



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:

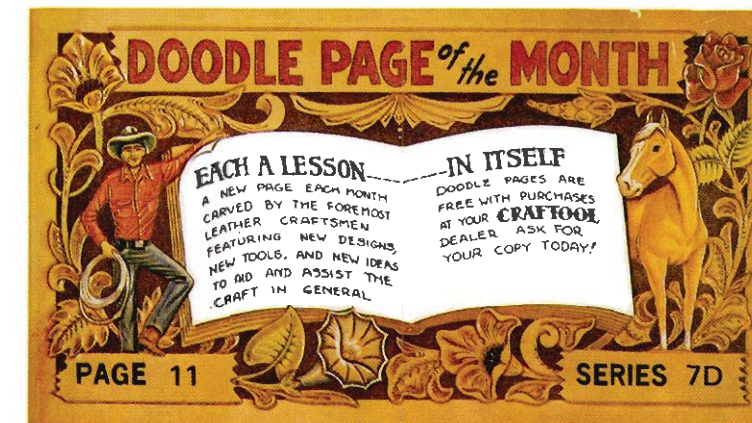
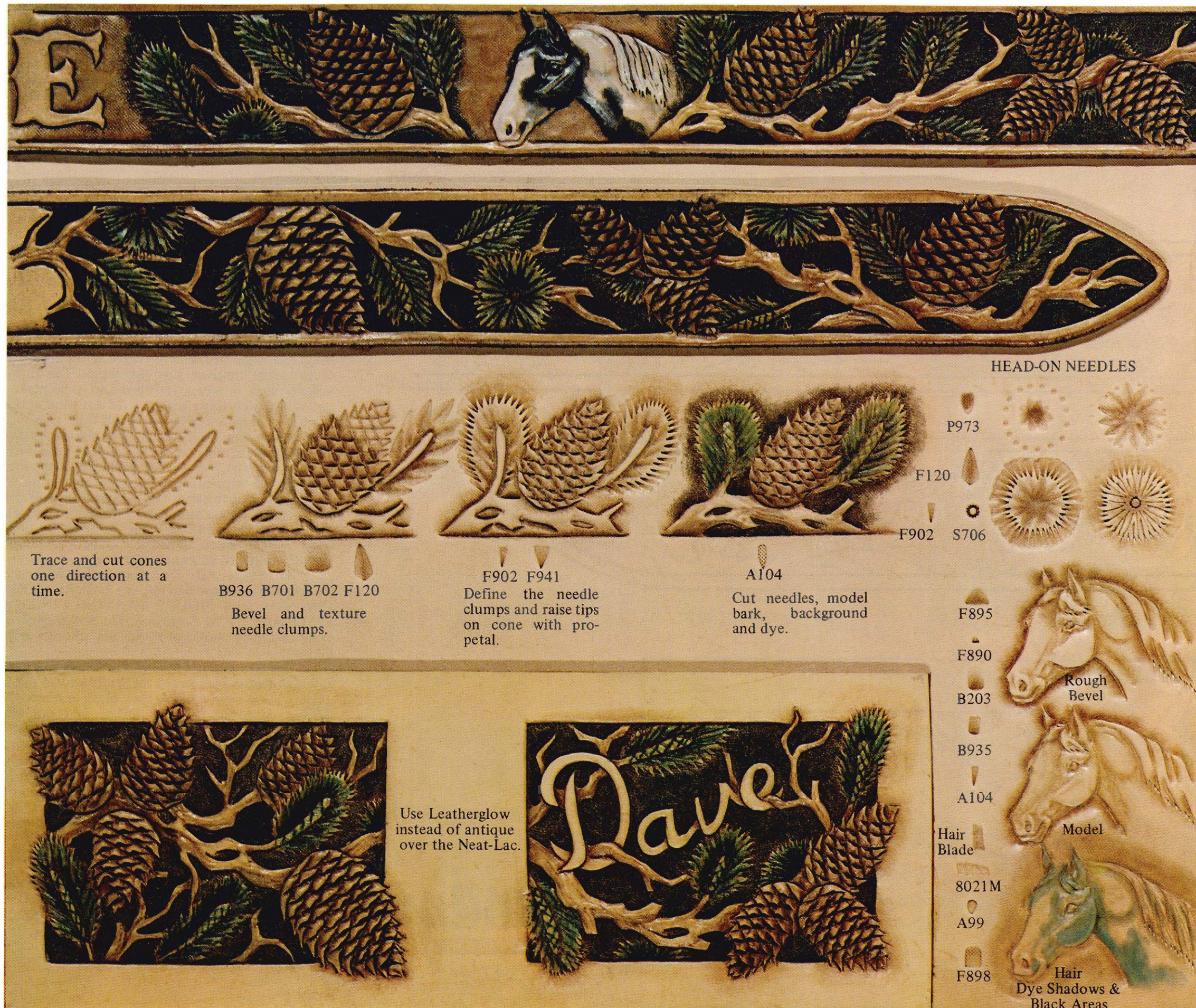
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



