

Mac/Win Wow! CD inside!
Includes trial version of Painter 7

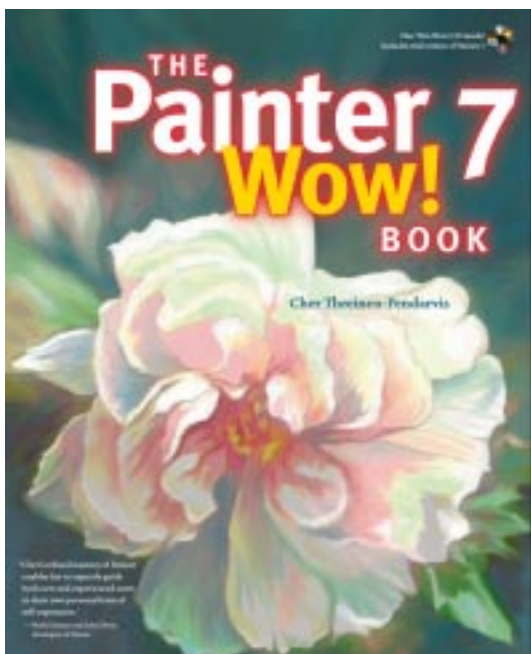


THE Painter 7 Wow! BOOK

Cher Threinen-Pendarvis

"Cher's refined mastery of Painter enables her to expertly guide both new and experienced users to their own personal form of self-expression."

— Mark Zimmer and John Derry,
developers of Painter



What better way to enter the creative world of Painter than with the Painter 7 Wow! Book? This thoroughly updated full-color volume takes you, step by step, through natural media to Painter's new territories of painting, photo-editing, multimedia and film, the Web. You'll be inspired by the stunning, original creations and real-world experiences in this clearly written guide. Many new tips and techniques have been added highlighting useful new functions such as Painter 7's new Watercolors and Liquid Ink; transparent layers and improved portability between Painter and Photoshop. The Mac and Windows CD-ROM features more than 100 stock photos and movies, and many brand-new custom brushes and papers.

Here's what reviewers have to say about The Painter Wow! Book:

"Threinen-Pendarvis brings Painter to life."
—Kathleen Caster Mace,
Amazon.com

•
"The latest in Peachpit's wonderful Wow! series, The Painter Wow! Book artfully unveils the possibilities of Painter."
"...the hybrid CD-ROM contains a bunch of topnotch custom brushes, textures and effects..."
—Richard Koman,
Communication Arts

"The Painter Wow! Book (is) a useful and inspiring learning tool for all levels of Painter users..."
—Sara Booth,
Step-by-Step Graphics

•
"Being a fan and a user of Fractal Painter since version 2.0.1, I found this book absolutely fantastic." "The book has a straight forward, no bull, approach."
—MouseTales

"Lavishly illustrated with full-color examples, this book takes you step-by-step through dozens of special effects and techniques that will let you take Painter to its limits."
—Henry Bortman,
MacUser

"If you use or are considering using Painter in your work, get this book."
—Flash Magazine

"If you work with Fractal Design Painter, you need this book."

—Bright Ideas

•

"Painter Wow! stands out from the crowd with its clear explanations on how to properly render images."

—California Computer News

•

"The Painter Wow! Book is really professionally inspi-ational, like the Photoshop Wow! books."

—MicroTimes

•

"This is a most extraordinary book,—fully living up to it's Wow! title—about a remarkably good paint program. If you're a webpage designer, you could hardly find a better how-to book for glamor-izing your pages."

—Golden Gate Computer Society Newsletter

•

"A gorgeous, heavily illustrated book that proceeds methodically to demonstrate some of Painters' most important features."

—CUNE

"The Painter Wow! Book is its (Painter) ideal companion, offering high-quality images and expert instruction."

—PMUG Dialog
(Princeton MUG)

•

"It's for artists making the transition from traditional to digital media, photographers, multimedia designers, graphic designers, and anyone out for some not-so- cheap thrills."

—Mac Monitor

•

"The Wow! series from Peachpit Press is widely recognized as good resource books for the desktop designer."

—Working Woman

•

"The Painter Wow! Book is a beautifully designed book." "The Painter Wow! Book is an attractive reference book and learning guide well worth its price..."

—Etana Finkler,
Washington Apple
Pi Journal

•

"Painter Wow! provides both inspiration and instruction."

—School of Medicine
MUG

A highly visual guide to the use of Fractal Design's Painter, with many extraordinary examples by highly skilled professionals."

—The Klepper Report

•

"The book is illustrated in rich, vibrant color." "Abundant examples are explained in quick techniques, allowing beginners to create stunning effects like advanced users."

—Bright Ideas

•

"This full-color book explores the range of creative styles and effects available in Fractal Design Painter."

—Training Magazine

•

"When you are finishing that brochure or spiffing up that web page and you have to one more thing, and you want to do it now, this book can provide many of the solutions..."

—Tony Reveaux,
Microtimes

•

"The nine chapter book was very clear and easily understandable."

—Marie Taylor, The
Bridge, Memphis
PCMUG

The Painter 7 Wow! Book

Cher Threinen-Pendarvis

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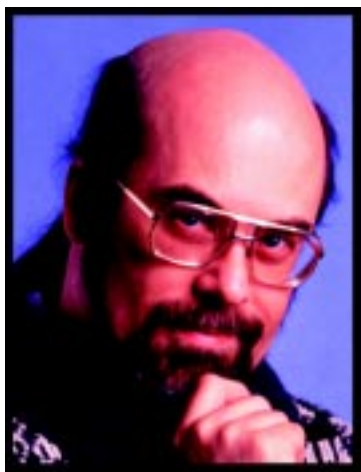
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Printed and bound in the United States of America.

