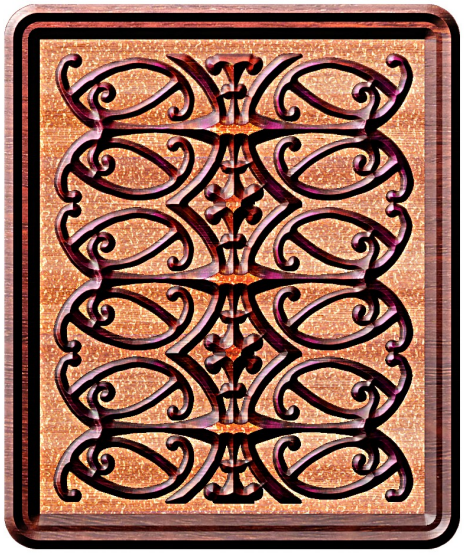
Playing With 'Chisel or Carve'

A multi part tutorial on various ways to use the 'Chisel or Carve' filter in GIMP

Part 2 – an Art Deco Pendant









By OldManGrumpy



Playing With 'Chisel or Carve'

Part 2 – an Art Deco Pendant/Medallion

A multi part tutorial on various ways to use the 'Chisel or Carve' filter in GIMP

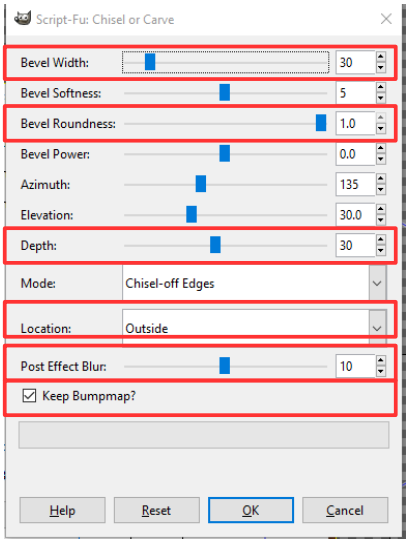
TUTORIAL PART TWO

Step by Step Tutorial 1 – an Art Deco Pendant/Medallion

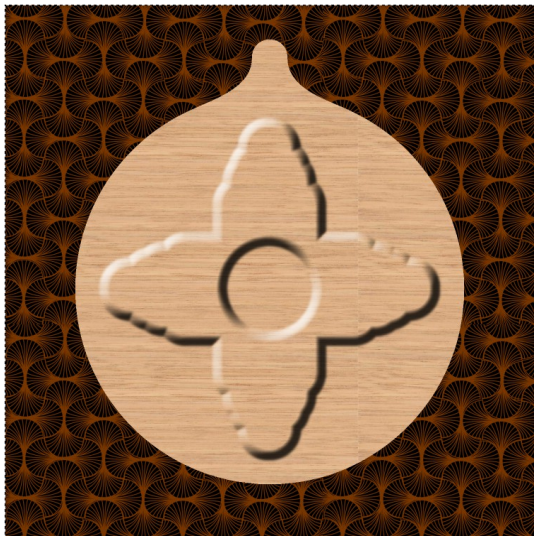
Hopefully you have not been deterred by the long introduction to the Chisel or Carve filter in Part 1; so now lets create our first decorative image. Enclosed with this tutorial set is a starter.xcf file that contains some pre-named layers and paths which will give you a head start in this exercise. Ensure you check out the README text file about the art deco and other medallion backgrounds included in the EXTRAS.ZIP file. They can be 'opened as layers' in GIMP.

Our objective here is to create a wooden (or metal) medallion/pendant featuring an art deco pattern like that on the front cover, simply by using the Chisel or Carve filter against a number of selections. At each carve or chisel stage I will specify the required settings to use. Remember though to save your XCF file regularly and if you do make a mistake or have problems the Undo dialogue is your friend.

