



## 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

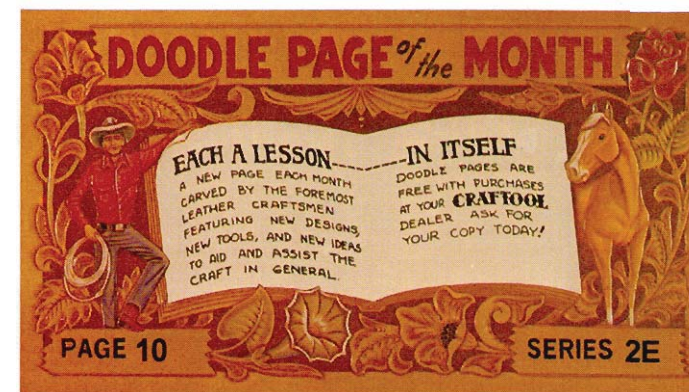
(Some Doodle Pages do not have backs)

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.





## Creating the ILLUSION

by Brad Martin

I'm always amazed, when I view oil and water color paintings, at the depth and richness an artist can bring out on a totally flat surface, using only a blending of colors and textures. The artist creates illusions of movement and distance to please the eye, and draw the viewer into the picture.

I began to study the various ways that this is accomplished, and as a result, this Doodle Page was born. I realize how fortunate leather carvers are to have chosen an art form where 3 dimensions can actually be produced with tools. This, combined with painting our work, gives us a whole new advantage in getting our ideas across in a variety of ways. This Doodle Page is an attempt to convey some different ways you can create those "illusions", with amazing effects.

"Creating the Illusion", is a very general term used to describe a spectrum of techniques that cover not only what you can "see", but also the way you can make the viewer "feel", when looking at your carving. I will deal more with the techniques that accomplish this, rather than give tool by tool instructions on how to copy the picture I've done. I will include tool numbers, etc., so you can feel free to try your hand at this Celtic design. To help you understand, I've broken the techniques I used down into seven steps -- from the general to the specific.

1. - The first, and most important step, is to create the illusion that the tooling is more difficult than it actually is. Several elements of this picture look difficult, but give them a try and you will be surprised. The secret here is to think small. If the tool you're using is too large, go to the next smaller version. If a B198 won't bevel a tight turn, use a B936. If a B936 is still too large, use an F891 or F890. Some other examples are: Use a ball point modeler, or pointed stylus, for tiny pear shading (see floral carving in lower right corner). Use the pointed end of a modeling tool, or scratch awl, instead of an H907 stop. When leaves are too small for decorative cuts, use a series of small dots made with a scratch awl, as a substitute (see floral carving in lower right corner).

2. - The next most important technique is to put a border around every picture. This frames your work, and provides a magic window to the viewer. Remember not to overbalance the subject matter with too heavy a border. I've found that making a border design disappear behind another design, then reappear on