PINE CONES
by
Judy James

When I needed a design for tooling a picture frame, pine cones and boughs seemed the only thing that would compliment the deer and snow-covered scenery. But I didn't want inverted carving or individual needles and I did want a dark background. So while these designs were inspired by Al Stohlman's patterns, there are those differences. Of course, from a picture frame to a belt is a short step, particularly when people see the picture and order belts from the frame.

So here is a non-symmetrical, essentially non-repeating pattern for a 1½" belt. Flip it over for the other half of the belt. With a 5½" space for name or initials and two 2¼" spaces for items of special interest (I used horse heads, dyed to match specific animals) the pattern is long enough for a 34-36" waist measurement. To make it longer, increase the length of the spaces and/or join the patterns at "X" and "Y", starting over again from "X". To shorten, carry the border around the end of the belt and take the pattern up to the border. You may want to do some rearranging to make it more pleasing, depending on where the end comes in the design.

For the correct belt length, refer to BELTS GALORE by Al Stohlman (No. 6039 in the Tandy catalog) or DESIGNS FOR LEATHER BELTS (No. 1948). Or the simplest way, use an old belt that fits and the buckle that will go on the new belt. Center the name space in the center back of the waist, determine how much room you need for the name and for the "horse" spaces and go from there.

TOOLING: Case or dampen your leather. When it still looks damp, but not wet, trace and cut the solid lines. Do the cones in two steps. Trace and cut the lines going in one direction; then trace and cut the others.

When the leather looks dry, but is still damp inside, it is correct for tooling. Bevel all the cut lines with whichever checked beveler fits. Bevel the cones from the bottoms up, a point at a time. Don't forget F976 to get into the corners. Then use the undercut bevel (B892) or the smaller pro-petal tool to raise the points in the cones, again from the base up towards the tip. I prefer the pro-petal tool. Since you are not using a mallet, the leather under the tool is not compressed as it is with a regular undercut beveler.



Trace and cut cones
one direction at a
time.



B936 B701 B702 F120

Bevel and texture
needle clumps.



F902 F941

Define the needle
clumps and raise tips
on cone with pro-
petal.



A104

Cut needles,
bark, back,
and dye.