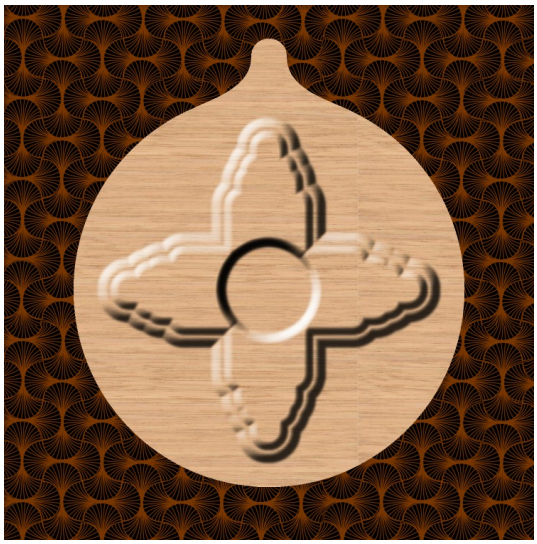
1. Open the provided starter.xcf file, which you will see has three named layers and paths already set up for processing in a 1500 pixels square canvas. The canvas will show a wooden medallion against a plain black background – a lanyard image is there too but set as invisible. Again see README if you wish to load the art deco pattern background and other wooden/metallic/glass/coloured medallion backgrounds as well if desired. Again later, after doing all the chiselling and carving we will look at various options for both material and colour of the finished pendant.
2. So in the paths dialogue, firstly make both the large art deco pattern and the 300 centre circ paths visible (click on the eyes), then right click on the large art deco pattern path and choose Path to Selection from the menu.
3. Now right click on the 300 centre circ path and choose Subtract from Selection. You will now see a cross like selection with a whole in the middle on your canvas.
4. Select Filters>Decor>Chisel or Carve to display the data entry form for this filter. It will display with its default settings, but change those outlined in red to the values shown below for your first chiselling action. Then press OK.



5. You will see the bevelled shape created on the canvas and two new layers will have been created also at the top of the layer dialogue, with names based on the layer that was active at the time of pressing OK. One is visible being the actual chiselled pattern and the other is not. The latter is the bumpmap which we may use later.
6. No matter; lets rename both layers as large ad pat bevel and large ad pat bumpmap.
7. Your canvas should now look something like my example below -



8. Then in the paths dialogue, first make the large art deco pattern and the 300 centre circ paths invisible and then make the medium art deco pattern path visible. Right click on this latter path and select Path to Selection from the menu. You will note on your canvas that this smaller cross shaped path already has its centre cut out.
9. Select Filters>Decor>Chisel or Carve to display the data entry form again. It should display with settings you entered in 4 above. This time though change both the Bevel Width and Depth to 25, but leave all others as is. Then press OK.
10. You will again see the bevelled shape created on the canvas as shown below and two more new layers will have been created also at the top of the layer dialogue; rename them as medium ad pat bevel and medium ad pat bumpmap.



11. Once again in the paths dialogue, make the medium art deco pattern path invisible and then make the small art deco pattern path visible. Right click on this latter path and select Path to Selection from the menu. You will note on your canvas that this smaller cross shaped path also has its centre cut out
12. Select Filters>Decor>Chisel or Carve to display the data entry form again. It should display with settings you entered in 9 above. This time though change both the Bevel Width and Depth to 20, but leave all others as is. Then press OK.
13. You will again see the new bevelled shape created on the canvas as shown below and two more new layers will have been created also at the top of the layer dialogue; rename them as small ad pat bevel and small ad pat bumpmap.

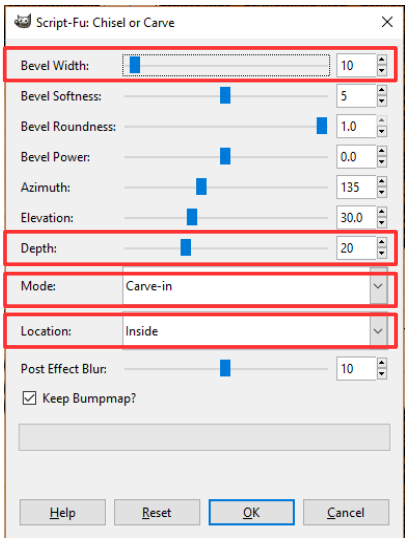


14. Now back in the Paths Dialogue you will see some paths with the names H1B, H1T, H1C, V1L, V1R and V1C – small long tubes! So firstly right click on H1B and choose Path to Selection, then on each of the other five right click and choose Add to Selection. Finally right click on 300 centre circ path and choose Subtract from Selection.
15. Select Filters>Decor>Chisel or Carve to display the data entry form again. It should display with settings you entered in 12 above. This time though change change the settings to those shown below. Then press OK.

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16. You will again see the new bevelled shape created on the canvas as shown below and two more new layers will have been created at the top of the layer dialogue; rename them as carved ad pat bevel and carved ad pat bumpmap.