*To my husband Steven,
for his friendship,
encouragement and understanding;
and to our Creator
from whom all inspiration comes. . . .*

— Cher Threinen-Pendarvis



Mark Zimmer, creator of *Painter*

FOREWORD

"Gee Mark. . is it Seven already?"

"Yeah. . Painter 7. . Wow!"

"Time sure does fly when we're havin' fun!"

Looking through the pages of this newest edition of the *Painter Wow!* series, it is simply amazing to observe the wide variety of art and illustration created by Painter users. A central aim of Painter has always been to allow the artist's style to come through in the final image. It becomes clear, looking through the chapters of this book, that Painter achieves this goal. Cher's refined mastery of Painter enables her to expertly guide both new and experienced users to their own personal form of self-expression.

It is often difficult, if not impossible, to examine a finished piece of art and reconstruct the process that the artist used to create it. Oftentimes, the designer can't even recall the exact order in which various tools and techniques were applied to an image. It is this spontaneous creative activity that is so often undocumented and unavailable to the viewer. The casual observer isn't likely to be interested in this creative inner structure. But the curious artist, seeking inspiration and new techniques, would love to have access to this often mysterious "inside information".

Thankfully, Cher has developed a wonderful talent for coaxing this inside information from artists. Through her conversations, she is able to accurately create a blueprint of sorts. This blueprint



John Derry, co-creator of Painter

provides other artists with an insight into an illustration's underlying technique. Cher extends this blueprinting method with projects of her own. By designing an image around a specific set of Painter tools, she can highlight those tools' creative application.

Painter was designed for both beginners and experts alike. To the novice, this book acts as an introductory primer. For the experienced user, it is a magic book of secret formulas. For both, it can be used as a key to unlock bottled-up creativity. One time-honored method for creating great images is to look at lots of great images. This book is lushly illustrated with dozens of great images created with Painter. Just thumbing through this book can get your creative juices flowing!

Once again, Cher has mined out the new Painter features in this latest edition and produced an excellent companion to Painter 7. We hope that you will find inspiration within these pages. Now Go Forth and Create!

"Hey, is this a picture of a zebra or a teapot?"

"You're holding the book upside-down, John."

"Oh, you're right. It's a picture of a paint can!"

Mark Zimmer

John Derry

La Selva Beach, California

March, 2002



This Paint Can illustration was created for the Painter 7 poster by Karen Carr.

© COREL CORPORATION



Susan Levan created Conch Shell using Painter's Water Color brushes, Pens, Airbrushes, masks and layers.



Capitola Woodcut was created by John Derry using Painter 7's updated and expanded Woodcut features.

PREFACE

"What is art?" is a question that has been debated for centuries. With the advent of the computer, that question continues to be asked but in a whole new context — is it possible to create art using the computer? *The Painter 7 Wow! Book* by Cher Threinen-Pendarvis clearly demonstrates that the answer to this question is yes.

Over the years, Mark Zimmer, John Derry and Tom Hedges have developed a program that truly delivers the art-making experience by bringing traditional, natural-media tools to the computer desktop. *The Painter 7 Wow! Book* showcases these tools in a unique, meaningful and artistic way.

Conveying the art-making process is a huge challenge. Cher addresses this challenge by teaching through example. *The Painter 7 Wow! Book* is an incredible collection of art and design created by fine artists, designers, photographers and illustrators from around the world.

Cher's personal and professional experience as an artist, designer and illustrator provides her with a complete understanding of the image-making process, which she showcases clearly in this book. Cher not only describes how to use the vast array of natural-media tools in Painter 7 but also demonstrates how to conceptualize and create compelling images, guiding the reader through the elements of composition, layout and form to medium, texture and color.

Whether you are a graphic designer, web designer, traditional illustrator, concept designer, storyboard artist, photographer, fine artist or someone who just wants to have fun with digital painting, *The Painter 7 Wow! Book* is the ideal resource for both learning and inspiration.

Tanya Staples

Program Manager, procreate Painter™

March, 2002



Mark Zimmer created the original Paint Can image for the Painter 1.0 program.

ACKNOWLEDGMENTS

The Painter 7 Wow! Book would not have been possible without a great deal of help from some extraordinary people and sources.

My heartfelt thanks go to Linnea Dayton, the *Wow!* Series Editor and a treasured friend and colleague. During all *five* editions, her inspiration, wisdom and encouragement proved invaluable. Thank you, Linnea, for editing *The Painter 7 Wow! Book*.

Warmest thanks go to my friends at Peachpit Press, especially Ted Nace for his inspiration, Nancy Ruenzel for her guidance, Cary Norsworthy—our *Wow!* Peachpit editor—for her advice that came when it was needed most, and the rest of the publishing team for their support. Thank you Peachpit, for giving me the opportunity to do this book.

A big “thank you” goes to the creators of Painter: Mark Zimmer, Tom Hedges and John Derry, for creating such a *Wow!* program and for their inspiration, enthusiasm and openness;

Warmest thanks go to Tanya Staples and Alice White, the Program Manager and Product Manager for Painter Products—for their support; I’m also grateful to the Painter 7 development, quality assurance and documentation teams as well as the procreate strategic alliance team.

I am grateful to each of the talented Painter artists who contributed their work and techniques; their names are listed in Appendix D in the back of the book. I would especially like to thank Daryl Wise who helped me locate artists who use Painter.

