

THE COMPLETE GUIDE TO...

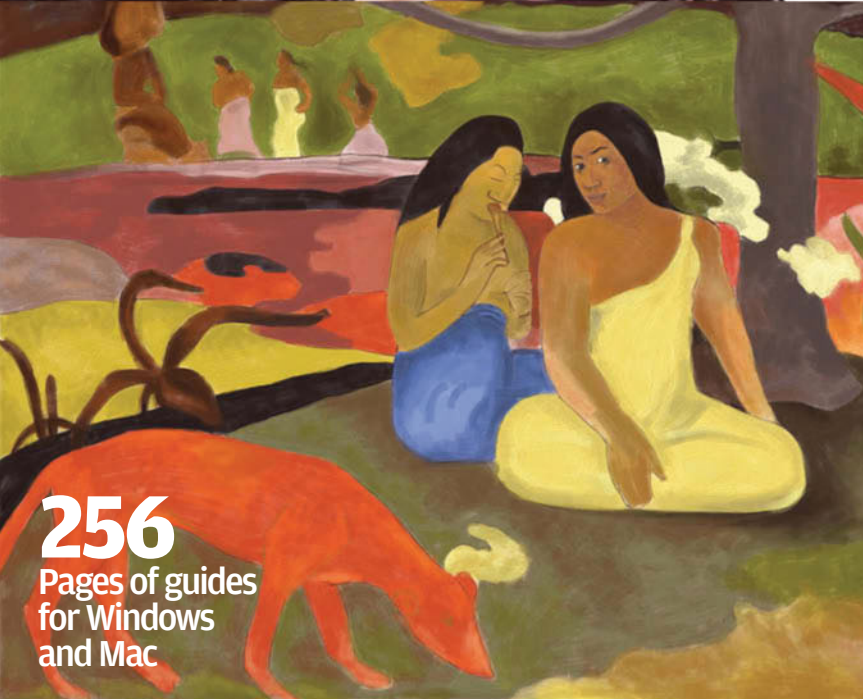
FREE
CD



DIGITAL PAINTING

TUTORIALS FOR CREATING DIGITAL MASTERPIECES

VOLUME ONE



256

Pages of guides
for Windows
and Mac



Learn to paint digitally today!

FROM THE MAKERS OF...

COREL
painter
Official Magazine



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Welcome

This is the ultimate art package for people wanting to start digital art, or those looking to extend their skills

It doesn't matter whether or not you have natural artistic ability – with Corel Painter on your side you can create luscious pieces of digital art. This title will show you exactly what can be achieved with the program. We have dedicated tutorials on turning photos into art, where the brushes take colour and shape information from the source photo. If you're more confident, use the tutorials that begin with a line drawing and see how to apply layers of digital paint to build up a masterpiece. We also delve into the arena of traditional art. The Paint Like tutorials show how to re-create an artist's style in Corel Painter, from Van Gogh's Sunflowers to the iconic work of Edward Hopper. Our Art Skills section brings together some fundamental techniques for creating better artwork, looking at topics such as composition, perspective and using light and shade. You'll find tutorial source files on the disc along with a 90-day trial of Corel Painter X, so load them up, pick a tutorial and have a go!

Happy painting!



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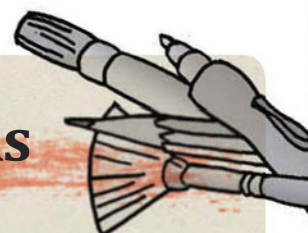
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Feature

Get to know Corel Painter X

Get to know COREL[®] painter[™]

Read on for an in-depth look at the new
and enhanced features in Corel Painter X



Original artwork by Philip Straub



Corel's Painter software has always been dedicated to bringing users the ultimate digital art studio. From its very beginning, the program has merged real media effects with digital technology and enabled tens of thousands of users to produce art above and beyond what they had ever dreamed of. For years, the program has allowed professional artists, designers and photographers to edit and create images to be proud of. Digital creatives from the entertainment industry use the program to make matte paintings, design characters or manufacture special textures. Corel Painter has been used to make popular videogames as well as movies from household names such as Lucasfilm and Disney. Professional photographers have also been drawn to the program, having noticed the potential Corel Painter provides in turning their photos into paintings. This has provided them with a new client base and helped increase revenue.



Within its diverse audience, the program is most popular with fine artists, with more and more moving from traditional methods of creating art to working in Corel Painter. Artists can get such outstanding results that their work is being exhibited around the world. And this is the perfect demonstration of what Corel Painter is all about – acting as a bridge between traditional art techniques and cutting-edge digital technology, giving users the best of both worlds.

While it's true that the professional community absolutely loves the program, it can also be found in the homes of curious creatives who are eager to try their hand at digital art. Whatever a person's ability, there is a function in Corel Painter that will allow them to create something to be truly proud of. Whether it's using a photo as a basis for a painting or sketching out a form freehand and then applying layers of virtual paint, there's enough functionality to keep everyone's imagination busy.

With Painter X, Corel has built and expanded on all of the core features and produced a program that blurs the distinction between traditional art media and the digital format even more. Corel worked closely with the world's best Painter users and responded to their ideas and suggestions about how the program should develop. The result is a piece of software that gives users the ability to emulate the look of real media like never before. Features include the new RealBristle Painting System, which delivers an incredibly responsive brush system; the Divine Proportion tool, for composing images using traditional art theory; and the new and enhanced features of the Photo Painting System, giving first-time users an excellent automatic base to start from.

Over the next few pages, we're going to look at these features in more depth, guiding you through these new elements of Corel Painter X, and providing some handy hints along the way. So sit back, see how Corel Painter X can improve your work and then get creating!



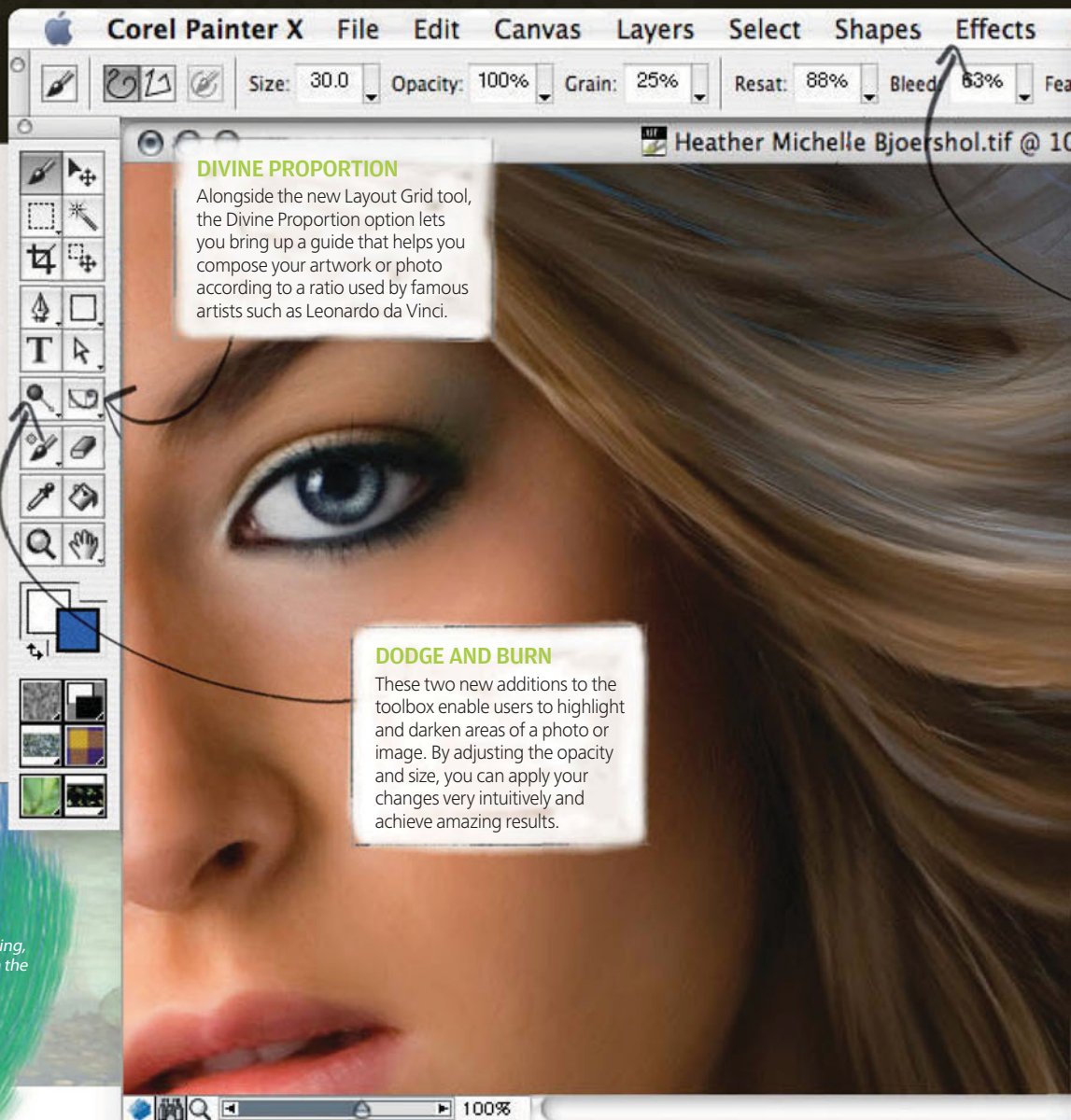
The Corel Painter X workspace

Find your way around the new workspace and see where the new features live

Anyone who is familiar with Corel Painter won't be too horrified when they open up the new version. The overall look is the same as previous versions of the program, although once you start delving deeper, there are many new goodies to be found.

We're going to look at the new features in more depth on these pages, providing you with the basis to go out and create the best Corel Painter artwork you can. So here it is, a whistle stop tour of where everything lives in the interface...

In addition to looking like the real thing, the RealBristle set also interacts with the canvas as a real brush would



RealBristle Painting System



This new brush category illustrates the core values of Corel Painter perfectly

The brushes have always been at the heart of the program and with this new set, the line between traditional art media and digital art media is blurred beyond recognition. The RealBristle brush category was developed by Painter Master Cher Threinen-Pendarvis and replicates traditional art media with phenomenal precision. With this brush category, users can work as they would do with a traditional brush. You can see the individual bristles of the brush and also determine how the paint flows and in what direction. As the brush moves, the bristles will splay and bend just as if you were working a traditional brush on a canvas.

The brush variants of this category replicate what you would expect a 'real' artist to use. The different brush tips give you all the control you need to create exactly the art you want but they can be further tweaked with the RealBristle palette (found in Window>Brush Controls). From here you can determine the dynamics of the brushes. You can start by clicking an icon to set the tip profile and then further refine your choice using the subsequent sliders. Here's a look at what they do:

ROUNDNESS Determines how round the width of the brush is. If you start with a round brush, a low value will give you an elliptical shape. A low value on a flat brush will give angular corners.

BRISTLE LENGTH Use this slider to set the length of your bristles. This setting revolves around some maths – the length is worked out by multiplying the brush size by the length you set. So if you have a size 15 brush and you set the Bristle Length to 2, the bristles will be 30.

PROFILE LENGTH This sets the length of the brush's profile.

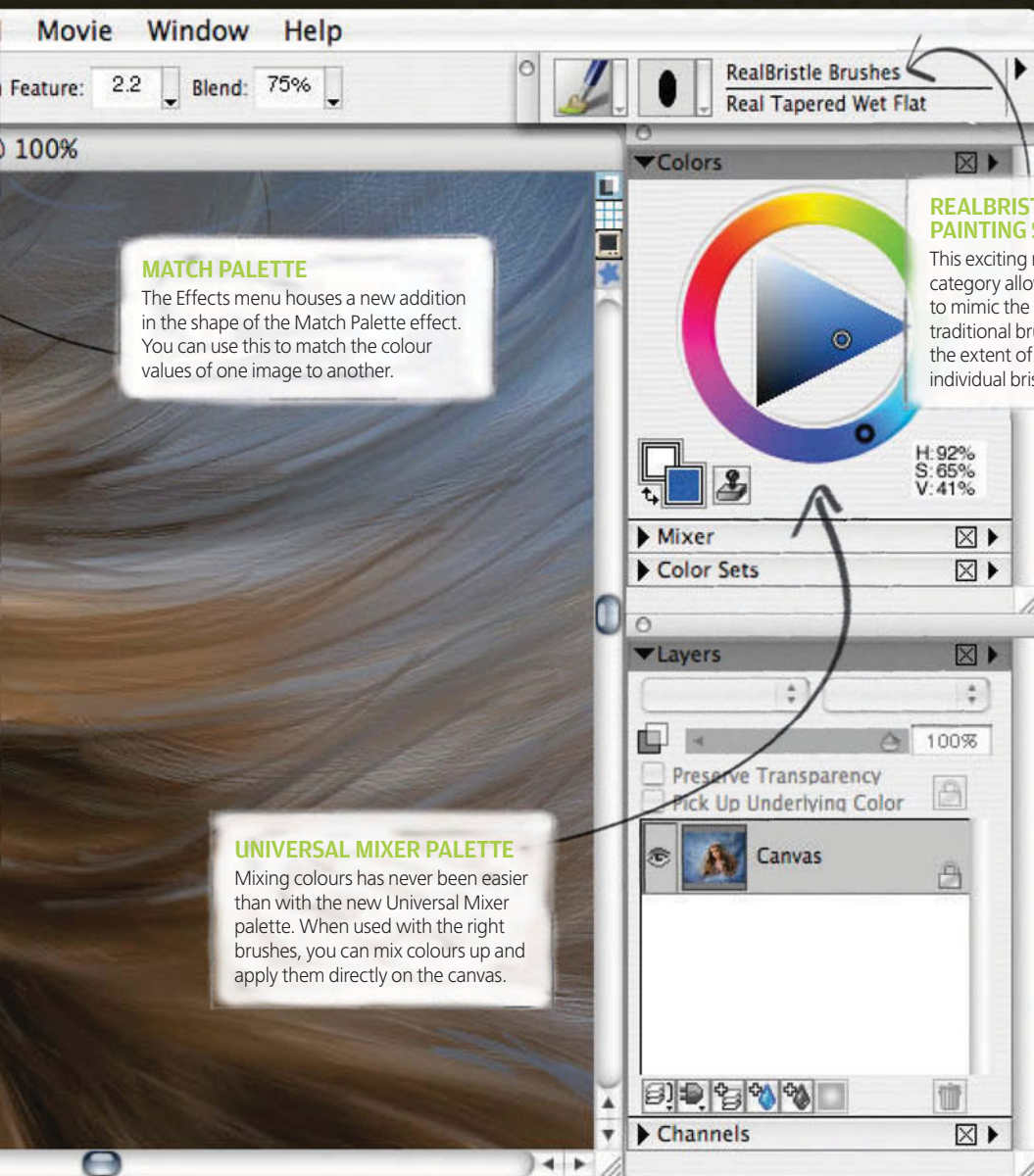
BRISTLE RIGIDITY

This is a very interesting setting, as it allows you to control how flexible the bristles are. If you go for a low value, the bristles will be more flexible. Set them higher and the brush will be more rigid.

FANNING Pretty obvious one this – the higher the Fanning value, the more spread out the bristles.

FRICTION Sets how the bristles glide over the canvas. A low value will result in smooth brushstrokes; a high setting will give much more textured results. Use this setting alongside the Rigidity

Enjoy the look of a fan brush with the new RealBristle brush category



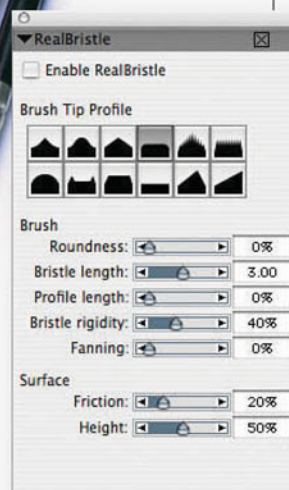
setting for some spectacular results.

HEIGHT This setting is very interesting indeed. A traditional artist will change how much of the brush is pressed on the canvas. This setting does the same – a high value will only use the very tip of the brush, while low values compress the bristles against the canvas. This causes them to spread out.

This brush category will delight any artist who works from scratch and will be very intuitive to anyone who has worked with traditional art materials. But you can also apply the RealBristle palette settings to the existing Static Bristle, Camel Hair, Bristle Spray and Blend Camel brushes and turn them into RealBristle brushes!



The RealBristle category allows you to emulate traditional brush effects like never before

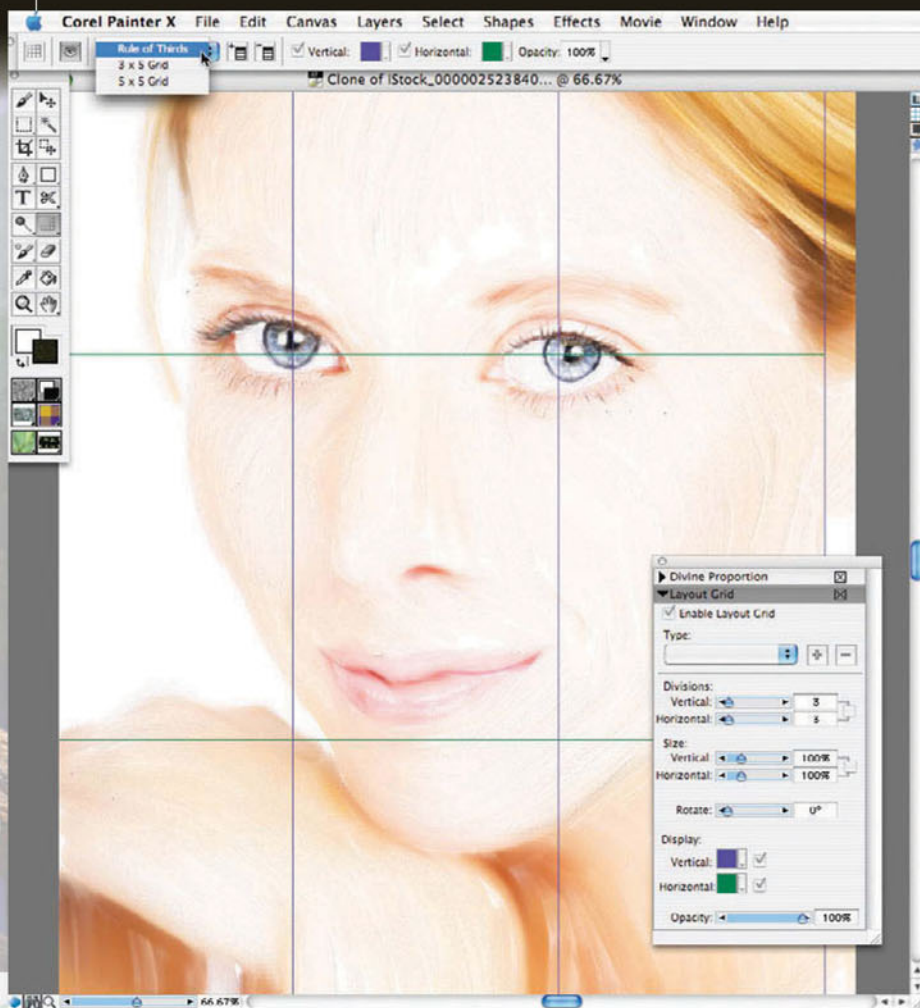
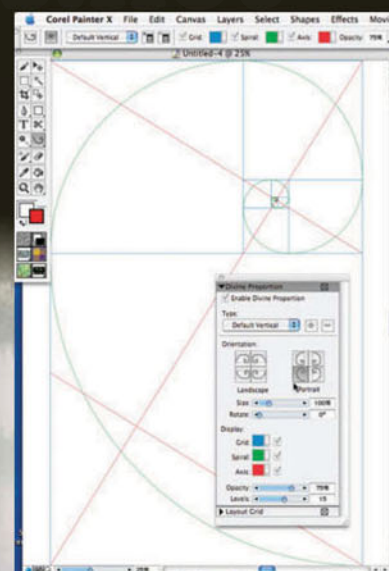


The RealBristle variants in full

Helping your image blossom

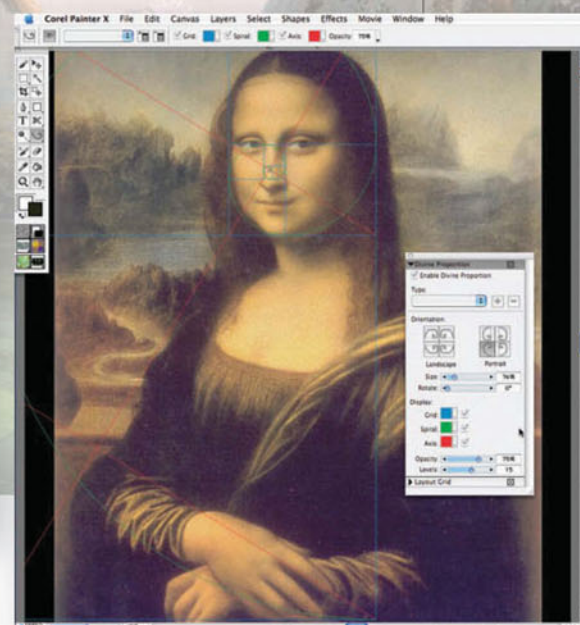


The Layout Grid also allows you to improve the composition in your photos or images



The options within the Divine Proportion box give you total control over the tool

Leonardo da Vinci applied the principles of divine proportion in his work, including on the Mona Lisa



Compositional tools



Before any painting can take place, an artist needs to work out the arrangement of a piece, and the next couple of new features we'll look at help with exactly this

The Divine Proportion tool takes a classic compositional theory and brings it direct to your digital art studio. It works around the ratio of roughly three to five, which results in a composition that's aesthetically pleasing. The term 'divine proportion' was created by Luca Pacioli way back in 1509. He wrote a treatise about the subject, which was illustrated by none other than Leonardo da Vinci, who also applied the ratio to his own work, such as the *Mona Lisa* and *The Last Supper*.

The concept is simple. According to the ratio, there are certain 'hot spots' in an area. By placing focal points of an image in these hot spots, an artist can ensure that as a viewer's eye travels around an image it will find the points of interest.

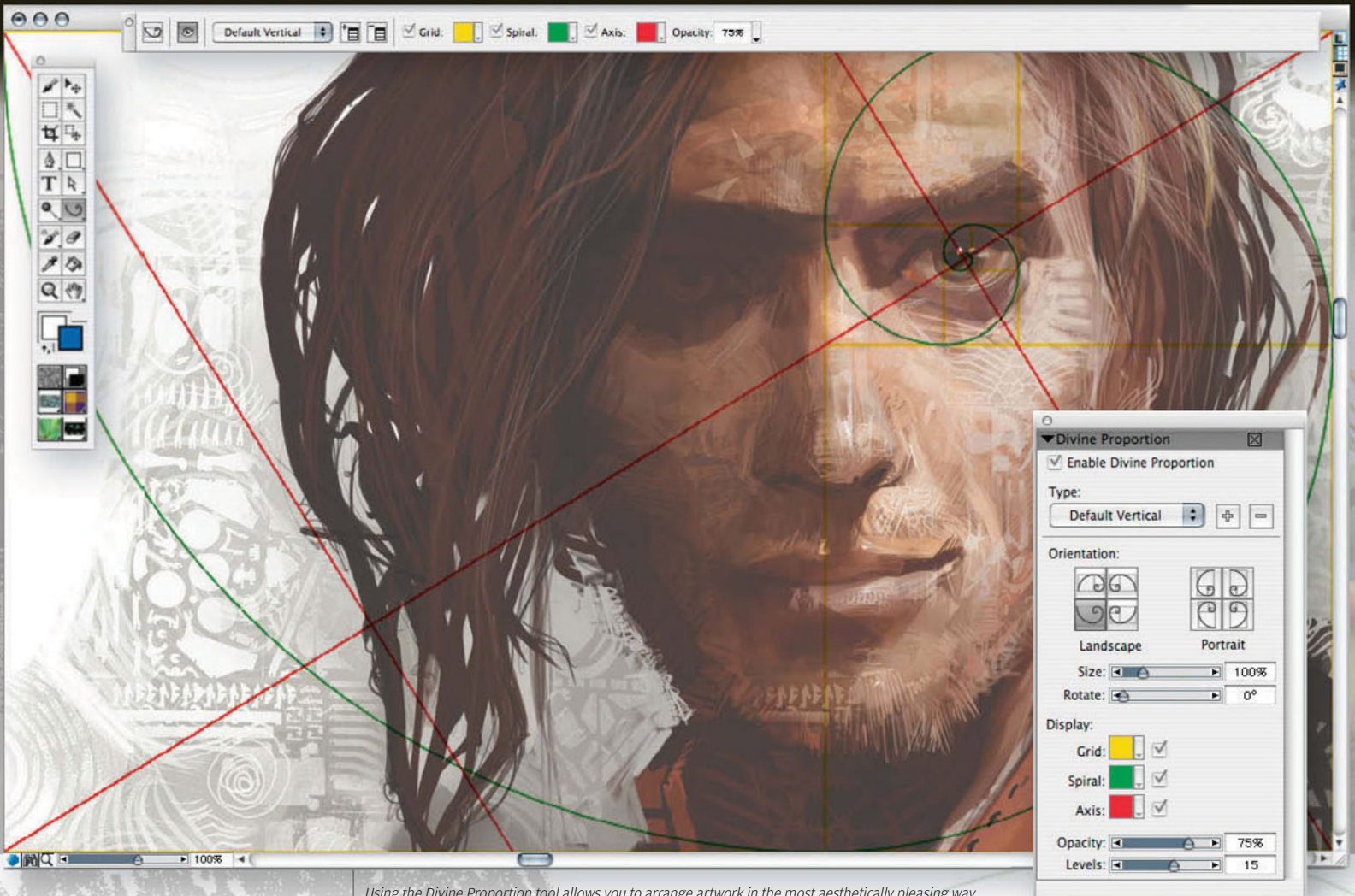
The Divine Proportion tool is found in the toolbox. Once enabled, a guide will appear on the canvas consisting of a grid, a spiral and an axis. You can keep all lines on, or just select the ones you find

most useful. It's possible to change the size, angle and orientation of the guide and also save out certain presets for common tasks.

By using this tool, you can arrange your photos or paintings according to tried and tested artistic methods. Even if you don't follow it exactly, the guide can be used to see where the important areas of an image are, and will help you position accordingly. You can use it to roughly mark out a blank canvas, or apply it to a photo before cropping.

Another great compositional tool is the new Layout Grid. This works along similar principles to the Divine Proportion tool, in that it allows you to visually divide the grid up into sections and plan where your most important features go. It comes with three presets ready to use (Rule of Thirds, 3x5, 5x5) but you can use the Layout Grid palette to create divisions of your choosing. Simply adjust the Divisions slider to the setting you want.

The Layout Grid is an exceptionally useful feature. For example, if you are creating a painting from a photo reference, you can apply the same grid to the source image as to your canvas. This allows you to break the reference down into separate chunks and you can then sketch the information in each of these chunks to create the basics for the painting. It is also a good way of seeing how best to crop a photo or image according to where the lines lie.

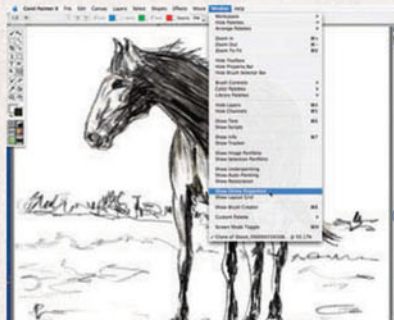


Using the Divine Proportion tool allows you to arrange artwork in the most aesthetically pleasing way

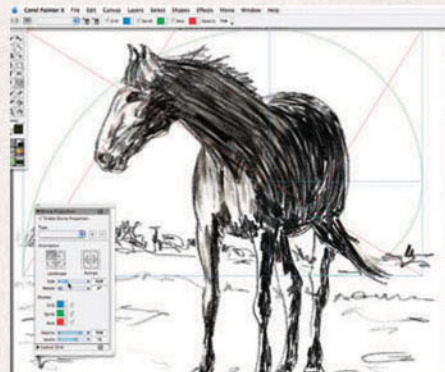
Applying divine proportion

Get the best composition

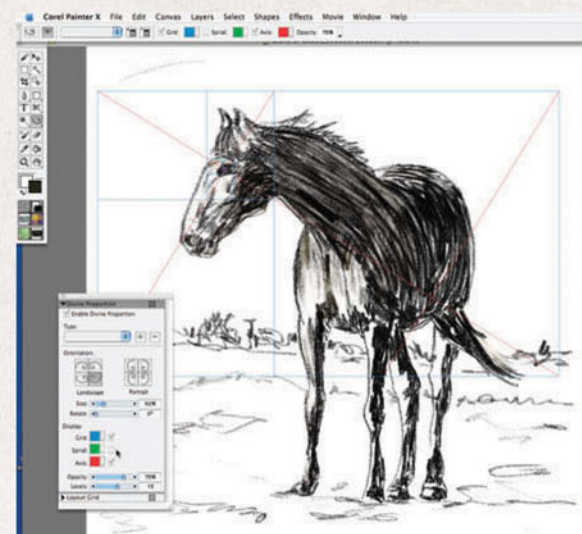
Using the Divine Proportion tool means you can see how an artwork is shaping up and whether you are missing a potential compositional no-no. Even if you don't stick to the guides exactly, a rough adherence will reap rewards.



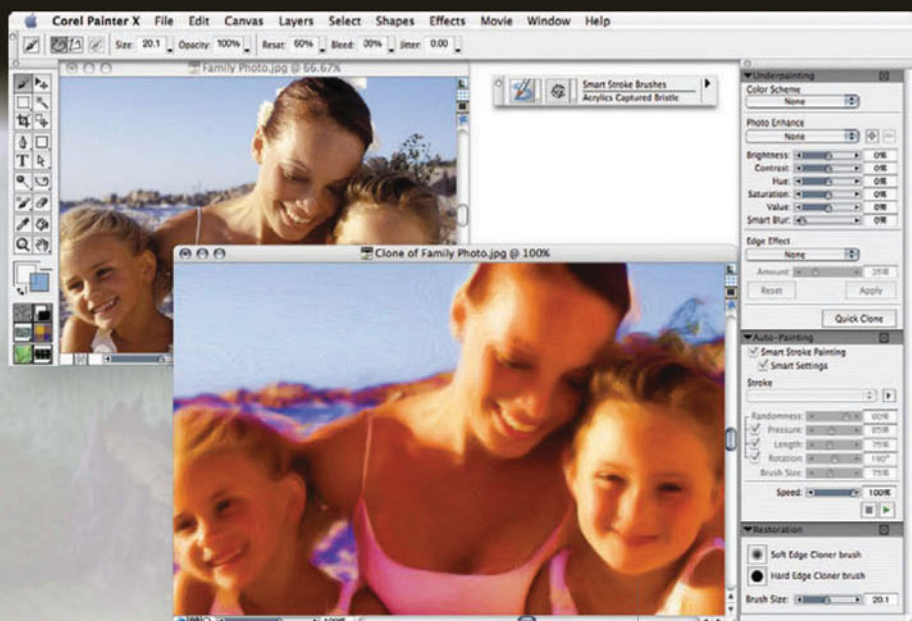
01 Enable the tool Before you can start positioning anything, you need to first apply the tool. Go to Window>Show Divine Proportion to call up the palette. Once the palette appears, click Enable Divine Proportion.



02 Resize to fit To make sure the grid fits with your image, use the Size slider to increase or decrease the grid. You can also rotate the grid.



03 Remove lines You may find that you don't need all of the guidelines. To remove one, simply click the tick box next to it. In this case we removed the spiral and instead lined the horse's eye with one of the axes. The tail could be expanded to reach the other one.



You can apply colour sets to a photo and then let the Auto-Painting controls turn it into art

Auto art



Although a lot of creative professionals use Corel Painter, you shouldn't for one minute think that it is the sole domain of accomplished artists. There are lots of tools and functions that mean anyone can get started with the program, whatever their artistic ability may be

A great command to introduce you to the program is the Photo Painting System. With this you can literally sit back while Corel Painter does the hard work for you. Created in three stages, you get to set up some controls and then hit a Play button. Corel Painter will apply paint strokes to a clone of a photo and produce a painting.

Your first step is to open up the Underpainting palette. In traditional art, an underpainting establishes the basic colour values of a painting. The same principle applies in Corel Painter – open up the Underpainting palette and choose one of the default selections from the Color Schemes menu to set the photo's colours. These are based on media styles such as Watercolor, Impressionist, Sketchbook and Chalk Drawing. You can then make use of the new Photo Enhance menu to further edit the photo, whether it's adjusting the lightness or contrast, or adding a decorative border effect.

The next stage takes you into the Auto-Painting palette. This is where you make the final adjustments before setting Corel Painter loose on your photo. From this palette, you set the program to automatically apply strokes of paint that change direction, pressure and size. You set the type of brushstroke and determine how the brush works with the canvas.

To enhance this process even further, Corel Painter X also benefits from the new Smart Stroke Painting option. This

Bring detail back to your images by using the Restoration tools

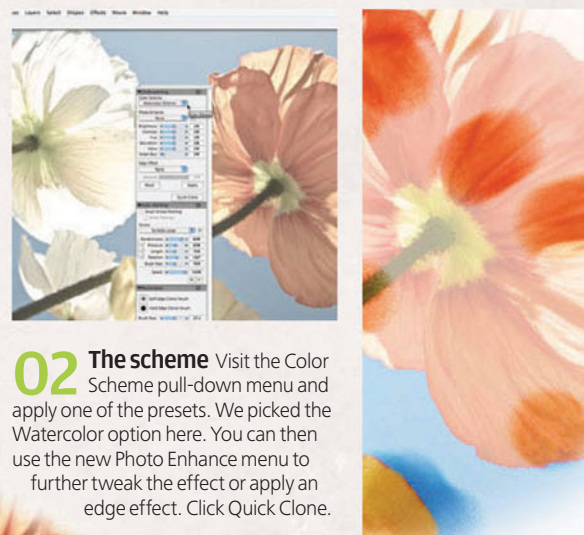
Create an Auto-Painting

Set Corel Painter X up to do the hard work

The Auto-Painting option is a handy tool to get to know because it allows you to test out effects without having to do any actual work. Of course, if you're a beginner to the program, it is an excellent way of creating a rough painting to then practise your skills on.



01 Set the scene Open up the photo you want to use and then go to Window>Show Underpainting. This will bring up the palette with all the options for applying settings to your photo.



02 The scheme Visit the Color Scheme pull-down menu and apply one of the presets. We picked the Watercolor option here. You can then use the new Photo Enhance menu to further tweak the effect or apply an edge effect. Click Quick Clone.

03 Paint away Time to visit the Auto-Painting palette. Click the new Smart Stroke Painting and Smart Settings checkboxes and set the Speed slider to something high like 80%. Hit the Play button and watch as brushstrokes are applied to the photo.

incredible feature automatically detects the edges of the original photo, and will dynamically alter the brush size, stroke length and pressure according to the detail on the original photo. Once you set Corel Painter off to do its thing, you can stop the process at any time to adjust the settings and begin again.

Once your painting is prepared, you can improve upon it even more by opening up the Restoration palette to bring back detail from the original photo. This is particularly useful for people portraits, because you can bring back important details such as eyes and other facial features.

The Auto-Painting command is a useful creative tool to have. It's a great way to quickly try out a photo and see if it will work as a painting, plus it is also a handy method of generating a starting base on which to start laying down manual brushstrokes.

Colour control

Having complete control over colour options is of utmost importance to any artist and Corel Painter X comes with new tools to help users get the exact colour they want



Lighten areas in a photo with the Dodge tool, or darken sections using the Burn tool

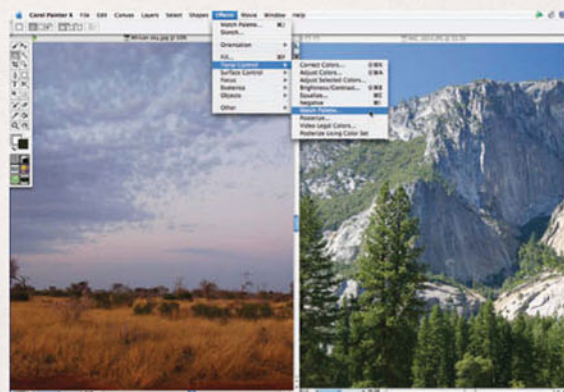
First up is a new effect. The Match Palette effect will match colour and intensity between two images. This means that to alter the overall colour of one image, you can just open up another image with the desired colour and bring the effect into play. The Match Palette command also comes with controls for dictating the level of colour, brightness and intensity. The command is excellent for adjusting photos, but it is also good for quickly trying out new effects. Let's say you have a landscape painting with very blue colours. Open up the Match Palette command and import a sunset photo. Apply the colour values to your painting and you can get an idea of whether it's worth turning the painting into a sunset scene!

Photographers have been using Dodge and Burn tools for years to selectively darken and lighten areas of an image. You can enjoy the same control with the brand new Dodge and Burn tools. Found inside the toolbox, you use the Dodge tool to lighten pixels and the Burn tool to darken them. Although they are very simple, they are also powerful creative tools. If you are prepping a photo for painting, you can use the Dodge and Burn tools to lighten or darken areas without affecting the whole image. They

Match colours

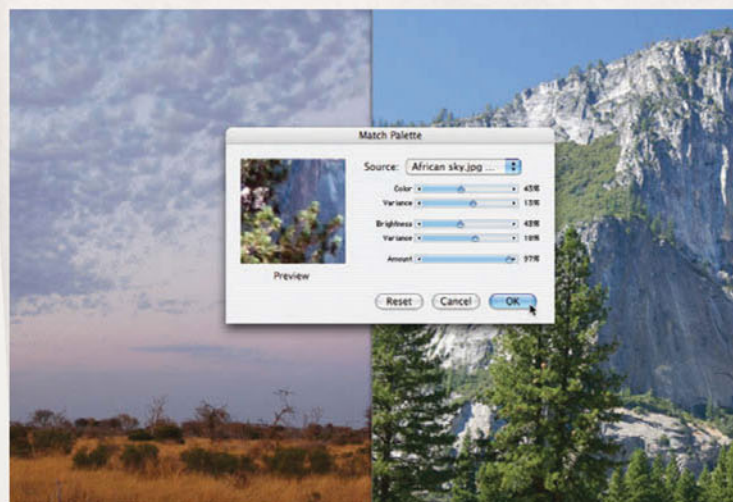
Alter the look of an image by applying different colours

The new Match Palette effect is a handy tool that allows you to transfer the colour values of one image onto another. You can control how much colour is applied and also the brightness.



01 The two images

First, open up the two images that you wish to use. The image you want the colours applied to needs to be the one selected. Go to Effects> Tonal Control> Match Palette.



02 Slide around In the palette that appears, pick the image you're taking the colour from in the Source drop-down. Now alter the sliders to get the desired effect. Don't put the values too high or you risk over-saturation.

are also useful in paintings, because you can apply shadow and highlights without having to paint in anything extra.

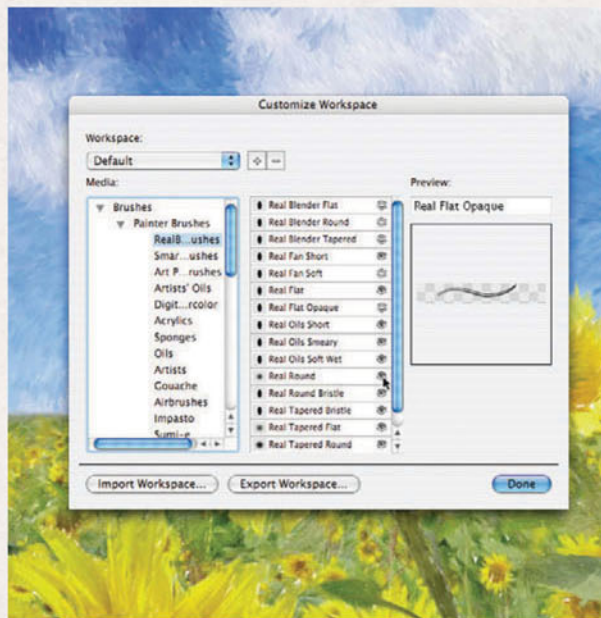
The Dodge and Burn tools come with their own options to make sure that you get the exact effect you want. With these options, you can adjust the size of the tool as well as how opaque it is. A low opacity and large size will produce a subtle, soft effect. The Jitter setting lets you set random dabs outside the brushstroke. These can be very effective and soften the final look even more.

The Mixer palette revolutionised the way colour was blended and applied and the task has got even more sophisticated with the new Universal Mixer palette. With this users can blend their colour and paint straight onto the canvas, as long as they are using one of the brush variants that supports mixing. These are Artists' Oils, RealBristle brushes, Camel Hair, Flat, Bristle Spray, Watercolor Camel, Watercolor Flat and Watercolor Bristle. After mixing your colours in the palette, you can now paint directly on the canvas using one of these brushes. The last colour that was used on the Apply Color tool or Mix Color tool is loaded onto the brush and can be applied to the canvas.

Set up workspaces

Custom displays for improved performance

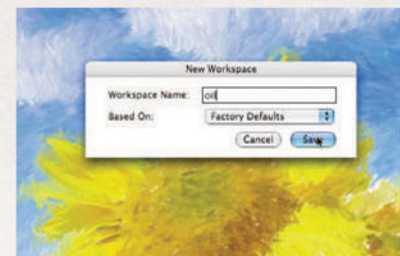
Just as an artist will use certain paints or brushes for different types of work, you can set up specific workspaces for various types of art. They are easy to do and can be exported or imported from other machines.



01 Start customising Go to Window>Workspace>Customize Workspace to bring up this window. Click an arrow to open a palette and click the eye icon shut to deselect a tool. Go through all of them until you have only the ones you want.



02 Check it out When you've finished, click Done. Have a look in one of the palettes and see what's happened. As you can see here there's fewer brushes than normal.



03 Save for the future You can save your customised workspaces for future use. Go to Window>Workspaces>New Workspace and then save. You've now got your on specialised area for the type of work you prefer.

Performance enhancements



To help with all the new features, Corel Painter X also offers extra performance capabilities

First up is Universal Binary support, so the program is optimised for both Intel and PowerPC-based Macs. There is also support for Windows Vista and Mac OS X 10.5, which has resulted in a much faster and far superior creative environment.

Another bonus for users is the new Secure Saving and Auto-Backup system. This helps ensure that you won't lose any of your precious work if you suffer a power surge or computer crash.

To help users get the very best from Corel Painter X, there are a number of excellent learning resources that ship with the program. The first of these is a series of tutorials from Painter Masters. These help you get started with the program and provide an insight into how the professionals work. There are also training videos from Jeremy Sutton that help you become attuned to the program and also a Painter on the Net tab. Found on the Welcome book, this directs you straight towards the very best online resources for the Painter community. There are also handy tips and tricks for getting more from the program.

Access extra learning tools from the Welcome book



showcase

DAVID COLE

TITLE
WEBSITE
JOB TITLE

Steve sitting
www.davidcolepictures.co.uk
Retired

Like his father, David Cole was an amateur watercolourist, and discovered digital artwork late in life. For Cole, it was pretty much love at first sight. He says, "The bane of the watercolourist is not being able to get back to white paper when you need to redo something and, of course, this is easy in digital painting." Now retired, he dedicates his time completely to digital artwork.



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Feature | Get creative by using Clone Color

CLONING SPECIAL



Get creative by using Clone Color

Not convinced you can get artistic effects with cloning? David Cole shows how you can

WACOM

WorldMags.net

The right direction

Use the brushes in a sensitive way for the ultimate cloned image

SCRIBBLED MARKS

Just because you are using the cloning features, you still need to be sensitive to a photo's form and move the brush as you would if you were painting from scratch. Here we've used the Watercolor brush and used a scribbling motion. As you can see, there is no detail at all.



SENSITIVE MARKS

To make the painting work, it's essential that you follow the lines and contours of what it is you are painting. The Tracing Paper allows you to see the outlines, so use this to brush the paint on. How close you stick to the lines depends on you and the kind of effect you are after. For maximum interest, mix loose brushstrokes with more defined marks.



The difficulty facing Cloners is that sceptical artists – non-cloning artists – and others, tend to think that it's the computer that does all the work. To some extent this is, of course, true; the software is essential, but colour cloning will reflect as little or as much artistic flair as you bring to it. Making good artistic judgements is the bit that the software, however good it is, cannot do for you. It is for this reason that the three demonstrations of colour cloning that follow are in ascending order of difficulty, not because they become technically harder, but because the artistic decisions they require in order to get a satisfying result become more difficult and require more artist input.

This shouldn't put you off. You can quite easily make some decent clones using just a Cloner brush or two. But you will find it hard to turn a source photo into a convincing natural-media painting if you are not at all familiar with the way that natural media looks

in reality, for example, the way that oil colours mix in a brush stroke or the beautiful sedimentation that can occur in watercolour as the pigment dries. So to make good simulations of paintings, you need to look at the real thing. Search on Google for pictures by the greats – for example, portraits by John Singer Sargent (for whom there is a specific Corel Painter brush), Van Gogh, Rembrandt, Wyeth – you'll know who your favourites are. Go to galleries when possible to see the real thing. It will help enormously and will also enhance your ability to make good and interesting creative decisions as you tackle your colour-cloned paintings.