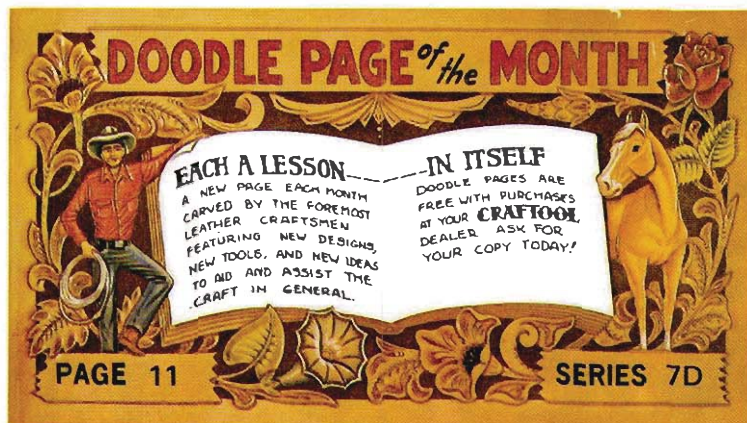
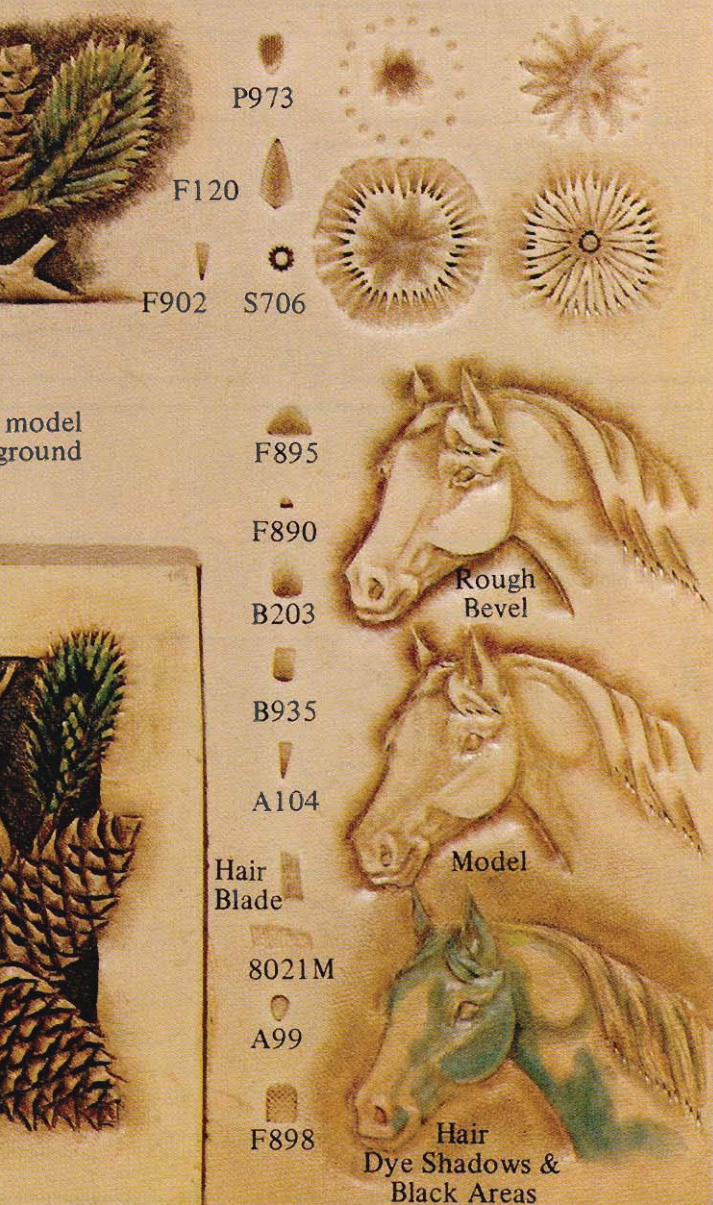


Use Leatherglow
instead of antique
over the Neat-Lac.





HEAD-ON NEEDLES



PINE CONES

by
Judy James

When I needed a design for tooling a picture frame, pine cones and boughs seemed the only thing that would compliment the deer and snow-covered scenery. But I didn't want inverted carving or individual needles and I did want a dark background. So while these designs were inspired by Al Stohlman's patterns, there are those differences. Of course, from a picture frame to a belt is a short step, particularly when people see the picture and order belts from the frame.