I’d also like to thank the companies who supplied the *Wow!* book team with supporting software during the development of the book—Adobe Systems for supplying me with Photoshop, Illustrator, Premiere and GoLive; and Macromedia, for contributing



John Derry created this illustration for the Painter 4 poster.



This Paint Can illustration was created for the Painter 6 poster by John Derry.



Phoenix and Painter 7 at Mount Fuji was created for the Painter 7 poster by Cher Threinen-Pendarvis, using the version's new Water Color brushes and layers.

Director, Dreamweaver, Fireworks, and Flash so I could demonstrate how nicely these programs work with Painter.

Thanks to Corbis Images and PhotoDisc for their support during all five editions of the book; these two “stock on CD-ROM and Web” companies allowed us to use their photos for demonstration purposes in the book. I am also grateful to the other companies who provided images or video clips for *The Painter 7 Wow!* CD-ROM; they are listed in Appendix A in the back of the book.

Additionally, the following companies donated, loaned or gave us a good deal on hardware that helped to create the book. Thanks to Wacom, for their great pressure-sensitive tablets and to Hewlett-Packard and Epson for color printers for the testing of printing techniques.

I'm grateful to Linnea Dayton, Jack Davis, Victor Gavenda, Chris (Boz) Jennings, Donal Jolley, Shawn Grunberger and Cary Norsworthy for their helpful technical reads. My warmest thanks go to Carol Benioff for her expertise in traditional and digital printmaking, Michele Lill for sharing her knowledge about reflection maps, and Steven Gordon for his experience with terrain maps. Special thanks also go to Dorothy Krause and Bonny Lhotka for sharing their knowledge of experimental printmaking, Jon Lee and Geoff Hull of Fox Television for sharing their experience in designing for broadcast television; Cindy and Dewey Reid of Reid Creative for sharing their expertise in animation and film; and Lynda Weinman for sharing her knowledge about designing graphics for the Web.

I'd like to thank my co-workers “behind the scenes” on the *Wow!* book team. Warmest thanks go to Jill Davis for her brilliant book design; Susan Bugbee for her friendship and helpful copy-editing and proofreading; Jackie Estrada for her careful indexing; and PageMaker whiz Jonathan Parker for his production and prepress expertise. Jonathan's calm assurance during the deadlines of all five editions of this book was much appreciated!

My very special thanks go to Victor Gavenda at Peachpit Press for his fine work on the *Painter Wow!* CD-ROM.

A heartfelt thank you to these special “co-workers:” to my husband Steve, for his encouragement, tasty meals and reminders to take breaks during the project; and to our cats Little Doll, Soshi and Pearl, the close companions who keep me company in the office and warm my office chair. A warm thanks to our sister-in-law Joy Young and dear friends Lisa Baker and Julie Klein who shared sincere encouragement and prayers. Thanks for checking in with me while I worked!

Finally, I would like to thank all the other family, friends and colleagues who have been so patient and understanding during the development of five editions of this book.

Cher Threinen-Pendarvis

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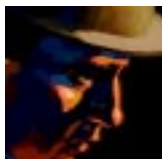
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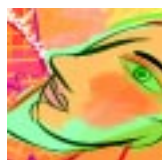
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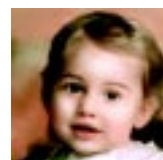
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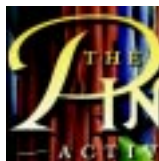
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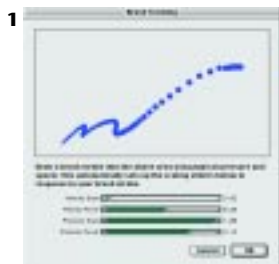
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Sketching with Pencils

Overview Draw a loose sketch with Pencils variants; scribble and crosshatch to develop tones; brighten highlights with an Eraser.



Making a stroke in the Brush Tracking window



The loose composition sketch



Adding tones to the background and values to the faces



Darker tones and more texture have been added to the background and the faces.



CHER THREINEN-PENDARVIS

LOOSE, EXPRESSIVE SKETCHES CAN BE DRAWN with the Painter's Pencils variants, with a look that's similar to traditional tools, as shown in this drawing of *Soshi and Pearl*.

1 Setting Brush Tracking. Pencil sketching often involves rapid, gestural movements with the stylus so it's important to set up Brush Tracking before you begin to sketch. With Brush Tracking you can customize how Painter interprets the input of your stylus, including parameters such as pressure and how quickly you make a brushstroke. Choose Edit, Preferences, Brush Tracking and make a representative brushstroke in the window.

2 Beginning to sketch. Create a new image file (File, New). (Ours measured 1100 x 600 pixels). Click OK. In the Papers section of the Art Materials palette, select an even-textured paper such as Basic Paper and select the Pencils category, 2B Pencil variant in the Brushes palette. The default 2B Pencil uses the Buildup method, which means that color you draw is semitransparent and will darken to black, just like when you draw with a conventional 2B graphite pencil. Select a dark gray in the Colors section and draw a line sketch that will establish the negative and positive shapes in your composition.

3 Building tones and modeling form. To bring the subjects forward in the picture frame, add dark values behind them. Make crosshatched strokes with the 2B Pencil to create the darker tones. Keep your strokes loose, and gestural. Lively stroke patterns will add texture interest to your drawing. To model the faces and bodies of the cats, we used the Oily Variable Pencil, which smeared the pencil slightly as we scribbled and crosshatched. The Oily Variable Pencil incorporates the Cover method, which means that the color you draw is opaque; a lighter color will paint over a darker color.