Now, on to the practicalities. When you first see colour cloning in action, it looks like magic. It is like magic, but it doesn't have to be complicated magic.

At its simplest, when in Clone Color mode, the colour of one image gets transferred to precisely the same place on an identically sized image, but reinterpreted through the characteristics

Three steps for ensuring great artwork

When it comes to cloning a photo, the battle is always against creating something that looks very digital or clinical. To avoid this, build your image up in three stages. This brings a texture and depth reminiscent of traditional media.



Here we have applied the first stage. This is simply a case of applying the chosen brush over the cloned picture very quickly and loosely. You are basically doing what we said to avoid in the left-hand box! The idea is to block in the colours and give nice rough shapes that will be refined.

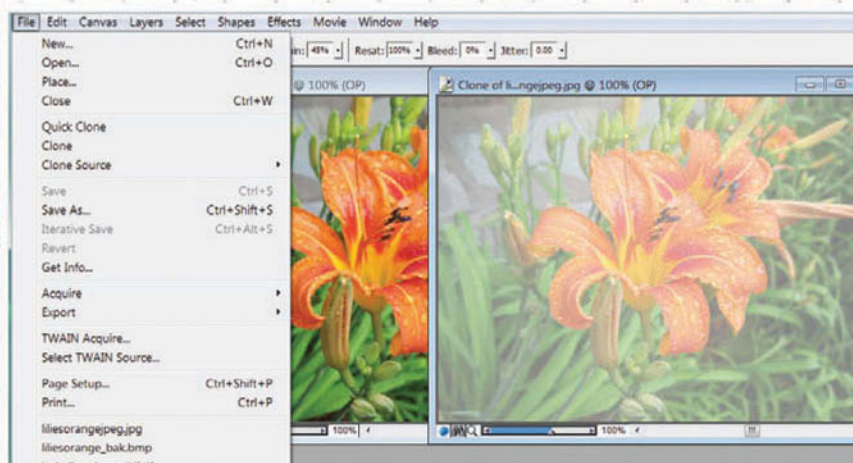


With the colours blocked in, pick a smaller brush and go over the areas again. Don't worry about pin-sharp detail – the key is to add more definition to the forms. Don't worry about covering the canvas – the areas that are missed on the top and bottom-right will help give a more authentic look.



The final stage involves an even smaller brush being applied to make forms sharper and to finish the painting off. Just how detailed you go is up to you. The key is to leave some of the earlier rough strokes showing, but add refinement where you want it. Apply Surface Texture for the final sprinkling of realism.





The clone choices reside in the File menu. From here you can jump into a Quick Clone, set an image as the Clone Source, or simply create a duplicate of an already-open image

of the particular brush you are using. The small Clone Color mode button (found on the Colors palette) decides whether you paint in Clone Color mode or you just paint with the colour selected. You can also enable this to turn brushes into cloners.

The supplied option

However, you don't have to turn brushes into cloners – there is a whole category of brushes specifically designed for cloning.

"CLONING LETS YOU PAINT USING THE COLOURS AND DETAILS DIRECTLY FROM YOUR PHOTOS"

These are aptly named the Cloners. You can access these from the Brush Selector bar, or choose the Quick Clone option from the File menu to load them automatically.

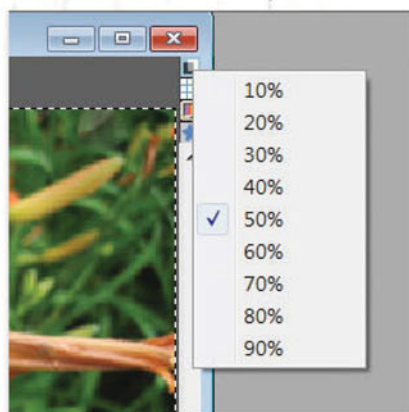
When it comes to picking the brushes for your cloned paintings, there are some things to consider beyond the obvious choice of media. One of the most important is how the brush behaves. Some brushes

have the word 'Grainy' in their name. This means that they can reveal the underlying paper you have selected for the picture in their brushstrokes. You can adjust the amount of Grain in the Brush Property toolbar. Set the paper, or Surface Texture, for your picture from the Paper's toggle switch towards the bottom of the Tools palette. You can also apply the paper you have chosen via Effects>Surface Control>Apply Surface Texture. The

significance of the paper or texture is that with careful application, it can help to give your image the look of a real painting on canvas or watercolour paper, or even a textured chalk drawing.

If you have Corel Painter X, you can set the program to automatically clone. This is thanks to the Underpainting, Auto-Painting and Restoration functions. These provide quick and subtle preparations for your pictures in relation to lighting, colour and simplification (Underpainting), new sophisticated hands-free painting functions using special brushes (Auto-Painting) and the ability to easily restore areas of your image back to an earlier state (Restoration). The newly-released Painter Essentials 4 also boasts Underpainting and Auto-Painting features. While not the same as doing things for yourself, they do allow you to see how an effect will look.

Over the coming pages we are going to see exactly how sophisticated a cloned painting can be. We hope to prove that they are not an 'easy' way of creating art, but rather a useful tool in experimenting with effects and becoming a better artist.



The Tracing Paper allows you to see the photo and you can alter the Opacity to your liking

Getting your photos ready for the clone process

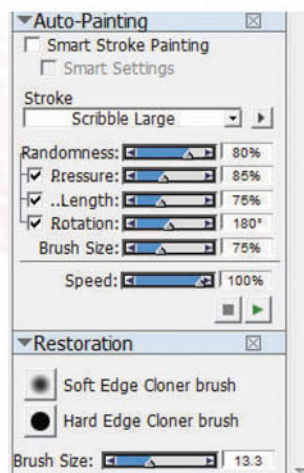
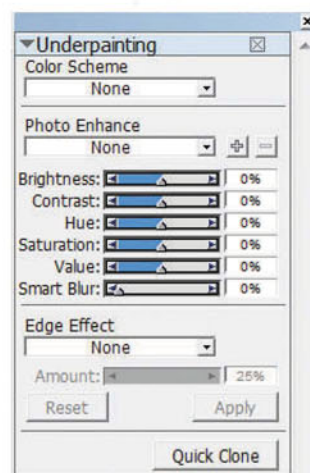
Although you can use most photos straight out of the bat, it's worth prepping them before you unleash the Cloner tools. The best way of doing this is to alter the photo's colour. Think about what style you are emulating and edit accordingly.



This photo is okay – it's a bit washed out, but fundamentally it's okay. However, to turn it into the perfect clone source, it's going to need some work. Corel Painter has a good assortment of photo-editing tools in the Effects>Tonal Controls menu



The Adjust Colors command has allowed us to boost the shadows, and give a warm glow. It looks bad now, but will make a lovely oil painting



The Auto-Painting and Underpainting commands in Corel Painter X and Essentials 4 allow you to automatically alter the colour of a photo and then paint it

First option

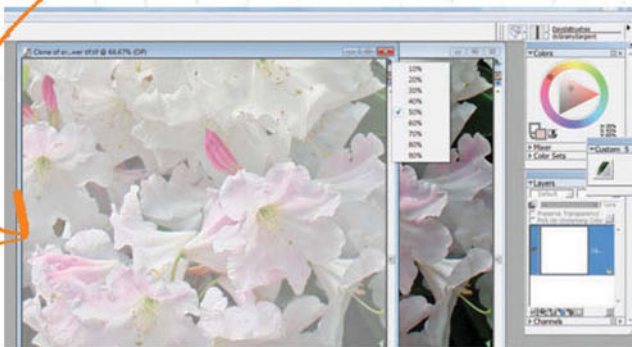
Quick clone

Level: *Basic*



The logical place to start our journey in cloning is with the Quick Clone facility. This enables you to prepare an image for cloning in one step. Simply open a photo, go to File>Quick Clone and tracing paper will appear over your image and the Cloners brush category will automatically load. In our example here, we are going to create a light covering of colour texture using the Chalk cloner, then add some broader brushstrokes with an Oil cloner. We'll then bring in some detail, still keeping the brushwork loose. The aim is to keep the picture looking more like a painting than a photograph as we add brushstrokes and detail. The temptation is always to paint wherever there is a gap, but the trick is not to paint too much, and not to keep all the edges in the image. To help the illusion of an oil painting, we need to have a little canvas texture showing through here and there, keeping the brushstrokes free, and just adding back detail here and there.

HERE'S HOW...



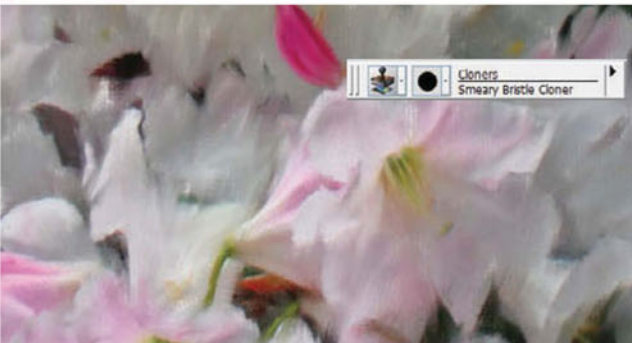
01 Quick Clone set up Open the image from the drop-down File menu. The image now appears semi-opaque. When you left-click and hold the cursor over the little square icon below the red Close cross, a drop-down list of degrees of transparency appears. Toggling the icon on and off switches between the transparency you have selected from the menu and complete white opaqueness. We have chosen complete whiteness here.



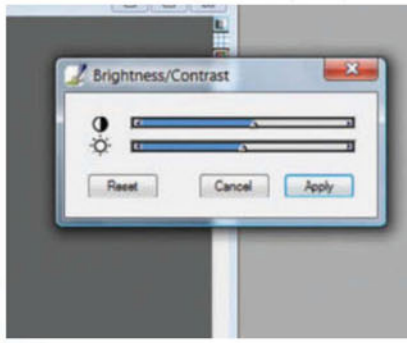
02 Chalk cloner Select Artists' Canvas from the Papers icon in the Tools palette. This determines the kind of grain that Grainy brushes show. Use the Chalk cloner from the list of Cloners in the brush category, and making sure that the brush Size is around 52, Opacity is 59 per cent and Grain 12 per cent, brush lightly, leaving streaks of white showing through here and there.



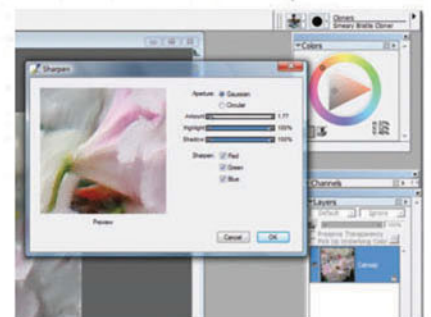
03 Oil Brush cloner To give some body to the brushstrokes, now apply the Oil Brush cloner over the canvas (also in the Cloners category). At this point, we are not yet tracing the flowers using a semi-transparent paper setting. Think all the time about how a large, real oil brush would be making marks on the canvas.



04 Smeary Bristle cloner Now bring back detail using the Smeary Bristle cloner, set to a Size of 12 and an Opacity of 100 per cent. As we are going for an impression of the flowers, we don't want to restore all the edges and detail. Swapping between the working cloned image and the original (by toggling the transparency switch), bring back the flower edges and details here and there, concentrating the restored detail in clumps rather than evenly all-over.



05 Adding contrast To finish the picture off, add a little contrast. These sort of finishing touches, like extra brightness and colour saturation, are entirely a matter of personal preference. On this occasion, we have only increased the Contrast slider to dramatise the image a little.



06 Sharpen the image We have left sharpening until the last step because it is very important. It should be the last thing you do to the image and should not be over-applied. You can tell when an image is over-sharpened by the light halo effect around the edges. Less is more in this case. The picture is now finished, so resist the temptation to fiddle with it!

Second option

Using other paint brushes

Level: *Intermediate*

In this section, we are going to take on a trickier subject. Before you start making the clone, it's important to consider what medium will work best with the scene. The challenges with this 'boat and houses' photo are the dark shadows and all the intersecting horizontal, vertical and angled lines. We decided to go for a simulation of a pencil drawing that had watercolour pencils and some watercolour washes applied to it. Our aim was to give the final image a light transparent look. We'll use the prepared photo as the clone source, a lightly coloured ground (paper), Watercolor brushes (none of the purpose-built Cloners) and a line drawing derived from the Sketch function.



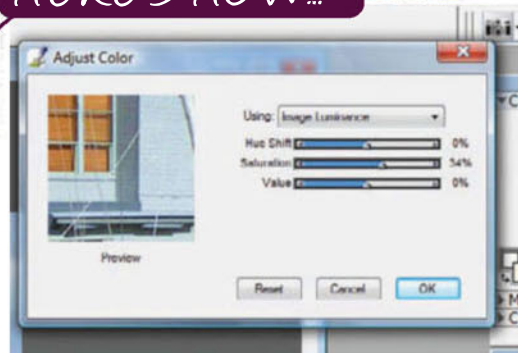
ORIGINAL PHOTO

2

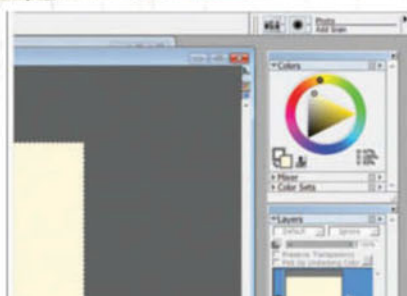


FINAL CLONED PAINTING

HERE'S HOW...



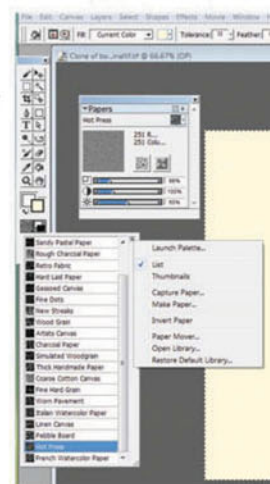
01 Bring it to life Open up the boat photo from the CD. To give the photo more vivacity, go to Effects>Tonal Control and pick Adjust Color. Increase the Saturation by 34 per cent and select File>Clone, All from the Select drop-down menu and Clear from the Edit menu.



02 Get the cloning ready A click on the Transparency icon shows that the photo is still there. Watercolour paper is often off-white so use the Fill tool to add a light yellow colour (H: 47 per cent, S:100 per cent, V: 93 per cent) to the white. Check under File>Clone Source that the right source image is selected.

03 Select a paper

Choose a texture now. We chose Hot Press from the list, which is a fairly smooth watercolour paper surface. We went for this because a rough watercolour paper might interfere with the line drawing. We decided to pick a Grainy brush because it shows the paper texture well.

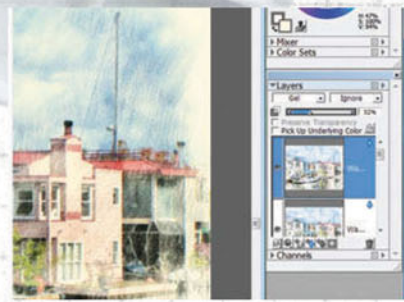




04 Start painting We used the Grainy Wash Bristle variant from the Watercolors category with an Opacity of 26 per cent. With a light touch, cover in most of the image. Avoid going up to the edges and make sure you leave some gaps where the yellow paper shows through. The composite method changes to Gel. This happens by default with new or duplicated watercolour layers.



05 Develop the brushed coverage We used the Wash Bristle brush here to add some additional colour, with the Opacity set to 26 per cent. The main purpose of this brush is to suggest some of the parallel marks made by the watercolour pencils which, at this stage, have not yet fully dissolved.



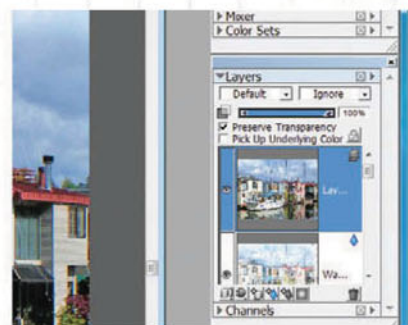
06 Add more body to the image Now duplicate the image to give the picture more body via Select>All, then choosing Edit>Copy>Paste in Place. Select this rather than Paste. An identical, though slightly darker, layer appears above the current layer. Reduce the Opacity of the new layer to 30 per cent to keep the fuller colours and values, but lower the darkening that the Gel composite method introduces.

Using texture

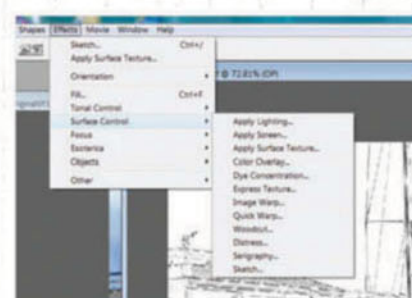
When it comes to art media such as watercolour, it is very important that you pick a suitable paper texture at the beginning and be sure to employ a brush that has 'Grainy' in the title. By having something that has tooth and texture, you can ensure that your painting looks as realistic as possible. Whenever you pick a paper, always make sure that you open the Papers palette and adjust the sliders to get the precise look that you want.

Pencils, paper and Corel Painter

Traditional media in a digital world



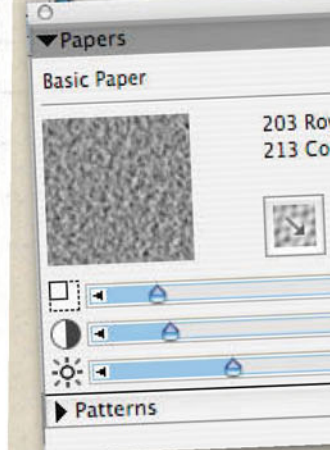
07 Prepare to add a grey pencil outline With the original photo (the adjusted one) active, again choose Select>All and Edit>Copy. Then, with the cloned version active, select Edit/Paste in Place (again, not Paste). The original photo appears at the top of the layer stack. You need to use the original photo so that the sketch from it will have crisp outlines.



08 Create the pencil sketch Go to Effects>Surface Control>Sketch and the Sketch parameters box will appear. Type in the following settings: Sensitivity: 1.00, Smoothing 1.20, Grain: 0.00, Threshold High: 40 per cent, Threshold Low: 10 per cent. This will produce a black-on-white outline drawing. Then change the Layer composite mode to Multiply so that you can see the coloured image below the line drawing.

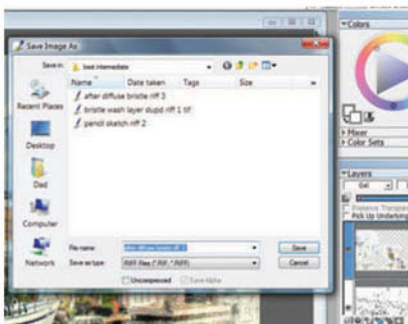


09 Add a new layer and more colour Reduce the Opacity of the sketch layer so that there's a nice balance between the line drawing and watercolour layer. Then create a new watercolour layer by clicking on the blue droplet icon at the bottom of the Layers palette. Use the Diffuse Bristle brush at an Opacity of 45 per cent to add some more paint, again making sure not to cover the whole picture evenly.



More effects

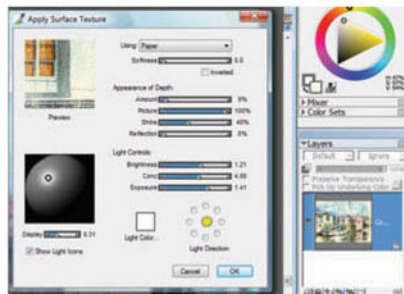
We used the Surface Control menu to access the Sketch effect here, but it's worth trying the other ones on offer. The Woodcut is very interesting, especially when used on very bold photos. The dark lines it applies can give a good depth to a painting, but try the various composite methods to get the perfect look. The key is to use effects such as Sketch and Woodcut as an enhancement to the painting – not a distraction.



10 Save as RIFF This is worth a separate step. Get into the habit of saving layered images as RIFFs – Painter's native file format. This will preserve your stacked layers. You should do this after every level has been completed. You can always delete them later. It's better to have too many than risk losing the whole layer stack. You can use the Iterative Save function for this, too.



11 Add some clean yellow paper The edges need a little more air so save the whole image as a TIF, close the saved RIFF image and open the TIF version. This is no longer a watercolour layer so you can make changes easily. Sample the background colour and use a Fine Feathering Oils 30 brush (from the Oils) to paint in a little more unused paper around the edges.



12 Apply Surface Texture and final sharpening First, add a little more Saturation at about 14 per cent, and then some Surface Texture, using Hot Press paper all-over as before. The settings are shown above. Finally, add some sharpening via Effects>Focus>Sharpen. Use the Gaussian Opening settings with the Amount set to 1.77, and the Highlight and Shadow both at 100 per cent.

Third option

Get creative with brushes

Level: *Advanced*



This section is called Advanced, but the title does not reflect the technical complexity of the final picture alone. In some ways, it is less difficult than the Intermediate picture. We have deemed it more difficult because of the personal creative choices we have had to make and which, to a large extent, cause the picture to succeed or fail. In particular, the overall style for the picture and for the brushstrokes, and how to handle the composition and especially the background. There is also a fair amount of free brushing in this image, all over but again, especially in the background. These factors make it more tricky but also ultimately more satisfying. En route, we'll bring in most of the cloning techniques we have covered and a few additional ones as well. Instead of using Watercolor brushes, we will go back to opaque media like Oils and Acrylics and cover brush customisation and how to use the Selection command.



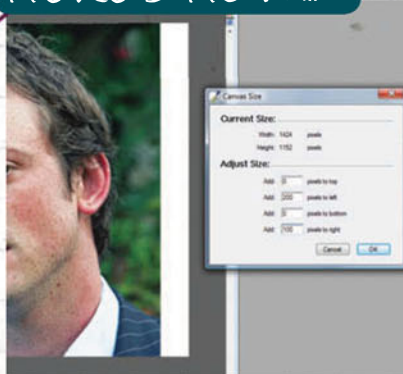
ORIGINAL PHOTO

FINAL
CLONED PAINTING

3

"WE WENT FOR A LIGHT BLUE WHICH WAS COMPLEMENTARY FOR SOME OF THE SKIN COLOURS, AND HELPED CREATE TENSION"

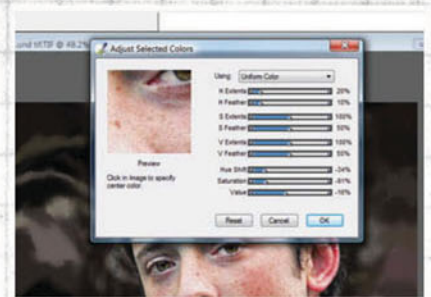
HERE'S HOW...



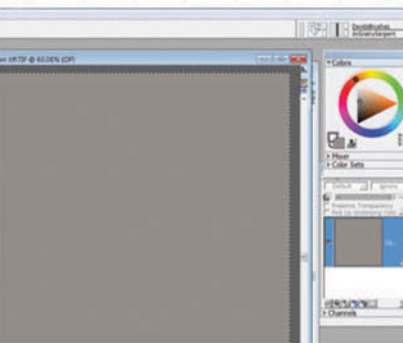
01 Saturation Open the photo from the disc. It's evident that the head in the photo needs some room to breathe, so to begin with, add 200 pixels left and 100 pixels right to produce the canvas dimensions you want. This puts the head slightly off-centre in the frame.



02 Painting in missing background From the Oils palette, use the Tapered Round Oils 15 brush to roughly continue the existing green background, as well as the patch of pinstripe jacket into the white border areas. Although you probably won't use the green background, it will ensure that the values remain consistent. Increase the Contrast a little to give the image some more energy.

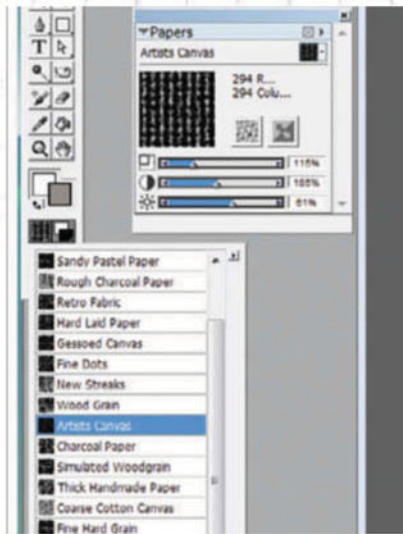
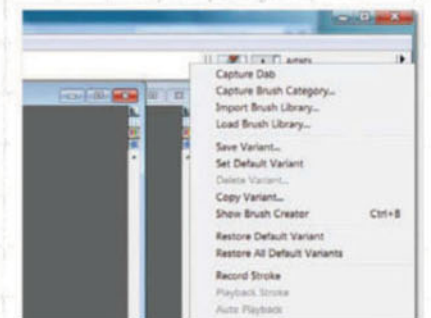


03 Changing the background colour At this stage, we decided that the green background wasn't going to work for the image. Go to Effects>Adjust Selected Colours and use the Dropper tool to select the green background. Then change H Extents to 20 per cent, H Feather to 10 per cent, Hue Shift to -34 per cent, Value to -16 per cent and Saturation to -91 per cent. This gives us a brown background that works better.

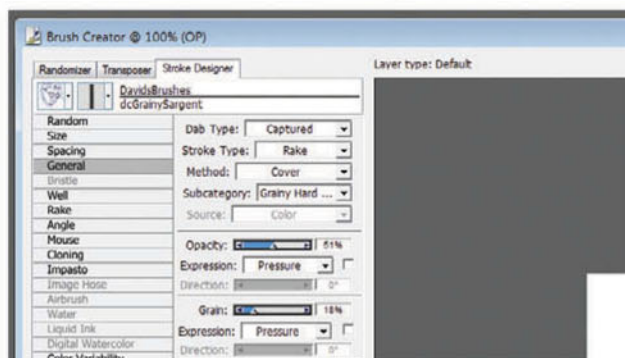


04 Setting up the colour cloning To set up the colour cloning, head to File and click on Clone. Then follow Select>All, and Edit>Clear. This will create a new 'Clone of josh...' image, which should be all white. Fill this with a cool brown (H:40 per cent, S: 5 per cent, V: 55 per cent) using the Fill tool.

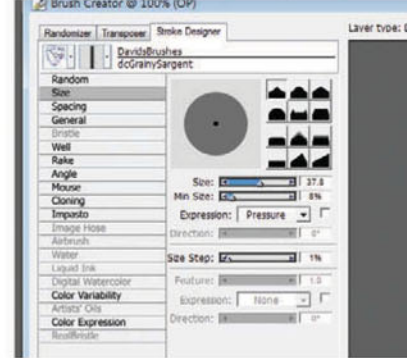
05 Set up the paper Now you need to set up the paper that will provide the surface texture for the cloned image. Choose Artists' Canvas from the drop-down list of papers accessed from the Papers icon at the bottom of the toolbox. Then launch the Papers palette using the Papers fly-out. This will allow you to see all the paper's parameters and adjust them if you want.



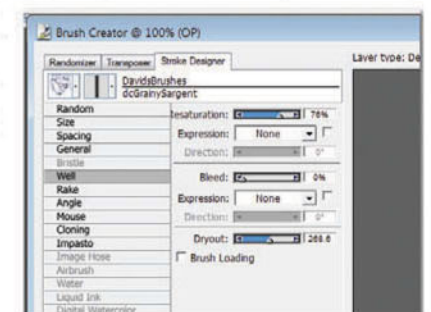
06 Customising the first brush We're going to use the Artists' Sargent brush to lay down texture onto the painting. This will require some customisation. First, select the Sargent brush in the Artists' brush category. Then open up the Show Brush Creator link, which is accessed from the fly-out arrow to the right of the Brush Selector palette.



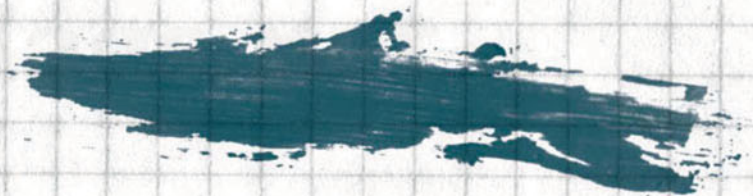
07 Customising the Sargent brush Select the General category from the list on the left-hand side of the Stroke Designer page in the Brush Creator and make the following changes: Stroke Type set to Rake; Method set to Cover; Sub Category set to Grainy Hard; Expression set to Pressure; and the Grain set to 18 per cent. Remember that the visible paper texture increases as the value set reduces. Aim to use about 16 per cent.



08 Changing the Sargent Brush's Size settings Select Size from the left of the Stroke Designer page. Change the brush profile to the pointed one top-left, Size to 37.8 per cent, Minimum Size to 8 per cent, Expression to Pressure and Size Step to 1 per cent.

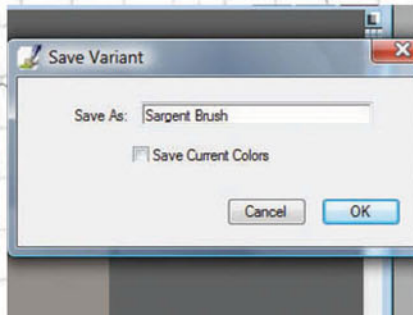


09 Changing the Sargent Brush's Well parameters Open the Well settings and change Resaturation to 76 per cent, Bleed to 0 per cent, Expression to 0 and Dryout to 268.6. Finally, change Rake to ten and make sure that Impasto, which gives depth to brushstrokes, is turned off.



Start painting!

It's time to lay down the first paint application



10 Saving the customised Sargent Brush You'll need to save the customised brush – it is easy to forget to do this! Open the fly-out menu next to the Brush Selector and click on Save Variant. Name it 'Grainy Sargent' and it will then appear at the bottom of the list of brushes in the Artists' category, without replacing the Sargent brush.



11 Checking value relationships between the face and the plain background Before you start painting, check how the face will fit in with the brown background. Use the Eye Dropper tool to confirm that the brown for the background matches the tonal value of a number of the background areas. If you want to let the background show through the painted image, you now know where to do this with the correct values.



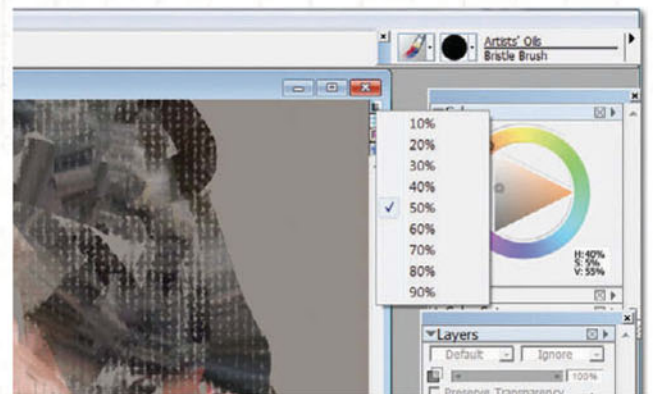
12 Initial brushing with the customised brush At this stage, make some brushstrokes with the new brush with the original image completely obscured by the brown. This is always a very exciting part of the process as you see the image beginning to emerge. The later stages of restoring the facial features following facial contours using the image in semi-transparent mode is a more technical exercise.

Brush size

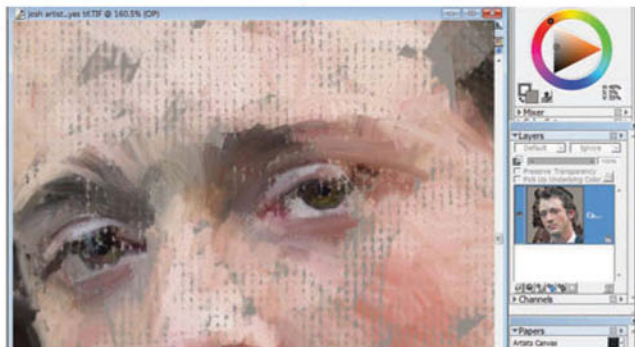
It sounds obvious, but always make sure you pick the correct brush size for the job. In our case, we wanted to keep a loose style so that means picking the largest brush you can get away with. The idea is to give recognisable form without entering into photo-quality sharpness. If you wanted more detail, then obviously go for a smaller brush size. We've given guidelines here, but you may feel more comfortable with a different size.



13 Setting up the Bristle brush Our aim is to try to keep this portrait loose. To help achieve this, for the next stage of painting, use the Bristle brush in the Artists' Oils category. Use this as it comes, with the following settings: Size: 5.4; Opacity: 79 per cent; Grain: 17 per cent; Viscosity: 50 per cent; Blend: 100 per cent, Wetness: 75.



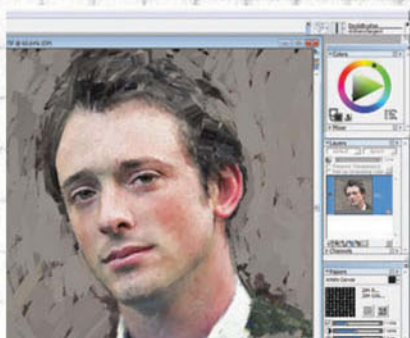
14 Using the Bristle brush The Bristle's brush stroke has a streaky nature to it, its own bristly character. Now, begin to make the brushstrokes follow the contours of the face. This means toggling frequently back and forth between Transparency and Opacity using the Transparency icon. Don't worry too much about detail at this stage.



15 Close-up on the eyes Even though the image is being cloned, and should in theory replicate exactly what is in the original photography, the marvellous thing about some of the Corel Painter brushes like the Bristle is that they do not deposit paint with photographic precision, but with some randomness. This is crucial to making an image look painted. Eyes should not be painted identically – eyes are not identical, so it is important to paint them with their own character.



16 Developing the picture Now you need to begin to develop some ideas for the background. Work up some detail too, using a smaller Bristle brush. Make sure that there are a few 'lost edges' where the face and background seem to merge – this helps to integrate them and avoid a stuck-on effect.

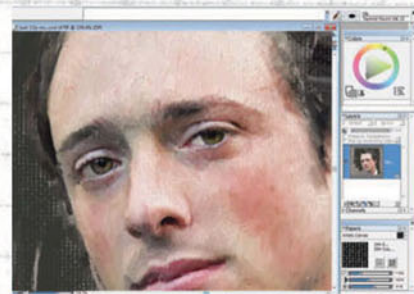


17 More work on the head and background

Using the Grainy Sargent brush again, but with a larger Size (25.3) and Opacity (82 per cent), restore the underpainted brown, letting some of the original photo's dark brown show through to give the background some energy.



18 Fixing the background Still using the Grainy Sargent, introduce some blocked-in dark olive into the background. This colour is a darker value of the subject's iris colour. The dark tone helps to model the face by introducing an element of chiaroscuro. Use a Size of 37.8, Opacity of 57 per cent and Grain of 18 per cent. The dark patch is obviously not cloned and its developing shape, tone and colour just works.



19 Bringing back more detail in the face For the details, first select Oils>Thick Wet Oils 10 (Size: 2, Opacity: 9 per cent, Resat: 10, Bleed: 65 per cent, Jitter: 0.02). Also check that Impasto is off) to block in the key features. Then use the Tapered Round Oils 15 to restore more precise details, set to a Size of 2.6, an Opacity of 87 per cent, Resat set to 100, Bleed to 83 per cent and Feature set to 2.3.

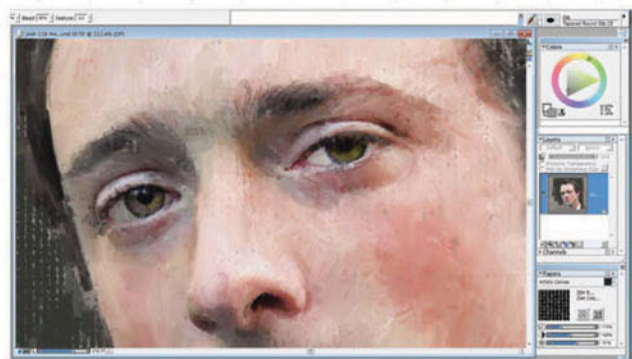


Merge forms

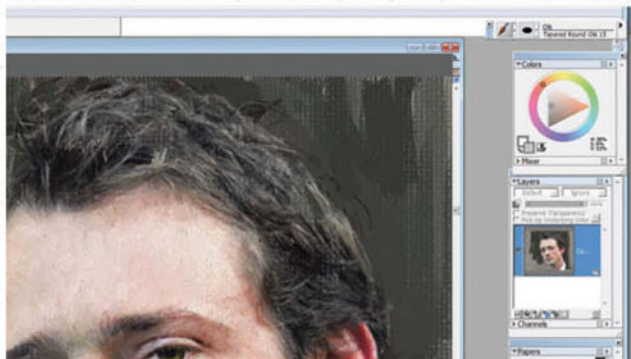
While the focus of this feature is about using photography as the foundation for a painting, don't be afraid to go freestyle! You can achieve very realistic results if you leave the Clone Color environment and paint in colours over the cloned areas. In our example here, we manually painted in parts of the background to complement the colours in the face. It didn't take great skill, but helped elevate the image beyond a straight clone.

Personal touches

Get in that pilot's seat and take control of your image



20 Developing the eyes You can see that the brushstrokes making up the eyes are adding to the features with streaks and slabs of colour, and not just reproducing the photograph precisely. Now make general strokes with the original photo showing through the transparency. Stay with the largest brush you can. Using very small brushes will quickly remove loose-looking brushstrokes, so stay away from them!



21 Painting the hair Still using the Tapered Round Oils brush, bring back the hair from the dark brown underpainting. Don't paint all the hairs individually, just those strands that are crucial to getting the illusion of hair. In this case, the hair is tricky because there are not many settled, even areas, but lots of spikes instead. The hair is actually emerging from the dark background which helps to integrate the picture into it.



22 Finishing touches At this stage, you may decide that the background needs something more. We tried various shapes and colours to create harmonies and interest, but went for a light blue which was complementary for some of the skin colours. It created tension and helped bring alive the background and push forward the face. This is a decision you have to make for yourself – you can't clone it.



23 Final adjustments To give the picture a little more contrast, follow Select>All, and Edit>Copy>Paste in Place. This will duplicate the first layer. Then change the composite method to Gel and reduce the Opacity of the new layer to six per cent. Under the Photo menu, use a little Dodge and Saturation Add on the irises to reveal them a little more.



24 Finished work For some last-minute adjustments, add some colour Saturation to the skin (Adjust Selected Colours Sat: 30), and a little sharpening (0.88).



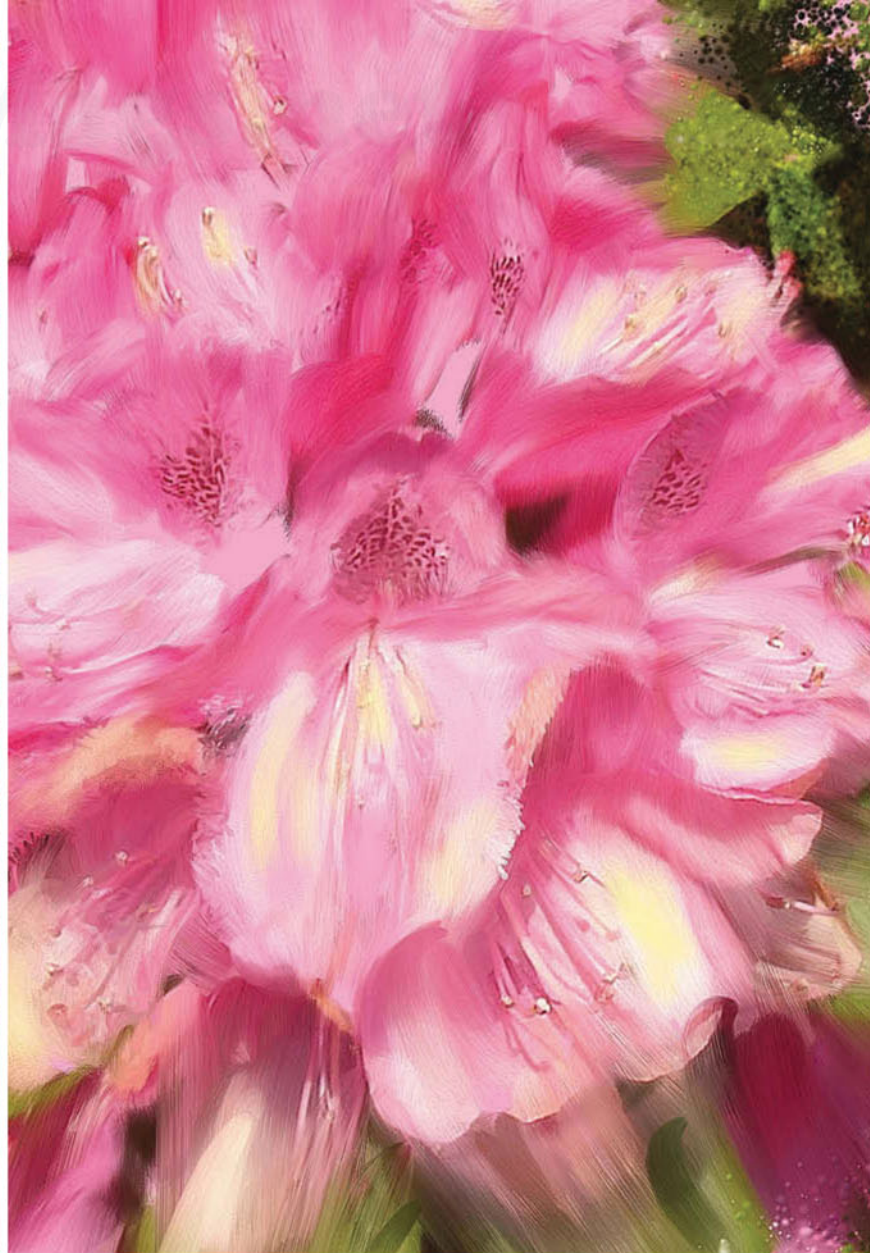
Layer choices

Traditional artists apply layer after layer of paint to build up depth. All you have to do is duplicate a layer and then experiment with the composite methods! These allow you to darken or boost a painting and you can control the effect using the Opacity slider. We used the Gel composite method in this tutorial, but other good ones are Darken, Multiply, Lighten and Screen. It all depends on your painting's colours and the effect you want, so try them out to see what works.





Original photo



Quick Clone painting

Learn how to Quick Clone

Corel Painter has a great feature called Quick Clone. We are going to show how easy it is to do a painting using this command

Tutorial info

-  Painter master
Marilyn Sholin
-  Time needed
30 minutes
-  Skill level
Beginner
-  On the CD
Source photo

We're going to use this tutorial to show you how to create a painting using Corel Painter's Quick Clone command. The Quick Clone feature creates a copy of your image with Tracing Paper over it. The paper can be any colour, but the default is white. The cloned image is under the paper and the paper can be turned on and off. Also, the opacity of the paper can be changed to your specifications.

We are going to paint through the tracing paper and as we paint with various brushes, the painting will

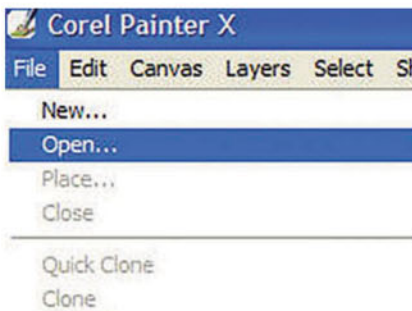
magically appear on the screen. The painting will draw all its colours from the original image and that essentially is the basis for the entire painting.

When clone painting, there is a choice to use either the Cloner Brushes or to use other brushes that are easily turned into a Clone Brush with one click. We will explore the brush choices and mix brushes together to give different brushstrokes. The beauty of Corel Painter is that different media can be mixed to create original results.

As a finishing touch, we will add paint to the image and blend it to accentuate the

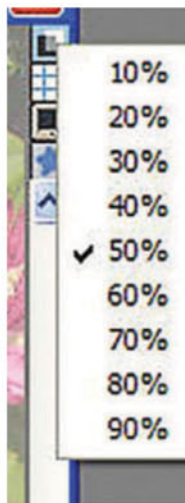
colours. This will be done by laying the paint on the image instead of using the originals colours to paint from.

You will be able to create your own soft edge for this painting by not bringing through the entire image. The Tracing Paper will effectively create the canvas you are painting on. With so many different choices available it may seem easy to get confused, but Corel Painter keeps things nice and simple and with each step, we will create a beautiful painting while showing you the options you can use to explore the power and beauty of this software.

