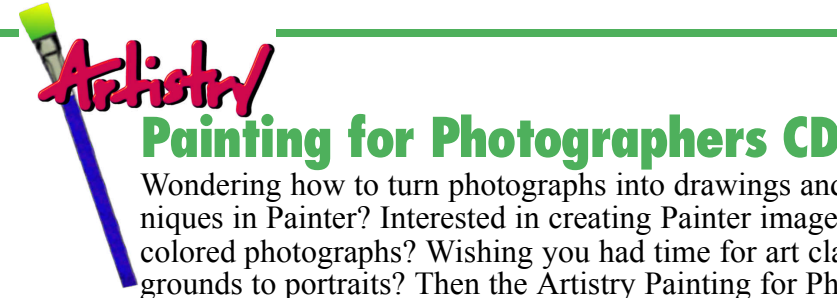




Line Art Tutorials CD
The Artistry Line Art Tutorials CD shows how working cartoonists and illustrators use Corel Painter 8 to color line art.

Image by Rick Kirkman



Painting for Photographers CD
Wondering how to turn photographs into drawings and paintings using traditional art techniques in Painter? Interested in creating Painter images that look like paintings and not just colored photographs? Wishing you had time for art classes? Want to add painterly backgrounds to portraits? Then the Artistry Painting for Photographers Tutorial CD is for you.

Dear Ms. Sperling,
Thank you for the great tutorial material. I have all of your CD's and find them to be an invaluable source of reference. Keep up the good work.
Thank you for the great material.
Respectfully,
Gary D. James

Painter 8 Tutorials CD
The Artistry Painter Tutorials CD has examples of how professional working artists use Painter and Photoshop to create everything from photo montages to line art illustrations. Included is a much-requested tutorial that shows how several images were composited in Photoshop, and the step-by-step equivalents in Painter.



Corel Painter 8 Beginners CD
Stumped by Shapes? Loopy from layers? Challenged by channels? Don't get mad at Painter, get the Artistry Painter Beginners CD. Get all your basic questions about Painter answered on this one magical CD. The Artistry Painter Beginners CD contains short, easy-to-follow tutorials along with screen shots indicating the Painter features under discussion. It answers questions that Karen Sperling has heard in her 12 years of teaching Painter to individuals and at companies. If you feel overwhelmed by Painter, this is the CD for you to start with.

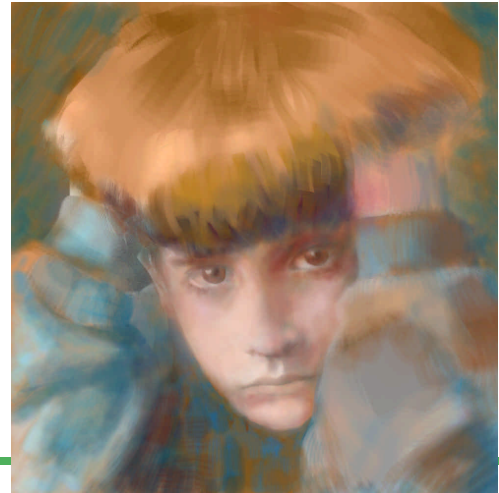


Image by Karen Sperling from a photo by Scott Stulberg

Artistry
TUTORIAL CD'S FOR COREL PAINTER 8
<http://www.artistrymag.com>

The Artistry CD's contain tutorials and images explaining how professional artists use Corel Painter 8 to create their art. Because they are thorough in their explanations and don't assume you already know how to do something, the Artistry tutorials are helpful for everyone from beginners to advanced Painter users.

The tutorials are written by Karen Sperling, who is an experienced journalist and artist. She wrote the original Painter manual for version 1.0 when the program debuted 12 years ago. She also wrote the manuals for version 2 and X2, in addition to the Painter Complete series of books.