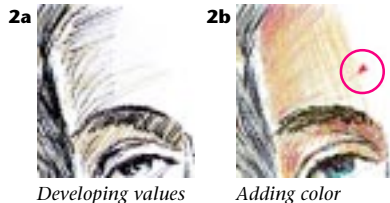
For highlights, choose white in the Colors section and switch to the Cover Pencil variant in the Brushes palette. The Cover Pencil is ideal for adding highlights because it covers previous strokes without smearing. To clean up areas, choose the Eraser variant (Erasers). A tiny Eraser also works well for brightening highlights. 🎨

Drawing with Colored Pencils

Overview Create a sketch with the Colored Pencils variant; customize the brush to further develop the drawing; adjust Color Variability settings for a more active color effect.

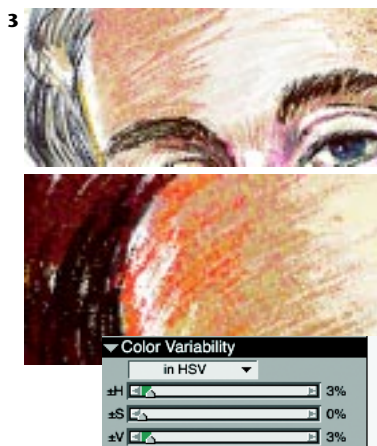


The line sketch drawn with Colored Pencil

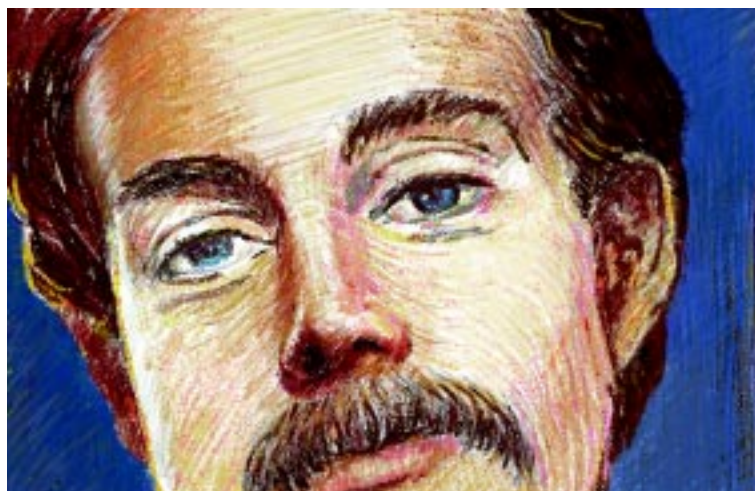


Developing values

Adding color



Building dimension using increased settings in the Art Materials:Color Variability section and strokes that follow the form



CHER THREINEN-PENDARVIS

YOU CAN MODIFY THE COLORED PENCIL variant and get a broken color effect (where the color only partially covers the background or underdrawing) by brushing lightly across a textured surface.

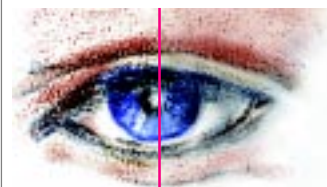
1 Starting with a sketch. To work at the same size we did, open a new 883 pixel-wide file with a white background, then choose the Basic texture from the Art Materials, Papers section. Choose a dark brown color in the Colors section, select the Colored Pencils variant of the Pencils and sketch the portrait.

2 Developing value and adding color. In the Brush Controls, General section, change the Colored Pencil's method to Cover and the subcategory to Grainy Edge Flat Cover. In the Size section, set Size to 3.4 and Min Size to 42%. Use this brush and a lighter brown to develop values throughout the sketch. Choose a skin color (we chose a tan for this portrait of Steve Pendarvis) and apply strokes with a light touch to partially cover some of the brown sketch. Follow the form with your strokes, switching colors and brush sizes as you draw.

3 Building dimension. To give a shimmery look to the color as it's applied, drag the Hue ($\pm H$) and Value ($\pm V$) sliders in the Art Materials, Color Variability section to 3%. Using a light touch to allow the underpainting to show through, apply a fresh layer of strokes in the areas of strongest color (in our drawing, the forehead and nose shadows and the hair).

COLORED PENCIL WASHES

If you're using Colored Pencils on rough paper, you can create a wash effect. Choose the Grainy Water variant of the Liquid brush, reducing Opacity and Grain penetration in the Controls:Brush palette to 40% or less. Stroke over your pencil work to blend colors while maintaining texture on the "peaks" of the paper grain.



Wet-into-Wet Watercolor

Overview Make a “pencil sketch”; loosely paint smooth washes with Water Color brushes to build up varied color; add subtle wet-into-wet bristle marks; add details to the image and create a speckled texture using Salt.



CHER THREINEN-PENDARVIS



Starting a new file for the Orchid painting



The pencil sketch drawn in Painter using the 2B Pencil variant of Pencils

PINK ORCHID, A LOOSE DIGITAL WATER COLOR STUDY, was painted from life in Painter 7 with a Wacom Intuos pressure-sensitive tablet and stylus. Water Color wet-into-wet techniques were used, then details and texture were added. *Wet-into-wet* is a traditional technique that can be simulated using Painter 7's new Water Color technology. Wet-into-wet is the most fluid way to apply color, as it involves keeping the paper wet while new color is applied, so new colors blend with existing moist paint. Painter 7 offers the flexibility of new Water Color media layers, making the medium much more versatile than in previous versions of the program.

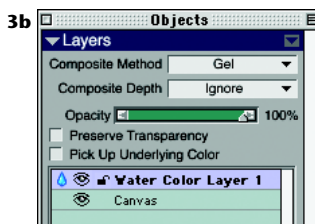
1 Setting up and opening a new file. For the best performance, Macintosh users may need to increase the RAM that is allotted to Painter when working with Water Color.