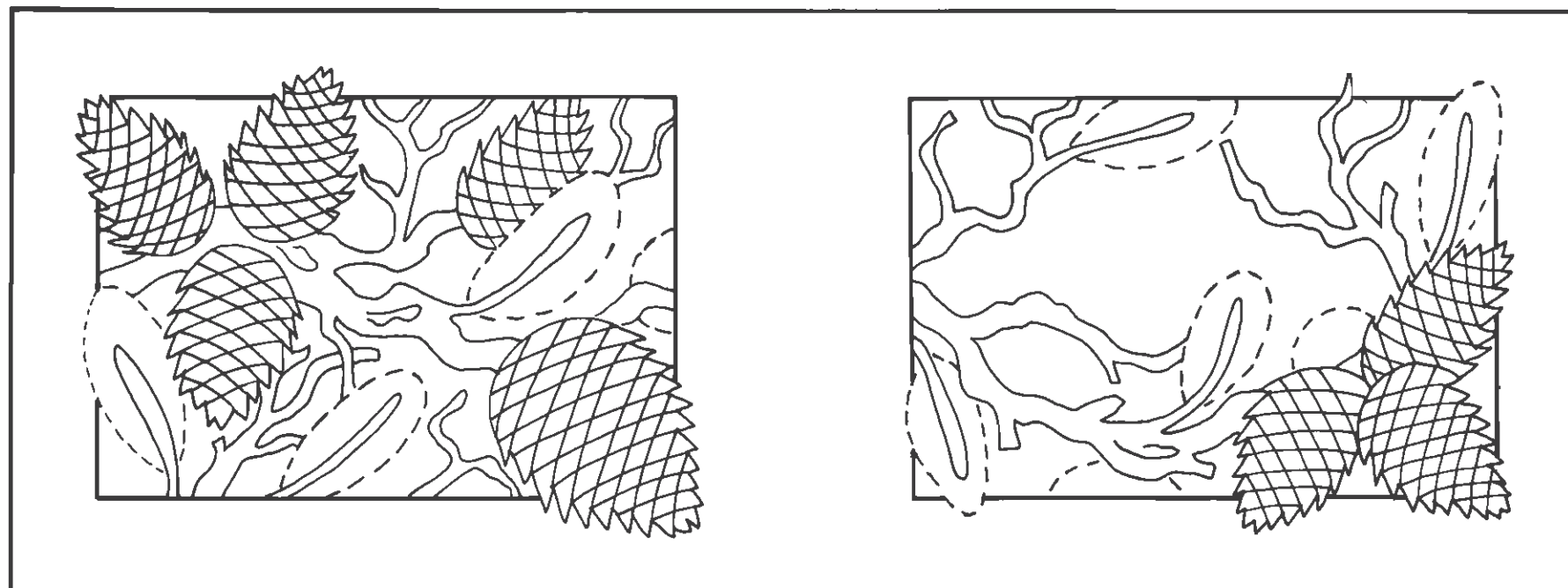
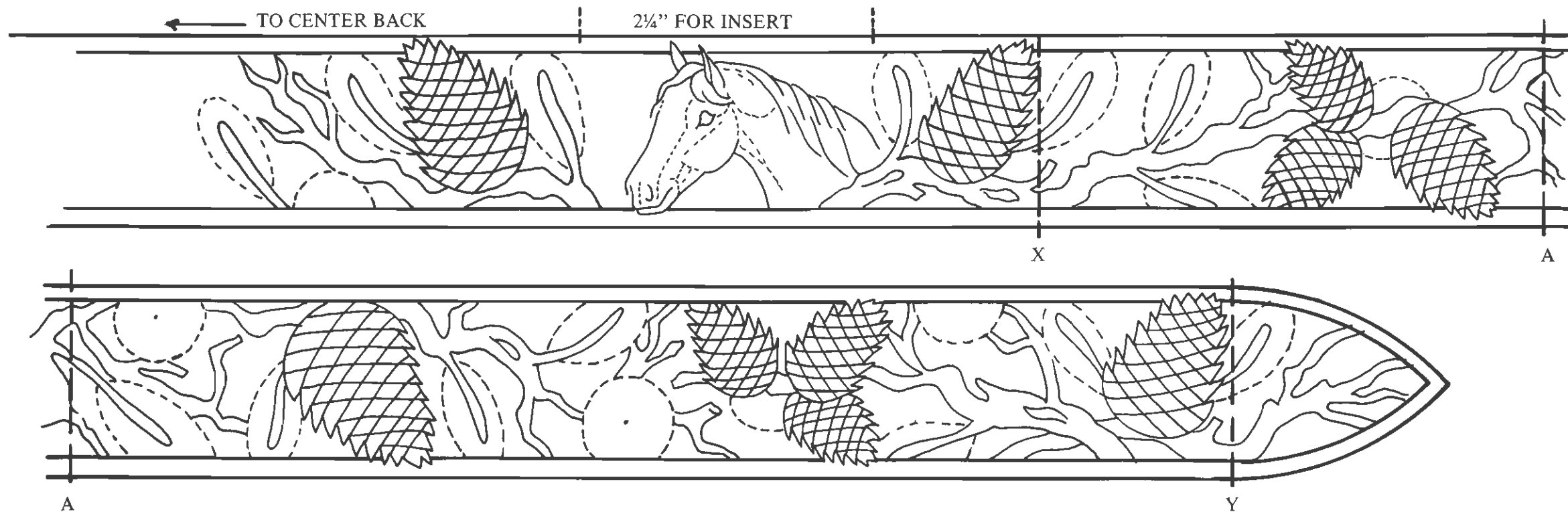
So here is a non-symmetrical, essentially non-repeating pattern for a 1½" belt. Flip it over for the other half of the belt. With a 5½" space for name or initials and two 2¼" spaces for items of special interest (I used horse heads, dyed to match specific animals) the pattern is long enough for a 34-36" waist measurement. To make it longer, increase the length of the spaces and/or join the patterns at "X" and "Y", starting over again from "X". To shorten, carry the border around the end of the belt and take the pattern up to the border. You may want to do some rearranging to make it more pleasing, depending on where the end comes in the design.