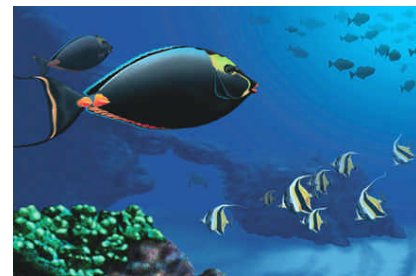


Image by Ben Barbante

Painting in Painter Tutorials CD, Vol. 1

The Artistry Painting in Painter Tutorials CD, Volume 1 has tutorials that show how artists use Painter's brushes to create traditional looks including oils and watercolors. The tutorials include which artists these painters look up to, and how they've translated traditional painting techniques to Painter's tools.

Brand New For Painter 8! The Artistry Watercolor CD's

Introducing the Artistry Watercolor CD's featuring the art and techniques of traditional watercolorist Birgit O'Connor.

Tap into Painter 8's vast watercolor toolset by applying traditional watercolor techniques in your digital paintings.

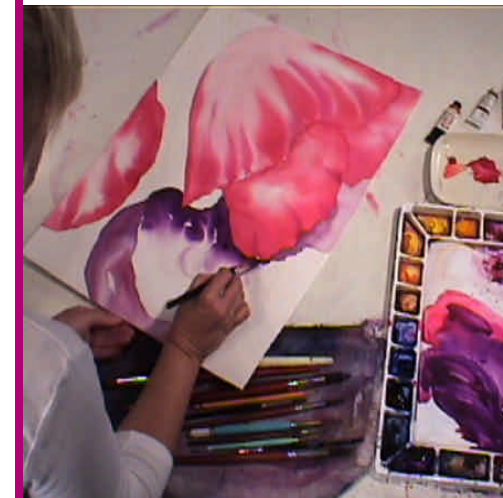
In this brand-new series of Artistry CD's, Painter authority Karen Sperling translates Birgit O'Connor's traditional watercolor methods for use with Painter 8.

These Artistry CD's are helpful whether you are starting your images from scratch in Painter or you are a photographer looking to learn how to transform your photos into watercolor paintings.

The Artistry Watercolor CD's include:

- Flowers
- Washes, Values & Textures
- Atmospheric Landscapes Part 1 and 2
- Water Drops

For more information about Birgit O'Connor, visit her web site at <http://www.birgitoconnor.com>.



Dear Ms. O'Connor,
I absolutely love your paintings---they're so creatively done, so fresh and original. I appreciate your willingness to share your knowledge and techniques with others. Your paintings inspire me!
Martha McD., Georgia



Image by Michael Savas

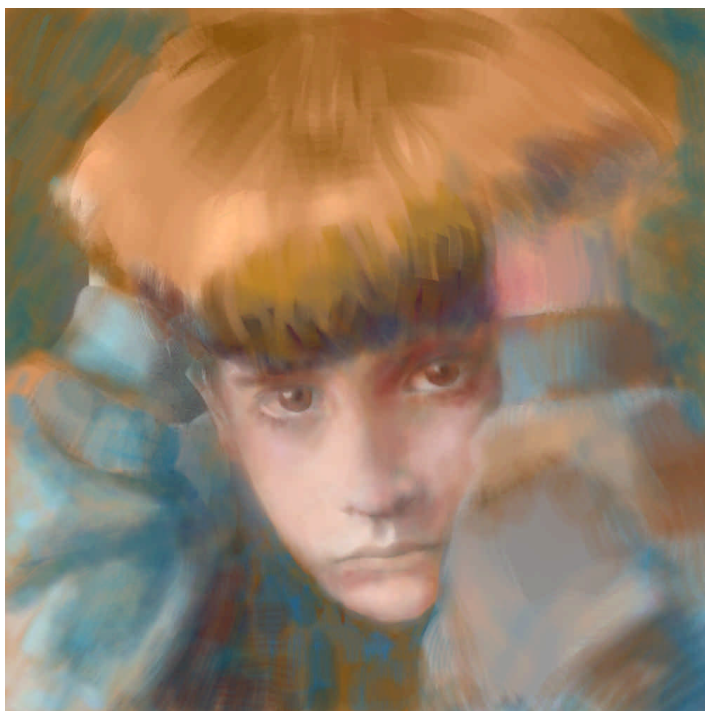


Corel Painter 8 Photo Tutorials CD

The Artistry Painter Photo Tutorials CD has tutorials that show you how to turn a photo into a drawing or painting in Painter and how to use Painter's layers, selections and channels to montage photos.