Begin by creating a new file with a white background (File, New). In the New dialog box, click the Image button. For a square format, set the Width and Height at 675 x 675 pixels. Click OK. (The brush sizes that you'll use will depend on the pixel size of the document.)

2 Making a pencil sketch. Choose a natural-looking grain (such as Cold Press Water Color) from the Papers section of the Art Materials palette. Choose a neutral gray color in the Colors section of the Art Materials palette and select the 2B Pencils variant of Pencils (in the Brushes palette) to draw your line sketch. We set up our blooming orchid plant next to the computer and sketched from life.



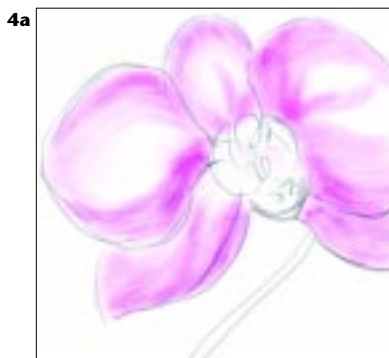
Painting smooth washes using the Wash Camel variant



An active Water Color layer shown in the Layers section of the Objects palette



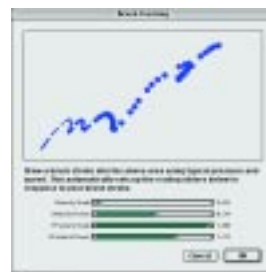
The smooth, light-colored washes



Using the Wash Camel variant to add deeper colors

SETTING BRUSH TRACKING

It's a good idea to set up Brush Tracking before you begin a Water Color session because it will increase expressiveness in Painter's brushes and make smoother strokes. With Brush Tracking you can customize how Painter interprets the input of your stylus, including parameters such as pressure and how quickly you make a brush stroke. You'll notice the more sensitive control of the Water Color brushes, especially with brushes such as the Diffuse Camel and Fine Camel variants. Choose Edit, Preferences, Brush Tracking, make a representative brush stroke in the window, then click OK.



Making a brush stroke in the Brush Tracking window

3 Painting the first washes. The brush work in the *Pink Orchid* study is loose and spontaneous. As you prepare to begin adding color, make a few loose, practice brushstrokes. (You can always undo the brushstrokes by pressing Ctrl/⌘-Z, or you can delete your practice Water Color layer by selecting it in the Layers section of the Objects palette and clicking the Delete button on the palette).

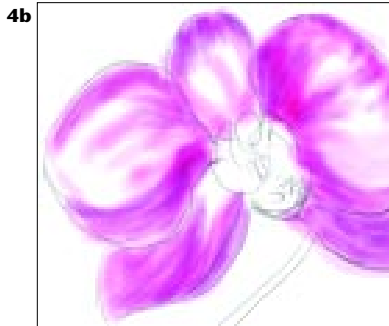
Plan to work from light-to-dark as you add color washes to your painting. Choose a light color in the Colors section of the Art Materials palette (we chose a light lavender-pink). In the Brushes palette, choose the Wash Camel variant of Water Color. (When you select a Water Color brush and make a brush stroke on your image, Painter will automatically create a new Water Color layer in the image.) When you apply a light, even pressure on your stylus, the Wash Camel will allow you to lay in the wash areas smoothly. The slight bit of diffusion built into the brush will help the brush strokes to blend subtly as you paint. When you make a new stroke, place it next to the previous stroke so that it barely overlaps. Try not to scrub with the brush or paint over areas too many times, unless you want to darken the area. Painter's Water Color operates like traditional transparent Water Color.

STRATEGIC AREAS OF WHITE

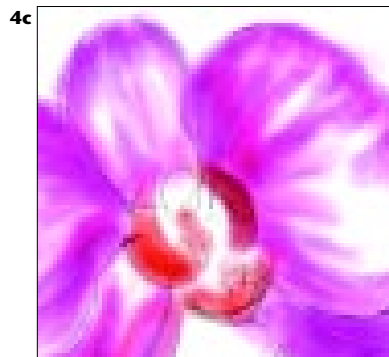
Don't feel like you have to cover every inch of your image with color. Leaving strategic areas of white will add to the beauty and give your painting a feeling of dappled light.

Paint with strokes that follow the direction of the forms in your subject. Complete the lightest wash areas, leaving some of the "white of the paper" showing through for the highlights.

4 Building up the midtones on the flower. Using medium-value colors, begin to develop your midtones, painting lighter colors first, then adding darker tones to continue to develop the form. Keep your light source in mind and let your strokes follow



Continuing to develop the mid tones with the Wash Camel variant



Painting bristle marks with the Dry Camel variant. The reddish color was added with the Wash Camel variant.



The drippy washes on the lower petals were painted with the Runny Wash variants of Water Color

the direction of the forms. To resize the brush, or change its Opacity as you work, use the slider on the Controls:Brush palette (Window, Show Controls, or press Ctrl/⌘-5). We added deeper colors of lavender-pink, while keeping the brush work loose.

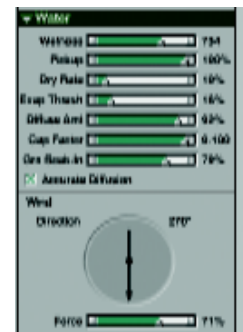
We continued to gradually build up deeper color. As we completed the midtones stage, we switched to the Dry Camel variant of Water Color, which allowed us to add a little more brush stroke texture over some of the wash areas and at the ends of the strokes, while still allowing the new strokes to blend as wet-into-wet.