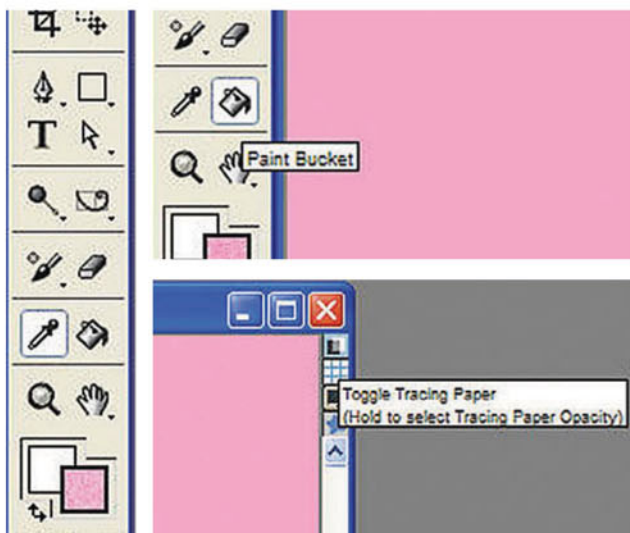


01 Start the Quick Clone Copy the tutorial file from the disc to your desktop and go to File>Open. Then go to File>Quick Clone. Notice now your image has the Tracing Paper over it and that the file name has changed to: Clone of pinkflowers.jpg. Always be sure you are painting on the Clone version.

02 Tracing Paper opacity Note the small black and white box in the upper right of the frame. Click on it and a menu appears with the Tracing Paper opacity. These little boxes also turn the Tracing Paper off and on, which we will do as we paint. When the Tracing Paper is turned off, we can see our painting emerging. When it is on, we see the image we are painting from below it.

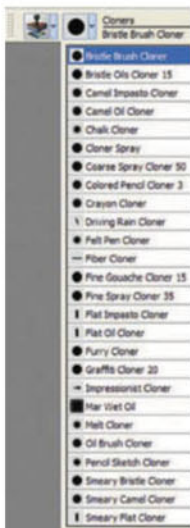


03 A different colour It is at this point that we can change the colour of the Tracing Paper if we like, using the Color Picker tool. We like to use a colour from the original photo, so we brought the original back up and chose one of the pinks. Using the Paint Bucket tool, position it over the Clone copy and click. The Tracing Paper will now turn a lovely shade of pink.

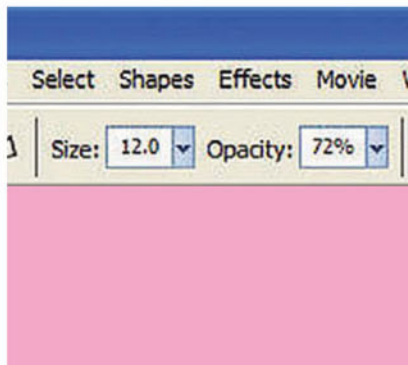


Picking your brushes

Control the clone effect



04 Choose your brush Go to the Brush Categories. By default, since we Quick Cloned the image, the category reverts to the Cloner Brushes. Click the brush and the drop-down menu will come up for all the brushes in that category. Choose the first one: Bristle Brush Cloner.



05 Brush Controls The default brush setting for the size of this brush is too small to paint this painting. See the brush controls at the top of the screen and change the size from 12 to 40. All the other settings, however, should stay the same.

Brush direction

Follow a photo's contours

It's important to follow the flow of the image and not to go across it or just up and down. Notice the difference in these two brush strokes on the painting. Note in the first image the brush direction follows the flower's lines. This is the correct way of painting. Notice the second image painted straight across and up and down. This is an example of what your painting should NOT look like! Use a mixture of strokes that are long and short and also try doing some half moon shapes with your strokes and see how easy it is using those strokes to go around the curves of the flower. See the half moon-type strokes in the third image. Because we have changed the canvas colour to a colour already in the image, it's not necessary to absolutely cover every inch of the image. The painting will look more interesting if some of the solid pink areas are allowed to show through.



Using brush strokes in many different directions is the best way to go



This is definitely not what your image should look like!



Half moon strokes can create a nice effect for your image



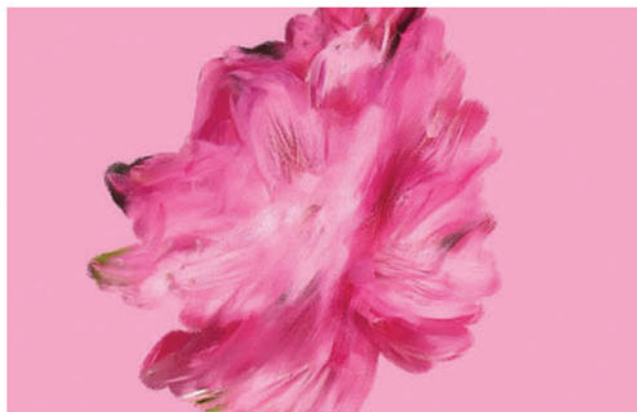
Put paint onto canvas

Brush over the photo

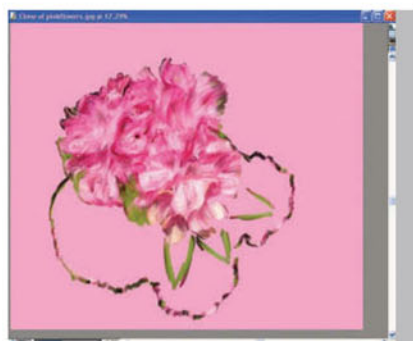


Experiment for results

If you are new to using Quick Clone, try and spend a bit of time using each brush on a photo. By doing this you can build up a feel for which ones are suitable for certain jobs (for example, detail, background, texture and so on).



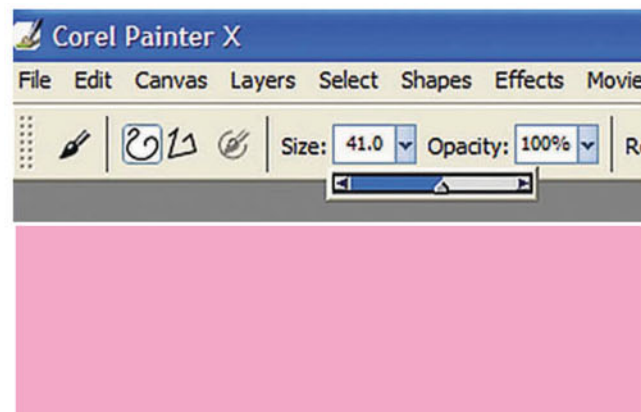
06 Begin painting Zoom in on the flowers and begin to paint. Follow the natural lines of the flowers. Use a mix of long and short strokes. Turn the Tracing Paper off and on to see your painting and zoom in to see the brushstrokes. See the box on brushstrokes (p30) for more on this.



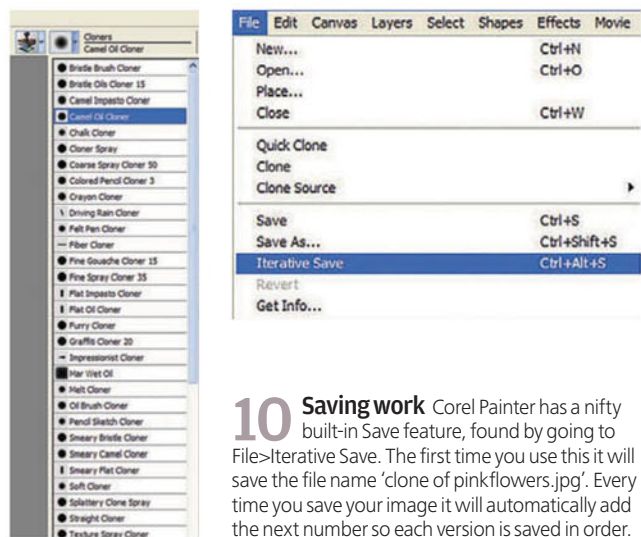
09 Experiment with other brushes

You can mix brushes together in one painting. Try the Camel Oil Cloner and when using it, also paint over some of the painted areas with the Bristle Oil Cloner brush. This gives a nice layered look. The Impressionist Cloner is also fun for accents and areas to add some more texture.

08 Block out the rest At this point you should decide how much of the flowers you want to paint. An easy way to block areas out is to turn off the Tracing Paper, go around the area with your brush that you want to keep and turn the paper back on. Now you can see exactly where to keep painting.



07 Vary brush size It really is a case of just following the original picture to create your painting. To get into smaller areas, vary the brush size in the brush controls. Small brushes are also preferable for the more detailed areas.



10 Saving work Corel Painter has a nifty built-in Save feature, found by going to File>Iterative Save. The first time you use this it will save the file name 'clone of pinkflowers.jpg'. Every time you save your image it will automatically add the next number so each version is saved in order.



Learn more about digital painting online

There is a wonderful online forum for Corel Painter at www.digitalpaintingforum.com. This is for all levels of painting from beginning to advanced. The forum has thousands of members and over 30,000 posts about Corel Painter, Corel Painter Essentials, digital painting, art and the business of creating, marketing and selling digital art. It really is a great place to go and find inspiration from others while also seeing what other Painter artists are up to. There are regular featured artists and you also get to find out information about upcoming Painter and digital art seminars, although most of these are for the US only. It's put together by people who love Painter and who have a wealth of experience with the program.



Sign up for your free trial to learn some excellent tips

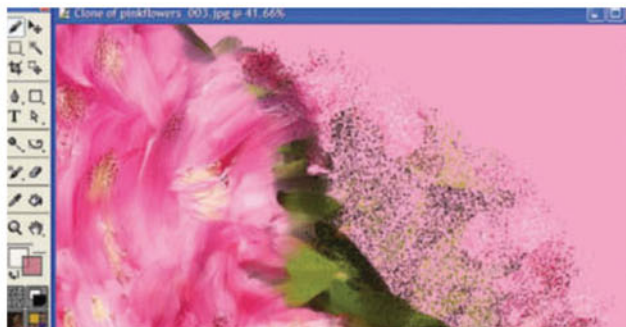
11 Bring back detail Now that you have the painting filled in, you may want to bring back some of the detail. To do this, the best brush is Soft Cloner. Set the brush to size 38 and the Opacity will vary between 10-20 per cent as you work back some details. To see the details in order to paint them back in, turn the Tracing Paper off again so the image is seen.





12 Add accent colour

Change the brush category to Acrylics and pick the Capture Bristle variant. Click the stamp icon in the Color Selector so the colours are bright. This means we are no longer cloning colour but laying down paint. Pick a yellow colour with a brush size of 20 and opacity of 50. Lightly brush over some of the white areas in the painting.



13 Add more background This same brush can be turned into a cloner by relicking the rubber stamp in the Color Selector. It's helpful to go back and forth doing this to lay down colour and then blend it slightly as a Cloner Brush. Pick the Splattery Clone Spray with the Opacity down to 50 per cent to paint into the edges of the flowers and spread out to the rest of the canvas. This has given the painting another dimension and again, the pink canvas has added to the depth of having the splatter paint on top of it.

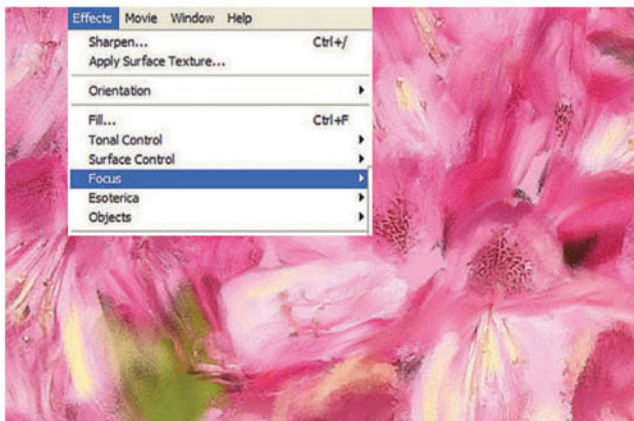


Built in help

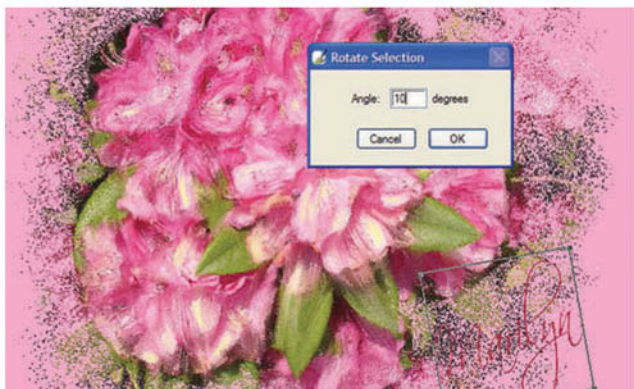
Help is only a click away with Corel Painter's built in Help. At the top of your screen all the way to the right, you will see the word Help. Click that and you have the options to search the index or to go online and read more tutorials on the Corel site. Click Help Topics and there is a list alphabetically of everything in Corel Painter. Click the word and the lesson pops up on the right side.

Those all-important final details

It's the little things that count



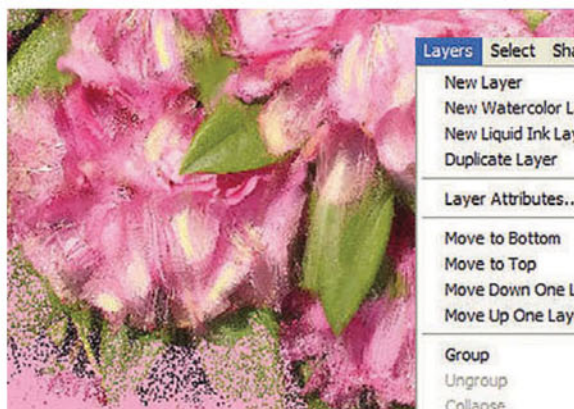
14 Sharpening Sharpening is one of the last steps to finishing your painting. It will 'pop' all the brushstrokes and give much more detail to the painting. Go up to Effects>Focus>Sharpen. If you feel you have sharpened too much, go to Edit>Fade.



16 Rotate and alter the signature Go to Effects>Orientation>Free Transform. You will be able to change the look of the font by stretching or compressing it. Once you are done it needs to be rotated, so go to Effects>Orientation>Rotate. Put a number around 20 or more in the box and you will see where it rotates your signature right there on the screen.

15 Sign your work

There are many ways to sign the painting. We're going to use the Text tool and use a font to sign the painting. Go to Window>Show Layers. Add a layer and go to the toolbox and click the 'T' icon. At the top of the screen the box appears to show all the fonts you have available. Choose your font and click in the image and type. Because the text is on a layer, it can be moved around the image using the Move tool.



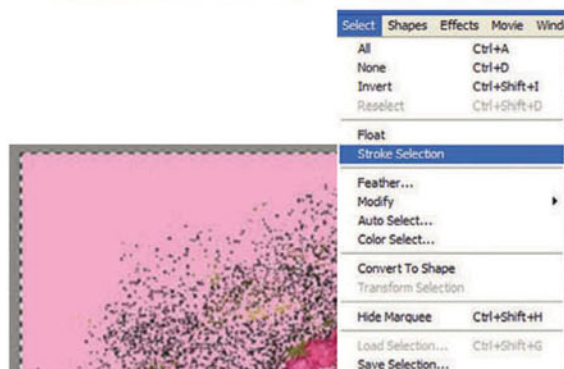
17 Drop the layer of text Next go to Layers>Drop to drop the layer. This is the home straight of the painting and where everything becomes final.

Near the end

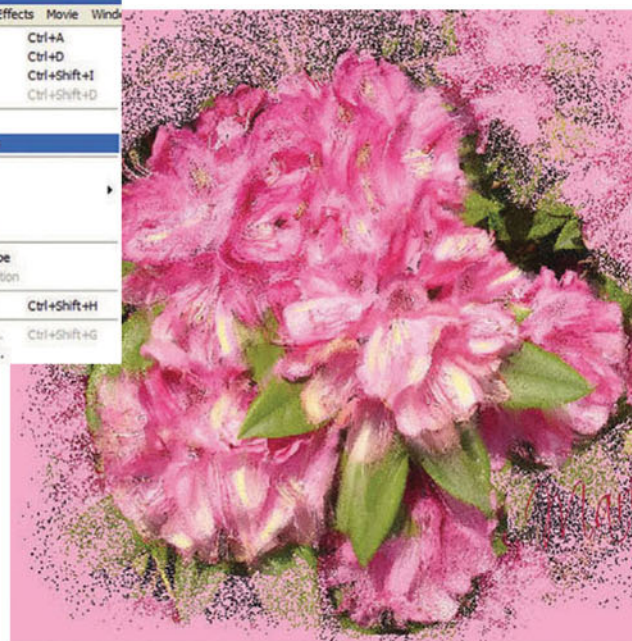
The end of the Quick Clone



18 Saving the painting Go to File>Save As. Since this is the final version, remove the words 'clone of', leave the version number but add an underscore and the letters FIN to denote it's the final version.



19 Add an edge One thing that adds a nice touch to a painting is an edge. Go to Select>All. This will now show on your screen the traditional 'marching ants' around the image. Be sure the Captured Bristle Brush is selected in the brush category and use the Color Picker to select a dark pink. Brush size should be 50. Go to Select>Stroke Selection. Magically you will see the paint go around your painting and add the edge! Turn the selection off by going to Select>None and save the file.



Brushes used in the painting

Building up the brushstrokes

When you first open up the Quick Clone tool, it's easy to just stick to the one type of brush and only dabble with altering the brush size or maybe the opacity as well. But the fact is any brush can become a cloner, so there's no reason to not mix things up a bit and try using multiple types of media on the one image. We used only a few brushes in this painting to illustrate how they can all work together and have different looks, but even just by using a few, you will hopefully appreciate how easy it is to get a thick painted effect. The Captured Bristle brush was used as both a Cloner Brush and a paint brush to lay down colour. The choice of brushes for a painting like this is unlimited, so when you start on your next Quick Clone, maybe set yourself the task of using three different brush categories in it!



Bristle Brush Cloner

Bristles create the look of a real brush stroke, complete with the striations that hairs on a real brush make.



Camel Oil Cloner

The Camel Oil Cloner emulates a smooth, oily look when cloning.



Captured Bristle

The captured bristle is soft and has many different ways of being used.



Splattery Clone Spray

Just what it says. It sprays almost like an airbrush and spatters paint wherever it is used.



Soft Cloner Brush

This brush adds no texture or paint strokes to the image. It only brings back information from the clone source.

showcase



KOBI MCKENZIE

TITLE
WEBSITE
JOB TITLE

Soccer threesome
<http://kobimckenzie.blogspot.com>
Sports illustrator

"As a child of the Fifties, I always enjoyed drawing sports figures," Kobi McKenzie says. "Every Sunday, I remember rushing for the *San Francisco Chronicle's* 'Sporting Green' to admire the latest illustrations of Howard Brodie."

McKenzie's childhood passion progressed into a career in graphic design, something that she's done for over 35 years, which has seen her work cross over from traditional artistic mediums to digital art.

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Jeff Johnson shows you how to Clone and glaze

In this tutorial, Jeff Johnson walks you through how he cloned a photo and applied a glaze effect to create a digital masterpiece

Tutorial info

-  Painter master
Jeff Johnson
-  Time needed
2 hours
-  Skill level
Intermediate
-  On the CD
Starter photo and sketch

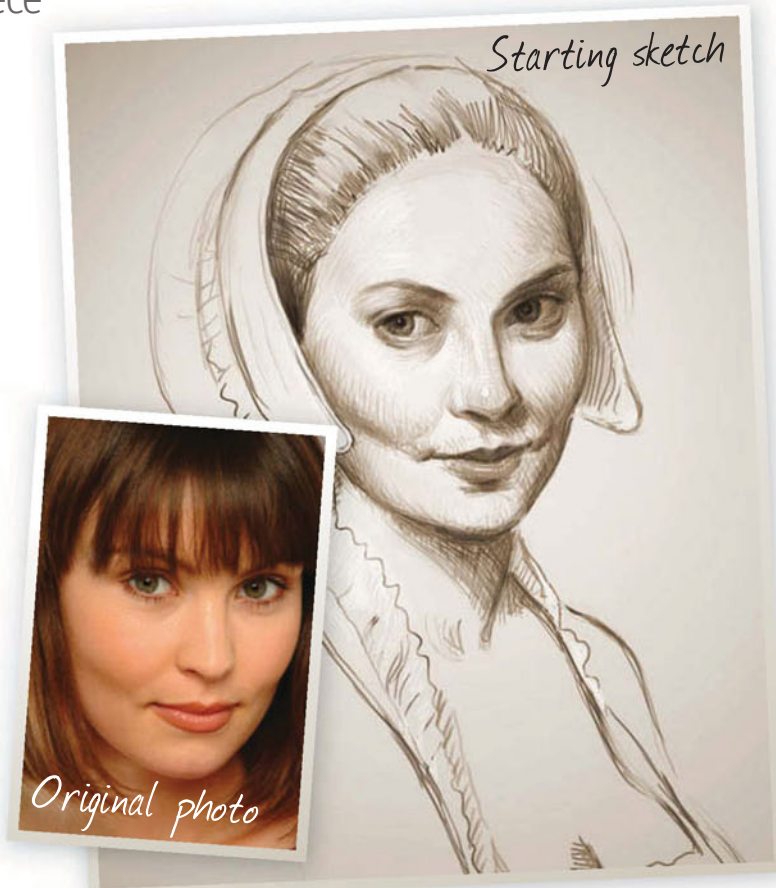
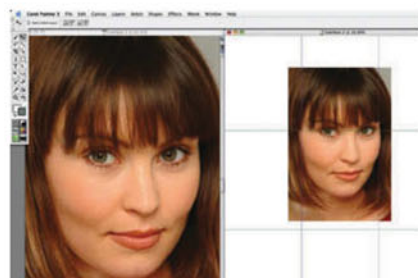
Being a restless sort, I am given to trying every way I can discover to achieve my ends. I am even likely to learn a few things in this tutorial! Corel Painter is so versatile that effects can be achieved in many ways and I encourage everyone to approach painting digitally with that in mind.

The project at hand should leave us with a very nice emulation of a character painted in oil, using the technique of slowly building up light, shade and colour harmonies with semi-transparent layers of digital paint. Because I have spent so much time gawking at masterworks from the Renaissance, there will be a flavour of that look in the final piece.

We will begin by doing a few necessary things to a photo reference, including adding parts of the body. We will then transfer the figure to a background we will prepare together. After establishing a light source, we will build up the kind of atmospheric effects that one associates with oil painting. Because the process is a gradual one, it is also forgiving. It is evenly matched by the forgiving nature of digital painting in general. If a muddle-head like myself can do it, so can you!

Photo and sketch

The two starting elements



01 Scaling the reference photo Wow, what a nice thing to have to stare at for the next few hours! I copied and pasted the photo onto a new canvas (37cm high by 23cm wide). Via Effects>Orientation>Scale I resized it. Using Canvas>Compositions>Show Layout Grid, I placed the eyes on line with the upper third of the canvas, a common practice in portraiture. If you haven't got Corel Painter X, do this by eye.



02 Altering and rotating the photograph With the photo still selected and on a separate layer, I rotated the head two degrees via Effects>Orientation>Rotate. I also pinched the left side on top and bottom via Effects>Distort to fix some minor lens distortion. Using the Lasso tool, I copied and pasted her mouth and resized it to 98%, as it felt slightly too full for the period flavour I wanted. I then dropped both layers and saved as a RIFF uncompressed.



03 Create a reference study On a new layer set to 45% opacity and toned slightly brown, I began to draw in the rest of the figure, using a medium brown tapered artist chalk ten. I traced around the head and features lightly and did some early shading. After saving that layer as a new document, I worked side-by-side with the original to create the study on the right (it's on the disc). It expresses some of the shading I will add to make the forms rounder.



Merge photos and sketch

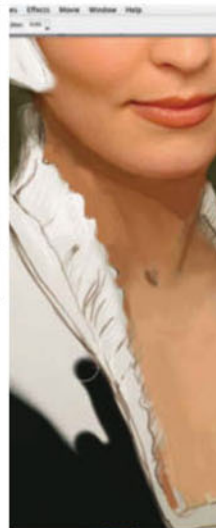
Get that traditional look



04 Transferring the reference I then used the Lasso tool, copied and then pasted our doctored reference right over a copy of our study. Here I am in the process of erasing the unneeded parts. I have set her layer at roughly 70% opacity, so I can see where to erase. I have a plan! Once I cobble together the basic picture, I am going to transfer it to a prepared canvas via an oil cloning brush that will give me the opportunity to finesse every part of the painting.



05 Painting in the figure Next I painted out the hair. Using the Eyedropper tool I borrowed some of the reference's colours to roughly paint in the new hair, body, black dress and a very rough background. I used the largest Airbrushes possible for each part of this step, set to 60% opacity, in order to create fairly smooth transitions on the first pass.

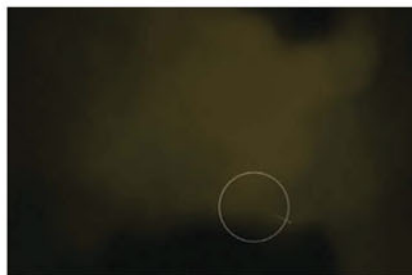


06 Finishing the blocking After flattening the image, I created a new layer set to Darken and blocked in the basic tones for the whites of the eyes, hat and frills. This is a snap, as the fields bordering these areas are darker than the goal values. I set this layer at 80% opacity. I then spent about three minutes with a Soft Blender Stump enlarged to 60 smoothing out some rough edges.



Soft light layer for modifying mid-tones and shadows

Say what? One day I was experimenting with the Soft Light layer and discovered that if I painted onto it with a dark colour, it would subtly darken the area painted. I felt pretty clever until I learned that a number of Corel Painter users have stumbled upon this useful application. It has become a staple in my bag of tricks, because it takes advantage of the operative term, namely 'soft'. Using this layer combined with a fairly large soft-edged brush set to less than 100% opacity creates wonderfully luminous effects with very little modification of the edges needed.

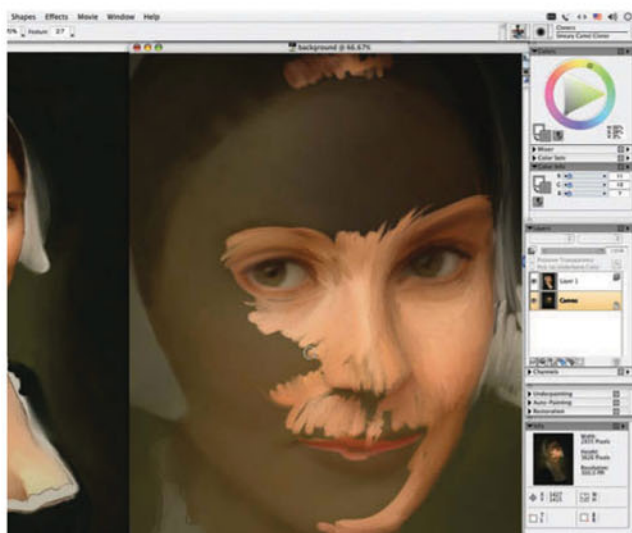
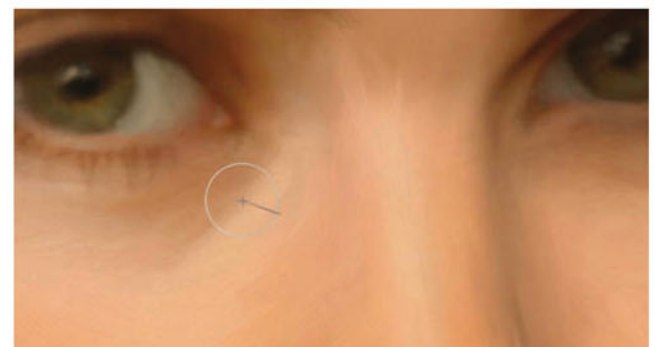


07 Preparing a background Open another document, the same size as before. We're going to do a refined background. I have used the Eyedropper tool to match colour between the rough background and started by using the Paint Bucket tool to fill the canvas with the darkest value. Using a size 180 Digital Airbrush set to 60% opacity, I gradually worked from dark to light. The greenish hue compliments the flesh tones nicely.



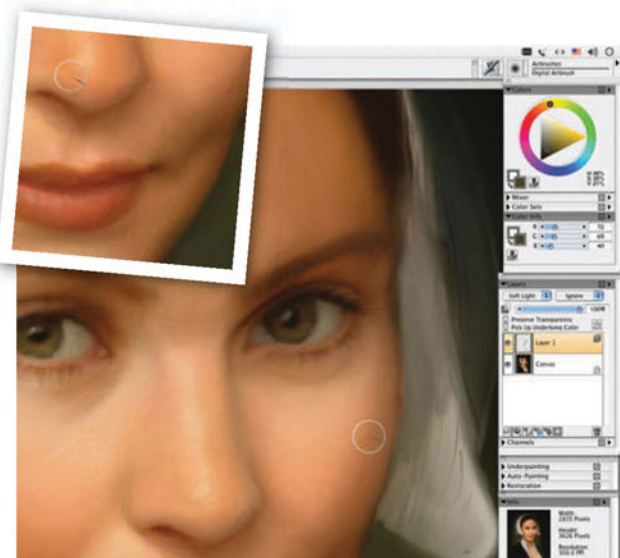
08 Creating a guide for cloning

I had in mind all along that I would want to use an oil brush cloner directionally over forms to create a hand-painted feel. I needed a guide for my strokes, so I simply copied our latest version onto the enhanced background and reduced its opacity to 25%.

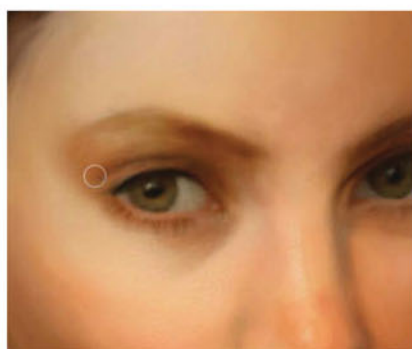


09 Cloning the figure This step was a hoot. I felt like I had a magic paintbrush. Using File>Clone Source I selected our cobbled together version as the source. After a few experiments, I decided the Smeary Camel Cloner was the ticket and I began to clone directly onto the background. Note how my brushstrokes follow the contours of the forms. I then zoomed in and using a Straight Cloner, brought back some of the details of the original. We now have our basic underpainting and will begin to modify it.

10 Add highlights, mid-tones and shadows The next three steps help define our light source coming from in front of and above her right eye. First, I created a new layer set to Soft Light and using a size 27 Digital Airbrush, made a pass of dark brown in areas away from our light source. I then selected a medium brownish-orange and added a few mid-tones to the nose and around the eyes. Finally, I increased the size to around 70 and selected a yellowish-white for passes over highlights.



11 Broaden the value range I created a new layer and, using various Digital Airbrush brush sizes, reintroduced some hand-painted detail around the eyes and eyebrows. I also continued rounding out areas like the far cheek with mid-tones.



12 Add depth and nuance to shadows After creating a new layer set to Gel at 16%, I used the largest brushes that would fit the various areas to paint a medium reddish-brown into selected mid-tones to add variation and depth to the areas not in direct light. This included the entire left side of her face.

13 Using a Multiply layer I added to the shadows and mid-tones around the nose, mouth, eyes, and cheeks on a Multiply layer set to 25% opacity, picking my colour from the lightest area in the forehead. I opened a default layer, corrected some areas and began to draw in details of the hair. The truly astute observer will notice that I nudged the entire mouth up a fraction. I offer this side-by-side for comparison.



Understand glazes

The shining light from the darkest shadows

So you just painted an apple. You painstakingly observed every colour you could see and mixed up a slew of separate hues and values. Then you meticulously applied them to your canvas, blending them seamlessly. You just employed the direct method of painting.

The indirect method takes a different approach. An indirect painter begins with an underpainting that is then modified by successive semi-transparent layers of paint that affect but don't completely cover the previous layer. In traditional oil technique, glazing usually involves very little pigment suspended in a thinning medium, usually some mix of varnish, thinner and oil. Put a piece of blue cellophane over a patch of yellow and you see immediately that you have a green that has optical properties that can't be achieved by mixing paint. That is indirect painting in a nutshell.

Corel Painter places a number of tools at your disposal that can be used to paint indirectly. Simply reducing the opacity of a layer or a brush works. Composite layers like Gel and Multiply are particularly well suited for an indirect approach. I discover new methods all the time.



Lighting and colour tweaks

Going from good to great

Don't get paint on your nose

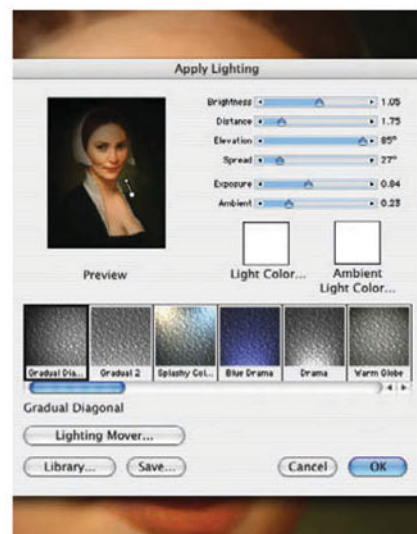
I worked through this tutorial without zooming in to near 100% until the very last step. The majority of my work is done with the entire painting visible on the screen. Owing to the size of my digital canvas, that usually translates to roughly 25% magnification. This prevents me from losing track of the overall impact of a step on the painting. Indirect painting is a process of harmonising elements together, and one has to see the whole painting at one time to tell if any one step is working towards that end or not.

Online resources

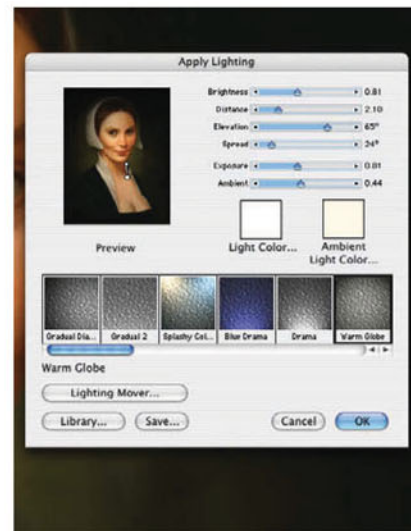
Here are a couple of websites that offer valuable insights: www.noteaccess.com/MATERIALS/indirectP.htm has a synopsis of Reed Kay's excellent notes on indirect painting techniques. It is written for natural media, but most of it holds true for digital painting as well. The page also has links to other insightful articles on painting. <http://forums.cg society.org> has a thread devoted to Corel Painter and its art techniques forum has handy tutorials and top advice from some of the most skilled digital painters out there.



14 Adding in some details Working with a Soft Light and Darken layer open, I alternated between them and the painting itself to finalise some forms and modelling. I painted in selected details throughout the painting, focusing on creating rhythms of spot detail versus finishing everything completely.

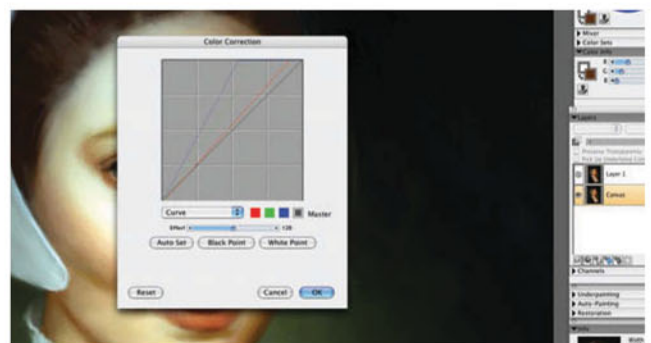


18 Flipping the picture It is good practice to flip the picture a few times, as imbalances tend to pop out. I saw several small areas that needed attention and created a Multiply layer for darkening, a Soft Light layer for some subtle highlights, and a Lighten layer to get rid of a few annoying marks along the frills.



15 Apply lighting

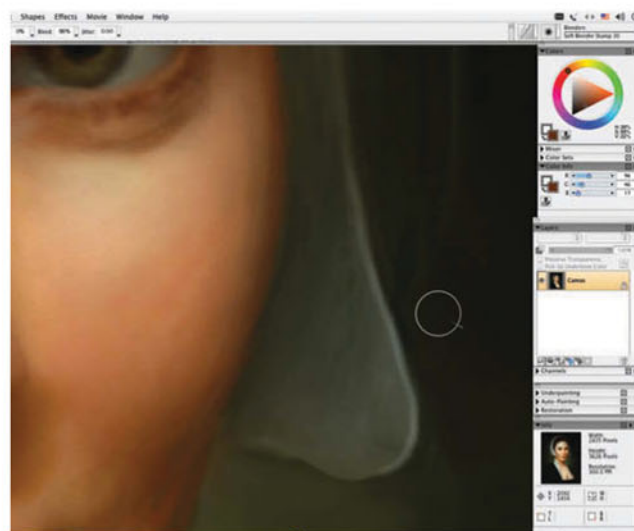
This step and the next will help create an atmosphere and put our subject into it. I copied and pasted our image on top of itself and via Effects> Apply Lighting, I chose warm globe. Note how I modified the sliders and placement of the source. I used the separate layer in case I wanted to dab a bit of the effect off in places, but it did the trick.



16 Apply lighting

After merging and saving, I repeated the procedure and chose Gradual Diagonal, altering only the direction and placement of the source. This time I changed the opacity of the affected layer to 50%. Using a 130 eraser set at 60% opacity, I gently dabbed back some highlights, merged and saved.

17 Colour correct layer I copied our image onto itself again and this time worked on the lower layer. Via Effects>Correct Colors I opened the Color Correction dialog box and chose Curve>Auto Set. Then, working on the top layer with my 130 sized eraser, I gently brought some of those cooler but lighter blues into the picture, focusing on the highlights and the clothing. The last two steps had, as is the case when glazing traditionally as well, made the picture a bit too dark and it brought in a little colour balance as well.



19 Cleanup

Now I zoomed to 200% and, with a Soft Blender Stump as large as I could fit in each area, began to softly blend out marks that either didn't look man-made or detracted from the picture. I like to leave some dither and dash, so I didn't spend too much time smoothing.

showcase



CHRISTINE GARNER

TITLE
WEBSITE
JOB TITLE

The Jade Goddess
www.fuzzymushroom.com
Freelance illustrator and web designer

Christine Garner began to paint digitally in 2003 after gaining a degree in Archaeology. Despite her rather different educational path, Garner's had an interest in art from a very early age. These days, she primarily uses digital mediums to create paintings and illustrations with the aid of a Wacom tablet.

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Watercolour masterclass

Join us, as we walk you through the wonderful world of watercolours

Tutorial info



Painter master
Karen Bonaker



Time needed
50 minutes



Skill level
Intermediate



On the CD
Reference photo



Have you always wondered how to achieve that gorgeously translucent quality so reminiscent of watercolours?

Watercolours are a wonderful medium that is often overlooked. One of my preferred methods for achieving a beautiful watercolour effect is the wet-into-wet watercolour method and through this tutorial I'll discover which brush choices best achieve this effect and which palettes will noticeably enhance the brushstrokes. Corel Painter's Watercolor brushes give beautiful, soft washes and effects, and taking the time to prepare your image will unfold the beauty of the variant.

As a natural media watercolourist, I feel compelled and challenged to give my digital watercolours the same beautiful translucency and paper grain that I achieve with traditional media. Corel Painter offers digital artists the tools to make it happen!

Watercolor brushes paint into a layer that enables the colours to flow, mix and absorb into the paper. In Corel Painter, you can edit the watercolour layer as you would any other layer and even erase or blur without changing anything in the image layer. For example, you can draw pencil outlines in the image layer and then overlay watercolour washes without smudging the pencil lines. Your stylus pressure affects the width of the brushstroke for all Watercolor brush variants except the Eraser tool.

Two of the most important tools for watercolour painting are the Grain Setting and the Grn Soak-In located on the Water palette. These two settings will make all the difference in creating realistic watercolour effects.

Let us begin our journey and discover the power of watercolours with Corel Painter!



WorldMags.net

Tutorial

Watercolour painting class

WorldMags.net

coral
painter

The essential watercolour tools

Everything you need for great results

When you open the Brush Controls palette from the Window menu (Window>Brush Controls>Water) you can choose the size of the brush, diffusion, wetness, pickup rate and other controls you may wish to apply. These are the instruments for creating great watercolours! Keeping this palette open while you paint is a great tool for editing your brushstrokes and finding that perfect look. Create a small canvas and use it to test your strokes before you apply your paint.

Applying Wind Direction will transform the direction the paint flows on the canvas. Many times, you will find that the default brushes by themselves accomplish everything you need to do by merely adjusting the controls on the Property Bar. There you will find Opacity, Grain, Diffusion and Wet Fringe.

Traditional techniques such as masking areas and applying salt can create wonderful added texture. The wet-into-wet method is a lovely fluid approach to applying colour to your canvas. You will notice how colours blend with existing moist paint to produce a beautiful blending. Remember when painting in watercolour, you definitely want to build up thin layers of transparent paint to ultimately produce dark and rich colours. Work at low opacity settings and do not ignore the grain settings. Higher settings reveal less paper texture while lower ones reveal more.

Finally, if you happen to be lucky enough to be using Corel Painter X you will discover the new RealBristle palette. Used along with the Water palette you will be able to enjoy creating and saving your very own watercolour brushes.

Top watercolour brushes



Soft Runny Wash



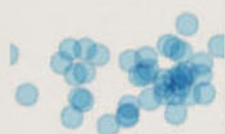
Simple Round Wash



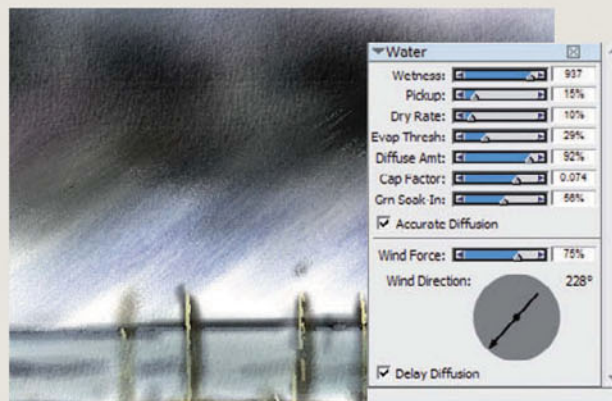
Wet Camel



Diffuse Camel



Splatter Water



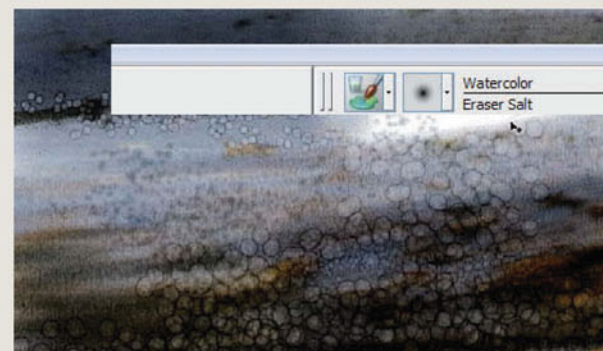
Wind direction

Wind Direction is located in the Water palette. The setting for Smooth Runny Camel Brush 30 is Opacity at 28% and a Grn Soak-In value of 56%. Keeping your Opacity setting low will produce the best results. The brushstrokes change direction as the Wind Direction arrow is moved.



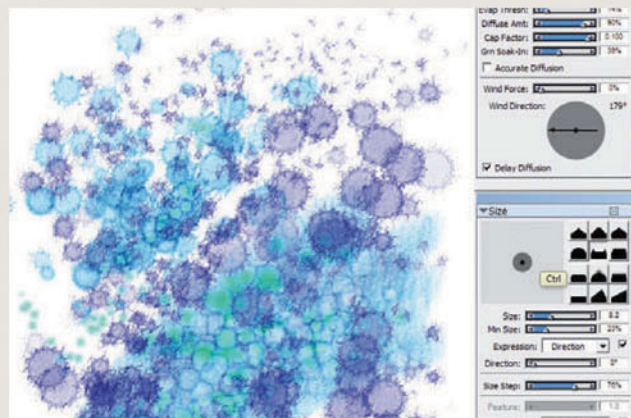
White paper

A part of the charm of watercolours is allowing some of the white of the paper to show through. There are different ways to accomplish this from using the Lasso tool to mask out areas, or softly applying eraser. Using the Lasso tool you can mask out regions that you want to remain white. The old adage 'a stroke laid is a stroke played' with regards to Corel Painter is not necessarily so!



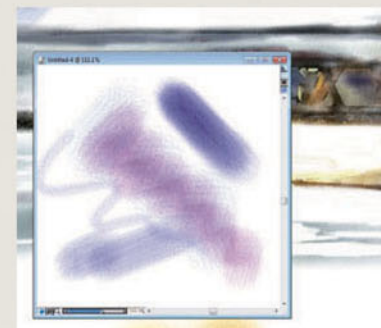
Eraser Salt

There are some wonderful brushes which you can use to create fabulous textures in your watercolour paintings. Salt comes to mind! The Eraser Salt, when applied to the watercolour layer, disburbs the paint creating interesting textures and patterns.



Water splatter effect

To create the look of splattered paint, choose Watercolor>Splatter Water. On the Size palette change the Expression setting to Direction for a traditional splatter-paint look.



A dry run

Opening a small canvas is a great tool, which allows you to test your brushstrokes before applying them. Set the test canvas up with the same Paper Texture settings to ensure the most precise results. Use Ctrl/Cmd-Z to undo a stroke or delete the watercolour layer from the Layers palette.