Turning a B&W Photo into a Painting in Painter

This tutorial appears on the **Artistry Painting for Photographers Tutorials CD**.
Visit <http://www.artistrymag.com> for details.



"Alex" painting by Karen Sperling.

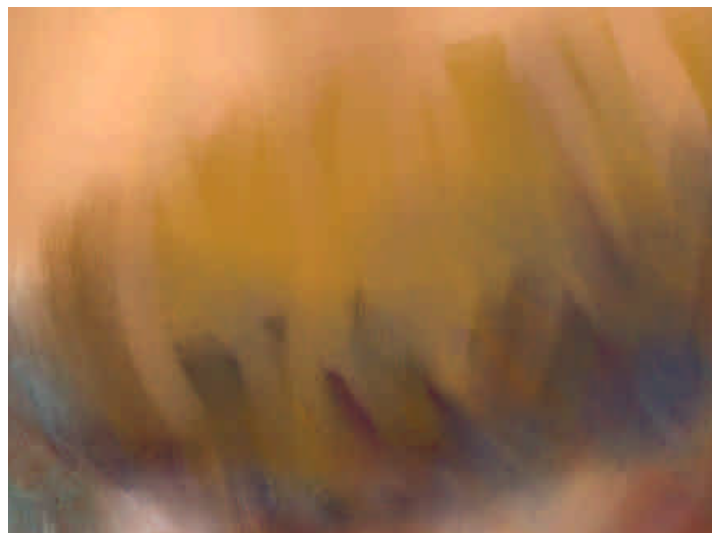
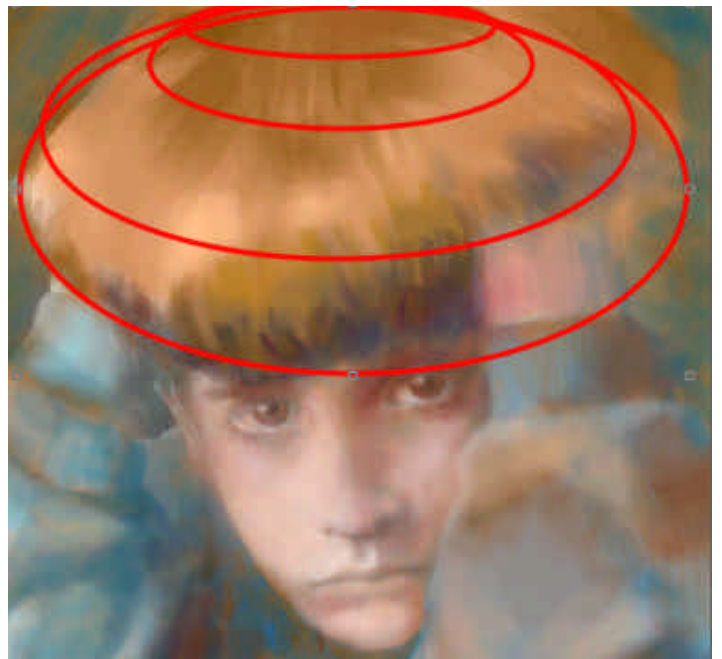


"Alex" photo by Scott Stulberg.

By Karen Sperling

One of the most frequently asked Painter questions is, "How do I turn a photograph into a painting."

This tutorial shows you how I used a photograph of Alex taken by Scott Stulberg (bottom, left) and turned it into a painting (top, left) using Corel Painter 8.



This tutorial has step-by-step instructions for turning a black and white photograph into a painting.

But first, let's look at some of the things that you will think about before you start the process.

The two main factors that determine whether an image will look like a photo or painting are details and colors.

In the case of details, the more details you have, the more photographic an image will appear.

Therefore, the fewer details you have, the more the image will look like a painting.

The way to avoid details is to try to find shapes and paint them.