5 Painting wet-into-wet runny washes. Painter 7 offers dynamic brushes that allow you to emulate various traditional Water Color run effects. For a smooth runny wash that will not displace the underlying color, use one of the Runny Wash variants. Choose a slightly different color in the Colors section and dab the new color on to areas with existing color. Using the Runny Wash Camel and Runny Wash Bristle, we applied brighter pink and magenta colors (using short dabbing strokes) on the deeper color areas of the flower petals. Then we added deeper pink and reddish colors to the interior of the orchid. The Runny Wash variants allowed the new color to mix with existing color without moving the existing color.

6 Editing a Water Color layer or the sketch. It's not possible to use a variant of the

RUNNY VS. WET WASHES

The *Runny* variants of Water Color (the Runny Wash Bristle and the Runny Wash Camel, for instance), are useful for painting *wash runs*, where colors run together and blend, but don't displace the underlying color. This is similar to a glazing effect. The *Runny Wet* variants, however, will run and displace existing color on the image as the new pigment travels. Often the Runny Wet brushes will leave a lighter area because the Wet variants cause leaching of the existing pigment. The Runny Wet brushes are useful if you want to add darker wet-looking edges to foliage or when painting a sky with rain clouds.



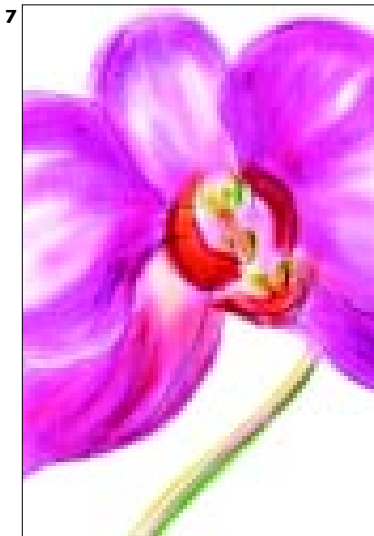
The default Runny Wet Bristle variant of Water Color paints strokes that run vertically down the image and move existing color. The Dry Rate is set at 10%, allowing lots of time for the paint to run, the Wind Direction is set to 270°, and the Force setting (71%), makes the washes drip a long way. The high Pickup rate allows the brush strokes to move existing color.

ON WATER COLOR TIME

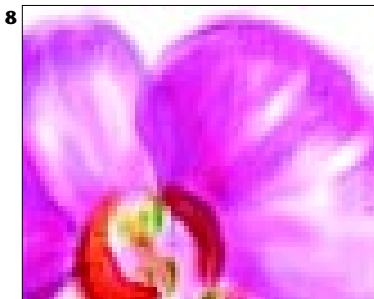
Keep in mind that Painter 7's Water Color is based on traditional Water Color painting. With traditional water color, an artist plans on time for the paint to spread, run and dry, and this time is often used to analyze and improve the composition of the painting. Painter's new Water Color technology uses a lot of computing power. It takes time for the digital pigment to diffuse and settle on the image, not unlike traditional water color.



Lightening an area in the center of the flower with the Eraser Dry variant of Water Color



Adding soft detail to flower stamen and highlights and shadows to the stem with the Fine Camel variant of Water Color



Sprinkling "salt" on the upper area of the orchid using the Eraser Salt variant of Water Color

Erasers brush on a Water Color layer, and you can't use a Water Color Eraser or Bleach variant on the Canvas, or on an image layer. To softly remove color on a Water Color layer, choose the Eraser Dry variant of Water Color and choose white in the Colors section. In the Layers section, click on the name of the Water Color layer you wish to edit and brush over the area you'd like to lighten. We used the Eraser Dry variant to brighten the highlights on the flower petals and the stamen.

If you'd like to edit your pencil sketch, target the Canvas in the Layers section and switch to the Eraser variant of the Erasers and brush over the area that you'd like to erase.

7 Painting details. If you want very crisp details, it's a good idea to paint detail work on a separate layer, but in this case we stayed on the same Water Color layer because we wanted to preserve the softer wet-into-wet look. Add crisper edges to areas that need definition using a small Fine Camel variant (6–8 pixels). To reduce the Size of the Fine Camel variant, use the Size slider in the Controls:Brush palette. If the Fine Camel seems too saturated for your taste, lower the Opacity to about 20%, using the slider in the Controls:Brush palette. If you'd like softer edges, experiment with the Wash Camel and the Diffuse Camel variants, using a small size (about 6–8 pixels). Make expressive strokes, varying the pressure on the stylus. To paint expressive details, we used the Fine Camel variant to add curved brush strokes and to paint small areas of color on the interior of the orchid. To deepen color and break up a few of the edges, we dabbed a little more color on using the Runny Wash Camel variant. We also painted highlights and shadows on the stem using the Fine Camel variant.