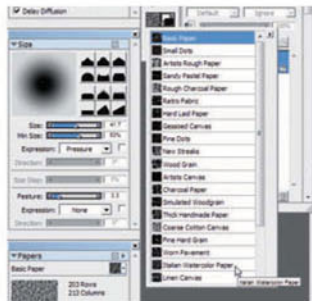
Pencil marks

Sometimes pencil sketch marks may seem too dark. To reduce the opacity of the pencil sketch and to have the added flexibility to delete the sketch layer after you have completed your painting, float the sketch layer and change the Composite Method to Gel. Place the sketch at the highest point in your layer hierarchy. When the painting is finished, delete the sketch layer if you wish.

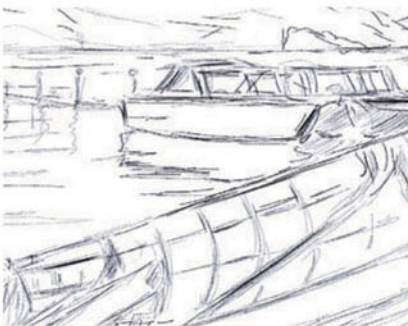


Pick your poisons

Preparation is the key!

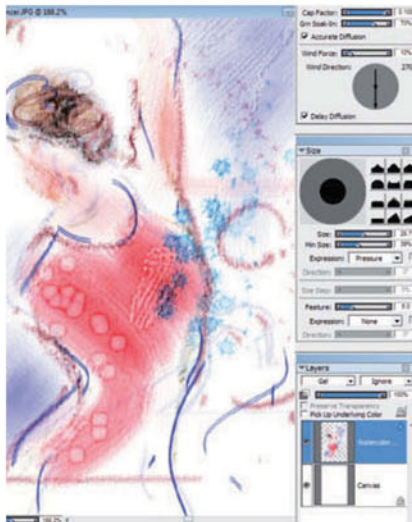
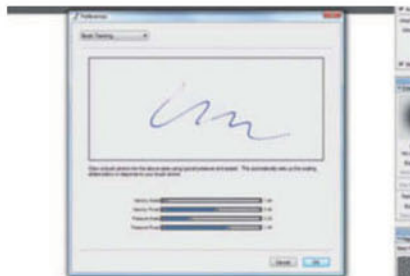


01 Open your source image Open the source image from this issue's disc. We will use this to create a sketch. Select Italian Watercolor Paper texture from Papers palette. Set the Paper Scale size to 100%. This is sufficient for larger images and will reveal texture when you start to paint. Leave the Papers palette open should you want to make additional adjustments.

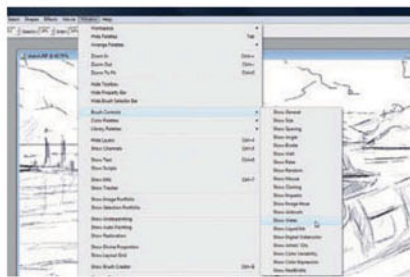


04 Creating your sketch Choose File>Quick Clone. Select the Thick and Thin Pencil from the Pencils category and set the Opacity to 20%. Choose a grey colour and toggle the Tracing Paper on and off so you can frequently watch your sketching progress. Create a loose sketch of your source image, and save this version as 'Sketch'.

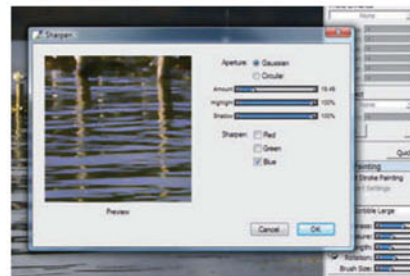
07 Testing your brushes Open a new canvas and make sure that the Paper settings are the same as your sketch. You will use this canvas to test your brushes as you paint. This is your digital palette! Choose each of the brushes noted in step six and practise long sweeping strokes across the canvas. This exercise will warm you up and assist you to visually see how the paint reacts on the watercolour layer.



02 Set your Brush Tracking Your Watercolor brush variants rely on Brush Tracking being set correctly before you begin to paint. To set Brush Tracking, choose Edit>Preferences>Brush Tracking. Using your stylus, make a few representative strokes within the Scratchpad using your normal pressure and speed. Set Brush Tracking each time you start Corel Painter anew, especially when changing brush variants.



05 Opening your palettes There are three palettes that are important to you as you paint: Water, Tracker and Size. You will find the Water and Size palettes by launching the Brush Controls. To open the Tracker palette choose, Window>Show Tracker. This temporarily stores brush categories, variants and dab types when you expressly apply brushstrokes to the canvas. Each time you use a new brush, the variant is saved on the Tracker palette.



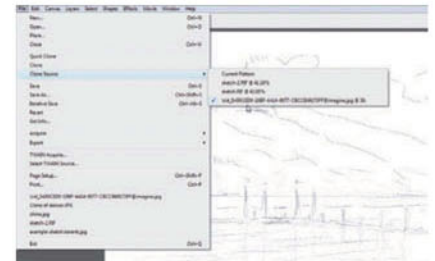
03 Preparing source image If you have Corel Painter X, select Window>Show Underpainting and apply Smart Blur at 65%. Select Apply and close the palette. Those with later versions should apply a soft blur. Go to Effect>Focus>Sharpen and uncheck red and green. Set the Amount slider to 19.49 or so. This will help to enhance the colour in your painting. Save your source image with a new name.



06 Choosing your brushes There are many brushes to choose from in the Watercolor brush category but we'll use a few of my favourites. These brushes will give you lovely translucent washes reminiscent of traditional watercolours. You'll be using Soft Runny Wash, Simple Round Wash, Wet Camel and various other brushes for added effects. Create a custom palette by dragging the icons from each brush on to the Corel Painter interface.



08 Applying your paint With your sketch open, we will now 'float' the sketch above the Canvas layer. To accomplish this, choose Select>All>then Select>Float. On the Sketch layer, change the Composite Method to Gel. The Gel method will allow you to continue to see your sketch as you paint and act as your guide. Lower the Opacity slider on the sketch layer if your sketch marks seems too harsh.



09 Work from back to front Just as in natural media watercolours, we'll work from the back of the painting forward. Begin by making sure you have the correct 'clone source' selected. You will begin by using the colours from the original source image to develop your painting. From the Window menu choose File>Clone Source and select your original image as the Clone Source. Enable the Clone Color Stamp and make sure it is greyed out.



The Water palette

Wetness controls the dilution and the diffusion of pigment. As Wetness is increased, the resulting stroke spreads out over a larger area, eliminating the appearance of any individual brush hairs.

To create great watercolours it is important that you understand these palettes and how they can affect your watercolour paint. Settings that can reveal the paper texture as you paint are Diffuse Amount, Grn Soak-In and Wetness. To reveal a paper texture while you paint, keep the Grn Soak-In setting high. For example, if you wanted your Simple Round Wash to reveal strong paper texture, then move the slider higher. Experiment with all the settings as you work. The Grain Setting slider on the Brushes Property Bar when moved to the left will reduce the amount of paint that is penetrating into the grain. Move it to the right to increase the penetration.

Awash with colour

Something to whet your appetite



10 Applying your first washes On the Water palette set your Grn Soak-In factor to 92% and Wetness to 918. Disable the Clone Color Stamp and apply your own colours as well. Select the Simple Round Wash variant. Set your Brush Tracking and try a few strokes on your digital palette. Don't worry about the white of the paper showing through, this is part of the charm of watercolours! Notice that as you lay your paint, the pressure you apply to your stylus has an huge impact on how dark or light the paint flows.



11 Moving forward To initially develop the mountains, select the Wet Camel brush variant and add a new watercolour layer by clicking the water droplet icon located at the bottom of the Layers palette. To rename the layer right-click/Ctrl-click on the layer and choose Layer Attributes. Rename the layer Mountains and select OK. Naming your layers is a good habit and assists you to stay organised, particularly if you are working with many layers.

12 Building Texture and Grain

As you work on the painting, create a new layer for each important area. To add grain to the mountains, pick Diffuse Camel variant and just float it randomly to give the illusion of trees in the distance. Use colour from the source image by enabling the Clone Color Stamp or use your own!



Corel Painter online

I wanted to take this opportunity to tell you a little more about wonderful resources available to learn Corel Painter online! I am a teacher for two online schools: LVS Online and Eclectic Academy. LVS is a Corel Training Partner and enrolls students from all over the globe. I offer several Corel Painter classes and as a student you're automatically eligible to register for Painter Talk, a Digital Art Community that is graced with a vast array of talented Corel Painter Artists.

My love for Corel Painter continues to grow and the joy of discovering new things every day! The Painter community is one of the most giving and supportive I have ever been involved with, and with the newest addition of Corel Painter, even more so! To find out more about my classes and Painter Talk, simply visit my website www.karenbonakerart.com.



13 Painting water This does not have to be difficult if you use the right brush for the job. Select Soft Runny Wash variant. Size the brush appropriately for what you are trying to accomplish. Use the Color Picker and select some of the colours from the sky for your water. When the Grn Soak-In setting is high it will create a surface as if the light is reflecting off the water. Set it lower for a softer look. Move the Wind Force arrows to the direction you want the wash to flow and paint with long sweeping strokes.



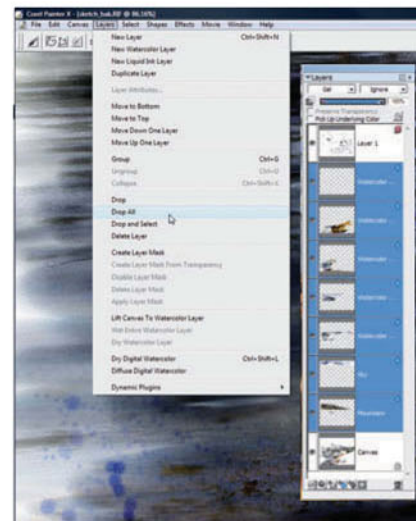
15 Painting the foreground Turn the Sketch Layer back on so it is visible. Select the Wet Camel brush variant and commence to paint in the foreground. Set the Opacity to 15%. Again, don't worry about the white of the paper showing through. When you have finished painting the foreground, select the Soft Cloner brush and reveal some lost detail, be careful though, too much Soft Cloner will take away from the natural beauty of the brushstrokes. Keep the detail in the foreground and less in the background. When you apply Soft Cloner, you must be working on the Canvas Layer.



14 Step back and evaluate Step back from your painting and assess your progress. Turn the eye off on the Sketch Layer and evaluate the painting without the sketch marks. Does it hold together without the sketch in place? You can decide when you are finished if you desire to keep the sketch or not. Time to save your work!

16 Dropping layers

First, save this version with all the layers intact. This is your safety net just in case you desire to come back and work further on the image. After you save, hold down the Shift key, select all the layers except the Sketch layer, and drop them all to the Canvas layer.

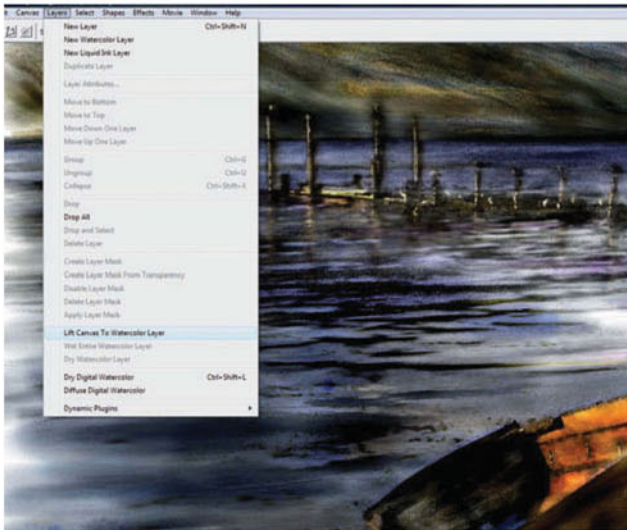


Talking textures

Liven up the last layers

17 Commit to the watercolour

You will notice that painting is now on the Canvas layer. This is fine if I wanted to use other variants but not if I wish to continue with watercolours. To correct this from the Windows menu simply choose Layers>Lift Canvas to Watercolor Layer.



18 Apply textures

Applying textures gives that added bit of serendipity to make it your own! To convey the seaweed, rocks and gravel in the foreground, use the Splatter Water and the Eraser Salt. The Splatter brush can build texture as well, such as giving the wood of the boat a grainy appearance. Also, salt just lightly flecked softly over the water adds the sunlight touch.



19 Refine Again, step back and evaluate your painting. Because your sketch is on its own layer you have the freedom to erase areas that distract from the image. I like a bit of pencil left in my painting, but I find the cloud sketches distracting so I erased some of them.

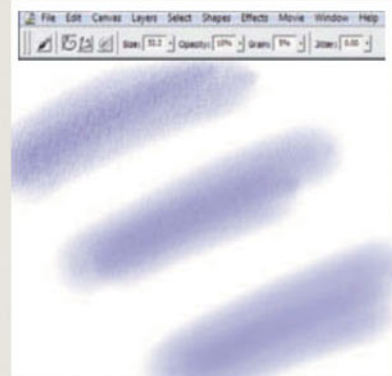
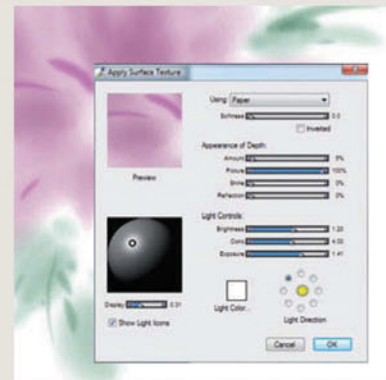


20 Across the finish line Choose Layers>Drop All. Adding an edge to your painting is a nice way to finish it. Now choose Canvas>Canvas Size, and add 200 pixels directly. Add a new layer, choose the 2B Pencil, and sign your lovely watercolour painting. If you feel your painting is too dark, lower the Opacity setting. To add a nice final addition select the Tinting Brush>Diffuse 2 and run it along the border.

Top tools of the trade

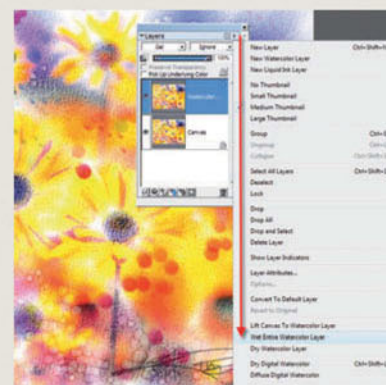
Say hello to your little friends

The Grain Setting on the Brush Property Bar is essential to creating realistic watercolour textures. Higher settings create more grain and lower settings result in less paper grain. Keeping your opacity setting low will further help to generate a natural watercolour effect. The examples show grain applied at 100%, 50% and 10%.



Applying a Surface Texture to your watercolour from the Effects palette can add a nice touch. The key is to apply it softly. The most important sliders are the Amount slider (5%) and the Shine slider (0%). To apply Paper Texture, select Effects Surface Control>Apply Surface Texture.

Use the Lasso tool from the Toolbox to mask or protect areas of your painting similar to how you would use masking fluid in traditional watercolours. Paint inside or outside the initial selection and if you are going to include separate selection points, enable the Add To Selection on the Brushes Property Bar.



The Wet Entire Watercolor Layer command is useful if you want to diffuse the paint. From the Layers palette open the fly-out arrow and choose Wet Entire Watercolor Layer. To stop the diffusion at any time, repeat the process and choose Dry Watercolor Layer instead.



Use free resources to create art

Using simple techniques and free resources, we will show you how to create a mermaid-inhabited underwater scene with the power of Corel Painter

Tutorial info



Artist
Pat Brennan



Time needed
2 hours



Skill level
Intermediate

Of all the fantasy figures, the mermaid surely has to be one of the most enduring and appealing. Creating the illusion of an underwater scene inhabited by one of these gorgeous creatures may seem like a lot of work, but if you try to photograph one for reference, you will be in for a long wait!

The blending of 3D figures into a fantasy scene is quick, easy and great fun to do. The construction of a believable underwater environment is just a matter of choosing the right elements and textures to work with,

and with so many free resources available, you will never have a problem doing this.

It is possible to create the image entirely from scratch in Corel Painter. To create a scene quickly and easily, however, I propose to use two programs. Those of you who use Corel Painter probably already use Adobe Photoshop as well, just as I do, and flip back and forth between the two to produce your finished piece.

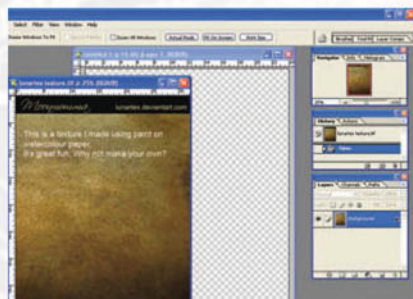
I shall also be pointing you in the direction of some of the best free resources available throughout the

tutorial. It takes a little effort to search for the right image if you have something particular in mind, but it is worth your time. You could, of course, purchase stock images from some of the excellent online libraries. Our aim here, though, is to complete the task as quickly as possible, with no money changing hands.

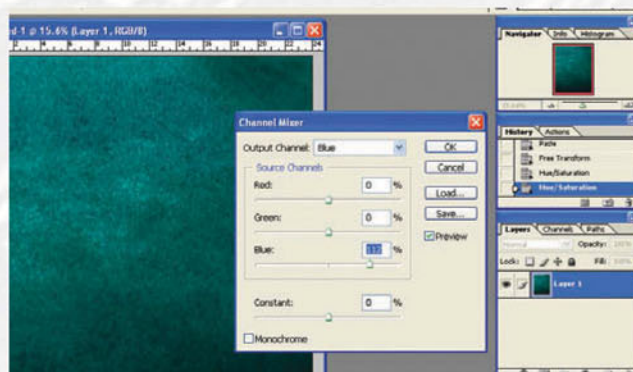
Throughout, I have deliberately avoided using complex procedures and too many brushes wherever possible, and used only the minimum amount of layers. So without benefit of an aqualung, let's go diving for a mermaid!

Water world

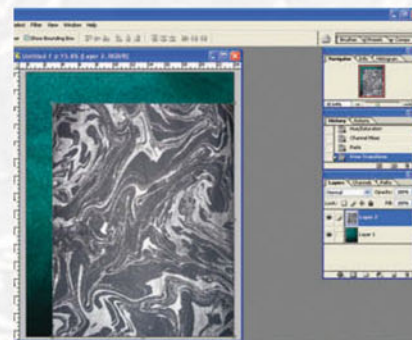
Use colour and texture to create your backdrop



01 The first texture After deciding on a texture from my own freebies at <http://lunartex.deviantart.com> (an account I created to supply my own free textures and photos), I copy, paste and stretch to fit a new canvas in Photoshop (307mm high by 240mm wide). I could have painted a texture the right shade to start with, but I thought it might be of more interesting to show how easy it is to re-colour an existing one.



02 Re-colouring Next, I go to Image>Adjustments>Channel Mixer. In the Red channel, I push the Green slider left to -138%. In the Blue channel, I move the Blue slider right to 112%. In Image>Adjustments>Color Balance, I ensure Midtones is selected and adjust the Green slider to 20%. There are literally dozens of ways to re-colour an image using Photoshop or Corel Painter, but this is my preferred 'quick fix' method.

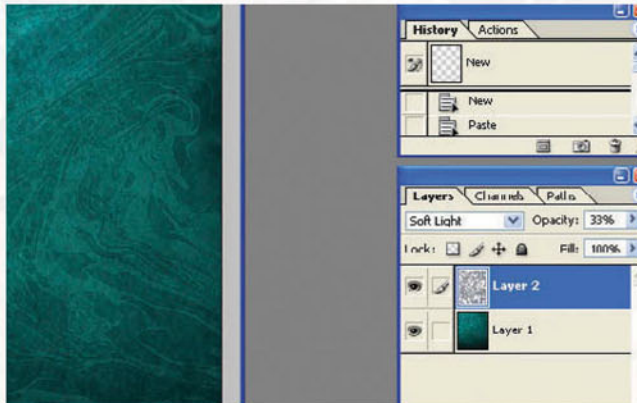


03 Apply the second texture Searching around, I discovered a nice swirly pattern from <http://enchantedgal-stock.deviantart.com>, another free use stock provider. I copy and paste it into the newly re-coloured layer; I then grab the re-sizing handles and stretch the pattern to fit the canvas.



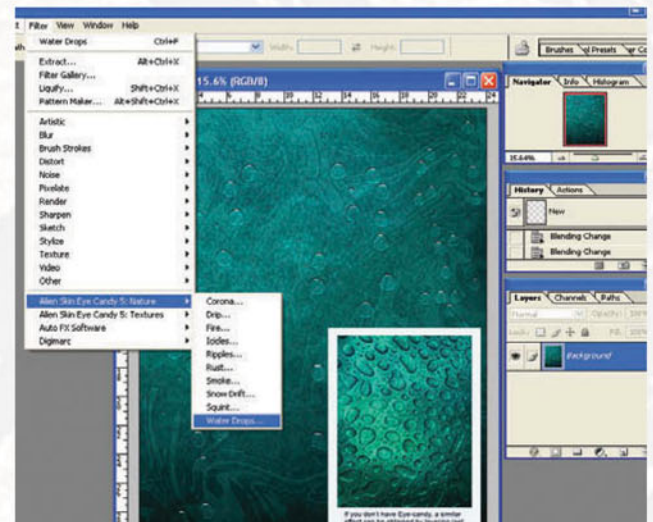
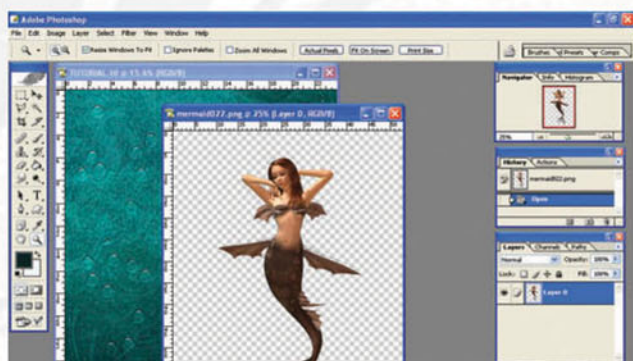
Adding the mermaid

It's time to bring some life into your work



04 Integrating and merging Working on the second layer, I set it to Soft Light at 33% Opacity. This simple action gives the look I'm after. I could, of course, carry on tweaking all sorts of things at this point such as Hue/Saturation, Levels, and so on, but sometimes less is more!

05 Drop by drop This is a fun bit: not exactly bubbles as you would expect in a scene like the one I intend, but water drops created in the Alien Skin Eye Candy 5: Textures plug-in. You could alternatively overlay a photo of water droplets over the background (with the layer set to Overlay).



06 Now capture your mermaid I have obtained a beautiful PNG mermaid from <http://jlstock.deviantart.com>. There is a JPEG available in the same file if you require it, as Corel Painter does not support PNG (Portable Network Graphics). A PNG can be ten times the size of a JPEG, but preserves all the sharp edges, so I am going to use the PNG and stay in Photoshop.

07 Colour the mermaid

After dragging and dropping the PNG of the mermaid into the background, I resize and position her. To re-colour her, I click on the mermaid's layer and go to Image> Adjustments>Channel Mixer. In the Red channel, I move the Green slider to -94%. Then, under Image> Adjustments>Color Balance, I move the Green slider to 24 with Highlights checked.

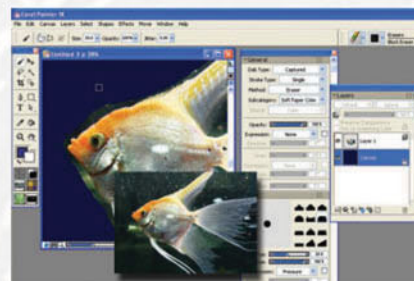


Finding mermaids

JLStock, aka Jenny's 3D Stock (<http://jlstock.deviantart.com>), provides stock, with most of the images in both PNG and JPEG formats. Jenny has many 3D items, including fairies and mermaids, plus photographs, high-resolution backgrounds and brushes. She provides all of these resources free for starving artists.

Jenny is an accomplished web designer and much more. After I subscribed to the online community at www.deviantart.com, I quickly became aware of the astonishing generosity of the stock providers on there. I had never thought of integrating 3D objects with painting and manipulation before seeing Jenny's images on this site.

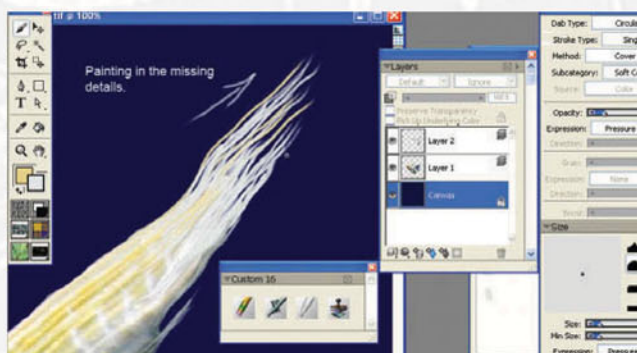
I first met her when she hosted a competition to encourage members to use her stock items, which I am so pleased to say I won using one of her PNG mermaids as the focal point.



08 Something fishy! I found a fish I liked at www.sxc.hu/photo/776995, kindly donated by 'alexbruda'. Unfortunately, some of the details had been cut off. This is a perfect opportunity to use Corel Painter and paint back in the missing bits. I open the fish in Corel Painter, roughly cut it out and apply to a dark blue background. I needed the background to be large enough to accommodate the new fins.



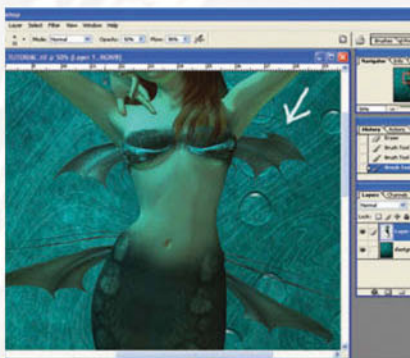
09 Reviving the fish Next I zoom in, chose Block Eraser 20 at full opacity, with Expression set to Pressure. I select Layer 1 and erase the unwanted background, making the eraser size smaller the closer I get.



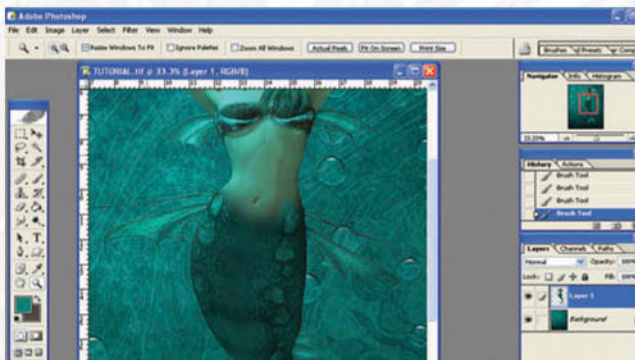
10 The missing bits I create a new transparent layer over my fish. Working at 100%, I colour-pick the image, and with the Fine Detail Air 3 Airbrush, at a Size of 2.8 and with Expression set to Pressure, I paint in the missing fins. Then, using the Round Blender Brush 10, at a Size of 5.9 and with Expression set to Pressure, I smooth the painted areas into the original image. I flatten the image and save as a TIFF file.

Light and colour

Add subtle touches to your mermaid for a realistic finish

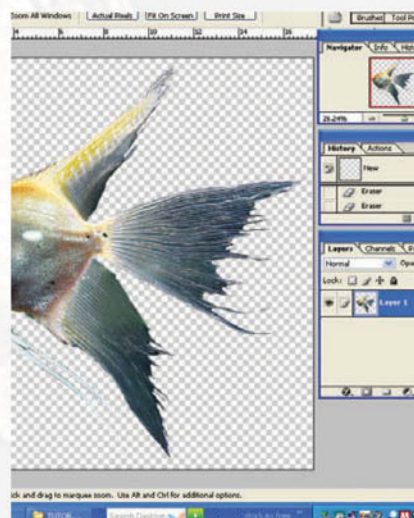


12 Back to our mermaid I decided that the mermaid's side fins were too large for what I had in mind. I zoom in and use a soft edge basic round Eraser at a Size of 35 and at 100% Opacity. I have now removed the top third of all the fins, including the shoulder fins.

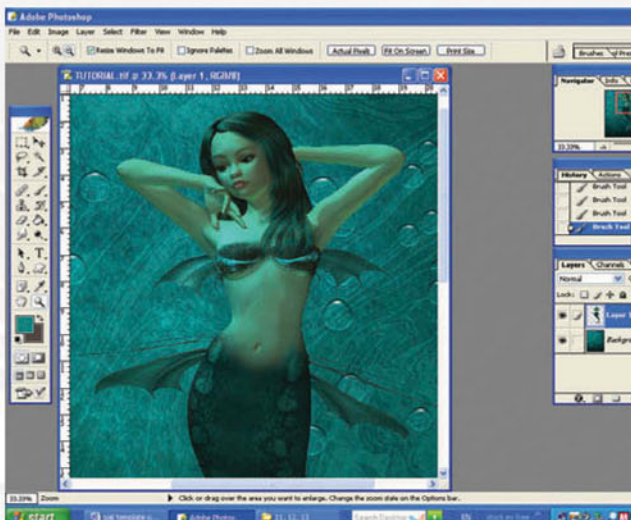
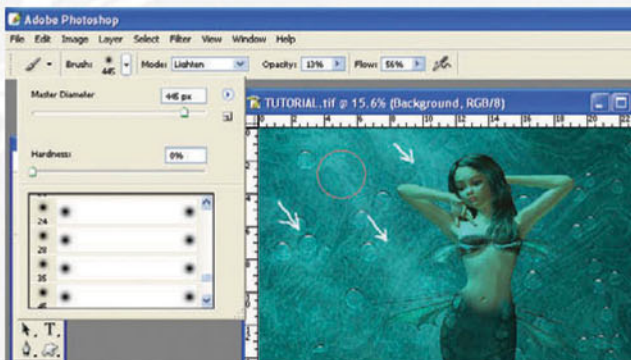


14 It's brightening up time On the mermaid layer, I go to Image> Adjustments>Selective Color. I move the Cyan slider to 100% and the Black slider to -51%. Next, I colour-pick the image. The area on the mermaid's left shoulder has the colour I want. I use a soft-edged basic round Brush tool with the Mode set to Color Dodge, the Opacity at 10% and the Flow at 56%. I zoom in and gently stroke the brush over the fins.

11 Extract the fish I open my fish in Photoshop. Using the Magic Wand tool, I click on the blue background and up pops the marching ants around the fish. I invert, cut, and paste the fish into a new document with a transparent background. The fish should be cleanly cut out at this point, but a little attention with a soft-edged basic Eraser tool may be necessary. Save as a TIFF.



13 Getting greener I want the tail and fins to be much greener and shinier. On the mermaid layer only, I grab a basic soft-edged round Brush tool and set the Opacity to 56% and the Flow to 56%. I gently go over the parts in question – this is where the pen pressure on your tablet comes into its own. The harder you press, the more colour that is applied. I coloured the hair with the same brush while I was at it, although I do intend to repaint it completely in Corel Painter.



15 Let there be light With the background selected and the whole image in view, I open the Dodge tool, with Range set to Midtones and Exposure at 36%. I use a soft edged basic round Brush tool at 445px. I pull the brush down from top left to bottom right three times. I had several goes at this before it looked right; I was aiming for a vague look of light coming down from the surface of the water.



Fishing around for freebies

Obviously, the best way to go fishing is with a net... or in this case the internet. There are so many inspirational sites, but I can only point you in the direction of some of my own personal favourites. The best place to look for stock images is www.deviantart.com, but there are many, many others. For instance, for free stock photos and textures I generally use www.sxc.hu/index.phtml and www.imageafter.com. Be careful of the terms of use if you intend to use the images for gain. Some are free and some require permission before you use them.



I can see clearly now

When you are working on an image fully zoomed in, you can't see how what you have just done affects the whole image until you zoom out again. Fortunately, Adobe Photoshop is capable of allowing you to have two windows open of the same image at the same time. While you work close-up on the one screen, the effects will be seen immediately in the zoomed out second image. To do this, go to Windows>Documents>New Window. This will open a duplicate of your main painting. It even gives it the same name.

Perfect details

Put everything together and add in the details

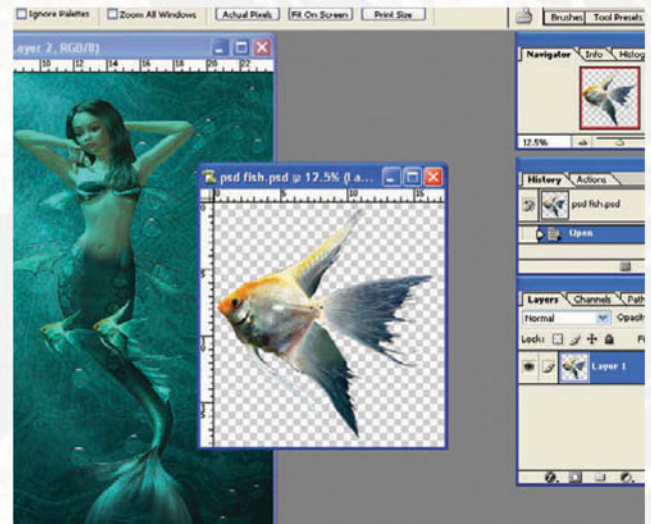
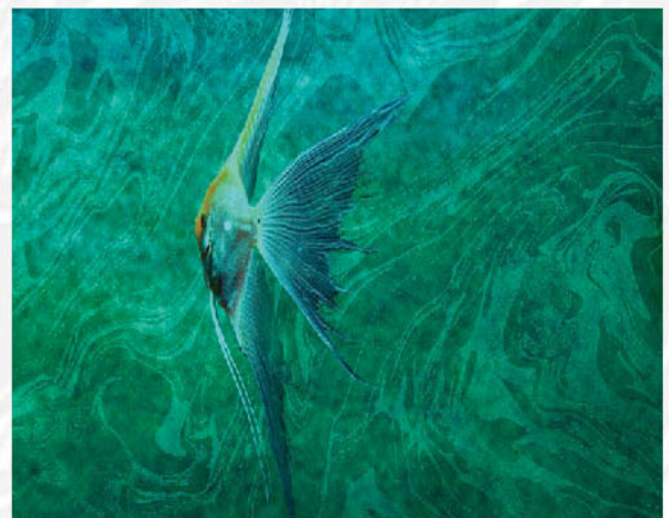
Linking layers

Select a layer or layer set in the Layers palette. Click in the column immediately to the left of any layers you want to link to the selected layer. A link icon appears in the column. I did this with all the fish in my image. This way I could move them as a group – up, down, sideways, stretched, and so on – without it affecting anything underneath. When I was happy with the positioning, I just unchecked the icon.



16 Making her sparkle Working on the mermaid layer again, go to the Dodge tool and set the Range to Highlights. With a soft edged basic Brush tool at 61px, I gently stroke in some highlights where appropriate on the bottom third of her tail, her left hip and the top of her lovely swishy tail fin. She is beginning to look part of her environment at last. I save the changes here.

17 Let's go fishing again! I open the cutout fish document and I drag it onto the main image. On the fish layer, I open the Channel Mixer and, under the Red channel, I move the Green slider to -68%. Now, under Image>Adjustments>Selective Color, I go to Cyan and push the Magenta slider to -73%, and to Green and push the Magenta slider to 73%. I then resize it until I'm happy with the way it looks.



Addressing hairdressing

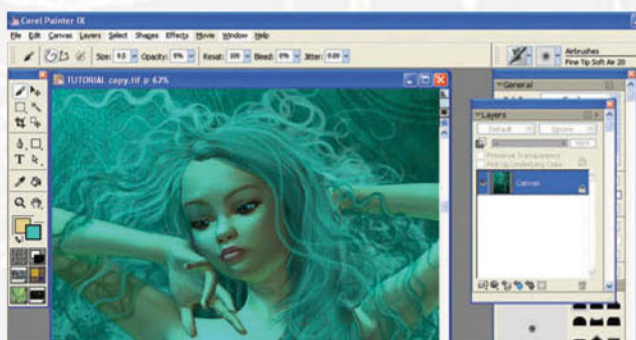
I feel confident enough to paint 'hair' in an image, but not everyone does. There is help available in the form of purpose-made brushes, which make the job easier. There are sites on the web where these brushes are downloadable; some are free and some have a nominal charge attached. Google 'digital brushes' and you will be amazed at how many sites there are. Alternatively, find a willing long-haired maiden and persuade her to lay her tresses across a scanner to make your own brush. Making brushes is a skill easily learnt.



19 Darkening the background The background looked a little too light now for my liking. I select it, then go to Layer>New Fill Layer>Gradient, with Mode set to Multiply and at 41% Opacity. I colour-pick the image for a very light and a fairly dark tone to use.

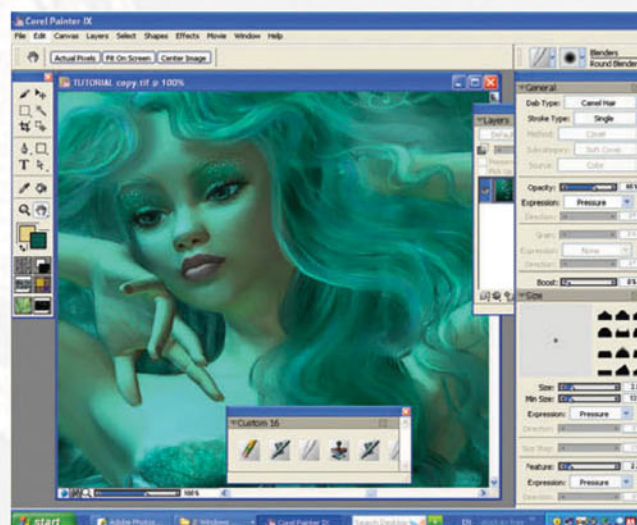


20 Fishier and fishier I now think that the fish looks a little boring, so I bring on a little blue fish free from Stock.XCHNG (www.sxc.hu/photo/783733). This one was supplied by Richerman. I cut it out in exactly the same way as before. I work in an intuitive way, and sometimes it takes a while before I realise that something needs adding to make an image look 'right'. I dot the little blue fish here and there around the circle. I have 24 layers at this point, so I flatten the whole image and save as a TIFF.

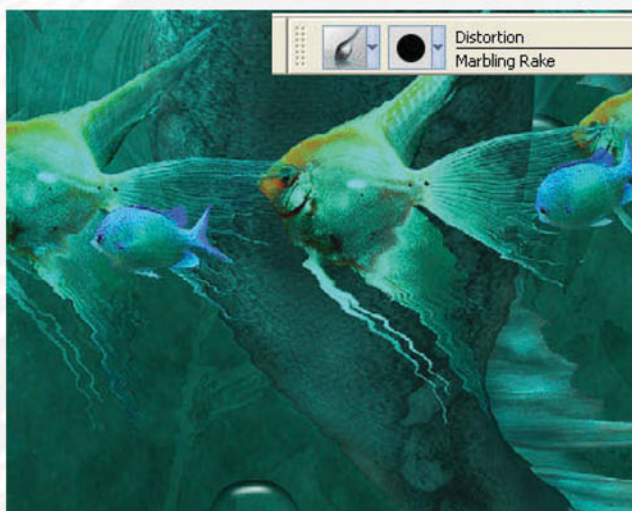


21 Painting the hair I open the flattened and saved image in Corel Painter. On a new transparent layer, I take the Fine Tip Soft Air 20 brush, with Size set to 8.5 and Expression set to Pressure and start blocking in the hair again using the colour-pick method. Corel Painter has so many brushes to choose from, but for continuity of style, I only use three or four. For the blending, I use my favourite Grainy Water 30 with a Size of 9.4 and an Opacity of 26%.

22 The eyes have it As you can see in close-up, the mermaid is already very pretty, but I decide to give her a little makeover around the eyes. This is simply achieved by using the Fine Detail Air 3 Airbrush with varying degrees of opacity and several colours, dotted to simulate a little sparkle. I gently stroke in a few more eyelashes at this point too.



23 Rippling This is a great method for creating a simulation of movement underwater. I don't want to destroy the whole image with it; I just want to give the impression that the fish are moving. I went to the Distortion Marbling Rake tool (with a Size of 16.4 and an Opacity of 12%) and made light passes left to right over the fish. I actually don't do this to all the fish, but just a few.



24 Blurring and checking I blur the fish in the background a little using Blenders>Blur at an Opacity of 35%. At this point, I zoom in to actual size and examine every square inch. I am looking for anything that shouldn't be there, or perhaps needs blurring a little to make it look better. I would normally blend using the Just Add Water Blender tool for the edges of a figure, but this PNG was so good to start with it hardly needed any work in this respect.



Check it out

Create shadows and make your final checks



25 Shadows I look at the whole image and think the light underneath her arm looks wrong – it suggested light coming from below. With a new layer open, I grab a trusty airbrush – Fine Tip Soft Air 20 – with the Opacity at 19%. Using the existing shadow in the middle of the arm as a colour reference, I gently cover it. Now I save the image.

26 Here's one I made earlier! Flip the image horizontally, as this is the best way to check the image 'works' visually. What jumps out at me is the fact that the lips are the only pink in the image. I decide to add some to her cheekbones, fingertips and elbows. Using a soft-edged round Brush tool, with Opacity set to 17% and Flow set to 50%, I make a few strokes.



An interview with... Bruce Dorn



[BELOW]
Thinkin' About Runnin'
Autumn colours define this late round-up as an Oregon cowhand keeps an eye on an independent-minded maverick. Bruce abstracted the original photograph's hues for a more graphic effect



From Hollywood to Corel Painter Master, Bruce Dorn has had an eventful last few years. Nick Spence discovers how a period of reflection led to a whole new career

Many would think themselves lucky to have had one glittering career. Bruce Dorn however, has had several, covering cinematography, photography and illustration. Surprisingly, his career as an award-winning Corel Painter artist only began after a mystery illness laid him low. Fearing that he may be chair-bound for the rest of his life, Bruce turned to the computer and began experimenting with Corel Painter. Today, Bruce is the only digital artist to be recognised as a Canon Explorer of Light, Canon Print Master and Corel Painter Master. His digital artistry has also earned him the prestigious Kodak Professional Innovators Award.

Why and when did you start using Corel Painter?

By the year 2000, I had been working as a director/cameraman in Hollywood for almost 20 years. My area of speciality was high-risk cinematography and visual effects. Things were going swimmingly until I was suddenly stricken by a bizarre health problem. I was strapped into one of my race cars when my legs went tingling and then numb. They stayed that way for 16 weeks. I had trouble walking and difficulty doing my job. Everything changed at that moment.

The condition was never adequately diagnosed, but ultimately cleared up just as mysteriously as it began. During the time of my affliction, I had much opportunity to reflect on the future and a life that might find me chair-bound and tied to my computer. I started experimenting with Corel Painter and soon fell in love with the many creative possibilities. My long film career is now mostly in the past, but through a delightful combination of adventure workshops, digital photography and digital painting, my life is busier and more interesting than ever before.

How do you start a digital painting? Do you have a typical workflow process or does it differ according to the particular piece you are doing?

Whim dictates much of what I do. I occasionally do freehand digital studies, but most of my work in Painter is based upon select photographic captures. I



Perfect Processional
Captured during the wedding of a classical dancer, this image has been licensed as a design illustration for Canon's Fine Art Photo Rag inkjet papers

only paint those images that could easily stand alone as an exceptional 'straight' photograph. I feel that it is tantamount to a crime to use either Painter or Photoshop as a disguise for a weak original capture.

You describe your Corel Painter style as 'fast, fun, and spontaneous'. How is this achieved?

I always paint with a Wacom Intuos3



All original artwork by Bruce Dorn

Chargin' The Bank

A wrangler sends water flying as he urges his mount across a bracing mountain stream. Bruce created this painting as an exercise to see what would result from using a single brush (Smeary Round Oil) and simply changing its size and resat settings

Classic Flamenco

Lacking a proper studio environment, Bruce lit and photographed the dancer in a modest residential garage. The architectural background was added in Photoshop and the composite image was rendered using Painter IX

"My Dance Series is an ongoing pleasure and I simply love creating images of the disappearing Wild West"



Dancers In Repose

Spontaneously posed, captured, and painted during one of Bruce's live Corel Painter demonstrations, this image has been the recipient of many awards. Featured in the Art of Digital show, Dancers In Repose also earned the Gold for Best Portrait in Ballistic Publishing's book Painter: The World's Best Painter Art



[ABOVE]
Backstage
Carefully illuminated with a mix of gelled strobe and ambient window light, this scene was captured moments after Dancers In Repose. Bruce feels that well-conceived lighting plays a critical part in the creation of his best digital paintings

tablet and stylus. Painting with a mouse is like painting with a potato; it might be possible, but it sure won't be pretty. The 'fast, fun, and spontaneous' is a function of my tendency to paint 'alla prima,' quickly and in the moment. I like to paint energetically and prefer to apply my digital paint in broad, spontaneous strokes. I don't use the Undo button very often and will always try to paint my way out of an awkward corner. I do work extensively with the Tracing Paper

function afforded by Painter's Quick Cloning technique, but I often go off on wild freehand tangents. I choose not to work with layers, preferring to approach the digital canvas in much the same way as a natural media painter would: start with a quick middle-tone underpainting followed by an appropriate build-up of shadow and highlight details. Using this combination of philosophy and technique, I can turn around a nicely finished digital painting in very short order.