For the correct belt length, refer to BELTS GALORE by Al Stohlman (No. 6039 in the Tandy catalog) or DESIGNS FOR LEATHER BELTS (No. 1948). Or the simplest way, use an old belt that fits and the buckle that will go on the new belt. Center the name space in the center back of the waist, determine how much room you need for the name and for the "horse" spaces and go from there.

TOOLING: Case or dampen your leather. When it still looks damp, but not wet, trace and cut the solid lines. Do the cones in two steps. Trace and cut the lines going in one direction; then trace and cut the others.

When the leather looks dry, but is still damp inside, it is correct for tooling. Bevel all the cut lines with whichever checked beveler fits. Bevel the cones from the bottoms up, a point at a time. Don't forget F976 to get into the corners. Then use the undercut bevel (B892) or the smaller pro-petal tool to raise the points in the cones, again from the base up towards the tip. I prefer the pro-petal tool. Since you are not using a mallet, the leather under the tool is not compressed as it is with a regular undercut beveler.

Use F120 on the needle clumps as shown. On the “head-on” needles, first matt the center with P973, a lined shader, rotating it so the lines radiate outwards and keeping most of your pressure in the center. Then use F120 to add texture, rotating it around the center. Outline all your needle clumps with A98 or F902. Keep your impressions close enough together to meet on the outside of the clump. Don’t worry about following the F120 impressions. Cut random lines with the swivel knife following the direction of the needles. Criss-cross cuts over the twig in the center of the clumps to suggest the needles that are in front.



Use modeling tools to round all branches and bottoms of cones and to scratch in bark.

Background with A104 using A98 and A99 to get in corners and small areas.

DYEING is actually fairly minimal, but accounts for the striking quality of the design. I use the antique resist method to accentuate the undercuts and tooling. Even without any other dyes, this would be effective.

If you do want to add color, I used Tandy Pro Dyes. Mix green and dark brown and dilute to various shades for the foliage. With a dilute mixture, dye the needles. Then really darken towards the centers of the clumps with green; do not dye a solid green. A diluted yellow or yellow-green can be used over the needle ends to brighten them a bit. Use medium and light browns to round and shade the branches and cones by making them darker on the edges with the darkest edge on the bottom. It is the suggestion of depth and contour that is important. Dye the background with dark brown being careful not to bleed into the needles and branches.