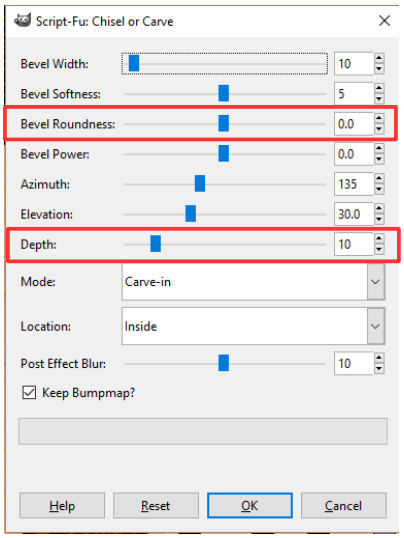


17. Now once more back in the Paths Dialogue firstly right click on the 240 centre circ path and choose Path to Selection, then on the 180 centre circ path right click and choose Subtract from Selection. This will give you a circular selection in the centre of your canvas.
18. Select Filters>Decor>Chisel or Carve to display the data entry form yet again. It should display with settings you entered in 15 above. Once again though, make changes to reflect the settings as shown below. Then press OK.

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19. You will again see the new bevelled shape created on the canvas as shown below and two more new layers will have been created at the top of the layer dialogue; rename them as carved centre circ outer bevel and carved centre circ outer bumpmap.

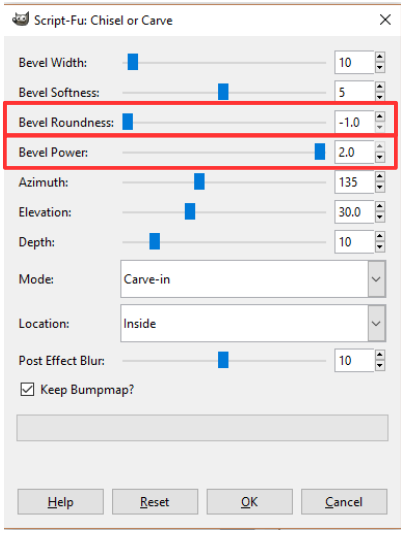


20. Yet again back in the Paths Dialogue firstly right click on the 180 centre circ path and choose Path to Selection, then on the 160 centre circ path right click and choose Subtract from Selection. This will give you a narrow circular selection in the centre of your canvas.
21. Select Filters>Decor>Chisel or Carve to display the data entry form yet again. It should display with settings you entered in 18 above. Once again though, make changes to reflect the settings as shown below. Then press OK.

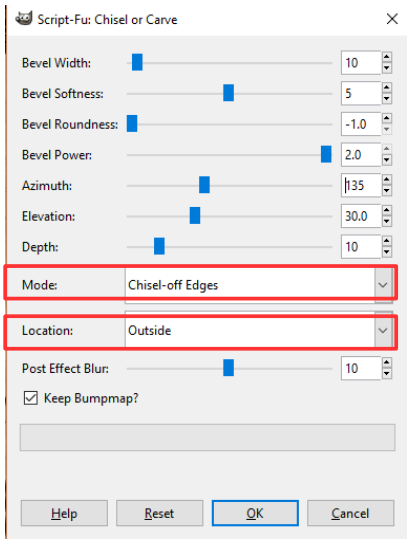
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22. You will again see the new bevelled shape created on the canvas as shown below and two more new layers will have been created at the top of the layer dialogue; rename them as carved centre circ middle bevel and carved centre circ middle bumpmap.
23. The selection used in step 21 should still be active on the canvas; if not, again go back in the Paths Dialogue and firstly right click on the 180 centre circ path and choose Path to Selection, then on the 160 centre circ path right click and choose Subtract from Selection.
24. Select Filters>Decor>Chisel or Carve to display the data entry form yet again. It should display with settings you entered in 21 above. Once again though, make changes to reflect the settings as shown below. Then press OK.



25. You will again see the new bevelled shape created on the canvas as shown below and two more new layers will have been created at the top of the layer dialogue; rename them as chiselled centre circ outer bevel and chiselled centre circ outer bumpmap.