Take hair, for instance. Instead of trying to paint each strand, try to find shapes and paint them instead. For example in the Alex image, I saw that the hair made definite elliptical shapes (above, right). So when I painted, instead of painting hair, I painted the elliptical shapes (middle, right).

I painted the hair as four separate elliptical shapes: the top, dark one; the next, mid tone one; the light, third one; and the dark one framing the face.

Those red ellipses weren't in the painting, I just drew them (with the Shapes ellipse, found by clicking and holding the Shapes rectangle in the Toolbox) so you could see what I was looking at in the image.

When I painted, I just did simple brush strokes (bottom, right). But when viewed as a whole, the strokes and the shapes looked like painted hair (p. 1).

These are just examples of the shapes to look for when you paint. There are many more in this photograph.



If you look for them, it should be pretty easy to spot the shapes in your images. Look for circles, squares, rectangles, any shape that you can paint instead of details.

At left are some more of the shapes I saw in the Alex photo. If you compare this to the finished painting on page 1, you'll get an idea about how I painted shapes instead of details. Notice the sleeves, for example. Instead of painting the knitted pattern, I painted by creating the shapes that I saw in the sleeves using light, dark and medium tones.

Another thing to think about before you start your painting are the colors to use.

The more true-to-life the colors are, the more the image will look like a photo.

Therefore, the more you choose your colors as part of a color scheme, the more the image will look like a painting.

If you organize the photo elements yourself, like a portrait in a studio, then you can set up your color scheme yourself.

But often you use a landscape photo you shot on location and you have no control over all the elements and colors that appear. In this case, doing a "straight clone" just produces a painting that looks like a photo with some smudges on it because the colors are random, based on what happened to be in the location you photographed. You get a wide range of colors that don't necessarily go together.

A painting has colors that are related to one another and that repeat throughout the painting. The most successful portraits, for instance, include in the background colors from the subject.

I like to use a small number of colors. I find this gives an image a dramatic look.

In the case of Alex, I used mostly browns and oranges and their complements, blues and greens. Complements are colors that are opposite each other on the color wheel. It is considered more interesting to shade with a color's complement as opposed to shading with black.

I also used a low-key color palette because of the dark nature of the original photograph.

Color theory is a vast subject best suited to an entire book. Do some research if you really want to get good at choosing colors for your paintings. You can find out more about color theory by doing a search at google.com or else in books—there's a lot of art information at your local public library.

Other factors contribute to turning a photograph into a painting, but shapes and colors are the two main ones.

Once you have an idea about what you're aiming for, you can begin the process of turning a photo into a painting.

I started with Scott Stulberg's beautiful photograph of Alex (fig. 1). I wanted to use it as a grisaille, which is a monochromatic underpainting.



1

It is great as a photograph, but certain areas were hard to see to paint. I needed to be able to make out all the values, from light to dark, so I lightened the image (fig. 2).

First I chose File: Clone to create a copy so I would have the original photo in tact if I needed it. Then I used several adjustments in the Effects menu to lighten the image.

In Effects: Tonal Control: Equalize, move the white triangle and the Brightness slider to the left to lighten the image. In Effects: Surface Control: Dye Concentration, choose Image Luminance in the Using menu and adjust the Maximum and Minimum sliders to taste using the Preview window to see the results.