Creating

THE

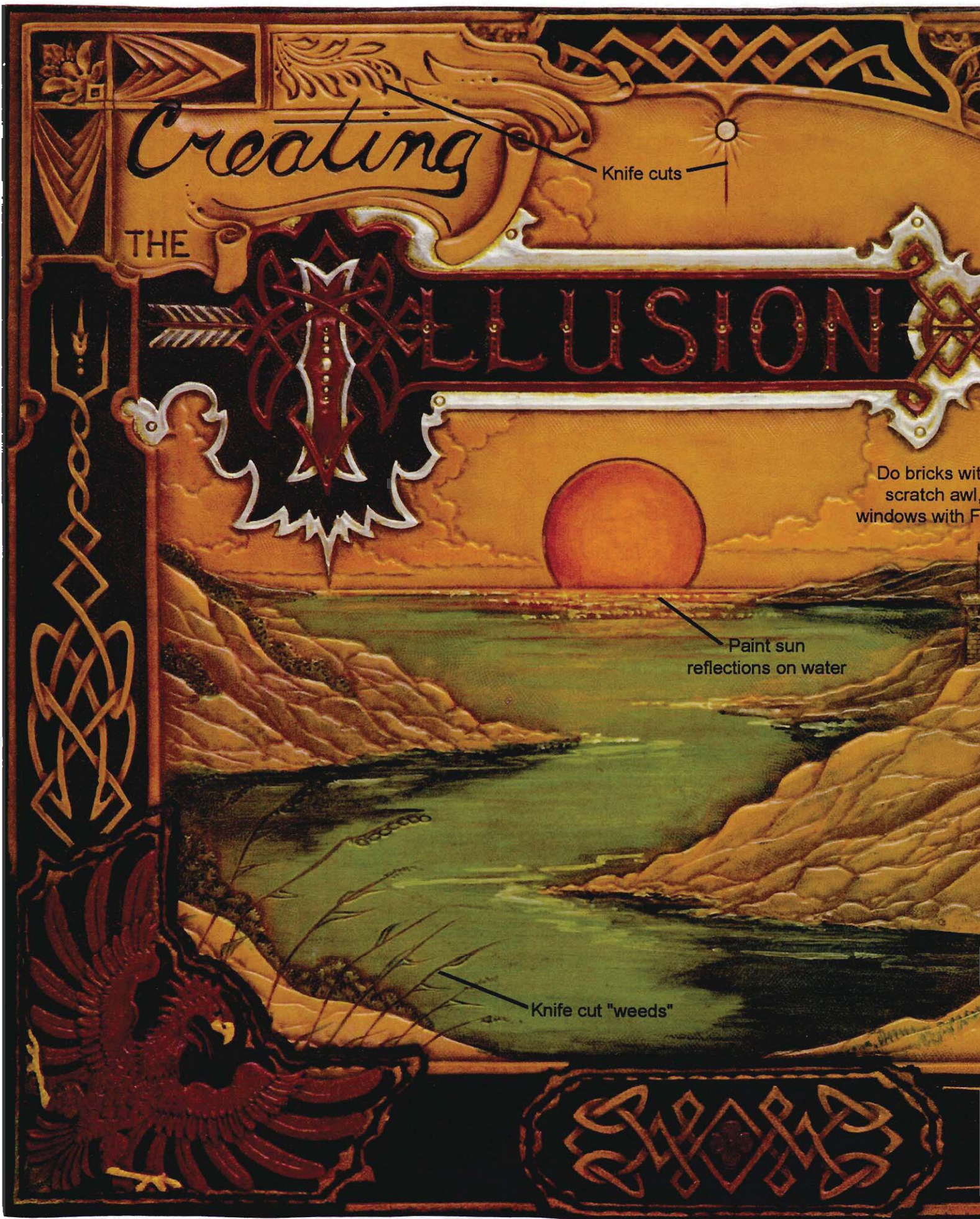
ILLUSION

Knife cuts

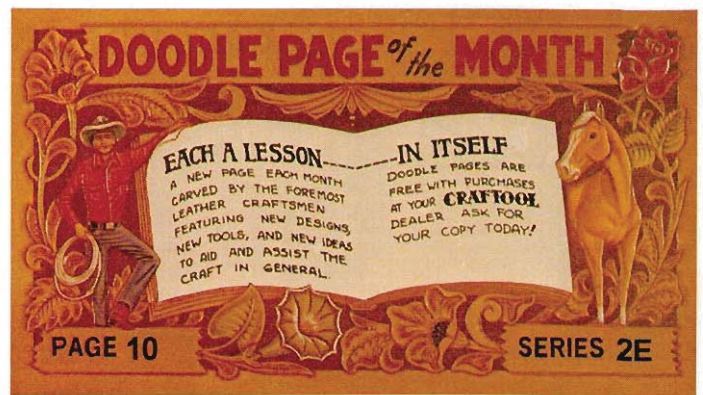