As a photographer, how much work is done on the photographic source before the illustration process starts?

As with any finished photograph, I always spend time optimising my original capture in Photoshop before even considering a visit to Painter. It's usually simply a matter of fine-tuning the colour balance, saturation, and tonal range. We also use our 'Hollywood Glam' skin retouching action to make short work of any complexion clean-up that might be required.

To be blunt, the preparation for a successful painting truly starts at the exact moment of capture. The quality and character of the illumination present during original capture dictates the ultimate success of the finished piece. Light creates an emotional response that is as nuanced as it is powerful. Pay careful attention to the light.

We try to blend the photographer's 'decisive moment' with the Impressionist's emotional palette. Hence the resultant trademarked style we have named 'Photo Impressionism.'

Does the market for your illustration work differ from your photography?

Yes. Both are assignment-based and

Lioness Charge

Working from an image captured during an iDC Photography Photographic safari to Botswana, Bruce used the Sergeant brush and a Small Palette Knife to create a dramatic action portrait



[ABOVE]
Working on location
With his Mac laptop
lashed to a battered
French easel and
his Wacom tablet
near at hand, Bruce
experiments with
painting landscapes, "en
plein air"

therefore commercial art efforts. It should be noted that when a photographic commission is requested, the task is usually more about communication than some poetic musings. Illustration traditionally addresses a more conceptual look at the subject and therefore allows a somewhat looser rein.

Perhaps it's the evolution of the delivery medium that is most rapidly changing the market. The emergence of pigment-jet printers and the subsequent capacity to deliver magnificent canvas prints offers many new marketing

opportunities. We use Canon's fine iPF9000 wide-format printer and our clients are thrilled with the results. Commercial clients generally require only a finished file for print or internet reproduction, but colour-match prints are still very valuable.

Do you still find time for self-initiated work or is all your time now taken up with commissions, workshops and teaching?

I spent many years marching to the beat of others but at this point I vastly prefer to dance to my own silly little tune. I see

no great conflict between the goals of my personal work and my profession efforts. If my clients disagree, well, they aren't really appropriate clients for my work. Marketing has always been an ongoing process of refinement. Our workshops and tutorials promote a similar philosophy of branding through personal vision.

What are your favourite Corel Painter tools/features?

I enjoy having the ability to make Custom Brushes. We create new brushes with each painting tutorial and the toolbox is growing larger with each passing day.

What advice would you give to any traditional photographer or artist



Rosalind

Bruce posed, lit, and painted this sultry portrait of Chicago photographer Rosalind Van Tuyl during a 90-minute Photo Impressionism® seminar in Las Vegas, Nevada

starting to explore the wonders of Corel Painter?

Don't be intimidated! At first glance, Painter can seem overwhelming, but have no fear! Get yourself a good basic tutorial and jump right in; I promise that no pixels will be harmed in the process. As with any medium worth mastering, Painter rewards the diligent and resourceful. Select a technique and give it your best. If your initial efforts don't quite pass muster, try again, and then again. The subtle understanding that makes for a beautiful result doesn't arrive overnight. Invest ample time exploring and eventually grace will descend on muffled wings. Until then, enjoy the ride. The joy of discovering how one feels while painting is much of the reward.

Finally, what is your favourite piece of Corel Painter work that you've created?

That's like asking which child is your favourite. I love them all and each one brings back a moment and a place and a personality that would otherwise be trusted only to porous memory. My Dance Series is an ongoing pleasure

Bruce's photographic explorations of the New West were deservedly rewarded with an Artist in Residence exhibition during the Ansel Adams Retrospective at the Eiteljorg Museum of American Indians and Western Art. If you would like to see more of Bruce's work, simply pay a visit to www.idcphotography.com.

and I simply love creating images of the disappearing Wild West. The people and creatures of Africa are a recent discovery that I hope to explore in great depth. All the images accompanying this article are favourites.

Bruce is available for commissions, workshops, and tutorials through his website. To see more of his stunning work and learn more about his services, head over to his site at www.idcphotography.com

Bruce's early career with the camera took him around the globe shooting photo-journalistic and editorial assignments for United Press International, Condé Nast Publishing, *People*, *Money* and *Business Week* magazines

Impressionist landscapes

Using the Impressionist Cloner, we can trace the brushstrokes of Monet and friends

Tutorial info



Artist
Cat Bounds



Time needed
40 minutes



Skill level
Beginner



On the CD
Source photo

As digital artists, we may sometimes feel the need to explain to our critics, those rooted in traditional art media, that what we do is legitimate art. In that regard, we may feel a kinship with the father of Impressionism, Claude Monet.

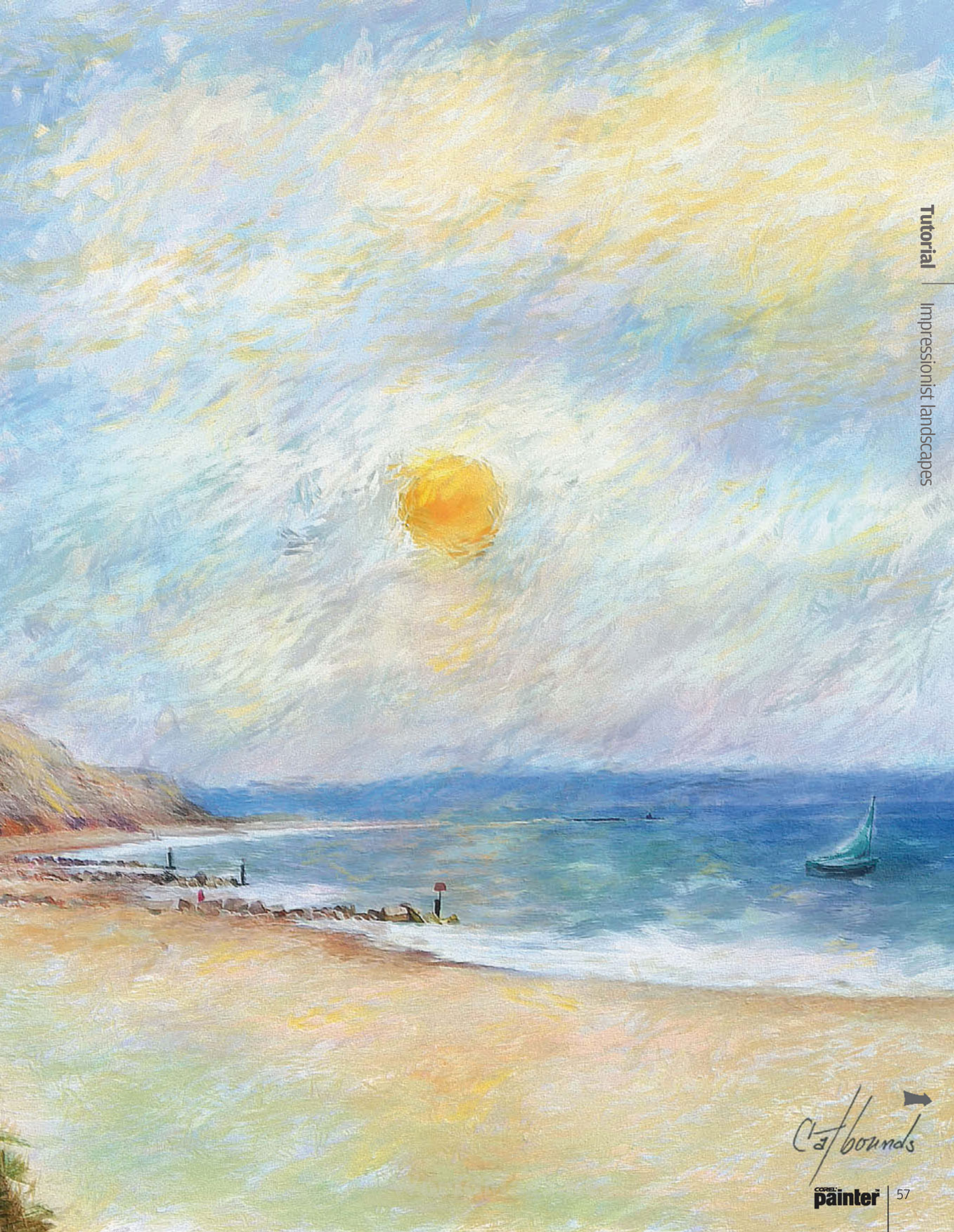
When he and his friends began painting much of their art 'en plein air' and without the realism that was in vogue, they met with harsh criticism that their art was merely an 'impression' of a landscape or scene. What an immeasurable loss it would have been if they had given up their inspired vision in order to conform.

In this tutorial, we won't spend a great deal of time on Monet's colours, but we know he rarely used pure white or black. Avoiding black was so inherent in Monet's art that at his death, his friend Georges Clemenceau saw the black sheet

draping his coffin and exclaimed, "No! No black for Monet!" and replaced it with a flowered cloth.

Even more recognisable are the brushstrokes we know as Impressionistic, and the Impressionist Cloner does a great job of producing them. Like all the Corel Painter brushes, it has an array of sliders and tweaks to create enough brush variants to dazzle even Monet. He would probably feel honoured to know that with all our advancements we are, decades later, still attempting to replicate his techniques.

So, without any delusions of grandeur that our work will ever approach the ranks of the Impressionists, we press forward, grateful for their guidance and inspiration and begin our painting directly upon a photo which lends itself to a style that whispers of a bygone era.

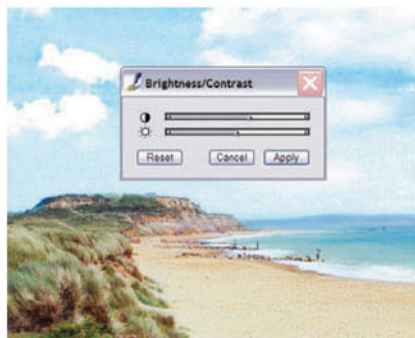


Land and sea

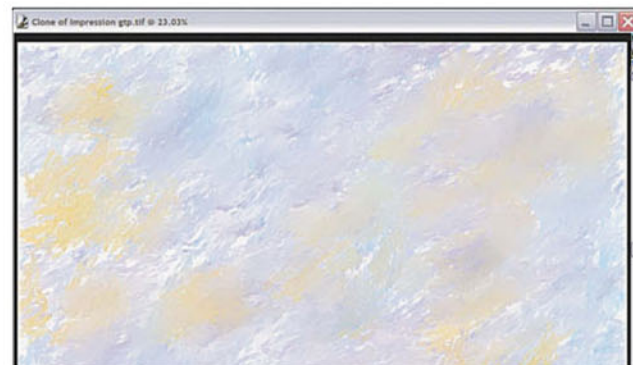
Start creating the bare bones of your landscape



01 Let's begin! Open the source photo from the disc. We want to get a bit closer to those posts and rock formations in the water for added interest, so crop the bottom and right side, also losing some of the beach to bring the horizon downward slightly. Be careful not to move the cliff formation to the centre.



02 Enhance detail The photo is full of detail that we want to make more apparent, so we pull up the contrast and sharpen slightly. These are steps that won't really show in the finished painting, but they help us decide which elements we will bring out with smaller brushstrokes.



03 Create an underpainting The local colour lends itself well to this photo, though we will probably paint over the lime green in the foreground grasses. I selected two colours that I wanted to add to the painting (yellow and lavender), lowered the opacity to 75% and then added smudges of the new colours. Switch back to the Clone method and overlay using the photo's colours. Switch between the two to build up a good effect.



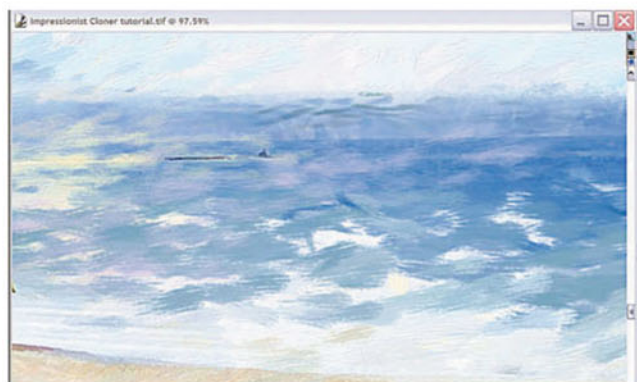
04 Find an outline Use the Soft Cloner, set to 20%, just to locate the outer edges of your images. Having done this, you won't really need to turn on the Tracing Paper to see the photo below the painting.



05 Grass strokes Here's the real beauty of the Impressionist Cloner. By changing the Angle setting to Direction, the strokes will follow the direction of our pen strokes, and for these grasses we want the strokes to be thin and flowing, so slide the Squeeze slider to the left, change the Color setting to Clone, and then colour is picked up from the image.



06 Clouds and sky Brushstroke directions in the sky are a matter of preference, but for us, vertical or slanted strokes work best. Sometimes we get carried away with the lines and swirls, and our skies take on more of a Van Gogh look, but it's all fun. Because of our underpainting, we don't have to fill every pixel with strokes.



07 Water To make watery, horizontal brush strokes, slide the Squeeze setting back to 99% and drop the Opacity to 46%, leaving patches of the light underpainting as you go to read as white caps or sparkles on the water. We're still using cloned colours, adding a bit of lavender here and there.



08 On land Now we're going to find and create land features. Decrease the size of your brush and raise the Opacity. Still working with Angle set to Direction and Color set to Clone, your brush should be sensitive to each shape in the stones.



Loosen up!

Painters often say they want to loosen up, to paint more freely. Spending time with the Impressionist Cloner is an excellent way to connect with your inner free spirit. It might help to know that Monet, too, was a perfectionist and was known to burn his canvases, but he sought to capture the essence of what was between him and the object he was painting, the 'instantaneity' of nature. Toward the end of his life, the objects in his paintings almost disappeared, giving way to light, shadow, shapes and colour, and we all learned a lesson in seeing.



09 Back to the grasses A prominent part of this painting is the grass, and we've gone back, adding teal strokes over the lime green and off-white and pale yellow highlights overall. It has enough shadow of its own. We've also added additional highlights using the Glow brush set to an Opacity of about 2%.



10 Keeping soft detail At this point, it is very tempting to give in and recover realistic detail, but you must resist. It's far more interesting to paint an indication of something going on. Is that a building up there? Perhaps. That curving bit of white, is it a meandering road? It could be. Leave something to the viewer's imagination, and you'll both be richer for it.



11 Monet sun The Impressionist sky keeps asking for something else, so mix up some oranges and yellows, which complement the blues and lavenders we've been using. Softly paint in a large sun, still using the same brush but set to apply colour.



12 Add a boat What bay is complete without a boat? Monet might have favoured a darker silhouette of a boat, but this one works for us. Our objective is not to have wide expansions with nothing going on. There's no limit to the number of tweaks and additions we might add to our Impressionist masterpiece.

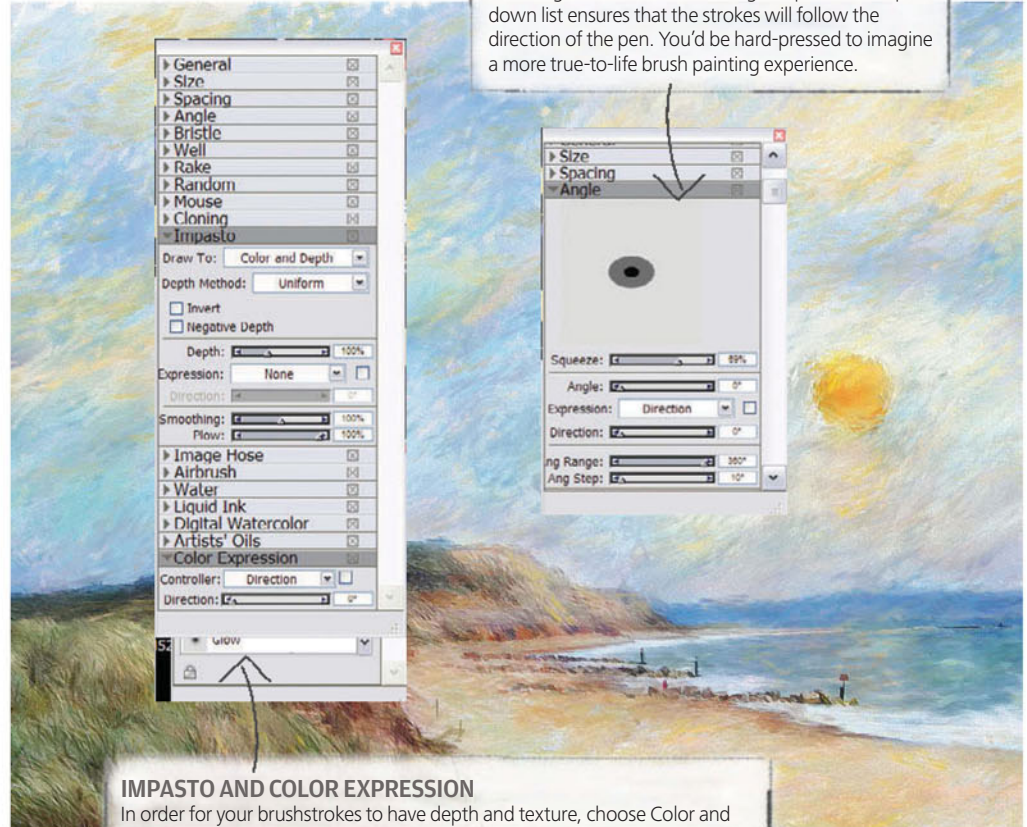


13 Strokes without colour As you near the end, look at your painting without colour. This allows you to see the shapes you've made and the movement of paint strokes better. Despite the elements you've added, the grass and sky are still the focal points in the painting. An interesting website showing Monet's work without colour is <http://webexhibits.org/colorart/monet.html>.

The controls | What you need

ANGLE BRUSH SETTINGS AND PAPERS

The Angle Squeeze setting allows us to control the width of our Impressionist Cloner strokes, and choosing Direction from the Angle Expression drop-down list ensures that the strokes will follow the direction of the pen. You'd be hard-pressed to imagine a more true-to-life brush painting experience.



IMPASTO AND COLOR EXPRESSION

In order for your brushstrokes to have depth and texture, choose Color and Depth from the drop-down list under Impasto and Artists Canvas in the Papers palette. Choosing Direction under Color Expression lets you alternate between two colours, depending on the direction of your stroke.

Painting a still life

Let's explore some possibilities for capturing one moment in time in a painting that speaks of timelessness and quiet hours

Tutorial info

-  Artist
Cat Bounds
-  Time needed
Two hours
-  Skill level
Intermediate
-  On the CD
Final image for reference

Dutch art critic Albert Plasschaert wrote, "Seek in a still life stillness and meditation. You may find there action, drama and passion, but the best still life is that wherein inward calm is attained in quietness."

Still-life paintings feature either simple or complex arrangements of inanimate, common subjects such as flowers and fruit, tableware, books, newspapers and musical instruments, though insects or animals are sometimes included. Traditionally, still-life paintings and still-life elements of larger compositions had complex iconographic significance. For example, the inclusion of books, maps or writing materials in portraiture referred to the sitter's knowledge and education. Objects such as cut flowers, a snuffed-out candle or signs of decay in fruit and other food represented the transience of life, and were meant to remind us of our own mortality.

Some of our best-loved still-life paintings are from the 17th Century Dutch school of painters, who sometimes created in a style known as chiaroscuro, and feature the mysterious and dramatic interplay of light and shadow. By utilising lush, thoughtfully placed brushstrokes and bright lights for the area of focus, artists like Johannes Vermeer and Rachel Ruysch achieved an aura of duality, that of tranquillity and excitement by incorporating primarily dark tones, several very light tones and none or few in the middle range. Still-life painters

specialised in various sub-genres such as kitchen or market images, vanitas (which refers to the transient nature of vanity), fruit, food and trompe l'œil (an optical illusion suggesting existence). Technique and materials in traditional still-life painting are as important as the image itself. Fine lead-primed linens, pure pigments and resin/oil media allow the paint to take on a unique, glowing quality. The focus of the painting is illuminated, as if in a spotlight, leaving the surrounding field dark and sombre – heavy, burnt browns blending to black. The varnish that has now crackled with age only adds to the timeless quality of the painting.

For our still life, let's begin with a simple fruit arrangement as the source photo. We won't adhere to the rules of chiaroscuro, but we do want to achieve that dramatic spotlight effect against a deep, dark background. We will create rich, impasto brushstrokes that glide across the canvas like soft butter from a palette of luscious colours, discover a brush that will let our canvas peek through the paint in random areas, and finish off with a realistic crackle paper texture.



Other subjects
Flowers are another excellent subject for still-life paintings and benefit from the same thick paint application used here

Working from a photo
Our inspiration came from this photo, taken by Cynthia Berridge. See the box over the page for more details



Different styles
Cézanne was an excellent still-life painter and gives you another style to base your images on



"The focus of the painting is illuminated, as if in a spotlight, leaving the surrounding field dark and sombre - heavy, burnt browns blending to black"

The first principles

Set up your canvas ready to paint



Finding a source image

Part of the fun of painting a still life is setting up the scene. Taking a photo is the best way and it's easy to do at home. Alternatively, you can search the internet for free photos. Our source image was taken by a reader. Cynthia Berridge has kindly offered readers the use of her photos in projects. To access them, just visit her Stock.xchnG account. If you'd like to download the photo used here, go to www.sxc.hu and search for image number **786282**. Be sure to leave a note of thanks!

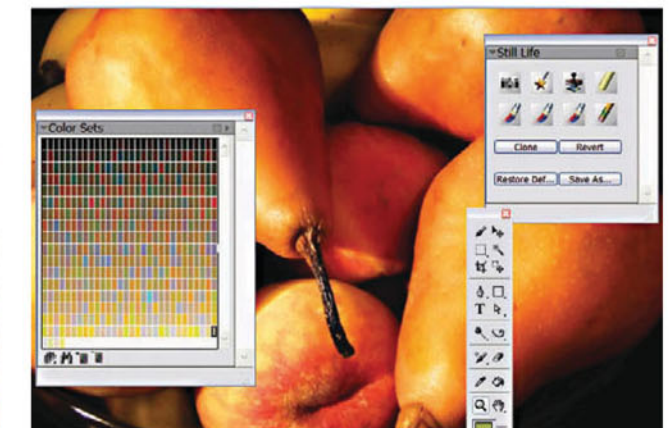


01 A ritual for new beginnings A step we may neglect in the rush to create is the one where we prepare our minds. Go for a walk, meditate, put on your headphones and listen to meditative music, or limber up by simply playing with Painter brushes, anything to wipe away worldly cares and connect you with that small voice within that says 'you can'.

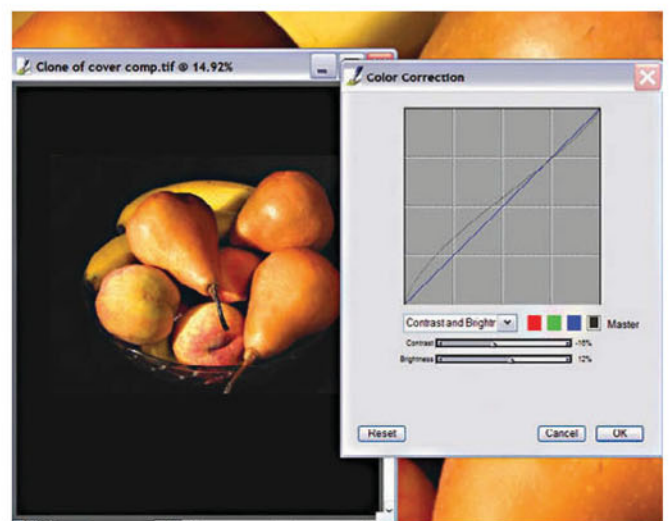


04 Preparing our image

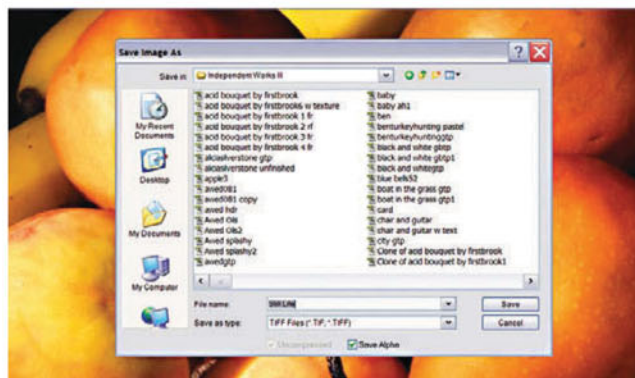
The background appears almost pure black, so we ran Equalize and recovered some of the vanishing detail, sharpened a bit and pulled some of the yellow towards red for more richness with Color Correction. Go with your own instincts though, as it would be boring if we all ended up with the same painting!



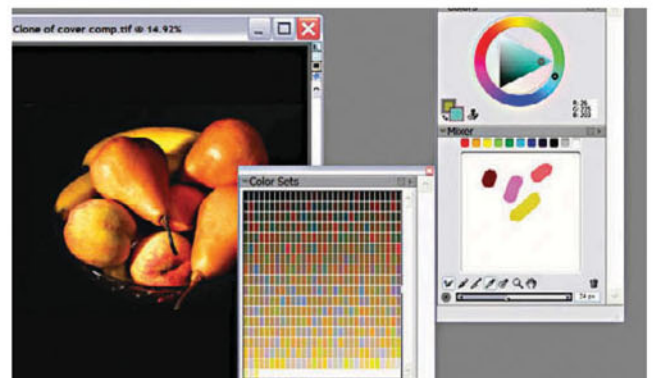
02 Create a still-life custom palette You might like to set up a custom palette of tools. Drag the following brushes: Dull Grainy Chalk (Chalk category), Burn (Photo category), Glow (F-X category), Soft Cloner (Cloners category), Captured Bristle Acrylic (Smart Stroke category), Dry Palette Knife, Dry Clumpy Impasto and Dry Bristle (all from Artists' Oils category). In the Palette Organizer, add buttons for Clone, Revert and Save As. Go to Stock.xchnG and download the image we have used (see box on left for details) or open your own still-life reference image.



03 Source photo An uncomplicated source image like this bowl of fruit lends itself to myriad possibilities. As we're being inspired by the Dutch Masters, we're thinking form, brushstrokes and rich colour, and as we shall see later, we can embellish with added elements or leave it uncluttered.



05 Save, save, save! Thank goodness for huge hard drives! Click the Clone button to save before you begin painting, and then save regularly and systematically throughout, so that at any time it's easy to go back and find an earlier point. We all evolve over time into our own numbering or naming systems.



06 Creating the Color Set We will create a new Color Set from the image itself, and then as we progress, we can add new colours. When you mix up a colour in the Mixer pad that you would like to add to the Color Set, go to the bottom and click on the + symbol. Remember to save your Color Set if it ends up being one you might use again.



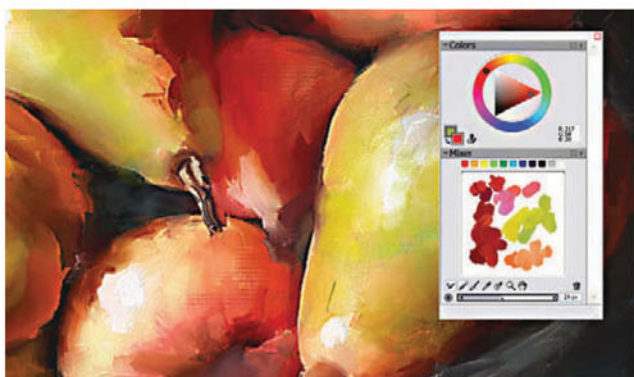
Texture resources

Your camera is the best resource for creating textures; go hunting for textures on your walls, ceiling, carpet, pavement, and so on. Also check out these excellent sites that offer textural images...

Mayang's Free Textures
www.mayang.com/textures
Image*After
<http://imageafter.com>
MorgueFile
www.morguefile.com
Stock.XCHNG
www.sxc.hu
Texture Warehouse
www.texturewarehouse.com/gallery/index.php
Texture Station
www.nephtys.com/textures/backgrounds/miscrock.htm



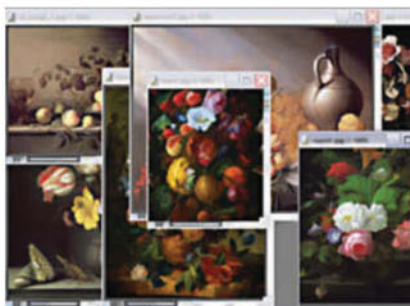
07 First strokes Often we begin a cloned painting by 'mucking up' as Jeremy Sutton teaches, but this time all we want to do is soften the image. Pick the Captured Bristle Acrylic brush and create a new layer. Make sure the Clone Color button is pressed in the Colors palette. You need to do this each time you change your brush. Now zoom in to achieve broad brushstrokes, and drag colour in and out of areas.



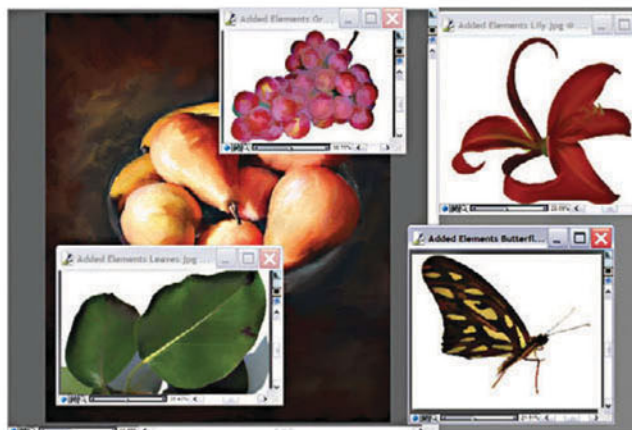
09 Adding colour Green was a logical colour to add to our pears, and it forms a beautiful complementary colour scheme with the reds we already had, so we played around with greens, yellows, oranges and reds, keeping in mind as we went the need to place dark colours in the shadowed areas, and light colours where our highlights were. Use the same brushes and to apply colour, click on the Clone Color button to deselect it.

Cracking on

Add a little extra to your still life



11 Additional elements Some of the most wonderful Dutch still-life masterpieces are those brimming with elements tucked away within the arrangement, waiting to be discovered; a small nest filled with speckled eggs, a single shell on the table, a feather, a book and so on. Choosing the elements you want to add to our basic still life will be an adventure.



12 Putting them together Open your base image and then gather some alternative images, such as extra fruit or insects. Mask off or erase the backgrounds, then copy and paste them onto the base image.



13 Experiment with positioning Here, you'll be able to decide how you want the viewer's eye to enter and exit your painting. A well-thought-out composition will guide the viewer through the painting. As each element is on its own layer, use the Layer Adjuster to try out different arrangements.



08 Impasto effect Alternate among the Artists' Oils brushes (Dry Bristle and Dry Clumpy Impasto) and the Palette Knife. First use the brushes to spreading on thick paint and then move it around with the Knife. You'll find the effect and the experience is amazingly real. Set Impasto to Color and Depth, alternate Depth between 59% and 138%.

10 Background - dark, but not black Our painted background may read as black, but there's not one black there. We pulled colours from the main image and dragged the circle in the Saturation/Value triangle toward black, resulting in a very dark background that relates to the image without competing for attention.



The best way to crackle

You can set about creating a brush that gives a crackle effect, but by far the best way is to use a photo. We've shown how to use a crackle photo as a paper over the page, but for another quick way, use it with composite methods. Open your photo in Painter, select the image (Ctrl/Cmd+A), then copy and paste or drag it onto your painting and select Soft Light, Overlay or one of the other methods to give the effect of cracked or peeling varnish. You may choose to reduce the overall Opacity of the cracked image or erase at varying Opacities to achieve an authentic effect.

Redefine the last lines

It looks so good, you could eat it!



14 Painting the new elements When introducing various elements with differing light sources, it's necessary to redefine the highlights and shadows according to the lighting on the base image, and this is done by painting them on. The Photo Burn brush is great for adding low lights, and the F-X Glow to bring out soft edges and glints of light.



15 Canvas texture and crackle We've already outlined how to apply crackle below, but sometimes you might want the canvas texture to show. In traditional oil or acrylic painting, the texture will show through in areas where the paint is thinnest. Select Linen Canvas set to 60%, the Dull Grainy chalk and a colour a shade lighter than where you're painting. Apply random strokes and watch the canvas appear.



16 Are we done yet? Sometimes knowing when to stop is the hardest part; in a still life like this, we could add elements and play with textures and crackle endlessly, and it would just grow more beautiful.

Crackle glaze | A final flourish

Applied as a protective coating, traditional varnish, which is derived from tree resin, may enhance a painting's colour at first, but it gradually degrades and typically forms a cracked and yellowed crust. The cracking results partially because the dried layers of paint and varnish are painted on a flexible surface, canvas that stretches and relaxes with time and fluctuating temperatures. Once your digital painting is printed on canvas, there are techniques and glaze formulae for creating a faux crackle finish on it, but we can also apply a crackle glaze effect within Painter using a photo of some cracked mud. If you can't find your own, simply load up the crackle file found on the disc. While tweaking your final colours, keep in mind that a slightly yellow or gold cast will add to the aged look and lend credence to your crackle finish. As with most effects, less is more, so begin with a light hand as you apply the crackle and build up slowly.



01 Let's begin Open up your crackle glaze file in Corel Painter and go to Select>All. Open your Papers palette and from the options menu, select Make Paper. Give it a name (crackle works best!). Choose the Dull Grainy Chalk 30 variant and set Opacity to 50% and Size to 90.



02 Through the cracks When applying the crackle texture, keep in mind that we're looking through the cracks in the varnish at the painted image below, so we will choose colours that fit with whatever is under the cracks. For example, pick a dark green for the pears, a dark red for the apples and so on!



03 Finishing touches You may be painting right on the image, but if you have chosen to work on transparent layers, turn off the canvas image occasionally (close the Eye icon in the Layers palette) to judge your progress and fill in any holes. Painting crackle on the background is less fun but just as important for a finished appearance.

showcase

LEIGHTON JOHNS

TITLE Armoured Bear
WEBSITE <http://leightonjohns.blogspot.com>
JOB TITLE Artist

Growing up in South Wales with a love of film and a passion for drawing, Leighton Johns decided to study Animation and Illustration at Bath Spa College. Fuelled by creativity, he later attended the Animation course at Bristol. In 2003, Johns came across the pre-production artwork of Ryan Church and Erik Tiemens for the *Star Wars* prequels. He says, "I was amazed to read that their paintings were digital and created using software called 'Painter'. I decided to have a go myself and have been using it ever since."

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Susi Lawson shows you how to... Improve the background of your photographs

Tutorial info

 Artist
Susi Lawson

 Time needed
One to two hours

 Skill level
Intermediate

 On the CD
Original photo

You don't have to paint what's in front of you – here we show you how to take a snapshot from the front garden to the beach!

Many of you will have cute snapshots of the kids that you would love to add some life to, but aren't quite sure how to go about it. We all know the scenario – you've managed to capture the perfect facial expression or pose, but it's only when you sit down to turn the photo into a painting that you realise the background leaves a lot to be desired. This presents two options. The first is

to insert a new background, or let your imagination go wild and paint in a new setting. It doesn't have to be complicated; the simpler it is, the more impact it will have.

We're going to do exactly this using our original photo (you can find it on the CD). With this straightforward lesson, you will take this little girl from her front garden to the beach, by learning to paint a new background

using some traditional approaches and default brushes. You will learn to paint beautiful clouds with a Pastel brush, and how to make the skin dazzle and the hair lift with the ocean breeze using simple Airbrush techniques.

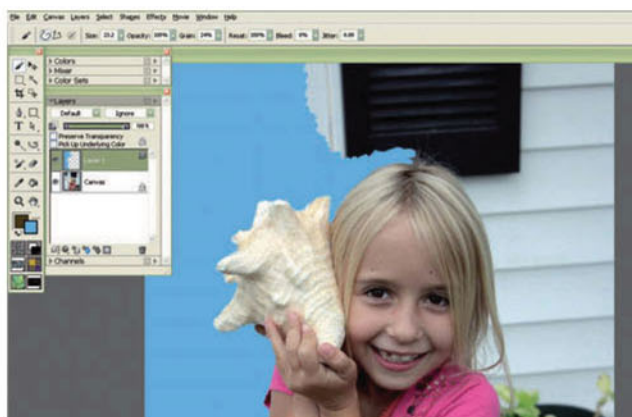
So load up the photo from the disc (nine-year-old Cassa Marie Smith – Susi's favourite model), follow along with this tutorial, and enjoy an hour or two away at the beach!

Decide on an alternative background

Transport your subject to sunnier climates



01 What does the image need? The first thing to do is to look at your image and make a decision on what it needs. This little girl holding the conch shell to her ear is in need of a beautiful new background to suggest the seaside. Let's click on the Color box and choose a lovely aqua colour for the sky. Copy the original photo from the disc, make a duplicate layer and click this layer to rename it 'sky'.



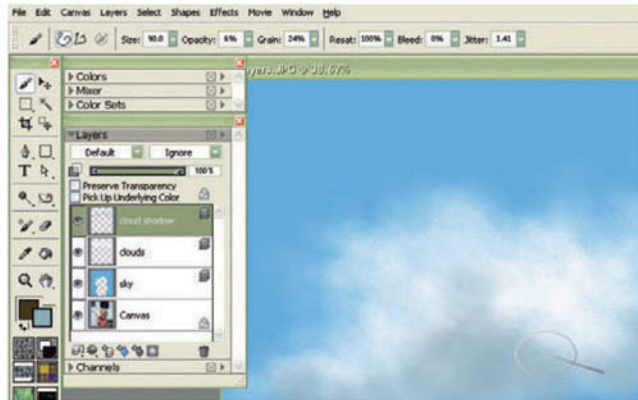
02 Paint the sky Now let's choose the Pastel Dull Pencil brush at 100% Opacity. Paint the entire sky background, taking care around the subject. Decrease the size around small areas of the girl and increase the size for the larger areas.



03 Paint the clouds Make a new layer and name it 'clouds'. Using the same brush that you used for the sky, change the colour to white and the Opacity to between 5% and 8%, the Resat to 100%, Bleed to 0% and Jitter to between 1% and 2%. Paint in a soft semi-circular motion.

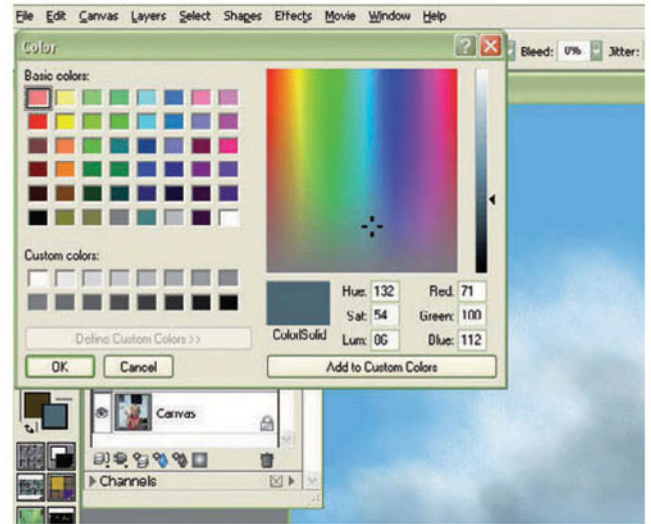
Shadows, shells and skin

Learn how to apply, enhance and smooth the image's aesthetics

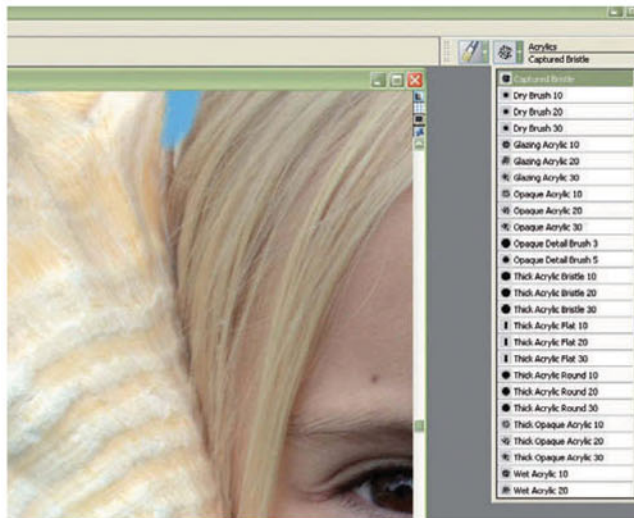
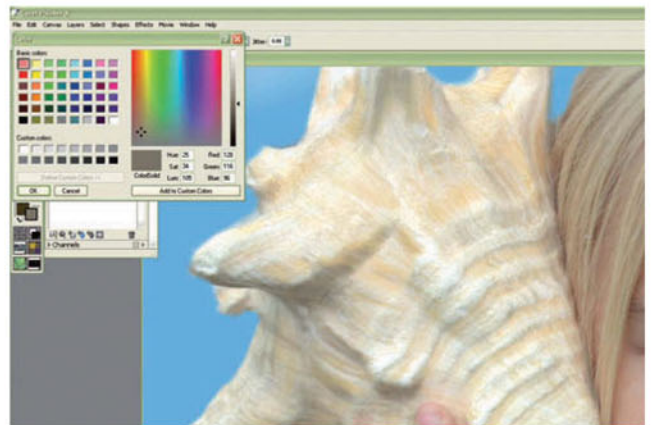


04 Cloud shadows Make a new layer and name it 'cloud shadow'. Using the same brush and settings that you did for the clouds, choose a blue/grey colour and paint some soft shadows at the bottom of the clouds to give them more of a 3D shape.

05 Darker shadows On the same layer, use a darker tint of the same colour using the Color slider to choose. Add a touch more shadow. If the effect is too much, then adjust the Opacity on your cloud layer to get the desired softness.



06 Shell painting Go to Layer>Drop all. Now create a new layer and name it 'shell'. Using the Acrylics>Captured Bristle brush at 10% Opacity, start defining the contour lines of the shell. Use a deeper orange than the original colour. Be sure to follow along the organic shape, varying your brush tip as you go.



07 Shell shadows Using the same Acrylic brush, choose a darker browner orange from the Color palette and define the shapes of the shell in the shadow areas.



Brushes

We've recommended a few of Painter's brushes to use for certain aspects within the image



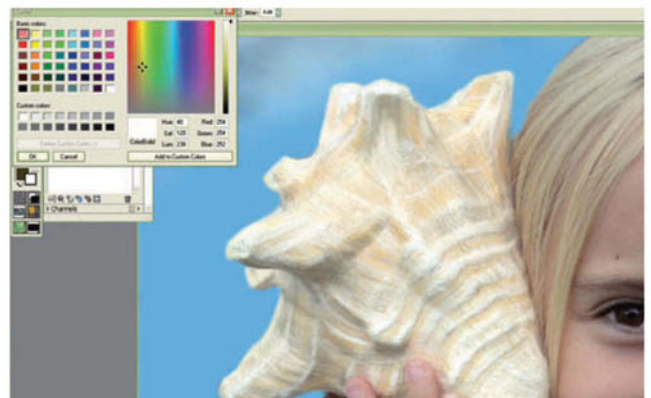
Dull Pastel Pencil

This is an excellent brush for painting clouds. Using a low Opacity, it is quite easy to create airy, fluffy clouds. Varying the Jitter amount can make the clouds more convincing.



Detail Airbrush

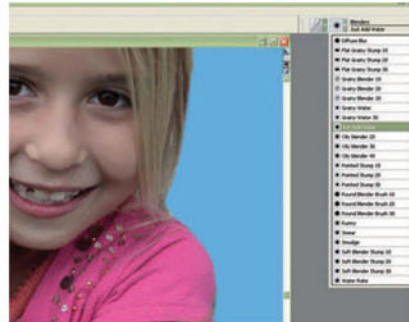
This brush is very versatile and can be used for rendering soft hair from the foundation to little strands and is also perfect for smooth, polished skin.



08 Shell edges Stay with the Acrylic brush for the moment. Now choose a very light yellow colour and define the edges of the shell. Follow the contour lines of the shell, reinforcing the highlight areas and taking care to maintain the form.



09 Final shell painting Now pick a vibrant orange colour and go lightly over the previous orange areas, further defining the shape and adding more liveliness to the colour. Drop the layers.



10 Smoothing the skin Create a new layer entitled 'skin'. Choose the Just Add Water brush at 20% Opacity and go lightly over the entire skin area, carefully smoothing the texture. Be very careful to follow the contours of the facial and arm lines. Decrease brush size where needed and use light pressure if using a Wacom.



11 Skin highlights Add a new layer called 'highlights'. Choose a very light pink colour and use the Detail Airbrush at 20% Opacity, lowering the layer Opacity to 18%. We will very subtly paint in soft highlights to the cheeks, forehead, nose tip and middle of arms. Drop the layers now.