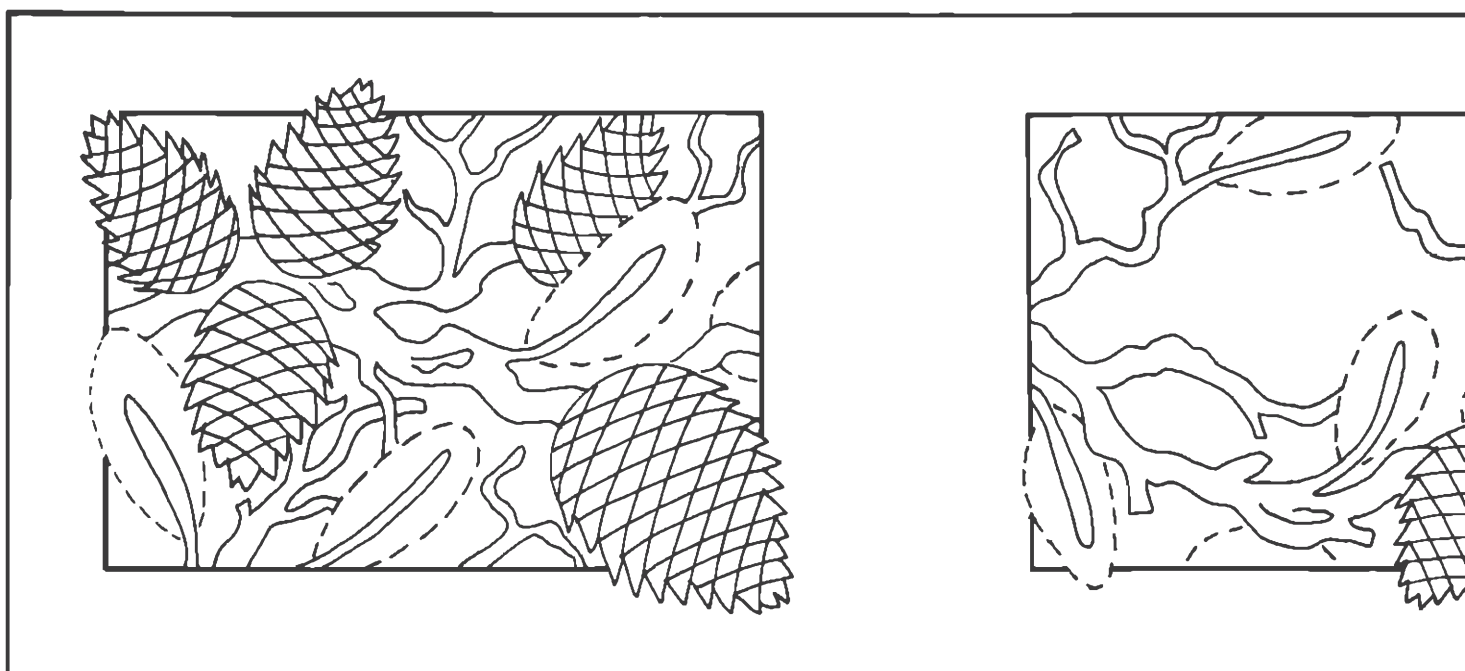
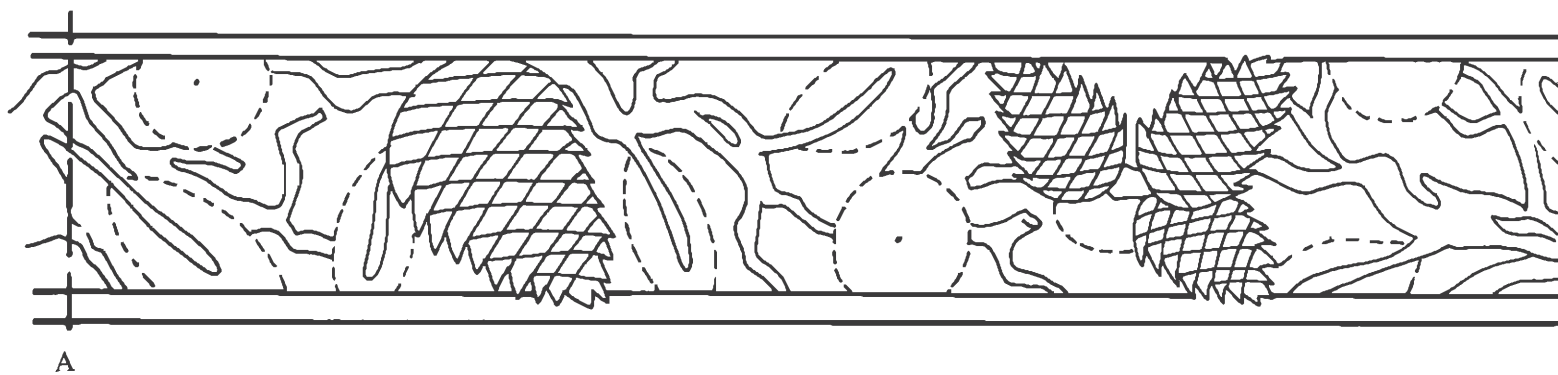
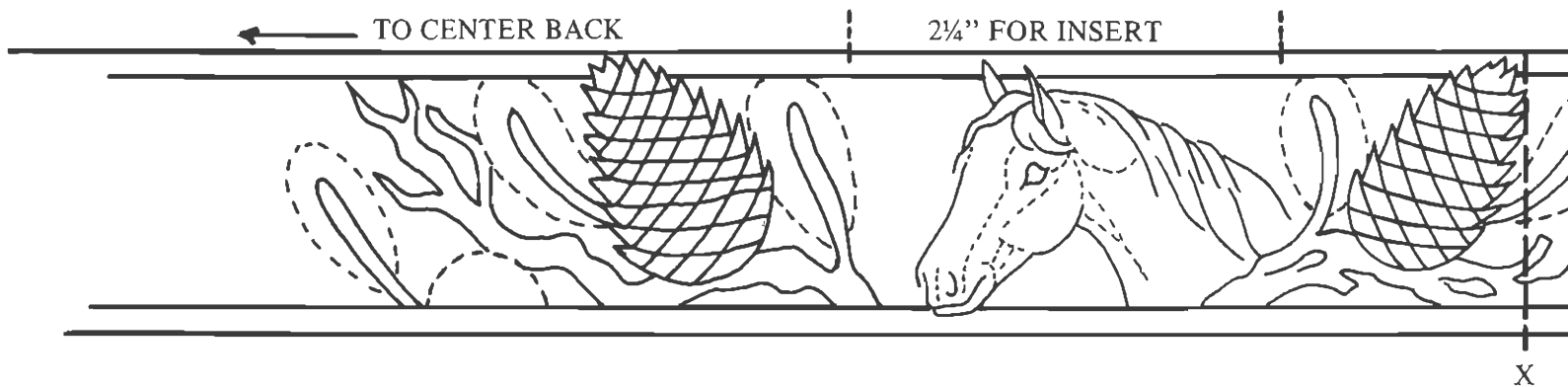
Tool and dye the horses or items of your choice. Bevel the edges of the belt. Neat-Lac the whole thing, or for more contrast, just the design. The antiquing will not soak in where the Neat-Lac is, so make sure you cover everything that you do not want antiqued. (Two thin coats are better than one thick one.)

