). Seal the entire picture with any waterbase sealer, I usually airbrush two light coats of sealer and when dry, hand brush on one good coat. My last step was to apply a coat of highlighter to add separation to the feathers. I brushed the highlighter on, let set a few moments and took a slightly dampened sponge and picked up the excess.



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