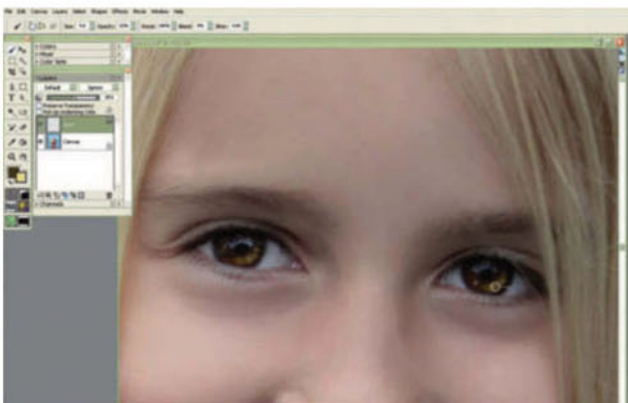


Composition is important!

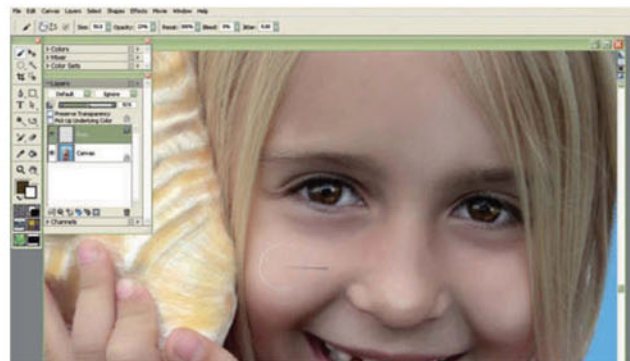
It pays to stop and reassess your image as you paint and correct anything that may be throwing off the overall look. In this case, the girl was too centred, so by increasing the canvas and having her off-centre, the whole image becomes more pleasing by giving the girl more sense of her location at the beach. This causes the eye to move around more and see, not just her, but also her environment. A simple change in composition can create a story rather than a portrait.

Clouds, canvas and composition

Crop to clone a cloud, and other tongue-twisting tips



12 Painting the eyes Create a new layer titled 'eyes'. Using the same Airbrush that you used on the skin, reduce the tip and choose a bright yellow colour. Now add flicks of sunlight to the irises and adjust layer Opacity for the most natural look.



13 More highlights Using the same Airbrush and the colour white, we will now add some bright highlights to the pupils to really brighten the eyes, and while we are at it, let's brighten the teeth. Add a shine to the lower lip and lightly go back over the cheeks, nose and arm areas that we painted before with pink. Adjust the Opacity of brush and layer as needed. Drop the layers again.

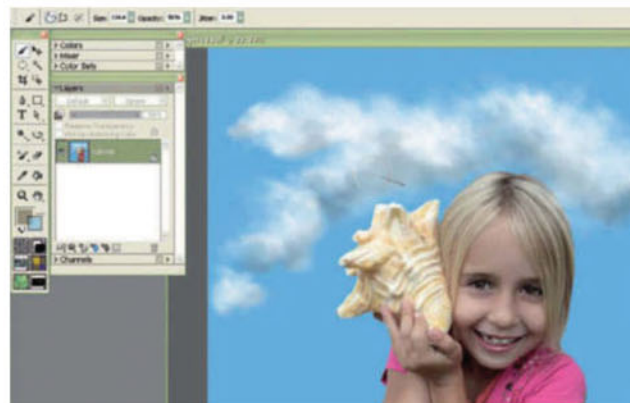


Add emotion with hair

A portrait with hair that is flat and straight does not add any emotion to a portrait. By adding additional hair strands that go beyond the confines of the original image, we are introducing other elements that were not there before. Adding motion to the hair suggest wind and a carefree spirit that can create a sense of the outdoors, and change the whole mood and dynamics of the portrait.



14 A more pleasing composition For a better composition, let's increase the canvas to the left. Go to Canvas>Canvas Size and add 500 pixels to the left. Now Alt-click on the sky to select the same colour and using the Paint Bucket, fill in the extra area with more sky.



15 Clone more clouds Using the Crop tool, crop a bit off the right side so the girl is not centred. Now grab the Clone brush, using the Soft Cloner, and fill in the area to the left with more clouds by using the existing clouds as the clone source.

Hair today, gone tomorrow

Use the Detail Airbrush to instantly add to the hair

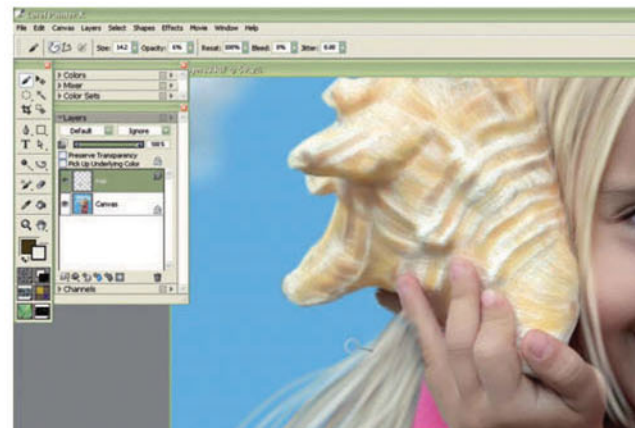


Use care with the Burn tool

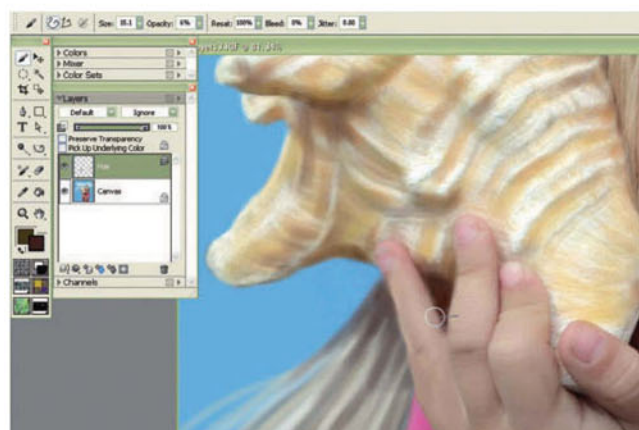
The Burn tool is great for creating dark, defined pupils and defining eyelashes, but you don't want a small child to look like she is wearing three coats of mascara, so use a very soft touch when using this tool. This tool is also great for going back and defining shadows in the hair and skin – as long as you remember to use discretion!



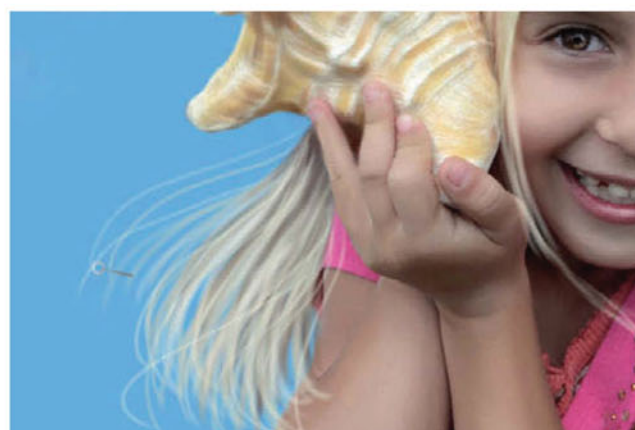
16 Painting hair Make a new layer titled 'hair'. Using the same Airbrush, choose a very light beige colour at a low Opacity and a small brush tip. Now carefully paint in light hair strands over the existing hair to brighten and add life. Vary the brush tip and extend the hair into the sky area, adding motion and length.



17 Adding more hair To add hair where there is none, start with a base coat of paint using a darker beige colour, then add much lighter and thinner strands of hair on the top as shown.



18 Hair shadows Add shadows to the hair using the original shadows as a guide, such as under the shell area and between the fingers. Use a darker brown for this.

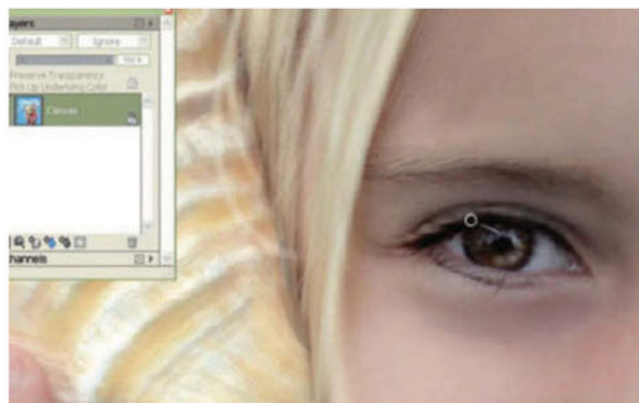


19 Windblown hair For a final touch on the hair, reduce the Airbrush tip to very small and add stray white hair strands all over to create a windblown effect. Drop the layers once more.



Opacity is important!

When painting hair, it is very important to adjust the brush Opacity as you build layers of hair. This is especially important when painting the smaller flyaway hair strands as they need to be very soft to be natural-looking. The same is true for airbrushing blush on top of the skin; you don't want pink clown cheeks, but just a kiss of rosy good health!



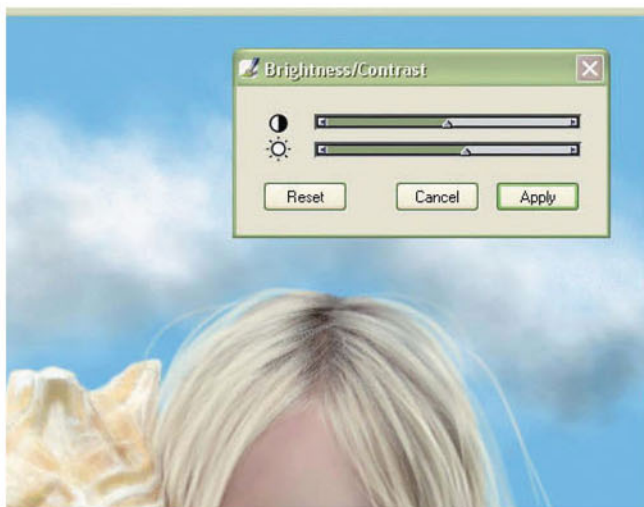
20 Burning in eye details Using the Photo>Burn brush, go over the eyelashes to darken using a very low Opacity. Also darken and define the pupils and eyebrows. Take care not to overdo this effect; you want to add emphasis but not overpower.



21 Adding a rosier glow With the same Airbrush at 6% Opacity, Alt-click on the lips to select a natural blush colour and use this to softly apply blush to cheeks, the left side of the forehead, as well as the shadow area of the arms.

22 Time to brighten things up

Now let's go to Effects>Brightness/Contrast and adjust the Brightness slider to increase brightness and softness overall.



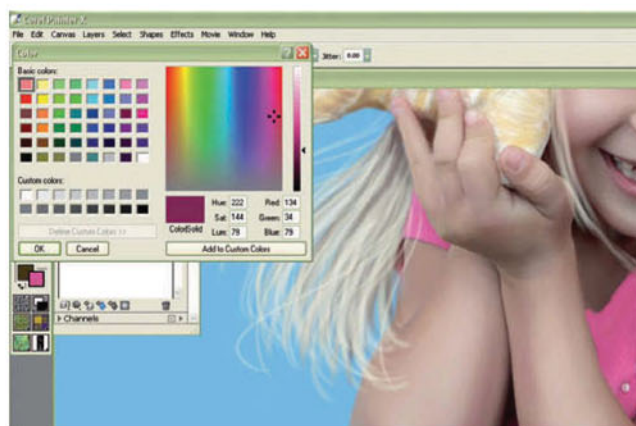
Cleaning up after painting the background

There are several ways to clean up any overflow into your subject when painting a background such as the sky. Here are a few suggestions. You can flip over your stylus pen and use the eraser or choose the Eraser tool in the software, or you can work traditionally and paint directly over any messy edges. Just remember to erase. You must have two layers in order to expose what is under the paint overflow.

23 Painting the shirt Drop any layers that may still be open and make a new one titled 'shirt'. Use the Acrylic's Captured Bristle brush at 100% Opacity. Alt-click on the pink top and paint over all the orange areas of the shirt following the shape and lines.

Shine, shirts and more shadows

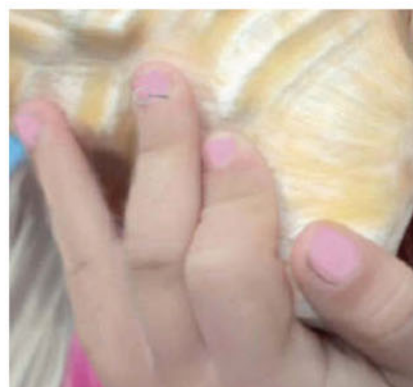
Unleash your inner nail technician!



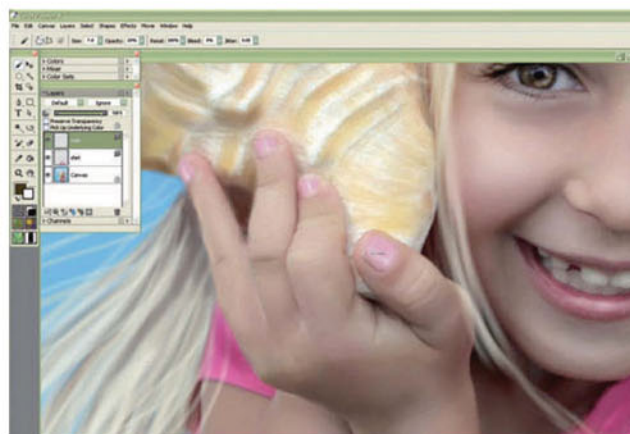
24 Choosing a shadow colour Now Alt-click on the pink area, bringing up the Color box and using the slider, choose a darker pink colour. We will use this to paint in the shadows.



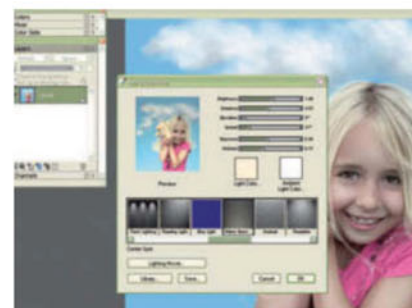
25 Painting the shirt shadows Using the same brush from Step 23, adjust the Opacity to 25% and paint in subtle shadows beneath the arms and around the neck as shown. Apply a second coat of paint closer to the edge of the arm where the shadow is darker.



26 Nail polish Drop any open layers and make a new one titled 'nails'. Using the Detail Airbrush at 20% Opacity and a very soft pink, paint over each fingernail in an up-and-down stroke.



27 Nail highlights On the same nail layer with the same Airbrush and settings, choose the colour white and paint a nail shine highlight on each nail as shown.



28 Warm illumination Go to Effects>Surface Control>Apply Lighting. Now use the slider to locate and choose the Warm Illumination effect. Increase the exposure and brightness. Play with these sliders to adjust until you see the most pleasing effect and press OK. We now have transported the girl to a beautiful day at the beach!

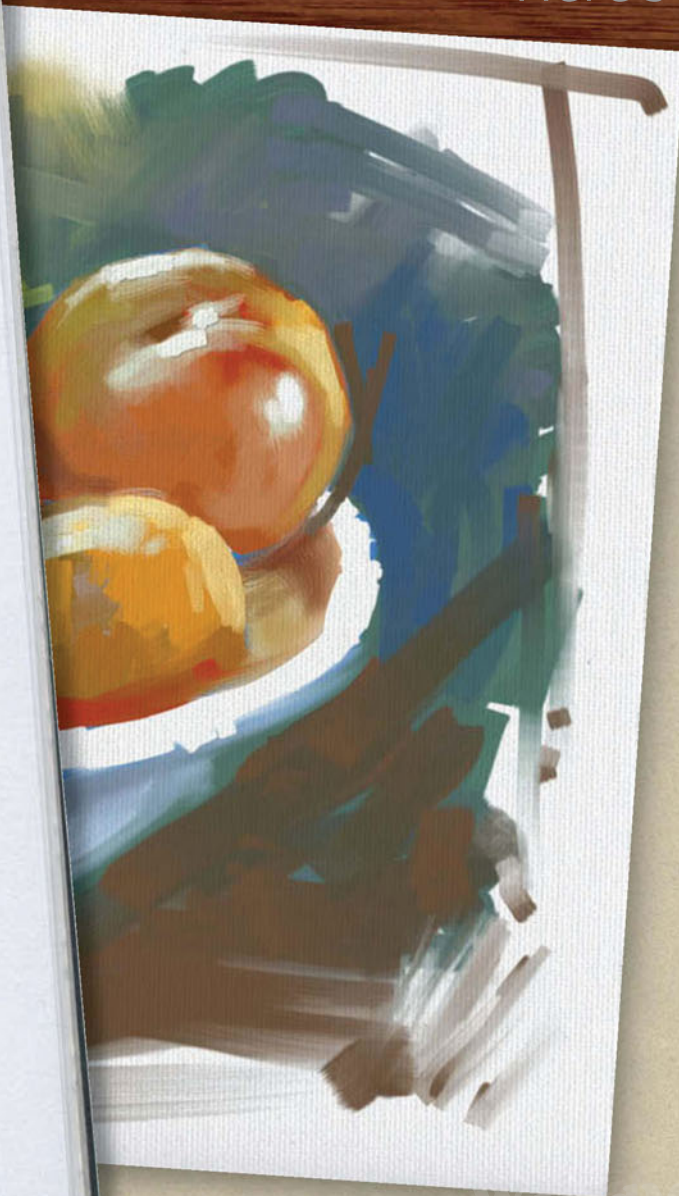






Get started with Corel Painter brushes

At a loss for what brush variant to use?
Here's our guide to the most useful



Imagine being let loose in the biggest, most well-stocked art shop in the world, with a unlimited amount of spending money at your disposal – for any artist, a dream come true indeed! Now multiply the excitement of that perfect scenario by ten and you'll come close to the experience of stepping into the artists' heaven that is Corel Painter!

Within Corel Painter, every painting and drawing tool and every painting and drawing medium is at your fingertips, with a mind-boggling selection of brushes that no paint box could ever hold. It's true to say that this collection of tools is so vast that, for the novice Corel Painter user, it can be quite overwhelming and that was the inspiration for this feature, to lead you by the hand through this mammoth collection. Of course, even if we hijacked the whole magazine for this feature, there still wouldn't be enough space to give you the full low-down on all the brushes. But we'll give you the basics so you can dive into the wonderful world of Corel Painter brushes with more confidence.

Corel Painter's brushes are divided into categories which relate to traditional painting and drawing media, so before you choose an actual brush, you need to choose the category that relates to the medium you want to simulate, such as Oils, Pastels, Watercolor, Charcoal and so on. The actual brushes that relate to the chosen medium reside inside the category, and there are many brush variants to choose from. A brush variant is a particularly shaped brush, with a number of preset settings applied to it. We'll look at these settings in more detail throughout this feature.

You can completely change the way a brush behaves, and the marks it makes, by changing the settings applied to it via the Brush Controls palette (Window>Brush Controls>Show General), or via the Brush Creator (Window>Show Brush Creator). These brush controls relate directly to every aspect of the brush, including its size, the way it interacts with paint already applied to the canvas, how much paint it carries and the kind of strokes it makes, among a plethora of other characteristics. Of course, the way a brush behaves also depends on the kind of surface you're painting on, and before you start to paint you need to choose this from the Papers palette (Window>Library Palettes>Show Papers).

GLOOPY, OPAQUE MEDIA BRUSHES

Build up a painting full of texture and gloopy goodness by using this selection of brushes for the wet and loaded look

So let's get down to some specifics about these remarkable brushes! First, we're going to take a look at the brushes within Corel Painter which use opaque, gloopy mediums such as Oils, Acrylics, and Gouache. These are the category of brushes that you'll use to create paintings with rugged paint surfaces, body and texture, where the marks made by the brushes can either be wonderfully oily and wet, or where thick, opaque areas of paint can be laid on to the canvas, creating stunningly realistic impasto effects.

As far as the specific categories of these brushes are concerned, they consist of:

-  ACRYLICS
-  ARTISTS OILS
-  OILS
-  GOUACHE

Within these separate categories are a huge number of Brush Variants which are designed to apply the virtual paint in many different ways. So, for instance, within Artists' Oils, you'll find variants that range from soft blender brushes, which apply very wet paint in a very soft way, through to dry and grainy brushes, which react strongly to your chosen painting surface. You even get heavy impasto brushes, which apply lots of nice thick paint that holds marks made by the brush and produce impasto effects where the paint stands proud of the painting surface.

On the whole, all of these brushes paint with opaque colour, but each of the variants within each category can behave quite differently. It's worth taking some time to look at the individual Brush Property settings that can significantly affect the way the variants work, how they interact with paint already applied to the canvas and how they react to your choice of painting surface.

Broadly speaking, within each of the above categories, you'll find a selection of brushes which can be divided into four distinct types:

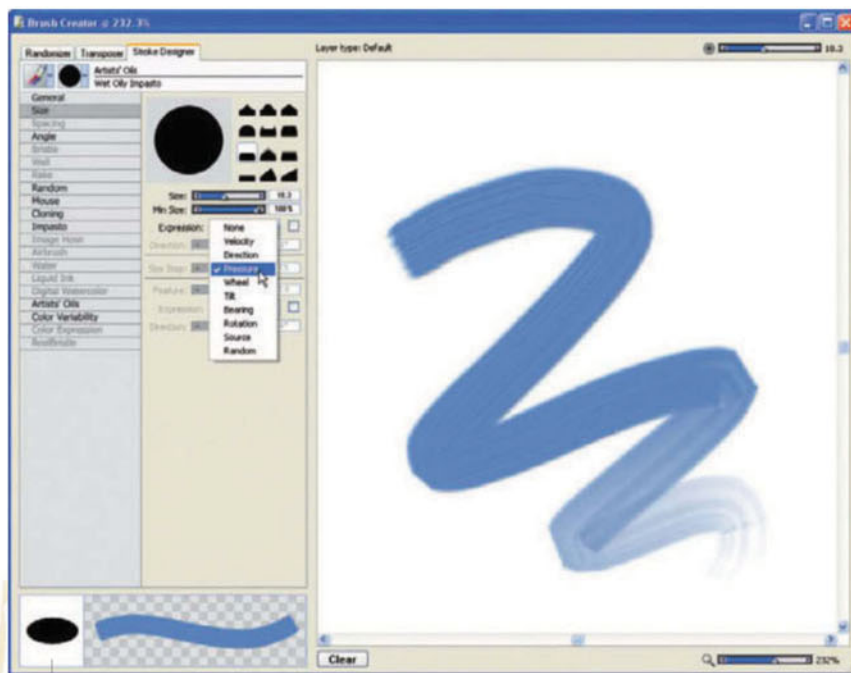
Dry Brushes: These brush variants, although they still apply opaque paint,

are rather dry, and tend to deposit paint roughly over your painting surface, catching just the high point of the paper grain and texture.

Wet Brushes: These brushes give the appearance of applying lots of very wet paint, which can mix and blend with any paint already applied to the canvas. These

types of brush are great for quick, gestural lines and large, painterly areas of colour.

Impasto Brushes: Here we're dealing with brushes which apply very thick paint which stands proud of the painting surface and create impasto. You will often see this effect used in many traditional oil and acrylic paintings.



Most of the active dynamic categories for the brushes contain an Expression control section. This control determines how the particular characteristic of a brush responds to your graphics tablet stylus



Soft, blending brushes: This group of brushes apply wet paint which readily blends with paint already applied. Marks made with these brushes blend together as you paint, creating very subtle transitions between different colours and tones.

As you can see from the painting above, by choosing your brush variants carefully from these categories, super-realistic effects can be achieved. One great way to get used to exactly what these brushes can do is to use the Brush Creator (Window>Show Brush Creator). Within this panel, you can see and modify

all of the attributes applied to the brush, and test its appearance in the large white scratchpad. Any brush characteristics that are applied to the current brush are shown in black down the left-hand side, while any properties which don't feature in the brush are greyed out. For instance, if you click on Impasto, which is often a very important characteristic of these opaque media brushes, you'll be able to control the extent of this Impasto effect via the Depth slider. The same applies to changing any other brush characteristics within the Brush Creator.

For any of these brushes to work properly, it's vital that you first set your Brush Tracking via Edit>Preferences>Brush Tracking, so that the Corel Painter brushes know how to respond to the unique way you use your stylus. Within the Brush Tracking dialog, simply make a few representative strokes on the scratchpad as you would normally use your stylus and Corel Painter will adjust the brushes responsiveness accordingly.

All of the usual brush shapes appear within these categories, including round and flat brushes, pointed and fine detail brushes and rough bristles for real texture and dynamism. To the right, you see a selection of brushes from these categories that create the range of techniques and effects that you'd expect to see with opaque media.

Remember, many of these brushes create impasto effects and this can be switched on and off via the small button at the top right of the document window. You can also control the depth and shine of the impasto effect via Canvas>Surface Lighting. Within the dialog you can also modify the direction and intensity of the light that falls across the image and create the highlights and shadows that describe the surface of the impasto.



In the detail, you can clearly see the dramatic difference between areas of smooth, wet paint and accents added using impasto brushes. Brushes that use impasto can add a real three-dimensional quality to you opaque media paintings

Gloopy, opaque brushes

Layer the paint on nice and thickly



Acrylic - Thick Acrylic Bristle



AO Clumpy Brush



AO Dry Brush



AO Impasto Oils



AO Soft Blender Brush



Gouache - Broad Cover Brush



Gouache - Fine Bristle



Gouache - Opaque Smooth Brush



Gouache - Wet Gouache Round



Oils - Bristle Oils



Oils - Fine Feathering Oils



Oils - Smeary Round



Oils - Thick Oil Flat



Oils - Thick Wet Oils



Opaque Acrylic



Thick Acrylic Flat



Wet Acrylic

DRY MEDIA BRUSHES

When it comes to traditional real media effects, the dry brushes are very hard to beat. Here's a look at the best...

When it comes to dry media, such as Charcoal, Pencil, Chalk and Pastels, the drawing medium itself, and the surface you draw on work hand-in-hand together in terms of the effects achieved. By their very nature, dry mediums work by depositing themselves on, or within, the surface texture of the drawing surface, unlike paint or ink, which sticks to, and is absorbed by the painting surface itself. Dry media depend on their particles of pigment being shaved off and held by the paper texture. If you were to try and use charcoal on a completely smooth surface, for instance, it would not make a single visible mark. However, in a stark contrast to this, if you were to use the same piece of charcoal on a piece of rough sandpaper, just the lightest strokes would create a gloriously dense, black mark in an instant.

The exact same rules apply within Corel Painter when you are using dry media brushes. However, a slight difference is the fact that the result of the marks you make is governed not only by the surface you choose to work on, but also by the unique settings you apply to the particular brush variant you are using and we will look at these variables here.

The Dry Media categories within Corel Painter consist of:

-  CHALK
-  PENCILS
-  CONTE
-  PASTELS
-  OIL PASTELS
-  COLORED PENCILS
-  CRAYONS

Although these categories are distinctly different, they are all dependent on particular characteristics when it comes to controlling the marks the brushes within the categories make and the effect you can achieve with them.

When you're using any of the variants within these categories, one of the most vital settings you will come across is the Grain slider. This setting determines how much effect the surface of your chosen paper has on the strokes made with the currently selected dry media brush variant. At relatively low values, the marks made by the brush penetrate the paper grain very little, so the paper texture is very obvious within the strokes of colour. At high grain values, the dry media penetrates deeply into the paper grain, so



the surface texture itself will be much less obvious in your finished drawing.

The Resat slider controls the amount of colour that replenishes within the stroke. At 100% the colour will be at maximum saturation all the way through the stroke, this saturation within the stroke will reduce at lower Resat values.

You'll also see a Bleed slider when using dry media variants, which is pretty important in determining how your brush behaves. Essentially, the Bleed value

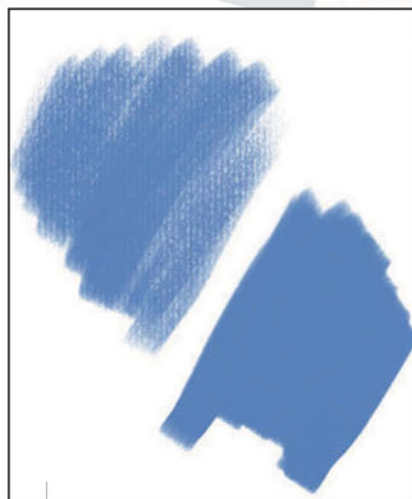
footprints of the brush, placed closely together and in line with each other. The Jitter slider adjusts the placement of these footprints, scattering them either side of the central line of the brushstroke to a lesser or greater extent dependent on the value of the Jitter slider. This feature can be very useful to avoid the edges of your brushstroke being too uniform and is worth experimenting with.

Remember that all of the variants within the dry media categories here are

"Dry mediums work by depositing themselves on, or within, the surface texture"

determines how much a current stroke of the brush blends with any other colour already applied beneath it. At high values, colour from your brush will blend readily with any colour beneath it. At low Bleed values it will blend very little. A practical demonstration of this is that any dry media brush variant that contains the word 'soft' in its name will automatically have a medium to high bleed value, whereas for the brush variants labelled 'hard', the Bleed value will quite often be set to zero.

Of course, the settings within the brush is not the only thing that determines the look of the strokes made with the brush. The actual look of the brush is also dependent on its footprint. You can easily see the individual footprint of the brush, simply by making a single click with the brush on your canvas. You'll see from this footprint that some brushes contain texture within their footprint, while others have either hard or soft edges. Here we come to another feature of dry media brushes which should not be overlooked, namely Jitter. By default, the stroke of a brush will be made up of multiple



Using the Square Hard Pastel variant, the difference between a 10% Grain setting and a 100% setting is hugely dramatic

drawing media and as such, the kind of marks you make with the brush variants is key to replicating the effect of a traditional drawing. It's good to bear in mind that drawing is an exercise that depends very much on building up tones with lots of linear shading and crosshatched strokes. As well as this, many of these variants also respond to the pressure you apply to your drawing stylus, in regard to size, opacity and grain, so it's vital that you consider this as you draw.

In the boxout to the right you'll see a selection of examples of some of the best brush variants from each of the dry media categories available within Corel Painter. Try each of them and vary the paper surface you use with them to see the different effects that can be created.

One final point; remember that dry media brushes often work very well on a coloured ground, so experiment with first filling your canvas layer with a solid colour rather than automatically choosing a white canvas.

Dry media brushes

For brilliantly-textured papered effects



Dull Grainy Chalk



Variable Chalk



Square Chalk



Sketching Pencil



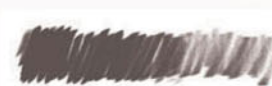
Oily Variable Pencil



Dull Conte



Charcoal



Gritty Charcoal



Soft Charcoal



Soft Vine Charcoal



Artist Pastel Chalk



Soft Pastel



Square Hard Pastel



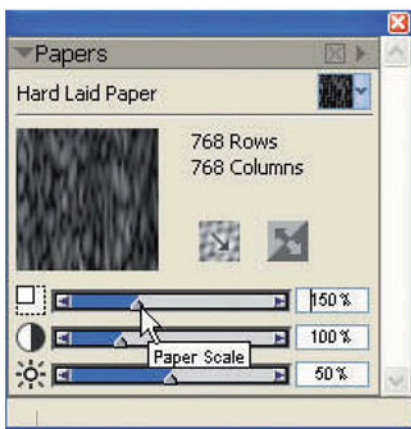
Chunky Oil Pastel



Soft Oil Pastel



Waxy Crayons



The surface you choose to draw on is vital with dry media brushes. You can also adjust the scale of the paper grain, its Brightness and Contrast

WATERCOLOUR AND TRANSLUCENT MEDIA BRUSHES



When you need a bit of subtlety in your work or just the barest hint of colour, the watercolour and translucent options are well worth investigating. Try these suggestions to start with...

Watercolour painting is often seen as synonymous with the very best in British art. There is a charm, delicacy and directness associated with water-based transparent media that simply cannot be replicated by any other techniques and this fact holds true within the realms of Corel Painter. This is one area where Corel Painter particularly excels, and some of the most realistic results can be achieved. Here are the categories which can be regarded as transparent media:

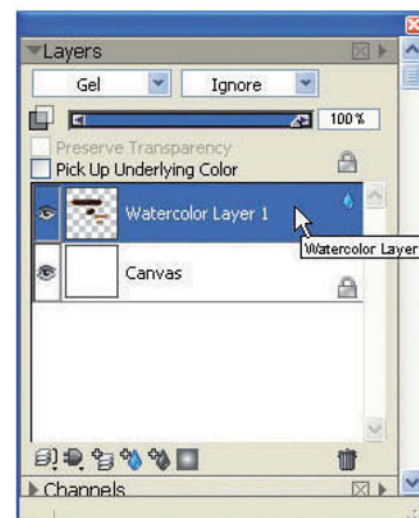
-  **SUMI-E**
-  **WATERCOLOR**
-  **DIGITAL WATERCOLOR**
-  **LIQUID INK**

The Sumi-e category features variants similar to those traditionally used in Chinese brush painting techniques and can

create beautiful, effective watercolour-like paintings. The variants within this category vary from broad bristle brushes through to small detail Sumi-e brushes. Each of them feature the Resat setting mentioned in the previous section and another brush property, namely the Feature slider. This slider, common in many of the brushes in the watercolour-like categories, controls the density of the hairs, or bristles within the brush. Low values here create strokes where the individual hairs are densely packed, producing more solid strokes. High values produce strokes where the bristles of the brush are more sparsely packed, leaving unpainted gaps between them.

The Digital Watercolor category contains a wealth of brushes which can be used on the Canvas layer, or normal floating layers to create effective watercolour paintings. Although these brushes are a less advanced version of the Watercolor category brushes, they can still yield super results and are dependent on very particular brush property settings.

The brush variants in this category include broad mop brushes, which apply beautiful wet, broad washes of colour; dry



When you use Watercolor variants, notice the special Watercolor Layer that appears in the Layers palette

Transparent brushes

Use for subtle washes and calm landscapes



Sumi-e Dry Ink



Flat Wet Sumi-e



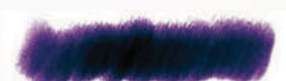
DW - Diffuse Water



DW - Spatter Water



Watercolor - Diffuse Camel



Watercolor - Grainy Wash Bristle



Watercolor - Runny Wet Flat



Watercolor - Sponge Wet



Watercolor - Smooth Runny Camel



Watercolor - Wet Wash Flat



Watercolor - Watery Soft Bristle



Watercolor - Spatter Water



Liquid Ink - Smooth Bristle



Liquid Ink - Sparse Bristle



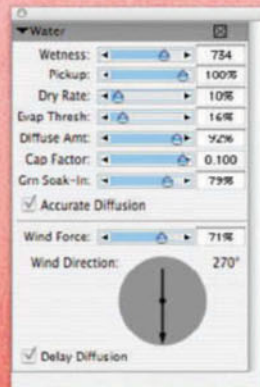
Liquid Ink - Velocity Sketcher



Liquid Ink - Clumpy Ink



Liquid Ink - Calligraphic Flat



The Water section of the Brush Controls allows you to bend and twist the Watercolor brushes for exceptionally realistic results. From soaking the paper to creating a drip effect, it has it all

brushes, which will give the impression of a fairly dry brush just brushing the surface grain of your painting surface; and even brushes, which appear to spatter colour and water across your canvas. All of these brush variants feature two very important brush properties to create the feel of watercolour. The first of these variables, Diffusion, essentially controls how wet the surface is that you're painting on. Traditionally, working with a watercolour, if you apply paint to wet paper it spreads and diffuses as soon as you make a mark. This setting creates exactly the same effect. Low Diffusion values mean that

is the Water section of the Brush Controls palette. The settings in this category of brush properties allow the colour you apply with the brush to diffuse and flow across the painting surface and in this section you can control how wet the paint and paper is, how far it runs and diffuses and even the direction in which colour applied by the brush flows.

There is a vast range of variants within the Watercolor category of brushes and all of them are directly comparable to traditional techniques. The variants themselves include runny brushes, which apply pools of really wet paint that will

"There's a charm associated with water-based transparent media that cannot be replicated"

the brush you use keeps its distinct edges, but high values mean that the edges of the colour you apply diffuse into the surrounding area.

The Wet Fringe setting is great for simulating the effect of watercolour paint 'pooling' around the edges of a brushstroke, the effect intensifying at higher values applied to this slider.

The Watercolor category group of brush variants deserve special attention, as the stunningly realistic effects you can achieve with these brushes equal those of real-world watercolour effects. They also rely on some very specific settings. These Watercolor brushes require a special type of layer, which will be added to your image as soon as you begin to use one of the brushes. The feature of these brushes which deserves special attention

flow over the paper; dry brushes, which can create areas of texture that take advantage of the surface texture of the paper; sponge effect brushes and wash brushes that can be used to apply broad, diffused washes of colour.

The Liquid Ink group of brush variants imitate the effect of inks, which can range from thick, gloopy ink to fine, almost pen-like calligraphic lines of ink. Again this group of brush variants work on a special layer, added as soon as you begin to use one of the brushes. This group of brushes is fantastic for spontaneous sketches and bold, graphic images. With these variants, you'll also find two new brush property settings: Smoothness and Volume, which allow you to control the amount of ink on the brush and the smoothness of your strokes. ☒

Chiaroscuro charcoal portrait

Charcoal is one of the oldest and most versatile drawing mediums. Here we create a classic portrait drawing in Corel Painter

Tutorial info



Traditionally, to test a student's mettle, art teachers would set the task of creating a charcoal portrait, giving no other tools than a sheet of paper and a charred willow stick to create tones of grey to describe form and tone. Charcoal is the quintessential drawing medium which has been used for millennia, its history stretching back to the days when the first human beings sketched images of wild animals on cave walls. Such is the power of the black and white drawing that charcoal is every bit as relevant now as it was at the very dawn of drawing itself.

In essence, monochrome drawing techniques can be used in one of two ways. With charcoal we can create either

very subtle, ghost-like images, or more dramatic studies of light, shade and contrast. Here we're going to use Corel Painter to concentrate on the latter, and actually take the contrast effect one stage further, producing a dramatic Chiaroscuro picture. This is where the portrait is dominated by deep shadows and midtones, with a few, super-bright sparkling highlights.

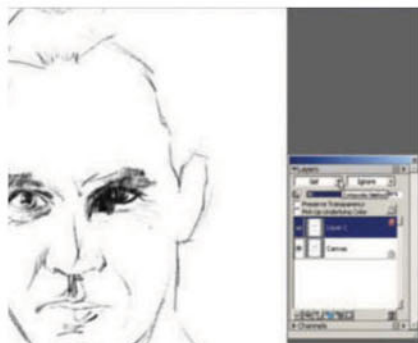
This is one of those fantastically juicy techniques where you begin with rather vague, loose shading to establish the overall tonality, and then gradually coax more detail from the image by building upon this tone pattern with increasingly finer shading and line work. By using the right technique, in conjunction with Corel

Painter's charcoal brushes, the degree of realism and the similarity to real charcoal we can achieve is truly breathtaking. You are left with a finished image that you really feel could be smudged with just the touch of an outstretched finger.

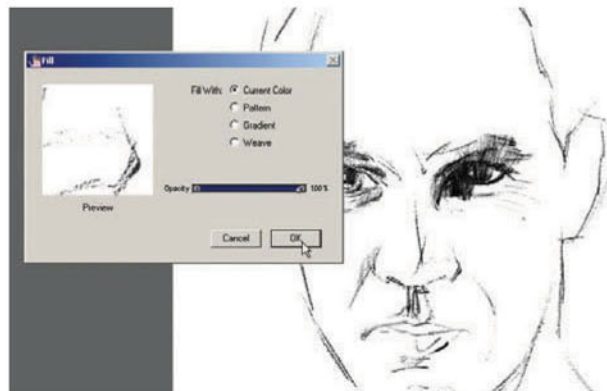
This project is all about the beautiful art of drawing but to help get you started, we have supplied a simple line drawing on the disc, which you can use to establish a framework for the portrait. Use this, alongside making frequent references to the finished one in the magazine, and you are sure to be delighted with the end result! It will be your enthusiasm and Corel Painter's sophistication that work together to create a masterpiece. What a winning combination!

A thousand shades of grey

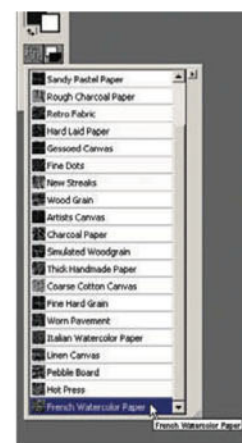
Outlining the foundations



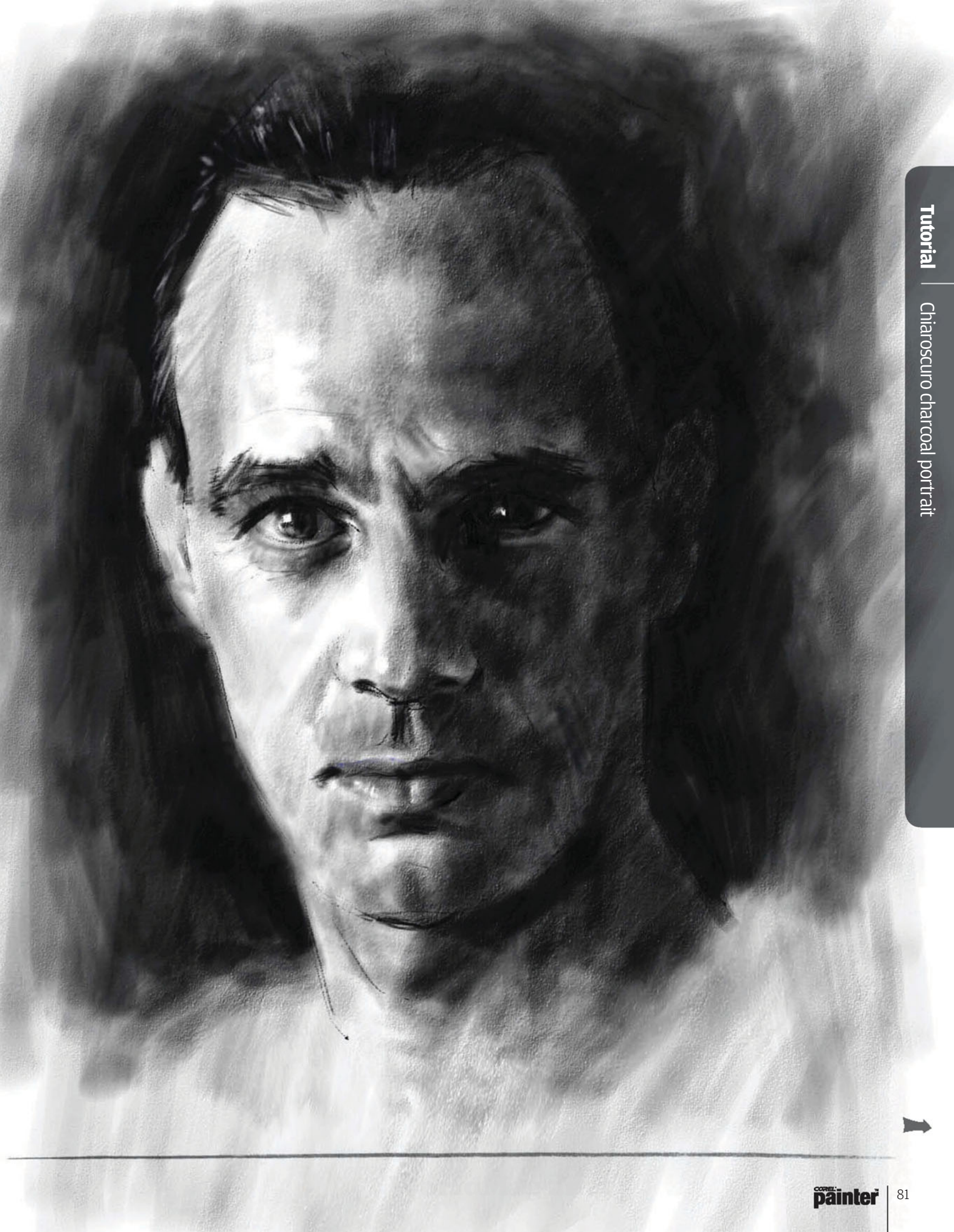
01 Rough sketch Open the supplied portrait sketch from the disc. Go to Select>All, followed by Edit>Copy. Now go to Edit>Paste to paste the copy onto a separate layer. In the Layers palette, set the Blending mode for this layer to Gel. Make sure that your Foreground swatch is white and click on the Canvas layer.

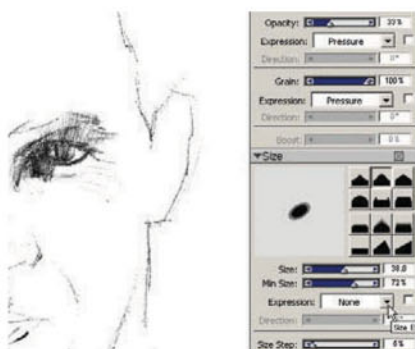


02 Underpainting layer We need to fill the canvas with white, so go to Effects>Fill. For Fill With choose Current Colour and 100% Opacity. Click OK to fill the canvas. Now click again on the sketch layer and add a new layer via Layers>New Layer. Double-click the name for this layer and rename it 'Underpainting'.