After the Neat-Lac is dry, slather on a dark antique, compatible with Neat-Lac (I used Fiebings medium brown) and work it well into all the tooling. Immediately wipe off the excess and go over the whole thing with leather balm. The leather balm will remove more of the excess antique; so work it in and wipe it off until all the unwanted color is gone. Be sure you leave enough antiquing in the tooling, particularly in the undercuts, to accent the pattern.

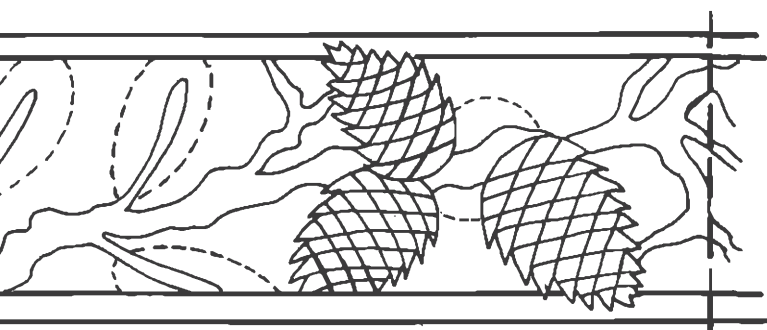
HORSEHEAD: Trace, cut and bevel as shown. For details on figure carving, try **FIGURE CARVING** (No. 6049) and **FIGURE CARVING FINISS** (No. 1951) both by Al Stohlman. Do not forget to use your modeling tools to round and smooth and add details.

To dye the APHA stallion, “Vega Deck”, first tint the deeper shadows in the white and all the black areas with a very diluted blue black mixture. Use a diluted cordovan for the muzzle and the warmer shadows. Wash on a diluted white cova dye, building it up slowly so that the leather still shows thru and the highlights are whitest. (Since the rest of the belt is “low-key”, a too white horse would stick out like a sore thumb.) Dye the black areas with diluted solutions of black, paying attention to the shadows and highlights. The eye is dark brown with a black horizontal pupil and a small white “reflection” to add “life”. **HINT:** On larger animals try a drop of clear nail polish to give a real life-like luster to the eye.