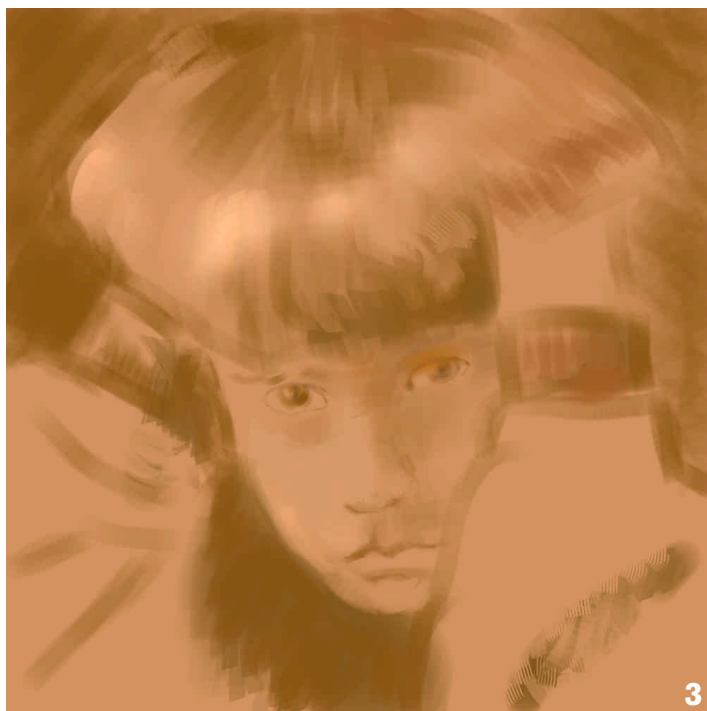
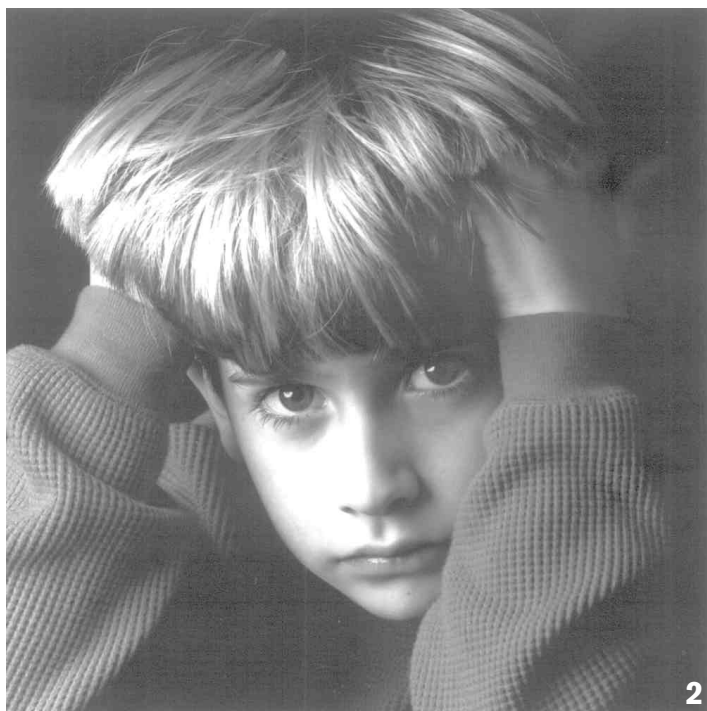
Once I had the lightened photograph, I wanted to fill with an imprimatura, which is a layer of color, also called an underpainting. I chose a sort of burnt sienna (an orange-ish brown) and planned to later paint with its complement on the color wheel, greenish blue. An imprimatura is helpful because it serves as the mid tones, so you don't have to paint every last crevice of your painting. For instance, except for some highlights and shadows, I didn't do much to the hair after I laid in the imprimatura.

I used Fill to create the imprimatura.

1. Choose File: Clone. A cloned copy of the image appears. In addition to allowing you to keep the previous version of the image in tact, a clone contains computer mapping back to the original, source image, making it possible to pick up color from the original in the clone. This feature comes in handy later when you use the Soft Cloner brush, but I'm getting ahead of myself.
2. Choose a color in the Art Materials: Colors palette, in my case, it was burnt sienna.
3. Choose Effects: Fill. The Fill dialog box appears.
4. Select Current Color if it isn't already selected. Click OK. The image fills with color and you now have an imprimatura.

Next I turned on Tracing Paper. With the clone as the current image and the original still open behind it, choose Canvas: Tracing Paper (Command+T, Mac; Ctrl+T, Windows). Tracing Paper is turned on, and you see the photo. This is a 50% ghost of the original and won't print.