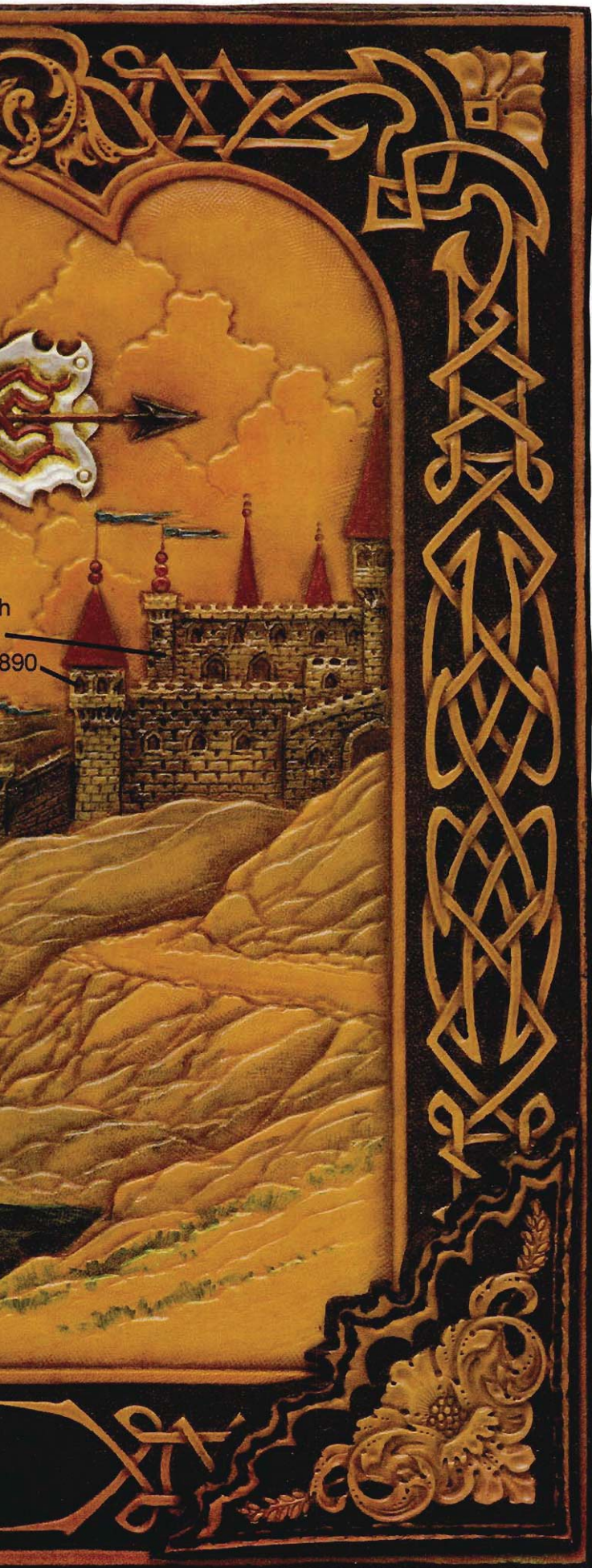
Do bricks with  
scratch awl  
windows with F

Paint sun  
reflections on water

Knife cut "weeds"