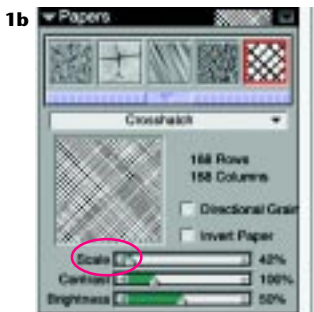
8 Adding color modulation and texture. To add a little more activity in the color, we loosely added a few more bristle marks using the Dry Bristle variant. Finally, we added a light speckled texture using the Eraser Salt variant of Water Color. To add bleached speckles on your image, choose the Eraser Salt variant and scrub the brush over the area you want to add speckles to. For smaller salt particles, reduce the brush Size using the Size slider in the Controls:Brush palette. To keep a spontaneous hand-done look, we retained the original sketch drawn with the 2B Pencil in the image. 🎨

Distressing a Photo

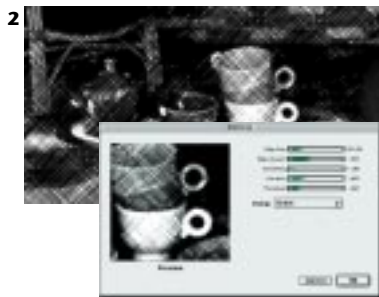
Overview Open a photo; copy the image to a new layer; use Distress to make it black-and-white and texturize it; combine the layer and the canvas using a transparent Composite Method.



The original photo



Scaling the Crosshatch paper texture



Applying the Distress effect



The image showing the layer set to Screen Composite Method before reducing Opacity.



CHER THREINEN-PENDARVIS

BY DEFAULT, THE NEW DISTRESS FILTER IN PAINTER 7 adds texture and changes a color image to black-and-white. In this example, we used custom settings to apply the filter to a layer, then set its Composite Method to Screen, so the effect would combine with the colored photo beneath it.

1 Choosing a photo and a texture. Open a photo with good contrast and color. A bold image with a strong focal point will respond best to this technique. Choose a high-contrast texture that will complement your photo. We chose Crosshatch in the Papers section of the Art Materials palette. To achieve a finer texture in the final image we scaled the texture down to 42%.

2 Making a layer and applying the effect. The Distress process is easier to control when the filter is applied to a copy of the image on a layer, and then the filtered and original versions are combined. To put a duplicate of the image onto a layer in the Layers section of the Objects palette, choose Select all (Ctrl/⌘-A), then press the Alt/Option key and choose Select, Float.

With the layer active, access the Distress dialog box by choosing Effects, Surface Control, Distress. Experiment with the settings in the dialog box, to suit your taste. We increased the Edge Size to 20.30 to bring out the highlights; lowered the Edge Amount to 36% to darken the shadows; reduced Smoothing to 1.00 so the filter would not “round” the edges and reduced Threshold to 43% to lighten the image subtly. When you’ve achieved a texture with the amount of white you want, click OK.

3 Blending the treated layer with the original photo. In the Layers section, drop out the black areas of the layer to reveal the photo underneath, change the Composite method to Screen. For a more subtle effect, we also lowered to opacity of the layer to 75% using the slider in the Controls:Adjuster palette.

Zooming and Solarizing

Overview Float a copy of the image, use Painter's Zoom Blur feature to zoom in on an area of the layer; paint the layer mask to accentuate the focal point; make a solarization by changing the Composite Method.



The original photo of the volleyball players



The Zoom Blur dialog box after clicking in the image



The zoom-blurred layer (left) and the mask retouched to reveal the sharp underlying image of the hand and ball (right)



The Opacity and Composite Method settings for the solarization



CHER THREINEN-PENDARVIS / PHOTO: CORBIS IMAGES

WITH PAINTER'S ZOOM BLUR feature you can create zoom and pan effects that rival results you can achieve when shooting with a zoom lens. Here we used Zoom Blur to elongate the subjects, adding to the excitement and illusion of speed during a volley. Afterwards, to add more drama we changed the photo into a mysterious "night scene."

1 Copying the image. Open a color photo and choose Select, All (Ctrl/⌘-A). Choose the Layer Adjuster tool and Option-click on the image. This creates a layer with an exact copy of the original image.

2 Blurring the layer. Select the layer by clicking on its name in the Layers section of the Objects palette and choose Effects, Focus, Zoom Blur. To get a moderate blur on our 600-pixel-wide image, we set the Amount to 31%. Set the focal point of the zoom by clicking in the image (not in the Preview). To create the elongated, distorted effect of zooming in, check the Zoom In box. Click OK.

3 Painting on the mask. To enhance the focal point of the image, we erased areas of the layer mask to reveal the underlying image, for instance, the ball and hands. To allow parts of the original image to show through, use a brush to erase portions of the layer's mask. Choose white in the Colors section of the Art Materials palette and in the Brushes palette, choose the Digital Airbrush (Airbrushes). Select the layer in the Layers section of the Objects palette, switch to the Masks section and select the layer mask. As you paint the layer mask, the underlying image will appear.

4 Making a solarization. Next, we created a solarized "night scene" from the image by selecting the layer in the Layers section, choosing the Layer Adjuster tool and changing the Composite Method to Difference in the Layers section. To make the layer slightly transparent, allowing the original colored image to show through, we also lowered the Opacity of the layer to 85%.



■ When Heidi North, Art Director for Random House Publishing, commissioned **Marc Brown** to paint a cover illustration for *The New York Times Book Review*, Brown created an inviting image with comfortable emotional appeal. For *Woman Reading*, he painted a restful color scheme of predominantly blue and green with smoothly blended highlights and shadows.

Brown began the illustration in Adobe Illustrator and rasterized the layered file in Photoshop. He saved it in Photoshop format and opened it in Painter. He used

Painter's brushes to render details on each layer, working from the background to the foreground. Using the Round Camelhair variant of the Brushes, he modeled the forms of the landscape and the figure. To smoothly pull and blend color, he used the Just Add Water variant of Liquid. He added more detailed highlights and shadows to the illustration by painting with a small version of the Round Camelhair variant, again blending areas with Just Add Water. Finally, he sharpened a few highlights with the tiny Round Camelhair.