Then I chose what was close to raw umber—a darkish brown—in the Colors palette and the Chalk's Square Chalk 35 variant and started painting areas to get my composition down (fig. 3). I was working at 300 dpi and at this resolution, the brush made strokes that had a flat, oil-paint brush look. If you don't see a similar effect, adjust the Size slider till you do.



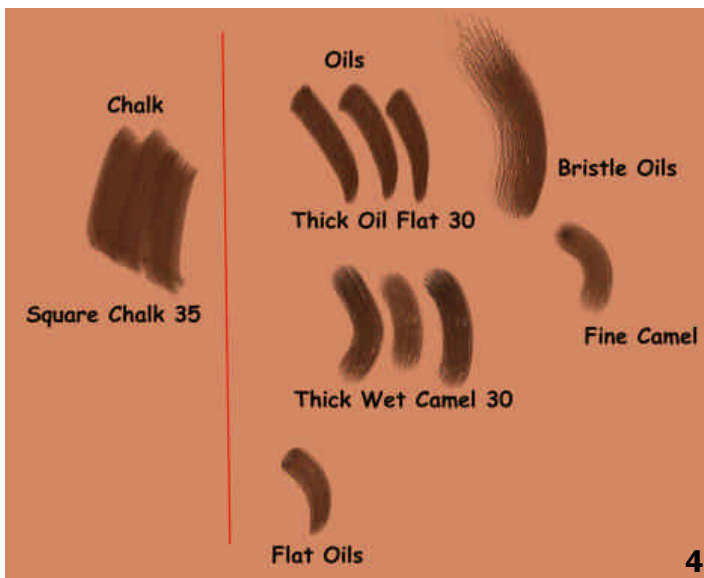
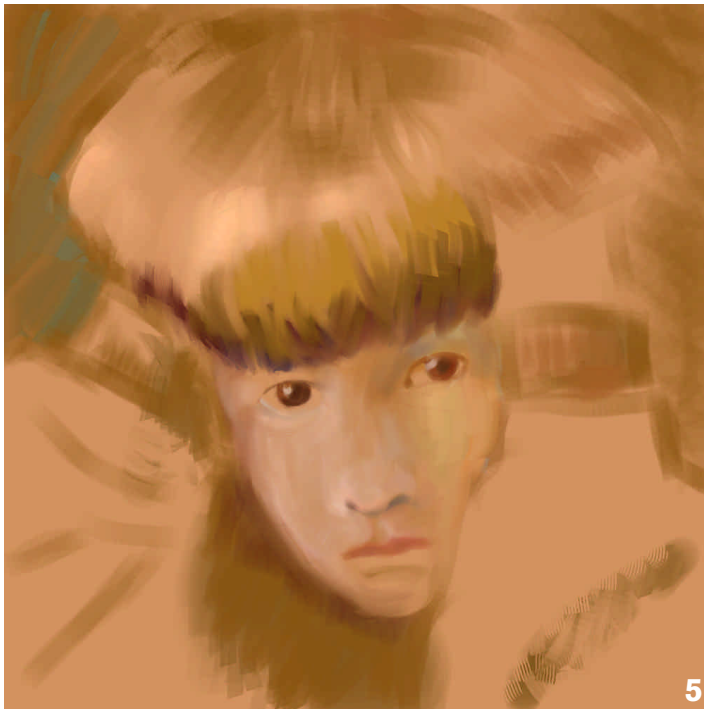