03 Brush and paper We'll use this layer for establishing the overall background tones in the image. Choose the Brush tool from the Toolbox and click in the Category section of the Brush Selector, choosing the Charcoal set. Now choose the Soft Vine Charcoal 30 variant from the Variants. Click the Papers swatch in the Toolbar and choose French Watercolor Paper.

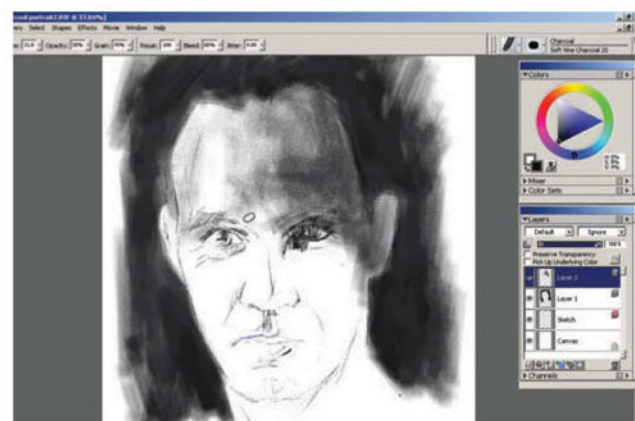




04 Modify brush properties Choose black for your Foreground Colour from the swatches. Go to Window>Brush Controls>Show General. Click in the Angle category and reduce Squeeze to 58%. Now click the Size category and set Expression to None, then close this palette to give yourself more workspace.



05 Background tones Set the brush Opacity to 40% and Grain to 100%. Now begin to paint in the background around the head. Use lots of broad, lively strokes here with the brush at a fairly large size. Use plenty of pressure on your stylus to create some nice dark tones. Rather than try to 'draw' around the head, try and paint up to its outline. Make sure to paint over the hair.



06 Establish the tones Now begin to establish the tones in the face, reducing Grain to 70%. Make these tones lighter than they will be in the finished piece as we'll work over these areas again later. Begin by blocking in the main tonal areas, using the brush at a fairly large size.

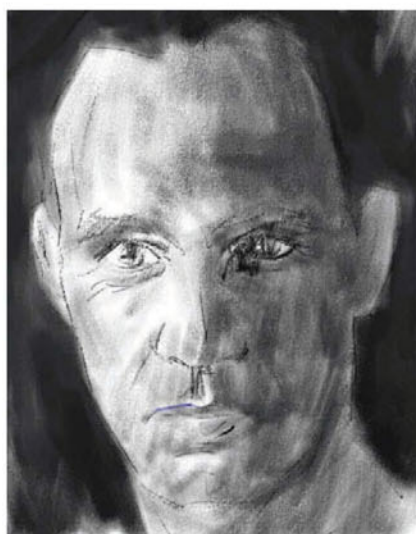
Building up mid and dark tones

Adding the shading that will bring your image to life

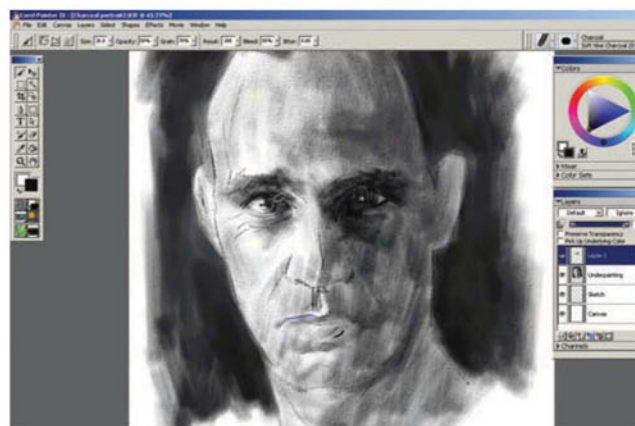


The whole picture

It's all too easy to get bogged down in unnecessary detail too soon in a project such as this. To avoid this, you need to remember to treat the image as a whole, and not just a collection of individual facial components. For instance, when you're creating the initial shading and tones, do this over the entire head, and don't be tempted to get distracted by starting to add detail to an eye or the nose in the portrait. It's essential that detail is added in the later phases of the drawing, once a good solid underpainting has been established.



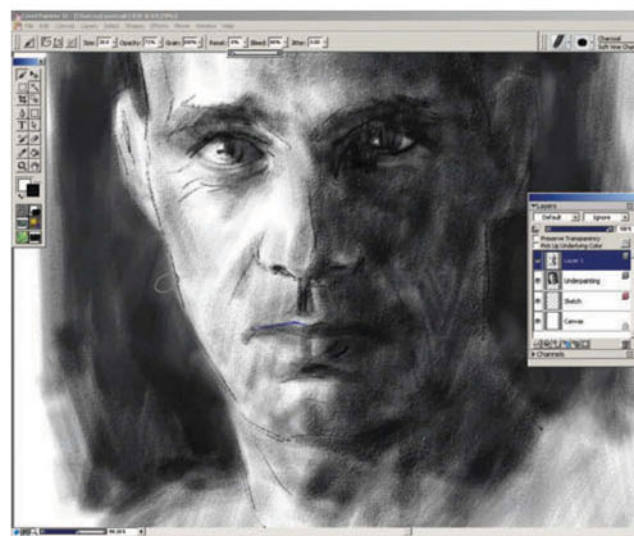
07 Midtone range Don't add any of the darkest tones in the face yet, just establish the midtones range over the whole head. Refer to the finished drawing in the magazine for the placement of these tones and use lively brushwork. Build the tones up gradually by repeatedly working over the areas rather than painting tones in one hit. Add a few lively strokes over the shoulders and chest.



08 Darker tones Add a new layer and increase the brush Opacity to 50%. Reduce the size of the brush and start to sketch in the darker tones in and around the eyes. Use very small strokes here, using a little crosshatching and very little pressure on your stylus to build up the tones.



09 Refine and deepen tones Continue to add the darker tones around the nose and mouth. Again, use lots of small crosshatch strokes, slowly building up the tones. Refer to the finished drawing to help in the positioning of these tones. Now increase the size of the brush and add the darker tones over the broader areas of the face and head.



10 Soften and smudge By reducing the Resat value to 0% in the Properties Bar, you can now use this brush to soften a few areas and confuse a few of the outlines and break up some of the edges.

The art of Chiaroscuro and charcoal

The shining light from the darkest shadows

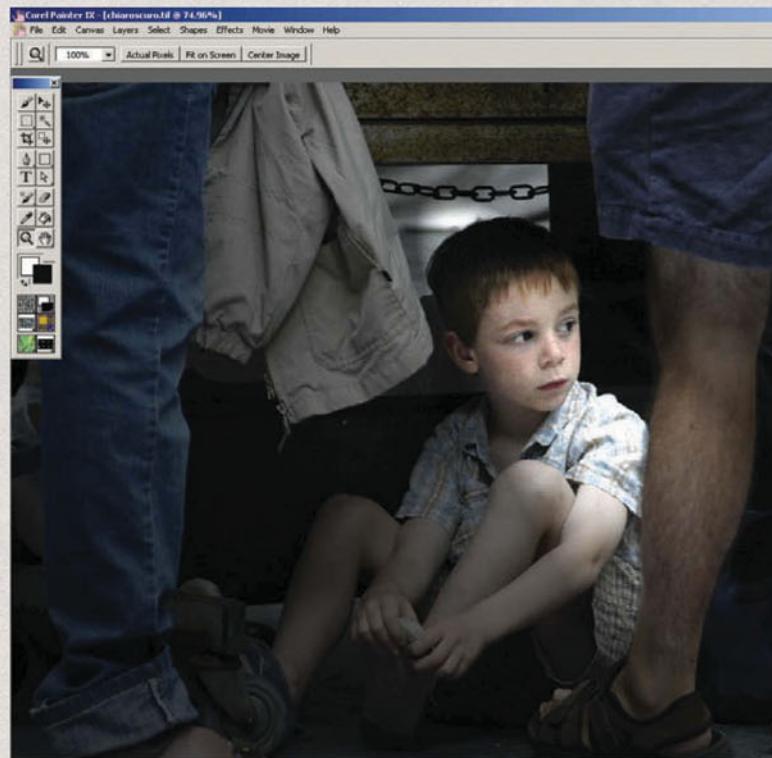
Chiaroscuro, in its literal translation means 'Light and Dark', and this can be seen in the images which result from using this technique. Among others, two of history's greatest exponents of this dramatic drawing and painting technique were Caravaggio and Rembrandt. We've supplied a couple of website links below where you can see examples of how these painters used Chiaroscuro to great effect.

Chiaroscuro is characterised by the contrast between very deep shadows and bright highlights. Generally, the light source is directed from a very acute angle to the subject, to produce dramatic and pronounced cast shadows, and is especially suited to dramatic and moody portraits. There is a school of thought which proposes that the origins of Chiaroscuro lay in the need for artists of the past to work with their models in candlelight, which is very directional and casts deep shadows.

Although many examples of Chiaroscuro you'll see will be in colour, black and white is ideally suited to this lighting scheme, and can increase the drama and impact.

One of the most effective black and white drawing mediums is charcoal. Charcoal, in terms of Chiaroscuro, gives you the opportunity to create tones which can vary from barely off-white to absolute jet black. Even though we're working in Corel Painter here, rather than using charcoal for real, it's worth following the links we've provided to websites all about charcoal, so you can get a feel for this ancient and often overlooked drawing medium, and see how different artists use it.

We've also supplied illustrations of the Corel Painter charcoal brushes used in this project, showing the strength and characteristics of each.



You can easily create your own Chiaroscuro effect on a digital photograph in Corel Painter. Simply go to **Effects>Surface Control>Apply Lighting**. Use the default lighting scheme and drag the light sources over your subject. Now play with the Distance, Brightness and Ambient Light sliders until you're happy.



Brushes

Who would've thought that charcoal had so many different personalities?

Soft Charcoal

As the name implies, this is a very soft charcoal variant, which makes it ideal for the kind of effect we want here. It responds well to paper texture, Grain needs to be set very high in the brush properties, and Grain Expression should be set to Pressure.

Soft Vine Charcoal

This charcoal variant is a little harder and more expressive than the Soft Charcoal variant. It is great for blocking in tones, especially when the Opacity Expression is set to Pressure in the Brush Controls palette. Use the brush set to a medium opacity in the Brush Properties.

Hard Charcoal Stick

Given its name, there's no surprise as to this brush's qualities. It's a variant of charcoal with a much harder edge, which makes it ideal for defining details and nice sharp brushwork. Even when you have it set to low Opacity in the Brush Properties, you can achieve some really dense blacks with this variant. Try it out on detailed areas.

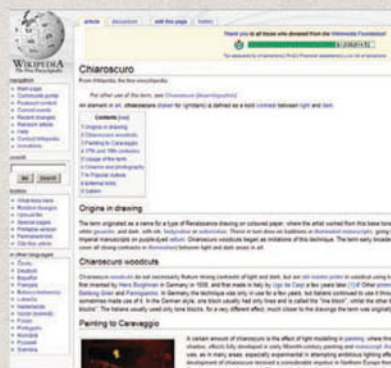
Online resources

Know more about your subject



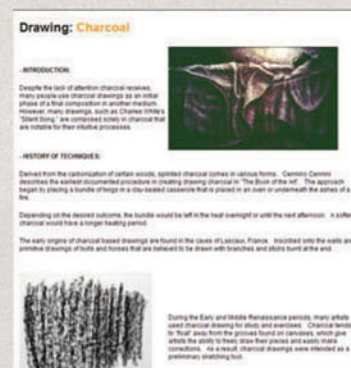
<http://www.charcoalfactory.com/Articles/Secrets.html>

Here's a great website for anything charcoal! With links to everything you need to know about this ancient drawing material, some really fine examples of charcoal masterpieces and even an e-book all about charcoal that you can download, it's a 'must see' if you're serious about black and white drawing.



<http://en.wikipedia.org/wiki/Chiaroscuro>

The number one reference for the history and use of the chiaroscuro effect! You can always count on Wikipedia to give you the most comprehensive guide to almost anything, and this is no exception. Here you'll find the complete definition and some great examples of its use.



<http://gallery.sjsu.edu/arth198/painting/charcoal.html>

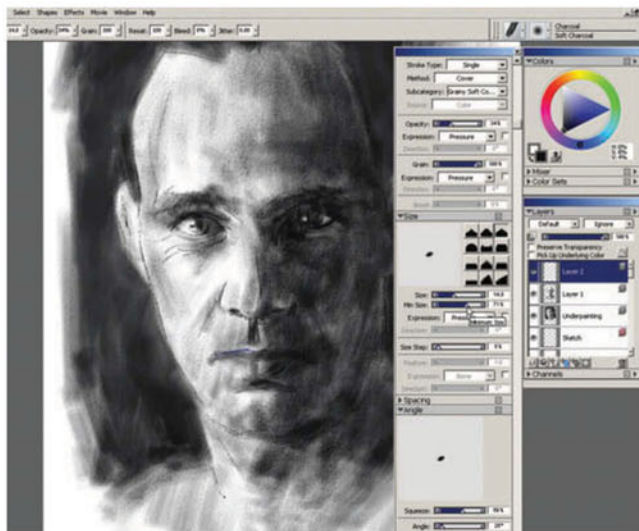
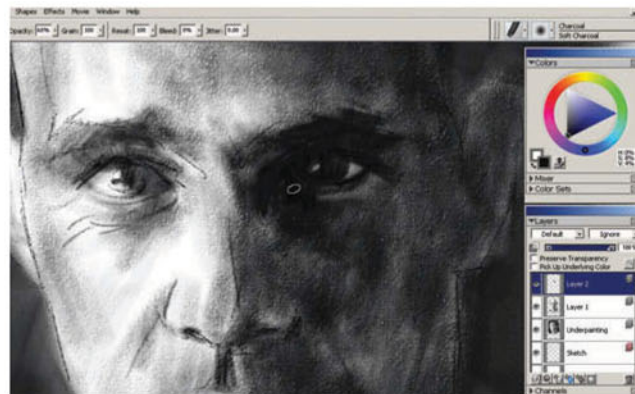
For a staggeringly in-depth guide to the history and use of charcoal throughout the existence of humankind, you'll need to go a long way to beat this site. Come here and see how charcoal has been used from the days of the cavemen right up to the present.

Concentrating on the details

It's the small things that make the difference between good and great

11 Change charcoal variant

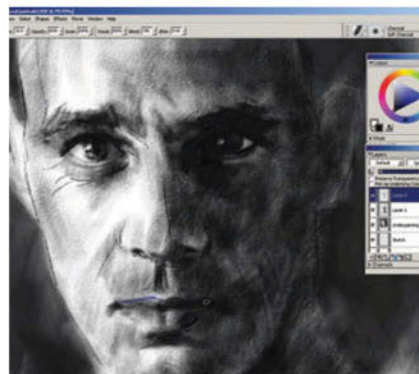
Time to change your brush now. Click in the Variant Picker and choose Soft Charcoal. Go to Window>Brush Controls>Show General. Expand the Angle category and reduce the Squeeze slider to 60%. Expand the Size category and set Minimum Size to 70%. Set size Expression to Pressure. Now close this panel.



12 Adding detail Add a new layer. Now use this brush at a very small size to add some real detail to the eyes. Use small hatching strokes in various directions and don't be afraid to build up some real blacks here. Remember to leave the small highlights in the eyes, but don't worry if you miss them as we'll be adding more highlights later.



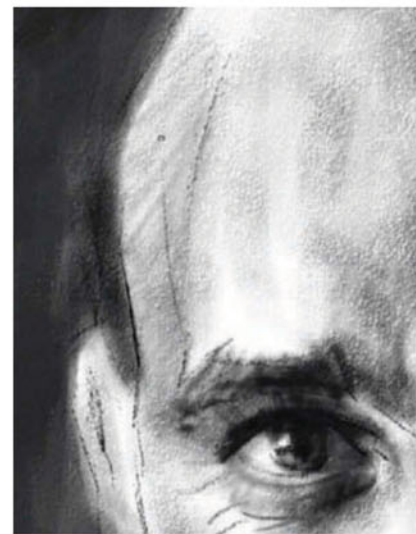
13 Contour shading With this brush you can really begin to clarify the features in the face. Once you've added the real darks to the eyes, begin to add the various dark tones in the skin detail around the features. Increase the brush size for broader areas and use the same angled strokes, varying the angle to reflect the contours of the surface.



14 Build tones gradually Remember to refer to the finished illustration in the magazine to help you with the placement of these tones. It's much better and more effective to build these tones up slowly rather than try and use individual heavy strokes.

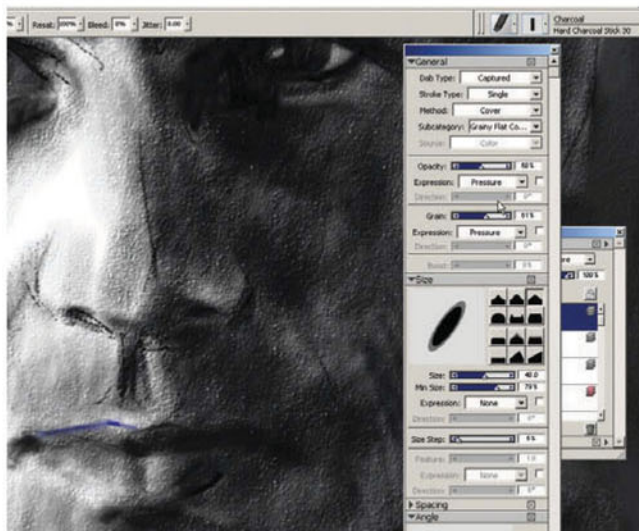
15 Texture sketching

By reducing the brush to a very small size, you can add some fine diagonal scribbles here and there over the midtone areas of the head to add interest and texture. Make sure to draw from the wrist, using plenty of movement to produce lively spontaneous diagonal marks.



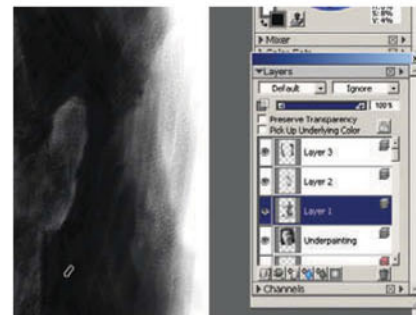
Laying on the layers

You will notice that throughout this project that we complete each phase of this drawing on separate layers. By working on separate layers, you have far more flexibility when it comes to making additions or corrections without actually affecting an earlier or later stage of the drawing.



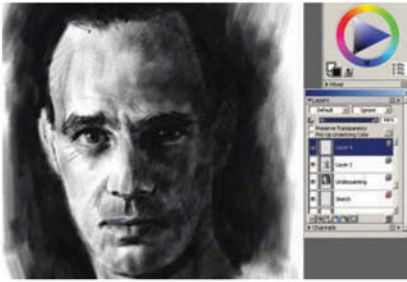
16 Another charcoal variant

Time to change the brush variant again now. Click in the Variant Picker and choose Hard Charcoal Stick 30. Now go to Window>Brush Control>Show General. Set Minimum Size to 80%. Now set the brush Angle to 55 degrees and the Squeeze to 30%. Set the Brush Opacity to 50% and Opacity Expression to Pressure.

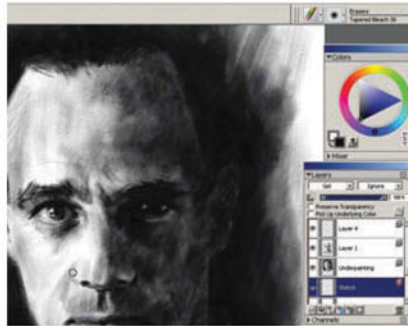


17 Refine the background and outlines

Add a new layer and use this brush to add some real blacks into the background around the head – diagonal lines work well here. Use the brush at around 20 pixels size, adding sharp lines to delineate the outline of the head and neck. Also add some real darks into the hair, around the hairline and over the shadowed ear.



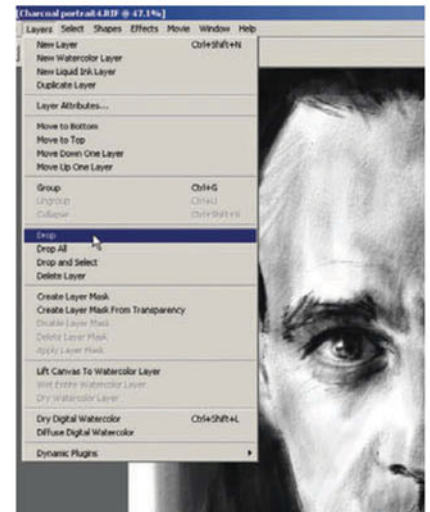
18 Refining with detail Reduce the size of this brush to around five pixels. Add another new layer. Now, with this brush, you can add some very fine line work to the main features in the face to add focus. Refer to the finished drawing to see where to add these sharp marks. Although we're only adding a few lines to the eyes, nose, mouth and hairline here, they will add real focus and detail to the finished image.



19 Erase the sketch lines Click on the Sketch layer and choose Erasers from the brush Categories. Now choose the Tapered Bleach 30 variant. Set the brush Opacity to 50%. Now use this eraser to remove the remaining unwanted sketch lines over the face. Don't erase any of the sketching from over the eyes.

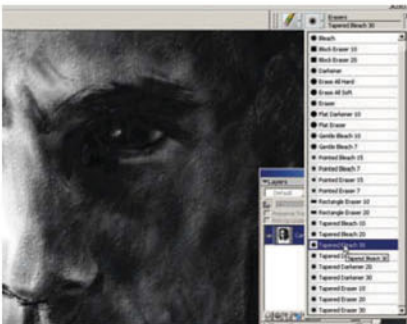
20 Drop the layers

In a traditional charcoal drawing, highlights are added in the final stages of drawing by 'lifting' small areas of charcoal with a soft eraser so that the original white paper shows through the charcoal. We're going to create the same effect here in Painter. First, click on the first layer above the Canvas layer and go to Layers>Drop.



Finishing touches

The light at the end of the tunnel



21 Choose an Eraser Repeat this for each of the other drawing layers, each time clicking on the one directly above the Canvas layer before returning to Layers>Drop. Do this until you have just the single Canvas layer left with the complete drawing on it. Now Choose Erasers from the brushes. Click in the Variant Picker and choose the Tapered Bleach 30 variant.

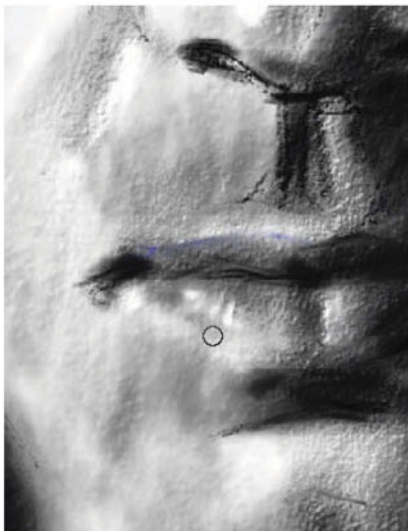
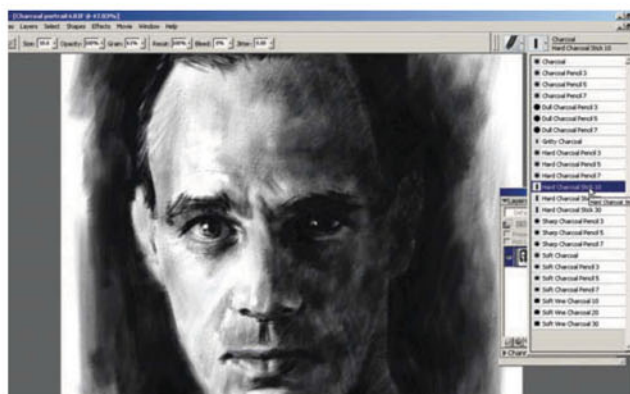
22 Add some highlights

Zoom into the eyes and use this brush at a tiny size (four or five pixels) to add the really sharp, bright catchlights to the eyes. Now, using the brush at a slightly larger size, and using the finished drawing as a constant reference, add the other highlights to the head. Use a very light pressure on your stylus and gradually build up the intensity of the highlights.



23 More highlights

Be sure to add the highlights to the nose and the lips, as these will add form and volume to these areas. Well placed, small and numerous highlights throughout the head will add sparkle and polish to your finished drawing. Make sure to add some small highlights over the hair to indicate light reflecting off individual strands.

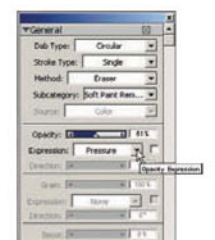


24 Finishing touches Now's the time to sit back and study your finished image. You can use any of the brushes we've used throughout this project to add any final accents and line work that you feel necessary. It's important to keep this image quite loose and sketchy, so don't be tempted to overwork the detail.



When black is white

Remember, even though this entire image is made up of various shades of grey, throughout the project your foreground colour is black. By using just black as foreground, you can achieve tones of barely off-white, through a myriad of greys, right down to solid black, simply because all of the charcoal brushes we use are all set to respond to pressure from your stylus to determine the opacity of the charcoal. The more pressure you apply to your stylus, the more charcoal is deposited onto the paper, just as it would be in 'real world' drawings. To make sure of this, go to Window>Brush Controls>Show General. Then, in the General section of the palette, make sure that the Opacity Expression is set to Pressure.



Wen-Xi Chen shows you how to
Paint perfect skin

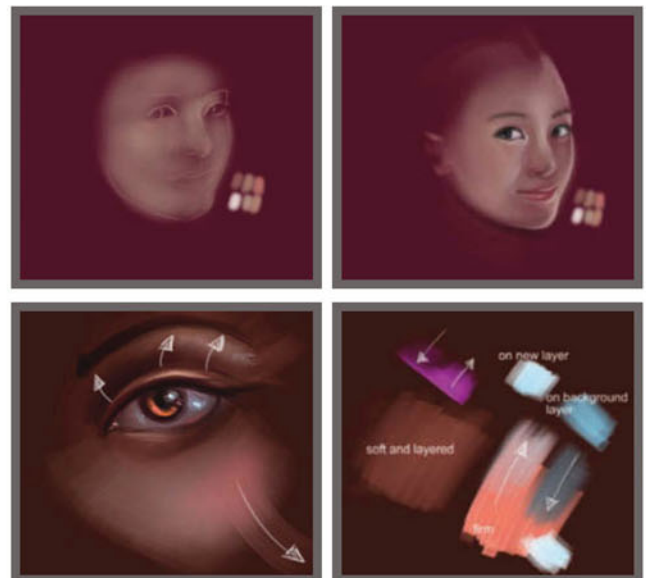
Discover the creative process behind one artist's method for painting beautiful glowing skin that'll make your artwork come alive

Tutorial info

Painter master
Wen-Xi ChenTime needed
40 minutesSkill level
IntermediateOn the CD
Sketch hands and
final image

Painting a character portrait that isn't static and emotionless is no easy task. In an industry as competitive and fast-paced as the art industry, your picture will really need to grab the viewer's attention. To tell a story with one still image requires imagination, suitable lighting, suggestive colours and subtleties that hint at something more beneath the surface. To achieve this digitally, it is important to know your tools, your character and your potential.

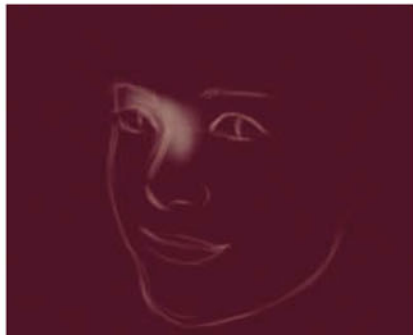
In this tutorial, you will learn how to use the Palette Knife and Airbrushes to create an atmospheric portrait. The crux of this tutorial is the realism given to the skin on the figure. It doesn't matter how detailed other elements such as eyes, clothes or hair are – if a figure doesn't have believable skin, then the artwork automatically fails. And we're not talking about photo-realistic skin here – that's a whole different kettle of fish. Instead, we are looking at achieving a more 'painterly' effect on the skin, first by blocking in colour and then shading and blending until the skin is smooth. By working in this way and paying such attention to the skin, we end up with a portrait that is soaked with atmosphere and life.



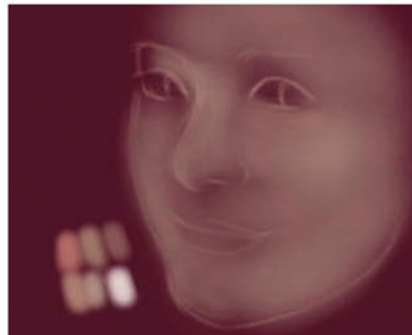
Wen-Xi Chen juggles her Corel Painter creations with studying for her science degree. Thankfully, she took some time out to talk us through how she created this particular image. Follow the steps to create it yourself or just read through to get an insight to her creative process

Apply the basic shapes

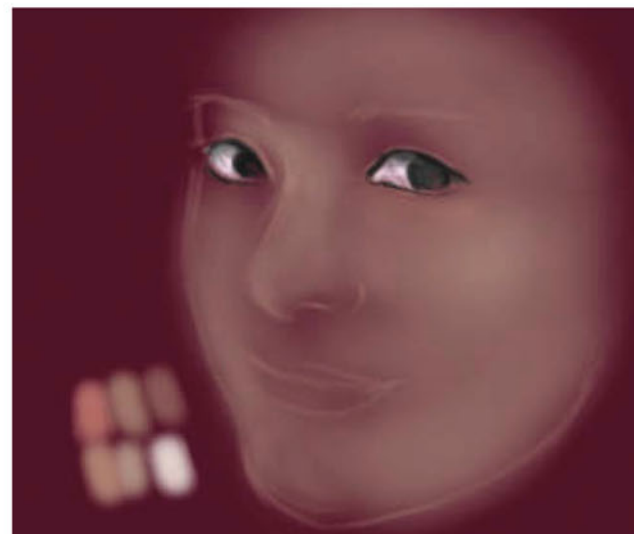
Sketch an outline and then start to colour



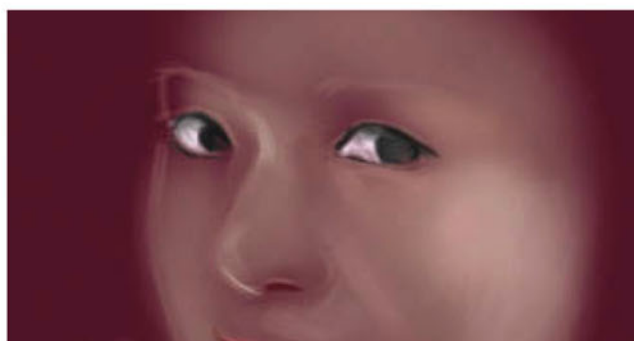
01 The rough sketch Set up a document that's 297mm high by 230mm wide and fill it with a burgundy colour. It's good to work on a coloured base for paintings; it allows the mood to be established from the start and when you paint on it, you don't get white patches showing through. Make a rough sketch of the face using a flesh colour.



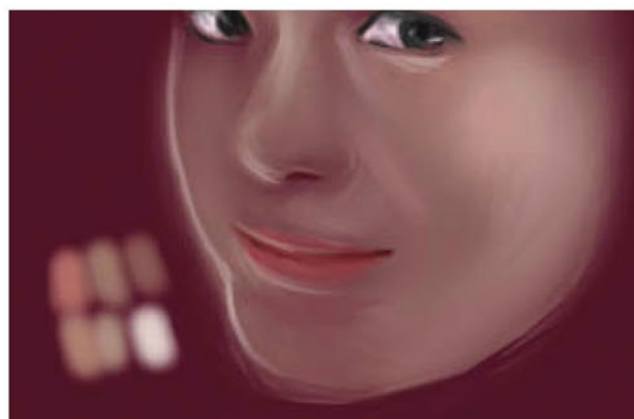
02 Block in the colours Create a palette of the colours you plan to use. See if it looks right and then just pick from the palette rather than going to the Color Selector. Start to block in the mid tones; you can then establish the highlights and the shadows from that. This is done using a large Airbrush to get the colour in quickly.



03 Defining the features With a smaller-sized Airbrush, start to define the features and add the eyes. And yes, it looks terrible. There's usually always a stage in a painting when it looks so strange it hurts. But don't be put off by that, it can only get better.



04 Shadows and highlights At this stage I had a vague idea about the light source. The Palette Knife tool is good for adding this. It requires some practice (see box on opposite page), but once you build up a feel for it, it's indispensable. Instead of overpowering the painting, it works with your existing art to blend seamlessly. To paint highlights and shadows, a good understanding of the contours of the face helps. The areas of the face that 'stick out' are lighter, and those that don't are darker.

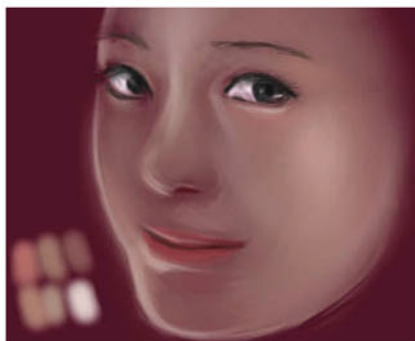


05 Fine tuning Any adjustments to the shape of the face should be made now, so they don't affect anything on the body. In this particular painting, I felt that her jaw line was a little too strong, so narrowed it for a more feminine look. The Palette Knife is still being used at this stage.



Flip your canvas

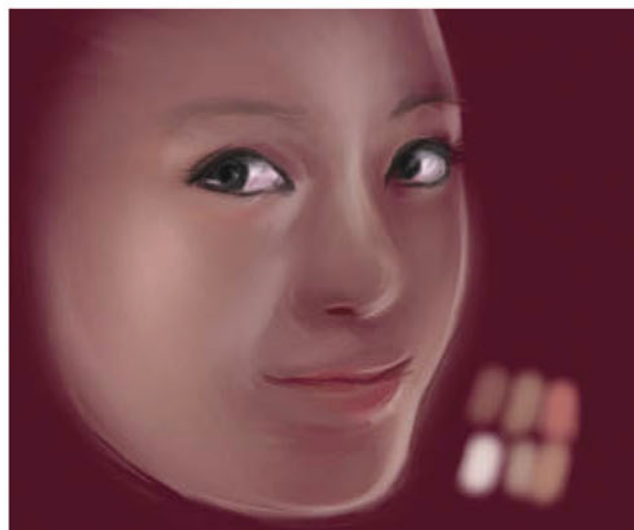
Experienced digital painters will have heard this many times before, but it's one of the most useful tips I've ever received. When painting, flip your canvas horizontally at regular intervals to check all is going well. Sometimes mistakes in proportion are hard to spot until this method is applied. Work in the flipped version for a while until it looks right, and then flip again.

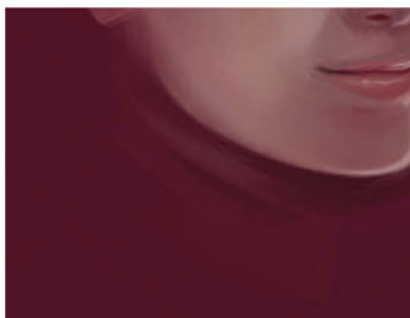


06 Adjustments To add drama to the picture, make the light source slightly stronger and shift its position downwards. It is sometimes unrealistic to expect a painting to work straight away, so use placeholders for items that you intend to come back to. For example, I made the hair just a scribble to return to later.

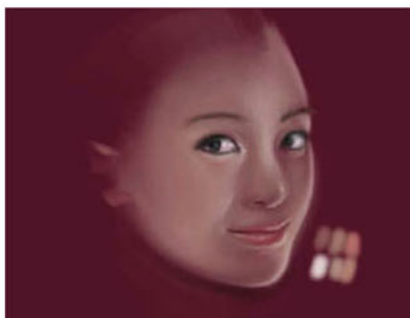
07 Neaten

At this point, I zoomed in and neaten up the painting of the eyes. You don't have to do this, and I would advise against adding agonising detail to one part of the painting when the rest is in such disarray; you never know what you may have to sacrifice in order to achieve the painting you really want in the end. I also flipped the canvas to get a new view.





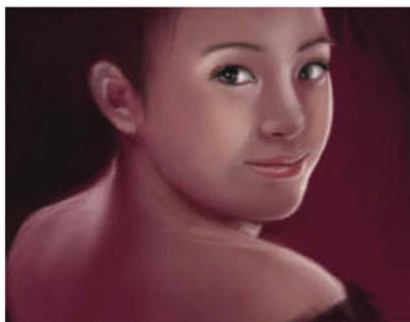
08 Extended canvas It's time to apply a hint of the body. This is done once more with the Palette Knife tool for all the rough working, partly for the texture it generates. In order to involve the figure without a lot of work at all, simply make the edges darker; this creates a spotlight effect on the figure as you can see.



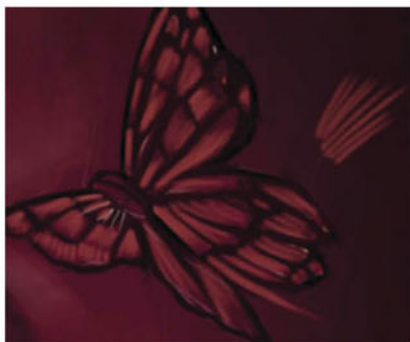
09 Free thinking Up until now, I wasn't entirely sure where this image was leading, which just goes to prove that an open mind is important for the painting process. I painted in some backlight (sometimes called 'hair light' in photography) at her left side where the hair is. This was with a small Airbrush setting.

Move to other elements

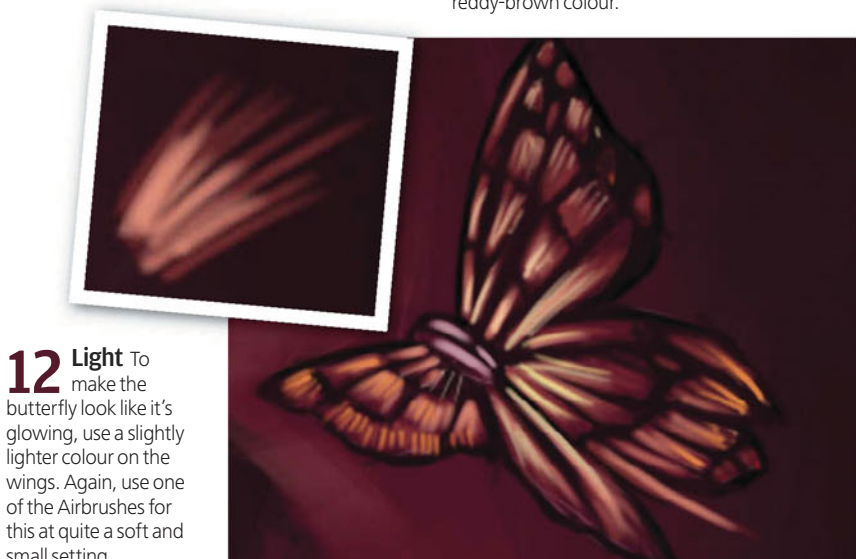
Expand to other areas



10 Make-up Small but interesting details like make-up can change a whole painting. I used a mixture of the Palette Knife and Airbrush for the eye area. It is a good idea to layer the make-up in low-opacity strokes rather than one heavy stroke. Just select, colour and apply. I also built up the neck and back as with the face.



11 Butterfly Create a new layer. I drew out the shape of the butterfly with a thin black airbrush, any other tool is fine for this, as long as the outlines can be drawn. Fill in the main colour of the butterfly with an Airbrush – this tool gives you more control over the tricky small areas. Use a reddish-brown colour.

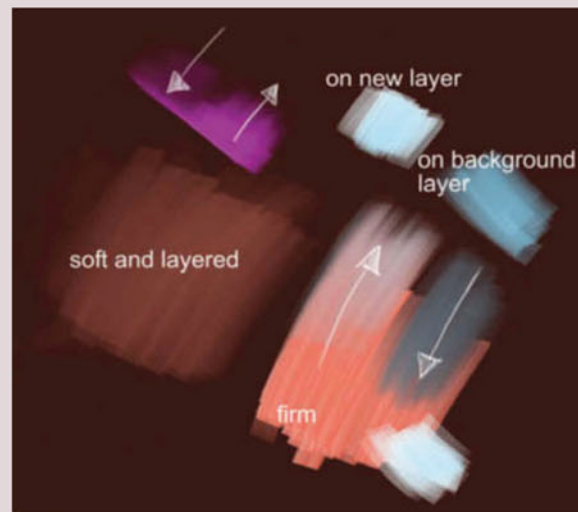
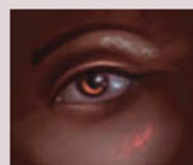


12 Light To make the butterfly look like it's glowing, use a slightly lighter colour on the wings. Again, use one of the Airbrushes for this at quite a soft and small setting.

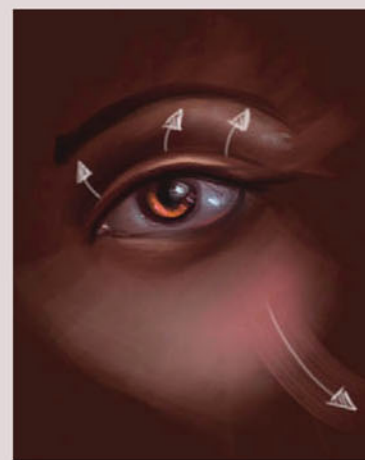
Use the Palette Knife

The best way to apply shading

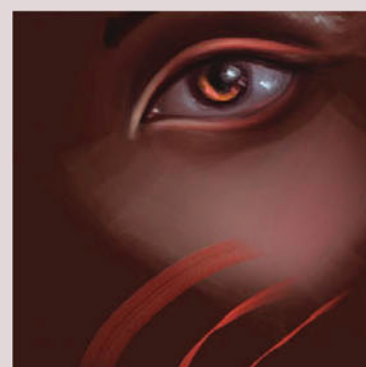
In addition to the Airbrushes, the Palette Knife is the major tool of choice here. It's really good for blending colour and building up that all-important shading.



01 Control When pressed firmly on the tablet, the colour produced is true to that on the Colour C heel, when pressure is soft, the Palette Knife is good for blending colours already on the canvas.



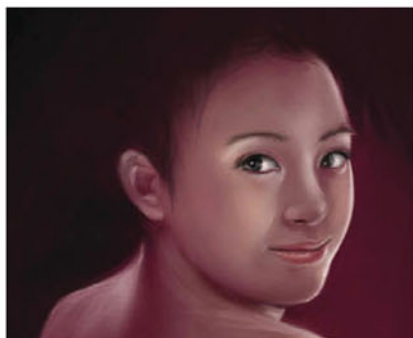
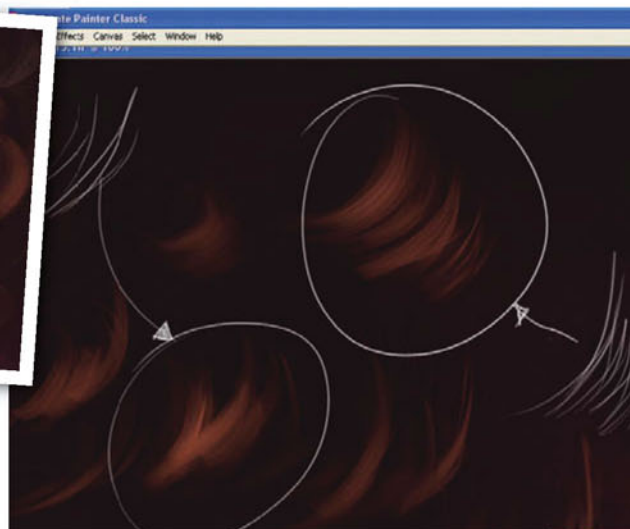
02 Stroke To blend the colour, I used a Palette Knife and with relatively low pressure on the graphics tablet, smeared the coloured area outwards following the contour of the face. Keep building up with soft strokes of the Palette Knife until you have achieved even blending.



03 Highlight To apply strong highlights, shorten the length of your Palette Knife and press down strongly on the tablet. The brush may be used on its side to create thick lines or edgways to create thin lines. A mixture of both thick and thin can be achieved if you can control the tool well.

Applying hair effects

It's all in the brush strokes



13 Hair I always start hair with the dark base; the darkest colour you find in hair, and build the layers from there. There's no real need to paint hair strand by strand, instead I used the Palette Knife to block in chunks of highlights and a small Airbrush to pick out little areas of flyaway strands that are most highlighted.