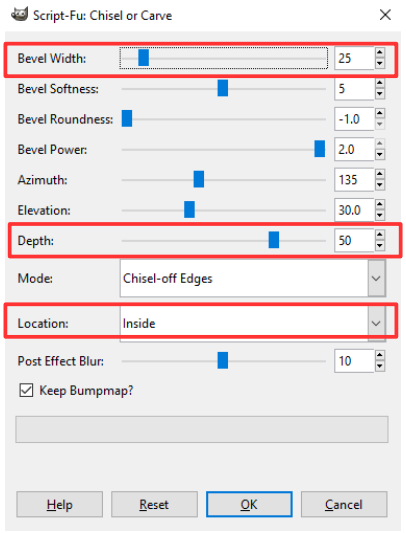
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26. Back in the Paths Dialogue right click on the 120 centre circ path and choose Path to Selection. This will give you a circular selection right in the centre of the medallion in your canvas.
27. Select Filters>Decor>Chisel or Carve to display the data entry form yet again. It should display with settings you entered in 24 above. Once again though, make changes to reflect the settings as shown below. Then press OK.



28. You will again see the new bevelled shape created on the canvas as shown below and two more new layers will have been created at the top of the layer dialogue; rename them as chiselled centre circ bevel and chiselled centre circ bumpmap.

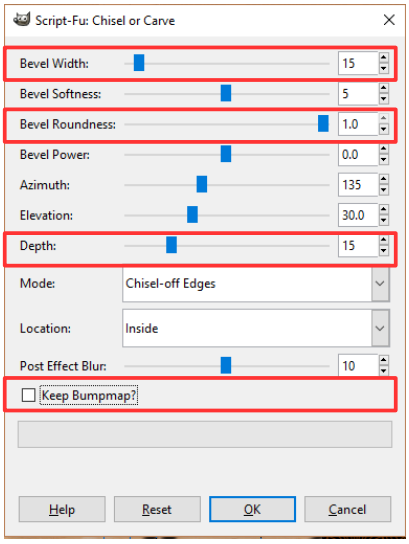
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29. In the Paths Dialogue right click on the 1100 perimeter circ path and choose Path to Selection then right click on the chain protrusion path and choose Add to Selection. This will give you a selection right around the outer edge of the medallion.
30. Select Filters>Decor>Chisel or Carve to display the data entry form yet again. It should display with settings you entered in 27 above. Once again though, make changes to reflect the settings as shown below. Then press OK.



31. The new bevelled shape around the perimeter will appear on the canvas as shown below. But because we eliminated the Bumpmap from this last action, only one new layer will have been created at the top of the layer dialogue; rename it as chiselled perimeter circ bevel.

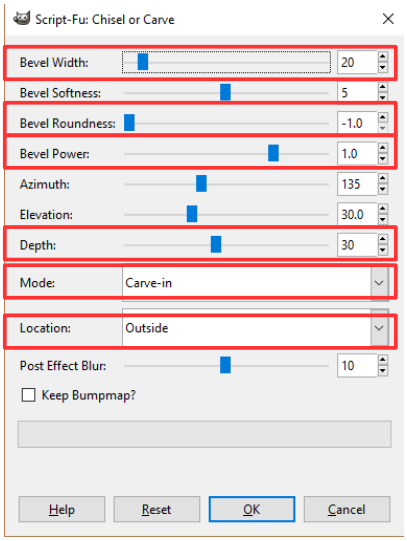
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32. Back in the Paths Dialogue right click on the 1000 centre circ path and choose Path to Selection. This will give you a circular selection just inside the last carving but outside of all the central carvings,
33. Select Filters>Decor>Chisel or Carve to display the data entry form yet again. It should display with settings you entered in 30 above. Once again though, make changes to reflect the settings as shown below. Then press OK.



34. The new carved bevel will appear on the canvas as shown below and again only one new layer will have been created at the top of the layer dialogue; rename it as carved 1000 circ bevel.