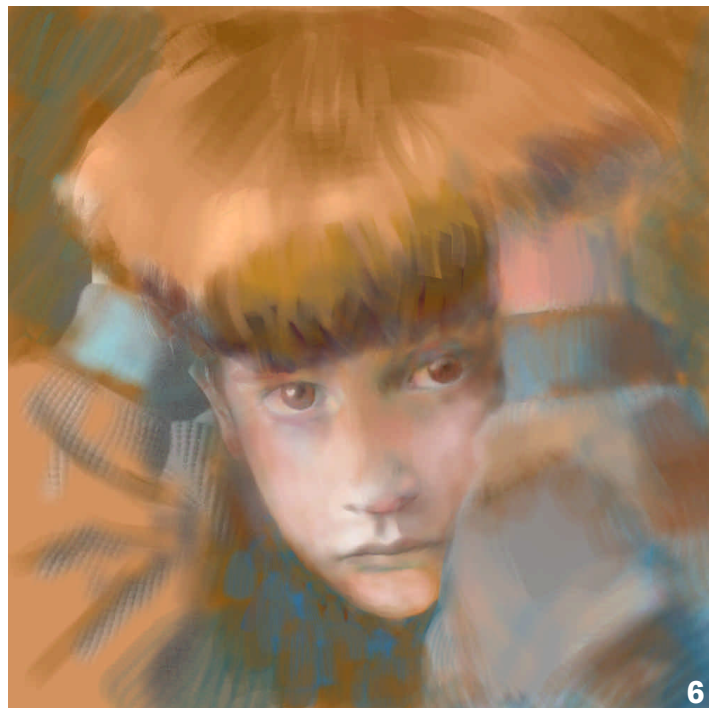
Figure 4 shows you the difference between the Square Chalk and some of the Oil variants—I couldn't do them all, there were just too many! Painter 8 has some terrific brushes, but it's that flat edge at the beginning and end of the stroke that I was going for.

I wanted to turn off the Chalk's reacting to paper grain.

To do so, move the Grain slider to the right. I know, it would seem that you would move the slider to the left to turn down grain. The explanation is, in the very early versions of Painter, the Grain slider was called the Penetration slider. So, moving it to the left meant the color penetrated the paper grain less, revealing more texture. Moving the slider to the right meant the color was penetrating the paper more, hiding more paper texture. So the slider affects not paper texture, but how color mixes with paper texture.

Next, I roughed in basic shapes with the Square Chalk (fig.5). I turn on Tracing Paper to see where to paint the strokes, then turn it off to see how things look. I toggle Tracing Paper on and off by pressing Command+T on Mac; Ctrl+T on Windows, to see my progress as I go along. I turned down the opacity for some strokes to get the look of oil paint thinned with linseed oil. I painted in the highlights in the hair using the Photo Category's Dodge variant, which is like wiping away paint on the canvas with a paper towel.





I proceeded to fill in the details, using the sienna as my mid tone and painting lights and darks (fig. 6). I used the Oils' Opaque Round and Smeary Round variants; the Palette Knives variants, and the Distortion's Marbling Rake variant. I painted with the Controls: Opacity turned down to slowly build up the paint. As I painted, I tried to stick to my plan to focus on shapes rather than lines, as described earlier.

I put the painting and the photo side by side (fig. 7) and really focused on what made the photo Alex in terms of shapes. I tried to get Alex to look more like his photo without reproducing the photo. For instance, I added a bit of pinkish tan to the cheeks to reduce the harshness of the sienna in the skin tones. I avoided the desire to paint lines for the nostrils and eyes and instead painted shapes. I painted the sleeves this way, just looking at shapes rather than trying to paint individual lines.

For the final secret touch, I used the Cloners' Soft Cloner brush. Remember I mentioned it at the beginning?

I painted with it very sparingly around the eyes to get Alex to look like Alex.

As you paint, it brings back the original. If you bring back too much of the original, choose Edit: Undo (Command+Z, Mac; Ctrl+Z, Windows).

Then I went over the area using the Airbrushes' Digital Airbrush at a very low opacity setting to add some color.

And that's how I turned a black and white photograph into a painting.

Scott Stulberg shoots mostly nature and travel photography all over the globe. His photos have appeared in many books, magazines, calendars and private collections. He also teaches Digital Imaging Workshops, dealing with Photoshop and other graphics programs. To see more of his images, visit his web site at <http://www.asa100.com>

Karen Sperling is a well-known Painter expert. She wrote the original Painter manuals and the Painter Complete series of Painter books, published by a division of Henry Holt. She has been published in Photo Electronic Imaging (PEI) magazine and SBS Digital Design. She has taught Painter for 12 years to individuals and at companies including Disney Feature Animation and American Greeting Cards. For more Painter tutorials visit <http://www.artistrymag.com>.