■ Based in Normandy, France, **Kathy Hammon** is an accomplished artist and educator who works both traditionally and digitally. Hammon's current work with traditional media consists of very large oil paintings on canvas. Her digital paintings also give the viewer the feeling of vast spaces. When she uses Painter she paints directly on-screen, without the use of photographs or scanning. Hammon loves the realistic textures that can be achieved with Painter's Dry Media, Brushes and Liquid variants. She began *The Whale* by using the Oil Pastel variant of Dry Media and the Dry

Ink variant of Brushes to paint sweeping brushstrokes and large areas of color. When she wanted to blend one color into another, she used the Just Add Water variant of Liquid. Spontaneously painting, then blending, she worked back and forth, changing the sizes of the brushes as she worked. To complete the seascape, Hammon used a modified Artist Pastel Chalk variant to add texture and redefine the edge of the whale's tail. She also added a few small highlights to the distant hills by brushing softly with the custom Chalk variant.



■ **John Dismukes** and **Jo-Anne Redwood**, principals of Capstone Studios, began the *Risk Game Board* for the Parker Bros./Hasbro Games Group, by creating many pencil sketches on paper. After settling on the look they wanted, they presented a tight visualization to the art director of the project, Steve Krupsky. After approval, the pencil sketch was scanned and used as a template in Macromedia FreeHand to create PostScript outlines, which were saved in EPS format. Because he was more familiar with layers in Photoshop when he built the map, Dismukes imported the outlines into Photoshop, where he made layers for the water, each land region, the legend and the border. (Alternately, the outlines could have been brought directly into Painter as shapes via File, Acquire, Adobe Illustrator File and converted to layers. For a step-by-step description of a similar

technique using Painter, turn to "Selections and Airbrush" on page 151.) To give each element a basic color, he turned on Preserve Transparency in the Layers palette and filled the areas with mid-tone colors. (He planned to add highlights and shadows in Painter with the Digital Airbrush later.) He saved the file in Photoshop format, so it could be opened in Painter with its layers and masks intact. Dismukes loves the responsiveness of Painter's Airbrushes and their performance with a pressure-sensitive tablet and stylus. When he opened the file in Painter, he turned on Preserve Transparency in the Layers section of the Objects palette and, using the Digital Airbrush variant of Airbrushes, he hand-painted the edge of each individual layer to create a "retro-style" bevel. For each bevel, he first sampled

color from the region using the Dropper tool, and then painted the bevels using light and dark variations of the color. As he worked, he changed the size and opacity of the Digital Airbrush, paying careful attention to detail and spending the time needed to hand-paint realistic highlights and shadows along the edges. He also used the Digital Airbrush to give the chrome studs in the map's border realistic dimension. For the luminous texture on the water, Dismukes selected a rough custom paper texture in the Papers section of the Art Materials palette, then chose Effects, Focus, Glass Distortion, Using Paper, with Refraction. To strengthen the focal point of the composition, he applied a custom lighting effect to the water layer, by choosing Effects, Surface Control, Apply Lighting. (To see more work from Capstone Studios, turn to pages 292–293.)



For *Clay Chapel*, **Donal Jolley** used Water Color brushes in addition to the Dry Media and Liquid variants. Jolley appreciates the flexibility of painting on layers. When he wants to make changes to an area he often paints the changes on a new layer, so he can control the strength of the effect using the Opacity slider in the Layers section. After establishing the overall brushwork using the Square Chalk and Artist Pastel Chalk variants and blending with the Grainy Water variant, he painted transparent watercolor glazes onto the old car to enhance the look of the rusty metal. He also added light watercolor washes on top of the pastel brushwork on the

midground trees, then painted texture on the foreground grass and road using the Splatter Water variant of Water Color. When the brushwork on *Winter Morning* and *Clay Chapel* was complete, Jolley added more texture as follows: First he saved a copy of each image using a different name and flattened the layers in the copies by choosing Drop All from the menu on the right side of the Layers section bar. Next, he made two duplicates of each image by selecting all (Ctrl/⌘-A) and Alt/Option-clicking with the Layer Adjuster. On the top layer, he used Effects, Surface Control, Apply Surface Texture, Using Paper, also with subtle settings to add paper grain. On

the next layer, he used Effects, Surface Control, Apply Surface Texture, Using Image Luminance, with subtle settings, to “emboss” the brushstrokes. Then he adjusted the Opacity of both layers to his liking, using the slider on the Layers section. He saved a duplicate of each of the final layered Photoshop format files in TIFF format, which flattened the images. Because Jolley was more familiar with color correction and conversion in Photoshop, he opened both final TIFF files in that program, made color adjustments and then converted the images to CMYK for printing in the calendar.

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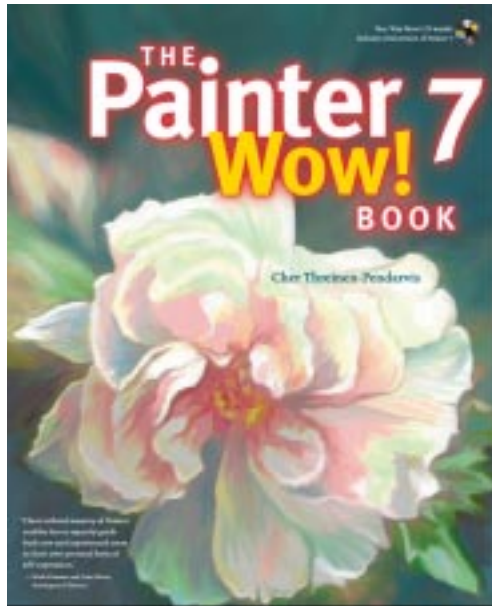
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