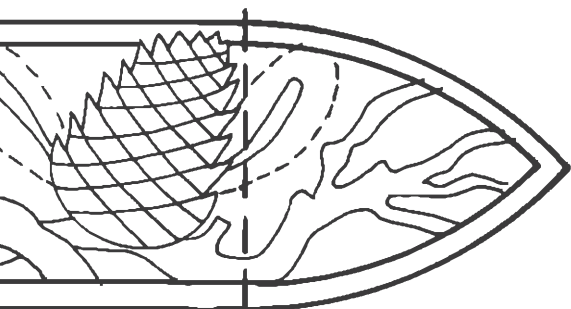
So this is your pine cone design. With branches going in every direction, it is an easy design to accommodate to any size or shape of tooling area. Just remember, the needle clumps always point toward the end of the branch.



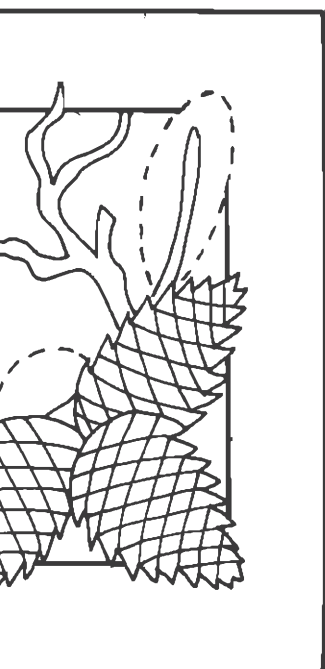
Use F120 on the needle clumps as shown. On the "head-on" needles, first matt the center with P973, a lined shader, rotating it so the lines radiate outwards and keeping most of your pressure in the center. Then use F120 to add texture, rotating it around the center. Outline all your needle clumps with A98 or F902. Keep your impressions close enough together to meet on the outside of the clump. Don't worry about following the F120 impressions. Cut random lines with the swivel knife following the direction of the needles. Criss-cross cuts over the twig in the center of the clumps to suggest the needles that are in front.



A



Y



Use modeling tools to round all branches and bottoms of cones and to scratch in bark.

Background with A104 using A98 and A99 to get in corners and small areas.

DYEING is actually fairly minimal, but accounts for the striking quality of the design. I use the antique resist method to accentuate the undercuts and tooling. Even without any other dyes, this would be effective.

If you do want to add color, I used Tandy Pro Dyes. Mix green and dark brown and dilute to various shades for the foliage. With a dilute mixture, dye the needles. Then really darken towards the centers of the clumps. Streak the twigs in the centers of the clumps with green; do not dye a solid green. A diluted yellow or yellow-green can be used over the needle ends to brighten them a bit. Use medium and light browns to round and shade the branches and cones by making them darker on the edges with the darkest edge on the bottom. It is the suggestion of depth and contour that is important. Dye the background with dark brown being careful not to bleed into the needles and branches.

Tool and dye the horses or items of your choice. Bevel the edges of the belt. Neat-Lac the whole thing, or for more contrast, just the design. The antiquing will not soak in where the Neat-Lac is, so make sure you cover everything that you do not want antiqued. (Two thin coats are better than one thick one.)

After the Neat-Lac is dry, slather on a dark antique, compatible with Neat-Lac (I used Fiebings medium brown) and work it well into all the tooling. Immediately wipe off the excess and go over the whole thing with leather balm. The leather balm will remove more of the excess antique; so work it in and wipe it off until all the unwanted color is gone. Be sure you leave enough antiquing in the tooling, particularly in the undercuts, to accent the pattern.

HORSEHEAD: Trace, cut and bevel as shown. For details on figure carving, try **FIGURE CARVING** (No. 6049) and **FIGURE CARVING FINISH** (No. 1951) both by Al Stohlman. Do not forget to use your modeling tools to round and smooth and add details.

To dye the APHA stallion, "Vega Deck", first tint the deeper shadows in the white and all the black areas with a very diluted blue black mixture. Use a diluted cordovan for the muzzle and the warmer shadows. Wash on a diluted white cova dye, building it up slowly so that the leather still shows thru and the highlights are whitest. (Since the rest of the belt is "low-key", a too white horse would stick out like a sore thumb.) Dye the black areas with diluted solutions of black, paying attention to the shadows and highlights. The eye is dark brown with a black horizontal pupil and a small white "reflection" to add "life". **HINT:** On larger animals try a drop of clear nail polish to give a real life-like luster to the eye.

So this is your pine cone design. With branches going in every direction, it is an easy design to accommodate to any size or shape of tooling area. Just remember, the needle clumps always point toward the end of the branch.