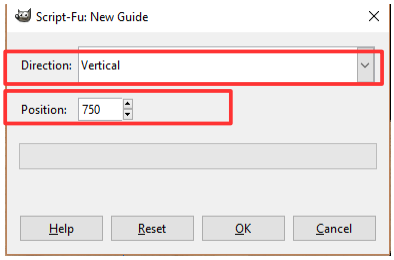
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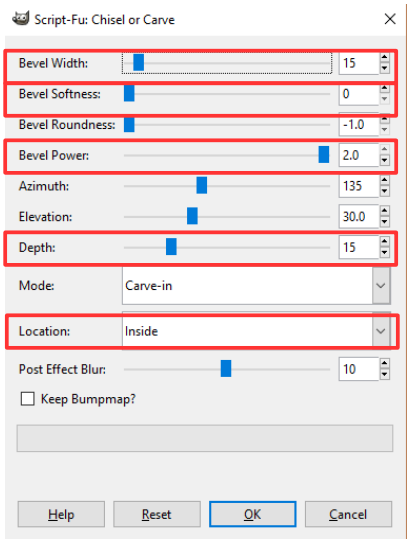
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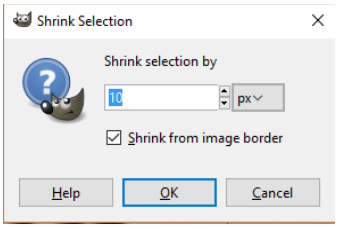
35. Just for a change lets create our last bevel with a different approach. Lets make a hole for the medallion lanyard to go through. So in the Tool Box ensure the Foreground Color is black, then select the Paintbrush Tool and choose the Hardness 100 brush, setting the pixel size to 51 (its default).
36. Create a new transparent layer at the top of the Layer Dialogue then select Image>Guides>New Guide to display the dialogue box as below -



37. We need guides located at 750 pixels vertical and 150 pixels horizontal. So enter details as above and press OK, then repeat the action for the horizontal guide.
38. Take the brush and with the cross hairs directly over the intersection of the two guides, left click to apply it to the canvas.
39. Now you will see a black dot in the centre of the lanyard protrusion so rename this layer as black dot. Now from the Tool Box choose the Select by Color Tool and click inside the black dot to create a small circular selection around the dot.
40. Select Filters>Decor>Chisel or Carve to display the data entry form yet again. It should display with settings you entered in 33 above. Once again though, make changes to reflect the settings as shown below. Then press OK.



41. The new carved bevel will appear on the canvas so rename the layer as lanyard bevel.
42. However, right now because of the black dot layer just below it, the whole bevel will appear very dark. Now because we want this to look like a hole in the medallion for the lanyard, lets tweak things a little here. The selection should still be current so make the black dot layer the active layer, right click on the canvas and choose Select>Shrink to display that data entry box and enter 10 pixels for the shrink value as shown below, then press OK.



43. Now right click again and from the menu choose Select>Invert. Now press the Delete button on your keyboard to trim the size of your black dot so that it now represents just the actual lanyard hole in the medallion. To complete this tweak there is an invisible layer group in the starter.xcf called lanyard string/chain. So just relocate it at the top of the layer dialogue, above lanyard bevel and make it visible. You can now select Image>Guides>Remove all Guides as we do not need them further.
44. Your canvas should now resemble the example shown below.

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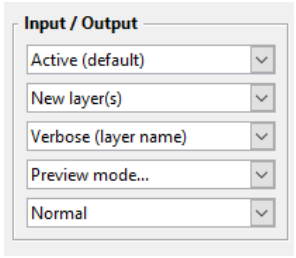
Well congratulations, you have now completed the creation of a basic art deco patterned medallion.

However it may not yet satisfy your artistic desires so itemised below are a series of easy further tweaks to modify the outcome to your own taste. I will address five sets of tweaks that can be applied being:

1. Adding some 'gilded edges' to parts of the pattern – **more on this below**.
2. Duplicating one/several of the chisel/carve layers to strengthen the look of the bevels.
3. Using the bumpmaps as is, or slightly modified, to vary the colour tones of your carved image.
4. Using some of the extra supplied medallion backgrounds individually or in combination with varying blend modes to achieve a different wooden, metallic or other effect.
5. Changing the overall image background from that supplied.

Tweaking the Medallion Tutorial Outcome

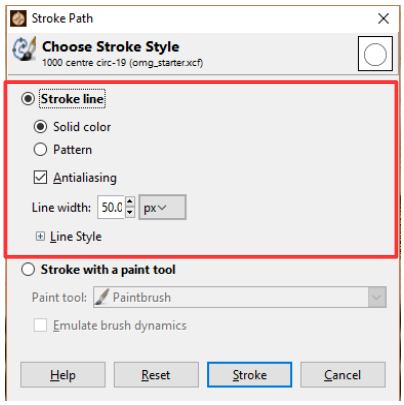
1. **Gilded edges – lets add some gold glitter.**
    1. Make the carved ad pat bumpmap layer both visible and the active layer; then select the Fuzzy Select Tool from the Tool Box, and in Tool Options in the Mode row, click on the second icon to invoke the Add to current selection mode to allow multiple selections.
    2. Now on the canvas,click in each of the four white areas of the bump map to create four separate selections of the small carved out areas, create a new transparent layer and make the bump map layer invisible.
    3. In the Tool Box click on the Foreground Color to open the dialogue box, then in the HTML_notation field enter f8b627 and press OK to deliver a nice gold colour.
    4. Using the Bucket Fill Tool from the Tool Box and with the radio buttons in Tool Options set for Foreground Color Fill and Fill Whole Selection, click in one of the selections to fill all with gold colour.
    5. Then choose Filters>GMIC and ensure that in the Input/Output dialogue box you have the following parameters set