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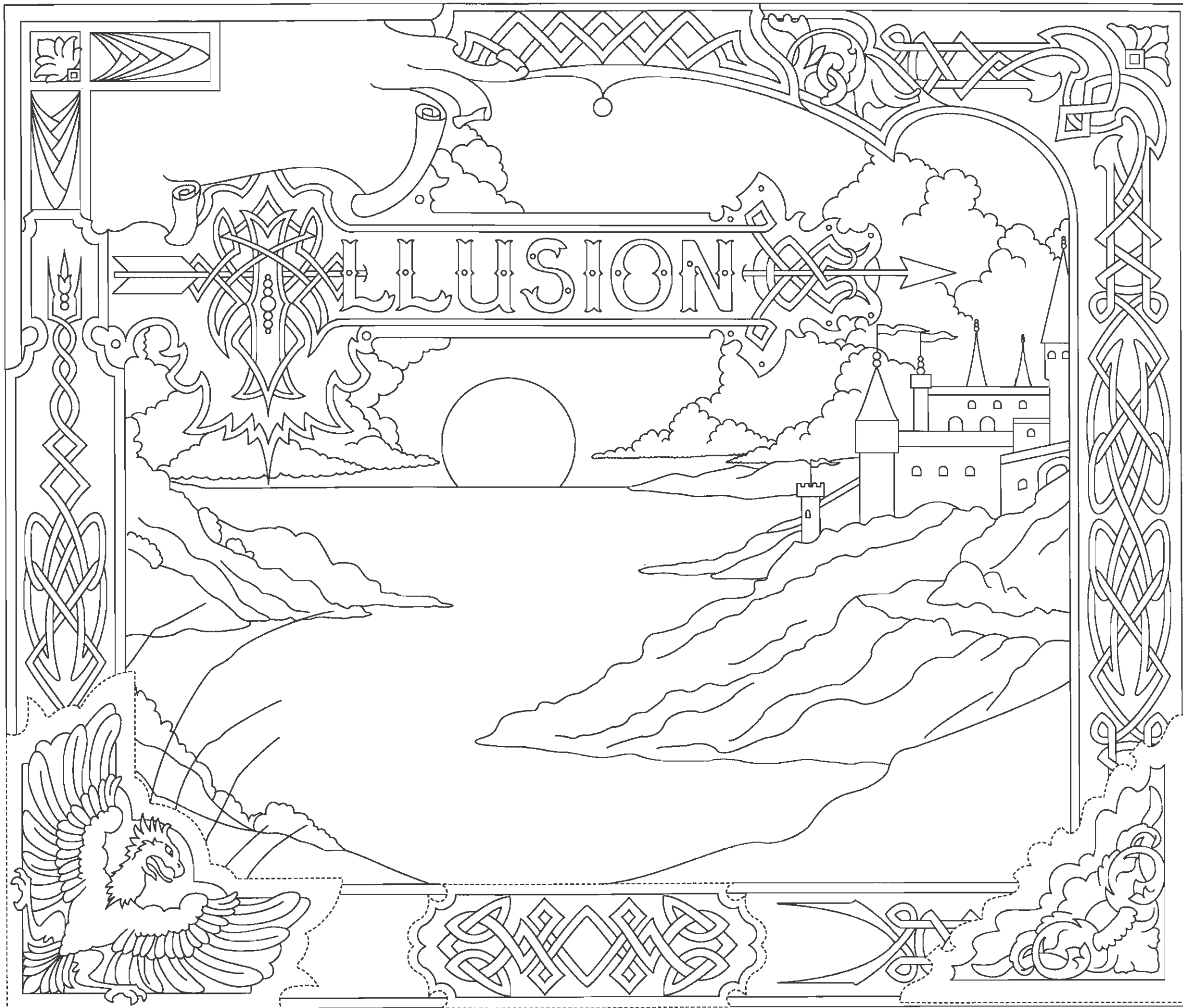
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the other side, gives the illusion that the border is continuous. The Heraldic Eagle, in the lower left corner, is from a coat of arms. I've embossed the chest slightly with a heart shaped leather plug. I designed this corner so it can be tooled directly on the main piece, or applied. The area, between the wing feathers and back, can be filigreed with thonging chisels, then backed with red leather. Refer to top center border design for an example of this technique. All border designs that interlock, were traced, cut carefully, then beveled with a B198, B936, and F891. Run a ball point stylus down each line to dish them out, and erase tool impressions. Use an A104 and A98 to tool background areas.

3. - Proper perspective can create depth! I designed this picture to draw the viewer from the border edge to the castle, cliffs, ocean, and finally to the horizon. Overlap points of land, as you move back toward the sunset. When you are creating the illusion of depth, using the vastness of the sea and sky really works.

4. - Next, we deal with the light source. Of course, it's evident where my light source is. Sometimes, the source might not be visible, but can be indicated by shadows. This is important for the illusion of realism. Other than shadows, use reflections, or the shimmer of light on the waters surface.

5. - I like to infer a certain amount of movement to keep a piece from being static. This piece was a challenge since everything was solid and stationary. By adding flags flapping on the castle, and few weeds, (knife cuts in lower left corner), one gets the idea of a gentle seaside breeze.