6. Now select from the GMIC filter menu Testing>Samj>Colors>Couleurs metalliques. Leave all parameters at default and you will already have noticed the gold metal look in the preview panel. Click the Apply button. GMIC will create an aptly named new layer.
7. Make the transparent layer with the original f8b627 colour invisible (or delete it) then relocate the GMIC layer to just below the carved ad pat bevel layer and change its layer mode to Darken only (or other mode) to get a gilded effect like below.



2. Now lets gild the outer bevel at the 1000 pixel mark.
   1. Now in the Paths Dialogue make the path 1000 centre circ active, visible then right click and select Path to selection. Now a little trick here, right click on the canvas and choose Select>Invert.
   2. Again create a new transparent layer, make it active and select Edit>Stroke Path to display the data entry box. Normally, when stroking a path the pixel width of the brush used is applied evenly, i.e. 50% of the brush width either side of the target path. However, because we have a selection current, this time the filter will apply colour only to the active (outer) side of the selected area.
   3. So ensure the Hardness 100 brush is selected in Tool Options, and Foreground Color is still f8b627. Then in the Stroke Path display window set the Stroke line radio button and make a brush size choice of 50 pixels (as shown below) to deliver a 25 pixel gold band on the outside of the path, then press the Stroke button to deliver your gold circle.



4. You can right click and Select>None to clear the selection then repeat the steps in 1.5 through 1.7 above except now relocate the GMIC layer to just below the chiselled perimeter circ bevel layer, make its mode Darken only and set the opacity to 75% or try other modes/opacity to your liking.

3. One last piece of gilding - lets outline the central cross in the medallion.
   1. Make the large ad pat bumpmap layer active and with the Select by Color Tool from the Tool Box, click anywhere in the black areas to create a selection; then right click and Select>Invert and then right click again and Select>To Path.
   2. In the Paths Dialogue this new path should be active, if not make it so and right click and choose Path to selection, then on the canvas right click again and Select>Invert.
   3. Now repeat steps 2,2 and 2,3 above except set the brush size this time to 30 pixels.
   4. Now repeat the GMIC>Testing>Samj>Colors>Couleurs metalliques action to create the gilding layer.
   5. Make the transparent layer with the original f8b627 colour invisible (or delete it) then for the GMIC layer either leave it where it is or relocate it to just above the large ad pat bevel layer and change its layer mode to Darken only (or other mode) to get a gilded effect like the others.
   6. All things being equal your image should now resemble my example below:



4. **Duplicating one/several of the chisel/carve layers to strengthen the look of the bevels.**
   1. Try duplicating one or more of the bevelled layers and changing its layer blend mode to test the outcomes to your preference.

5. **Using the bumpmaps for effect.**
   1. The black and white bumpmaps are worth exploring by, say, changing one/several to say Blend mode Overlay as in this example below. Here I changed the two layers carved ad pat bumpmap and small ad pat bumpmap to show off the medallion but of course the overall background is impacted here too :



   2. You can also try using Color>Invert or selectively 'sculpting' these layers using paths or even just deleting black/white as desired.

6. **Using some of the extra supplied medallions (N.B. check README file for details)**
   1. Some wood, some metal and a colourful gradient – all can blend together to provide interesting medallion colouring. Two examples here :
      I. Firstly this one uses bronze metal medallion (overlay), tasmanian oak medallion pink (overlay) and bronze gradient medallion (normal).



II. While this one utilises carved bronze metal medallion (overlay), frosted glass medallion (normal) but it also has ad pat bumpmap (overlay, opacity 80%) as well.



2. The bait I am offering is experimentation and trying things out to produce your own results. There are many ways to customise these images.

7. **Changing the overall image background from that supplied –** hopefully this option speaks for itself.

Well, thank you for taking on my tutorial. I hope you found it both beneficial and interesting.