6. - Use of color can create many illusions. Cova Colors (acrylics) blend like oils, and can be used to do water (turquoise, light green, white and blue), or a sunset reflected on the clouds (orange and yellow). Thin them to a watery consistency for subtleness. Using Starlight acrylic silver paint can also create cold steel accents on a black background (see the word "ILLUSION"). The border designs can also be painted this way. All the natural leather colors were finished with a layer of Tan Kote and Neat Lac, highlighted by a finish coat of Fiebings tan antique. The antique also sinks into every tool impression and brings out the detail. Be sure to protect any area of paint from the chemical action of the antique, by the same process.

7. - The last step, in creating a more successful 3-D illusion, is to add layers on the original carving (see the corners and center border designs). Stitch carefully, using a 3/32 inch thonging chisel, waxed thread, and needle. Finish off with an over stitch wheel. Also, try embossing to make things appear to jump out at you. For help with this, refer to Al Stohlman's book, "The Art of Embossing Leather" (#1915). To add even greater illusion of depth to your tooled picture, filigree areas in the border, then back with a highly visible type of leather.

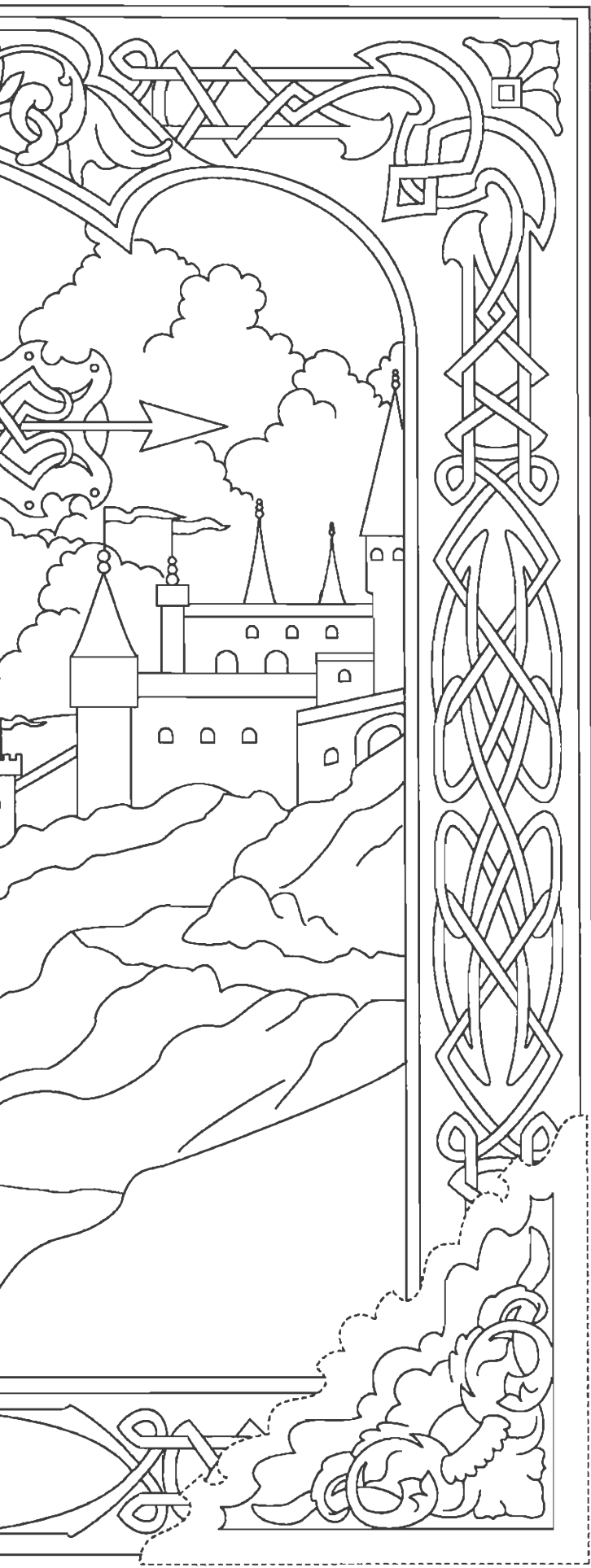
Work with these techniques, refer to my example, then watch a flat piece of leather magically transform into a multidimensional piece of art. **ENJOY!!**



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Fort Worth, Texas 76101

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