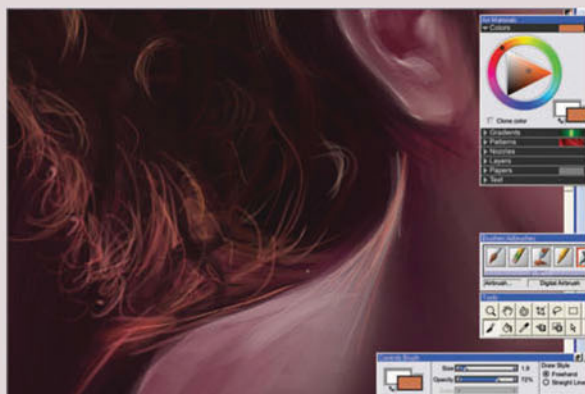
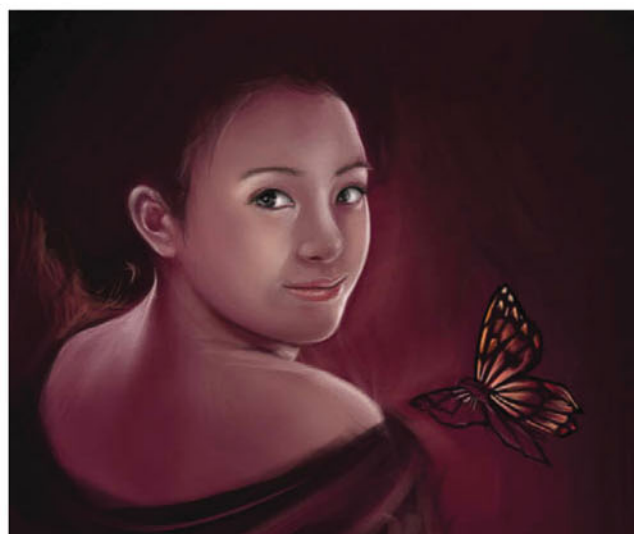
14 Impression The girl in this picture has curly hair; this can be daunting, but you can make your life easier by painting just where hair has caught the light. Use the Palette Knife to paint little wisps, make the middle part of each 'wisp' stronger than the two ends for a realistic feel.



Painting straight hair

Things to remember...

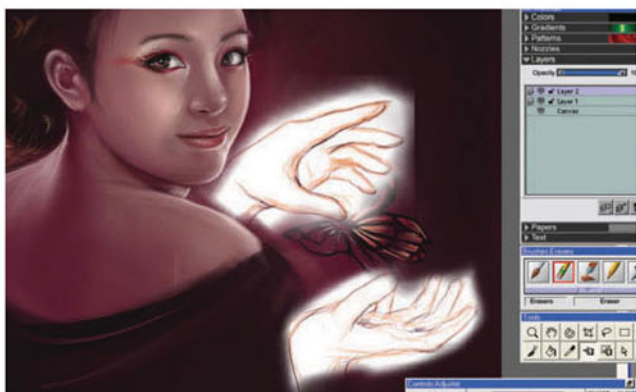
Hair can be painted in chunks, and you only need single strands at the very top to show the highlights. Paint with long definite strokes. Remember to follow the shape of the head and remember that (most) hair conforms to the law of gravity.



15 Unity At this point I thought that the girl and the butterfly were too separate. In order to unite the two, I decided to add hands. It's always a good idea to have a rethink of your image as you go. Things change so it pays to be flexible.

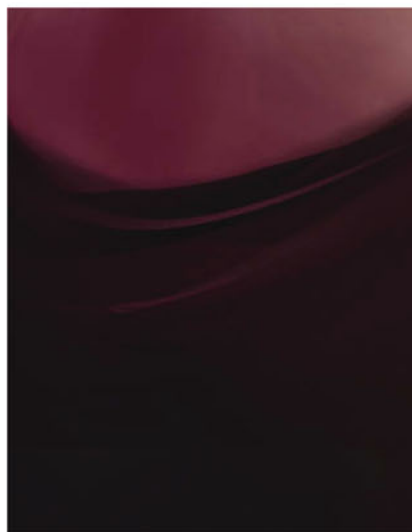


16 The hands If you don't fancy drawing your own hands, load up the file from the disc. To obtain the perfect lighting for painting the hand, I held my own hand against a lamp and closely examined the various colours of different parts of my hand. You will probably find that it is helpful to have a model or some kind of photo reference on hand for more realistic painting.



17 More hands Create a new layer and trace out the outline of the hand sketches. At this point you may delete the layers with the sketches on them and paint onto the layer with the trace. The light source here is the butterfly so the parts of the hands facing inwards are lit and those facing out are in shadow. Shade as you did the skin.

18 Cloth Different cloth has different weight; it folds in different ways, it is affected by tension and gravity. If you're going for a realistic-looking picture it is advisable to lay out some cloth to see how the folds look. For this picture, I have only hinted at the cloth detail to avoid distracting the eye from the main character. In a situation like this, a few well-placed sweeps of colour with a Palette Knife should suffice.

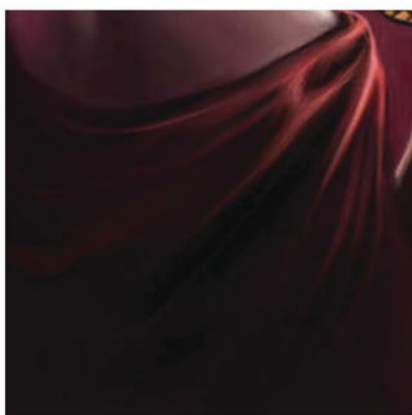


Don't use black

When trying to achieve a darker shadow colour, don't give up and resort to using black. It simply washes out your colours and makes the skin tones look dirty. Pick a complementary colour to the main skin colour instead.

Adding that extra bit of sparkle

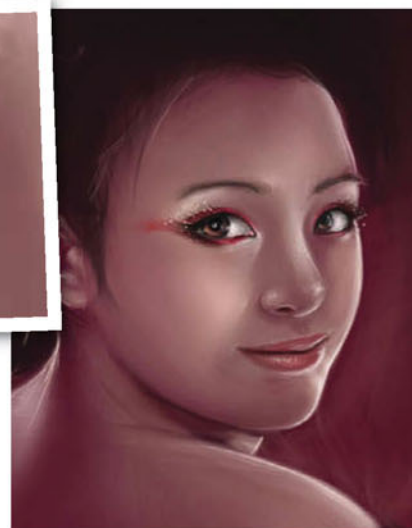
Intensify your image with a few finishing touches



19 Cloth - lighting The cloth closer to the light source is, of course, lighter, and the folds at the girl's back are barely visible as her body blocks the light.

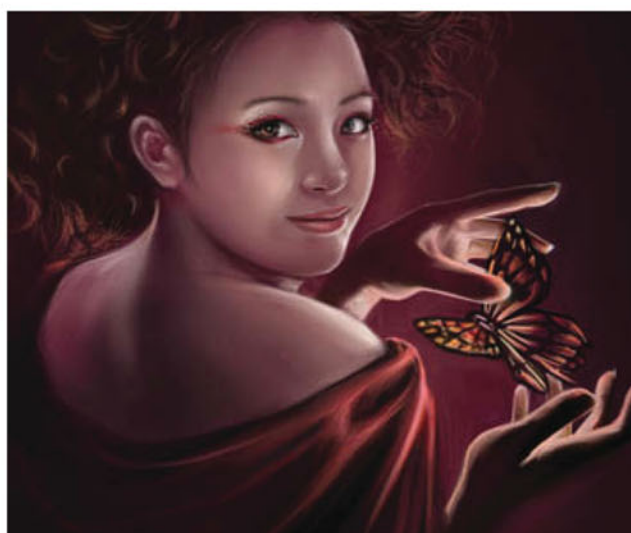


20 Sparkly sparkly More work in the eyes - this time with long sparkly eyelashes. I wanted to create a sense of magic and sparkly things always suggest 'magic' to me. This is done with a few dots of white from an Airbrush. I've accented the iris where it could catch the light coming from the butterfly to add a sense of mystery.



21 Red outline I added a slight red tinge to the dark side of the right hand as skin is a reflective surface and reflects the red of the background. Also it prevents the back of the hand from disappearing into the background.

22 Refine Now that the picture is almost finished, this step is very much up to you. You may do as little or as much refining as you wish, depending on the sort of style you are looking to achieve. The tip is to zoom in here to 100% and work on the details, sharpening edges, defining strands of hair, whatever you may wish.



Work big

So you've just finished a painting and you're very proud of it. You want everyone to see what a great painting you've done. And yes indeed, they love it. You want to make it into prints, get it published... but oh no, the size is too small. Work at 300ppi with a recommended minimum side of 2000px. Better safe than sorry.



Preliminary sketch

Laying down the tonal values

Start blocking in the colours

Daniel Cox reveals how to Paint a Victorian portrait

In this tutorial, Daniel Cox explains how he sketched, painted, screwed up and then re-painted an illustrative Victorian portrait

Tutorial info

 Painter master
Daniel Cox

 Time needed
2 hours

 Skill level
Intermediate

We have a slightly different spin on this tutorial, mainly to try and show how anyone can master the Corel Painter software by applying traditional techniques and theories. We asked Daniel Cox, a regular on our website, to explain how he created this Victorian-inspired portrait. We never had any doubt that Daniel was an amazing artist, but we were intrigued to discover that he had been using Corel Painter for only six months.

So, rather than present this as a straightforward tutorial, we thought it would be interesting for you to discover how a fellow reader goes about creating a painting. Over these next few pages, Daniel will show you how he starts

each project, from finding appropriate references to achieve an authentic look to creating a thumbnail tonal and then colour study. He'll also illustrate which brushes were used and at what settings, as well as showing some of the key phases the painting went through. And in the interests of true creative discovery, Daniel will also show how the first face he painted didn't quite work out, but how he wasn't afraid to just paint over it and start again. One of the most important lessons of this tutorial, though, is how Daniel created the painting all in one sitting, never allowing himself to hesitate or second-guess his decisions.

So read on and discover how one reader has adapted Corel Painter's tools to his own creative genius.

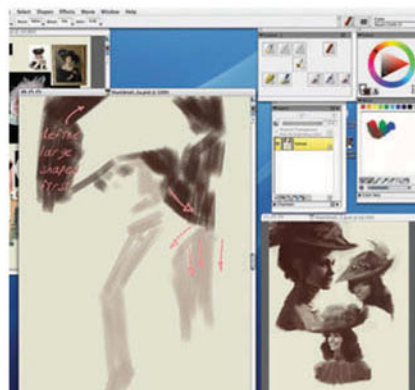
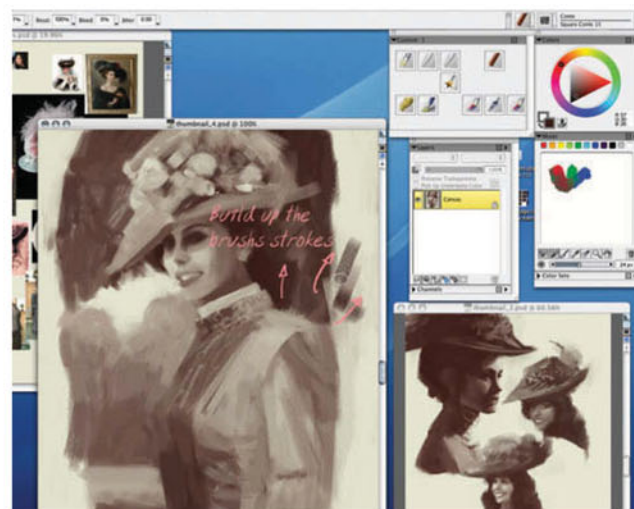


Emphasise the shadows and highlights



A moment of inspiration

Prepare for the journey ahead...

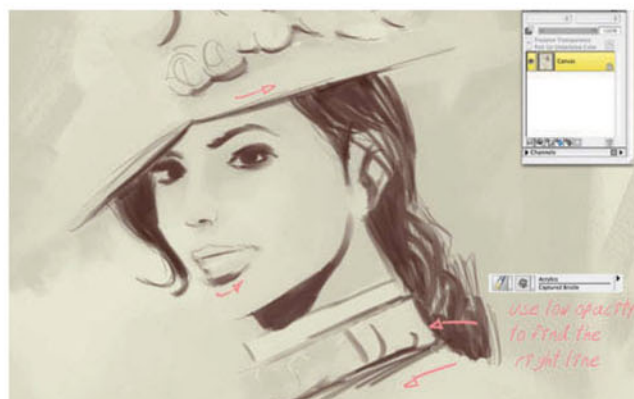


01 Reference = inspiration After searching online for photos, open a canvas and just drag and paste everything into groups. It's hard to paint in a bubble, so I use the reference for inspiration.

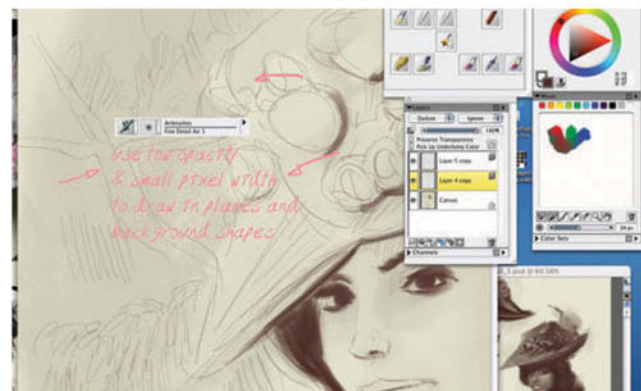
02 Thumbnails I like to start sketching using a deep reddish-brown, and use the Colour Mixer to blend it. Something around R 90 G 55 B 50 is perfect. Notice the thumbnails bottom right – I do those first just to loosen up.

03 Blocking in with Conte Here I use the Conte brush (Size 10, Opacity 10%) exclusively, using a 'Hard' Wacom setting so I can work quite lightly in areas and build up the values. Most importantly, I work quickly, trying to find the large shapes and Alt/Option-click to select the midtones. She's starting to take shape.

04 The Palette Knife is your friend As I use the Conte brush to define broad planes, I also end up with a lot of hard edges, which is fine. The Wet Oily Palette Knife (Size 17, Opacity 45%) is perfect for softening and losing edges, and I use a zig-zagging brush motion over the edge, which pulls and pushes the paint. At this stage, the values are feeling correct and I'm confident to move forward.

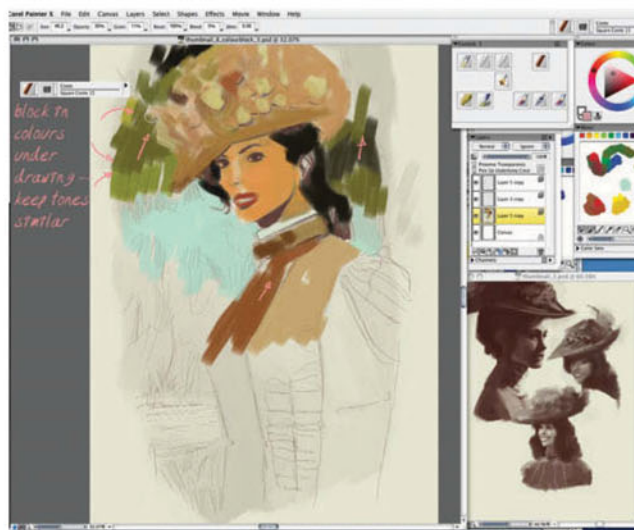


05 Drawing is hard However, drawing's also essential, even though I don't have a clear idea how much of the final line will show through at the end. First I create a new layer and then drop the tonal study onto the canvas at about 10%. Now I use the Acrylic brush (Size 9, Opacity 15-30%) to define the shadow areas, which helps delineate the forms.



06 Drawing in the rest Next, create a new layer (and as I went on, another layer for the background), knowing that I will want the line work to sit on top of the colour key, which I'll do next. Use the Fine Detail Airbrush (Size 3, Opacity 30%) to further define the areas and planes that are being suggested in the quick tonal study.

07 The colour key I mix my palette on the Mixer, and limit it to hues of cyan, green, yellow and red. I use the Square Conte Brush (Size 48, Opacity 30%) to block in the colours directly on top of the tonal study, but under the line drawing. The drawing clearly defines the shapes, so this stage is the quickest. I don't worry about any blending. Using the 'Hard' setting, you naturally get a build up of hue on top of other hues anyway.





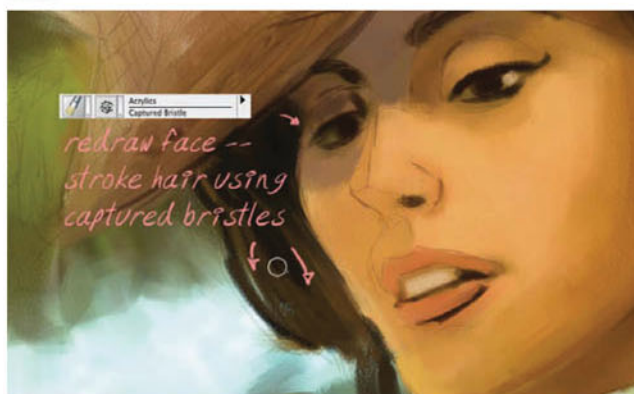
08 More colour I continue on, either selecting from the palette or using Alt/Option-click to select hues that have mixed during the blocking-in process. I start to bring reds into her face, and use hard shapes to define the planes.



10 Blending is fun Alternate between the Palette Knife and the Coarse Oily Blender 30 (Size 20-40, Opacity 15%) to 'pull out' edges. This particular blender creates a really interesting textural effect very easily, and I vary the size of the brush continually, sometimes pulling out small areas (like in the hat and roses), and other times working very large (the inferred forest in the background and her dress).

If at first you don't succeed...

Don't be afraid to start over again

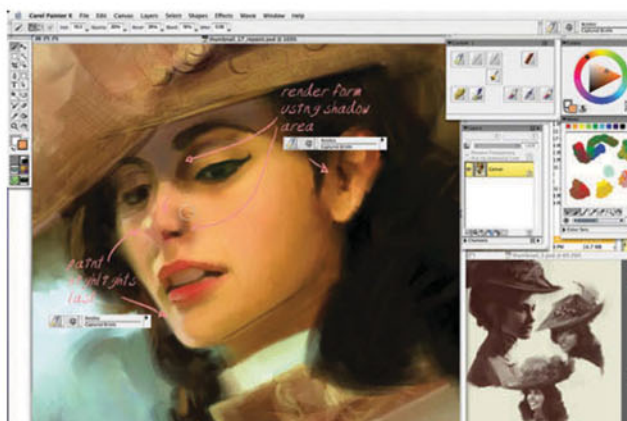


12 Quick, before anyone sees After blocking the face in, I go back to the Acrylic brush (Size 12, Opacity 30%), dropping the angle of her eyes down, trying to achieve a more sultry look. It's a subtle thing, but after studying the reference and a few aborted attempts, I have success. The eyes are much better and I've also managed to make the mouth more sensual.



11 The importance of expression

It's at this stage that I realise something's not working, and quickly decide it's her expression. She looks like she is aware of the camera, and to my eye it spoils the authenticity I'm trying to achieve in the painting. I quickly paint out the face using the Conte brush and begin again...



13 Time to render Everything is there for me – drawing, value and colour – so now I just render using the Acrylic bristles (Size 20, Opacity 20%), working into the shadows with the browns and pulling out the highlights using the warm yellows.

Painting Alla Prima

I think it's important to remember that although the toolset I'm using is digital, traditional painting techniques and theories are invaluable. For this and most of my paintings, I like to use the 'Alla Prima' method, as taught by Richard Schmid.

It's a style of painting where, instead of building colours up with layers, the painting is done in one session, which stops me from fiddling or worse, overworking the painting. His book focuses on the main disciplines, which are: drawing, values, edges, colour and light, and composition. He also offers great advice such as there is no wrong colour – just a colour that is in the wrong place.

For more about Richard Schmid and his excellent book, visit www.richardschmid.com/book.html.

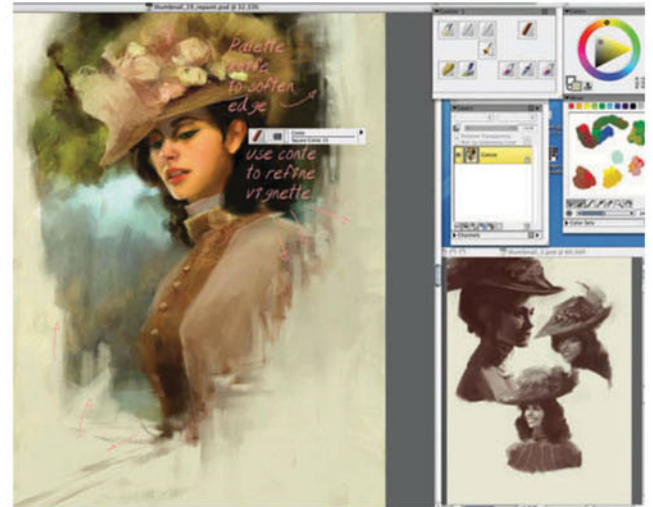




14 Continue to render... Here I just continue over the whole canvas, rendering the shapes and planes using the Acrylic brush. Mostly I Alt/Option-click to select hue, and work as quickly as possible because this is the part I find the most tedious as the decisions have already been made in the previous stages. The trick here is not to over render, and to move on and not linger in one area. Again, work quickly and you'll avoid that.



15 Nearing the end At this point, I zoom out all the way and begin to look at what areas are working and which aren't. Immediately my eye is caught by the lack of edge variation, and I work over the hat to blend it into the background. I also refine the way her hair is falling on her shoulder and soften some of the remaining sharp edges on her face. Switching back to the Acrylic brush, I paint sharper edges into the material of the hat and refine some of the flowers.



16 Finishing touches I always planned to 'push' the border back onto into the figure, so I use the Square Conte Brush 15 (Size 50, Opacity 20%) and the Oily Palette Knife to do this. It took a little bit more time than I had anticipated, as it was easy to sometimes follow the girl's contours too closely, which made the border feel contrived. But in the end, I'm pretty happy with the result.

Meet Daniel Cox

The man behind the tutorial



I reside in Sydney, Australia and live with my two children and Australian Tiffanies (fluffy white kittens). With that many mouths to feed, I work as a freelance matte and concept artist, having recently completed a contract

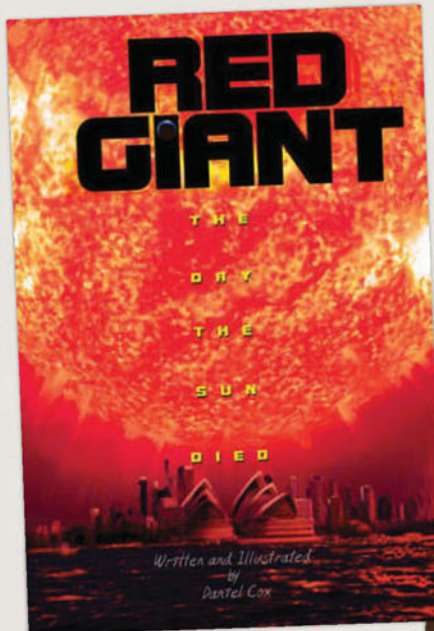
with Weta Digital, where I worked on the films *Eragon* and *Fantastic Four: Rise Of The Silver Surfer*. It was also at Weta that I had the pleasure of meeting and working with Michael Pangrazio - a legend in the matte painting field.

While I've only been using Corel Painter for about six months now, I actually purchased the first version years ago. However, with the changes over the last few versions it's really become a powerful tool that I am very excited about using for more personal paintings and has also expanded my professional toolset.

And on the subject of professional life, I'm also trying to break into the comics business and just completed a back cover for the Ape Entertainment comic book entitled *The Black Coat*.

When I'm not being a father and cleaning out the cat litter, I'm also hard at work on my own graphic novel, which I'm writing and illustrating. It's a huge sci-fi extravaganza called *Red Giant* (which is the astronomy term for a large star) so make sure you look out for that soon. Well, if I can get it finished that is. However, in the meantime, I regularly

update my blog with sketches and whatnot, which you easily can check by paying a visit to www.danieljamescox.blogspot.com.



Red Giant cover

A cover mock-up of my graphic novel. I'm going for a traditional painted look, à la the great paperback cover illustrators like Robert McGinnis, and the Acrylic brushes are perfect for that



Spartan

Frank Miller's 300 graphic novel and the images in the movie trailer were the inspiration for this Spartan piece. It's also a personal homage to what I learned from reading Richard Schmid's excellent painting book

showcase

SUSI LAWSON

TITLE Golden egg
WEBSITE <http://susilawsonphotography.biz>
JOB TITLE Digital artist

Susi Lawson worked as a traditional portrait artist until she discovered digital in 1999 and became entranced by its magic. She came across Corel Painter and the trusty Wacom tablet in 2005 and has not looked back since. These days, she regularly contributes to magazines and also produces her own Corel Painter tutorial DVDs.

Lawson says, "I've always known I was an artist right back from being a tot, so my passion has been to create portraits from whatever media I could afford or had to hand."

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Tutorial info

Artist
Erik HolmenTime needed
3 hoursSkill level
IntermediateOn the CD
Initial sketch

Design a concept car

From sketch to final illustration, Erik Holmen walks you through how to sell a believable car design using just the tools in Corel Painter

Nothing excites the masses quite like a sexy and futuristic concept car. Everyone can relate to them, invoking pure passion in many. As fun as it is to look upon these rolling sculptures, it is even more exciting to create them. And this tutorial will focus on the 'hero' rendering that is used to accurately explain the details and surfaces of the final design. This drawing usually follows a long design process filled with pages of loose sketches and concept ideation. But nothing can sell your beautiful design to others like this kind of polished illustration.

As with most of my professional work, I draw the vehicle into a white studio setting. This means you won't be spending much time and energy on a fancy background. This technique is fairly simple and produces great results. Primarily sticking to the Digital Airbrush, most of the tools I use are out-of-the-box Corel Painter defaults. These are automobile surface finishes in a studio environment, so we won't need to employ any wild texture techniques. The key is in the details and the design. So if you have ever dreamed of designing your own concept car, let's go.

Start with a sketch

From pencil sketch to the start of a digital creation



01 The sketch This could be the most important part of the entire rendering, and for a tight illustration, perspective is king. If there is a perspective problem, it could throw off the believability of even the most well-rendered vehicle. It's a good idea to spend time getting it right, so flip the canvas horizontally to check the perspective. Even ask somebody to check your completed line art.

02 Block in Take your completed line art and copy it to a new layer. Set that layer to Multiply and name it 'Lines'. This is the only layer I ever keep track of. Create some new layers underneath and start to block in tone. Here I use a Digital Airbrush with the 1px Edge setting (Brush Controls>Size). This is a good time to decide what colour you want your car to be.



03 Defining form Staying under the Lines layer, use the standard Digital Airbrush to start shading those surfaces. This is where you determine a light source, placing the hotspot to show off an interesting part of the car. Right now, all the paint should look matte, as if it has no clear coat. Don't worry about the number of layers you use, as long as they are under the lines.

04 Nice sketch Start working on top of the Lines layer to clean this up a little bit. Add some crisp highlights and reflections to make the paint look glossy. This ends at what I would consider a decent loose sketch. It should represent the intent of the final illustration. Use this opportunity to get some feedback before you start the time-consuming stuff.

05 Start rendering Because it's the backbone of the design, I will start the tight rendering with the bright silver parts that run the length of the car. Using the Pen tool, draw a shape around this part. Because it's a continuous surface, it will save us some time, down the road, to have this part selected. Go to Shapes>Convert to Selection and Select>Feather (2px).



06 Car paint It doesn't hurt to illustrate car paint like it's applied in real life. I start here with the base coat, a flat silver. With no hard reflections, it's easier to draw – as shown here, with one major light source. Try not to jump around the rendering too much; this part is fairly complicated and should be focused on.

07 Clear coat (reflections)

Because the vehicle is in a studio environment, it will reflect white from all directions. I will draw these with a large 1px Edge Airbrush tool at full opacity. This will give me a nice crisp edge on the highlights and reflections. Adjust the intensity through the Opacity slider in the Layers palette. Each reflection will get its own layer.



Many, many layers

I only manage layers in the early sketch phase, when it's important to keep everything under the lines. Once I start rendering the final illustration, layer management goes out the window. Every time I add a new highlight or shadow, it's on a new layer so as not to disturb any previous work. By the end of the drawing, I will have made roughly 300 layers, and have had to flatten a dozen times. You might need to go back into previous layers for clean-up, so only flatten when you get to a good milestone.



08 Pinpoint highlights Drawing tight highlights on a long edge is made super easy with the ability to snap to curves. Click the Align to Path box in the Properties bar, and your brush stroke will be snapped to that shape. This is a car designer's best friend to hitting that perfect arc. If you go to the Properties menu and click Paint Hidden Shapes, you can snap to a hidden path.



09 Complex surfaces Because these areas are much smaller and more complex than the bright silver surfaces, it won't save too much time making selections of everything. I start by painting over the sketch to clean it up, and start fresh when it comes to the detailing. I roll over any small details like the headlight; it will be easier to draw these in later than to draw around them now.



Online resources

A great resource for car design is CarDesignNews (www.carsdesignnews.com), a site that I will check every day for the latest and greatest in the car industry. It's a great source for inspiration, where you can find articles and galleries on huge auto shows or design school student shows. They have excellent design reviews, featuring sketches of concept cars directly from the studio. You can create and browse through portfolios of car design students and car design professionals. Also bookmark www.dieselstation.com as a great site for hi-res car photo galleries and car news.



Photo reference

Photo reference is an awesome tool when rendering an automobile in Corel Painter. It is important to understand how highlights will react to surface forms. Before you get started on a highly detailed rendering, look at photographs of similar settings and colour. You will see how the car reflects the light of the scene, and be able to sample colours directly off the picture. If you are having trouble landing that initial sketch, grab a photograph, drop back the opacity, and overlay your sketch. This will greatly help with any proportion and perspective problems.

Shiny bumpers and reflective surfaces

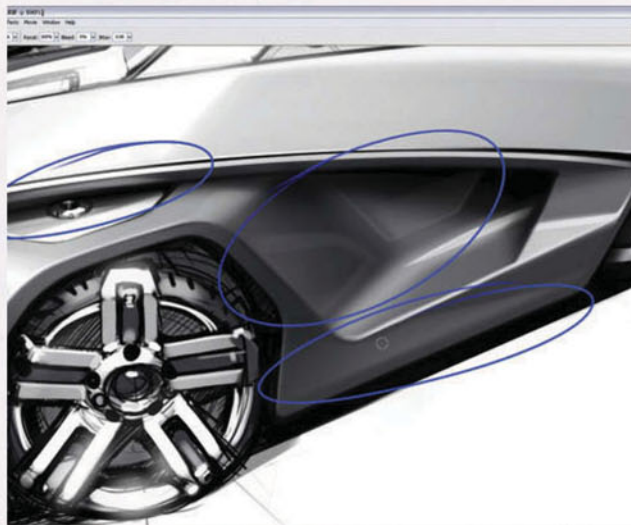
Techniques to give the car a three-dimensional feel



10 Silky smooth shine Try to use bold single brush strokes when building up highlights and shadow. The Digital Airbrush will create some muddy artefacts that won't look very good on car paint. I will often make a highlight or shadow bigger than needed, and use the Eraser to bring that effect down to the desired location.

11 Subtle reflections

To give these surfaces a high-gloss finish, we add some hard reflections. As with the silver piece, I will draw them in as opaque white, and adjust the layer down to around 10% Opacity so they don't draw too much attention. Give these reflection shapes some interesting form; this can give a boring surface some drama.



12 Headlight

Time to bring back the headlight, I draw a simple overall form, to which I will add projector beams and a lens. All glass effects are drawn on last, so feel free to have some fun with those projectors. Draw one and duplicate it to save some time. Add some hard reflections to show off the clear lens over the entire piece.



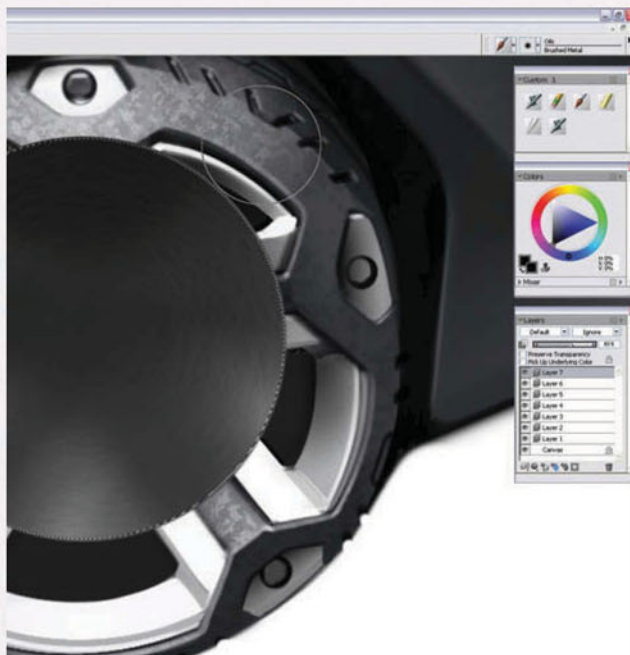
13 Cool wheels By now you can see that I am working on each part until it's completed. With all the detail on this vehicle, you can burn up a lot of time by jumping around to the interesting parts. I want to finish up this corner of car, so the wheel is next. Start cleaning it up by over-drawing the existing sketch.

Under the hood

Adding those essential touches



14 Concept car wheels I decided that the wheels I had going were not wild enough for the car. I wrap the tyre into the rim in true concept car fashion. Here you can see where I start to add a little surface texture to the tyre. I switch to the Simulated Woodgrain paper and use the Blunt Chalk brush to apply the texture.



15 Brake rotor For a brake rotor, or anything with a brushed surface finish, I will use a Round Oils brush with the Feature setting cranked up. Apply a wash of dark streaks to a new layer, and drop back the opacity. Apply a wash of bright highlight, and drop back the opacity until everything looks correct.

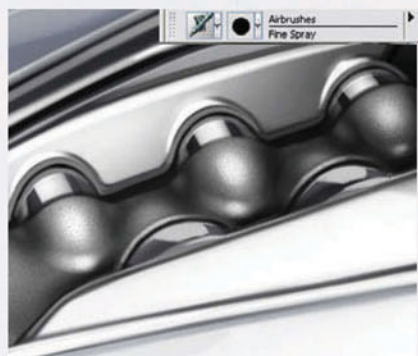


Compare with others

ConceptArt.org is another fantastic place to get inspired, but its greatest use for artists and designers are the honest and valuable critiques. If your design is not confidential, go ahead and post it in the Critique Centre forum when you hit step 4. Fresh eyes can see mistakes that you have grown used to. You might also get some good design tips along the way. Just be open to the ideas and suggestions, and never get too attached to a design. The 'It's Finally Finished' forum is a great place to see some hot concept art. If the work up there doesn't inspire you to get drawing, nothing will.



16 Chrome engine Exposed engines are usually the domain of rear-engine supercars. Here I want to show off a front engine GT with a chromed-out centrepiece of a motor. Start cleaning up the surfaces by washing in big fields of flat colour.



18 Rough texture To add some interest in the engine bay, let's give this part some texture. Use the Fine Spray Airbrush and dust it with some dark sparkle. Do the same with white for a textured highlight. I use this brush all the time when showing textured plastic and cast metal.



17 Rendering chrome Chrome can be tough to render. A photo reference would be good here. Just remember that everything needs a lot of contrast when it comes to getting chrome just right, and don't forget that it reflects its environment. DO NOT render 'desert chrome' unless you draw the car in a desert.



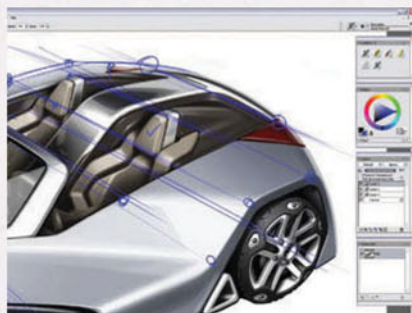
19 Interior My original grey interior is looking a little dull, with the rest of the car being fairly monochromatic. I clean it up and add some warm colour. It wouldn't hurt to find some photo reference of car interiors. Use an image to find good colours, sampling highlights and shadows.

20 Render away

The process here is nothing new; add highlight and shadow over a base tone. I am paying the price for all this detail... this rendering is taking a while. If you want to speed things up, just make this a coupe. But I am having fun with the different materials, so it's no big deal.



21 Windshield Automotive glass has a slightly green tint. On a Multiply layer, cover the windshield with a light pale green. Add some white reflections, and drop back the layer opacity until they look good. Keep the reflection edges sharp, as automotive glass is highly reflective. For all hard reflections, I use that same Digital Airbrush with the 1px Edge setting.



22 Oops, bad perspective When I flip the canvas horizontally, something looks funky at the rear end of the car. I notice that the perspective is cranked with the headrests of the seats, and the passenger side rear fender is way too small. Flatten the image and duplicate these areas. Free Transform the pieces and move them into place.

23 Final details

I saved these details until the end: side mirrors, front emblem, door cuts and shadow. They should support the overall design, and would be tough to draw around earlier. The shadow can be especially difficult; I usually save it until the end, so it works with the values of the car itself. Use the Pen tool to make a selection that excludes the car.



Changing the colour

Give your design a paint job

I usually render vehicles in silver. It's easy to draw, easy to read and prints well. But you might want to do some colour options in the end. Silver is relatively easy to turn into different paint finishes, but it doesn't always work the other way around. Once again, it doesn't hurt to look at some photo references for good colour samples.



01 Make it red

On a Multiply layer, add your colour of choice in a single solid block. This will be shaded automatically by the silver tones underneath. Use this time to play around with different colours to see what looks best on the car.



02 Add warms and cools On that same layer, click the Preserve Transparency option in the Layers menu. This will limit your paint to cover only the pixels you already have on that layer. Where the highlight is hitting the surfaces dead on, I put down some warmer red-orange hues. On the backside of the car, I brush in a very washed-out red, as reflected by the background.



03 Highlights

Add some new highlights on top of the red base coat. Make a new layer and paint in opaque white fields for your highlight reflections. Drop back the layer opacity until they look good. Do the same thing for your ground reflection and you are done.

An interview with... Chet Phillips

With his humorous characters or evocative scenes, Chet's work shows that illustration can be a rewarding art style to pursue

Anyone who has been using Corel Painter for a while will no doubt have seen some of Chet's work in the promotional material. His recognisable style leaps out from the traditional paint effects and proves how versatile the program can be. His life as a freelance illustrator started in the early-Eighties, and has seen him produce work for a variety of clients, from advertising agencies through to book publishers and massive corporations.

Like a lot of Corel Painter artists, Chet is trained in traditional media and holds a Bachelor of Fine Arts in Painting and Drawing. He moved over to digital in 1992 and uses Corel Painter to create what he calls his "digital scratchboard." Since then he has become instrumental in the Corel Painter community, appearing in many books where he shares his expertise and wonderful vision.

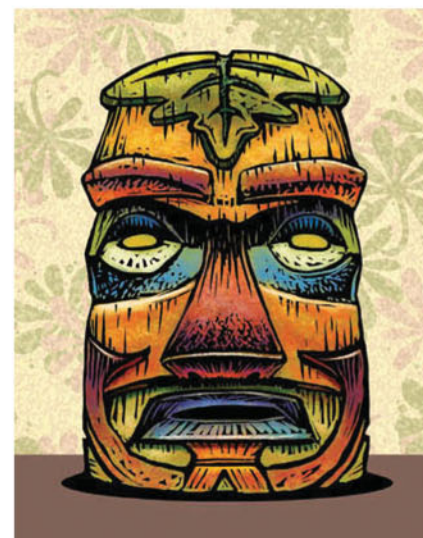
We caught up with Chet to discover more about his methods of working and to see some of his best creations.

What would you say is your proudest creative moment so far?

There are lots of projects that have given me a high level of satisfaction over the years. They qualify as the 'perfect storm', if you will, of high-profile exposure, a great creative director and the chance to use my best visual strengths. Beyond the day-to-day creative challenges, however, I would qualify my proudest moment as taking that blindfolded step off the traditional creative cliff into the digital realm 15 years ago.

How do you start a digital painting? Do you have a typical workflow process, or does it differ according to the particular piece you are doing?

My process of creating an image always starts with paper and pen. I work on a large sketchpad with a ball-point pen, composing small thumbnails and listing important concepts or themes as a first step. I enlarge these thumbnails by



Earth Tiki
Guardian of the Earth within its celestial path and responsible for the growth of all living things

scanning and printing them out. From there I add details and compositional elements with pencil and overlay tissue. Sometimes one level is required. Other times the process continues through several iterations. The final sketch is then scanned in to begin work on the finished digital file.

You moved from traditional painting to digital painting, does an understanding of traditional media help?

My college schooling was under my belt well before digital painting became the

Musical Penguins
One of four penguin scenes used by a book store chain for advertising and in-store signage during the holidays



Trojan Bird
A twist on the ancient
tale of deception.
This promo piece was
created in a fashion
that softened the edges
of my traditionally
crisp and hard edged
digital scratchboard

All original artwork by Chet Phillips - www.chetart.com



"I would qualify my proudest moment as taking that blindfolded step off the creative cliff and into the digital realm"





norm in the creative community. I received a BFA degree in Painting and Drawing in 1979 with a heavy inclination toward all forms of printmaking. The idea of working on a master plate or block and manipulating it to form a family of prints was a highly satisfying process for me. That fascination made my work more conducive to the world of digital media. I feel fortunate that I was able to begin my study of art with the basic concepts of design, an intensive study of art history and the use of traditional tools on canvas.

What inspires you?

Studying the techniques of the masters. Travel. Imaginative fiction and film. Surfing the web and finding an infinite number of energetic creatives through sites such as Drawn! (www.drawn.ca)

Why did you start using Corel Painter and when did you start?

Two friends were using the very first Macs for package design in their

respective companies. During a trip to MacWorld San Francisco in 1991, they discovered a new natural media program and picked up a brochure for me. It was this crazy computer program packaged in a paint can. I had played around with a computer graphics system in the Eighties that took up the space of your average work cubicle and found it frustrating and unsatisfying. So when I first saw Corel Painter in action with its clean and simple palettes, the variety of brushes and textures and the addition of a pressure sensitive pen, I was hooked. I plunked down an obscene amount of money for a Mac IICI system and started to play with the first version of Corel Painter, hoping that somehow my clients would be willing to hire me and accept digital files in a world that was still firmly rooted in traditional media. I was fortunate to have a couple of high-tech clients that were very open to trying out this different approach of accepting artwork. Others demanded that I supply a print out of

[ABOVE] **Monster Cake**
October calendar page
created for a company
celebrating its 35th year
in business. The theme
of the calendar was
birthday cake



[OPPOSITE PAGE]
Vespa Ride
This landscape piece
utilised two additional
layers of line work
that were softened
with pastel work
to help give a more
atmospheric distance
with the background

One of Chet's latest products is the Monkey Decider. This is a set of eight quality cards where you let the monkey do the talking for how you feel. Pick the one that sums up your sentiment and display it to the world in a special stand (or use one of the smaller, hand-held cards). Ace!

Buy them from www.chetart.com



"When I first saw Corel Painter in action with its clean and simple palettes, I was hooked"

[ABOVE]
Cosmos
A surreal play on an area of the landscape acting as a backdrop for an alternate, celestial environment

the artwork so it could be drum scanned by the printer like my traditional art. Fortunately, in a short amount of time, companies and printers were up to speed with all the technology that allowed for a seamless interaction.

What are your absolute favourite Corel Painter tools?

The focus of my style is obviously the use of the Scratchboard Pen variant, so that's always up front first. Unlike the days of using traditional scraperboard, I enjoy integrating a lot of pastel and airbrush layers into the digital version with a variety of textures.

Is there one particular piece of Corel Painter work in your portfolio that stands out as your favourite?

You may as well ask a mother which of her children ranks as her favourite. I have

created a lot of images with Corel Painter over the last 15 years or so. A handful have hit the mark, but none ranks as the pinnacle of satisfaction in my mind. Honestly, my favourite piece is always the one that I'm working on.

Is there a style of art that you would like to try in the future?

I really like the look of limited-colour screen prints. I hope to experiment with this look in future projects and incorporate it into merchandise.

Which Corel Painter artists do you admire the most and why?

First and foremost I truly appreciate folks such as John Derry, Cher Threinen-Pendarvis, Karen Sperling and Jeremy Sutton. They represent the admirable dual positions of both artist and Corel Painter evangelist/teacher. They have

given so much of themselves from the very beginning of Corel Painter to solidify it as a serious tool for artists. Others that continue to amaze me with their vision and talent include people like Hiroshi Yoshii, Don Seegmiller, Ryan Church and Robert Chang, and that's just to name a few.

Can you tell us about your creative goals for the future?

Having one or both of our tabby cats win a Daytime Emmy Award. Also, to find new ways in which to express myself through my artwork that both satisfies me and entertains those that stumble upon it. In conjunction with my commercial and personal work for galleries I want to continue exploring self-motivated projects such as my CafePress online merchandise shop www.cafepress.com/chetstore.

Both Corel Painter and the internet have been unbelievably powerful tools that have allowed me to reach the largest audience ever imaginable with my particular foolishness. And, as always, no electrons are harmed in the process. ☒



Jumping Through Hoops
Created for a client "thank
you" card enclosure



The Pirate
This pirate is a re-work of a version done for a
newspaper article on the resurgence of all things
pirate after the release of the first Pirates Of The
Caribbean movie. Originally, the article title was
placed within the treasure map area



Perfect portrait underpainting

Explore the indirect verdaccio painting technique, utilising subtle glazes of colour over an underpainting to create flesh tones

Tutorial info

-  Painter master
Jeff Johnson
-  Time needed
3 hours
-  Skill level
Expert
-  On the CD
Sketch and progress shots

People paint other people. A lot. They always have, and I rather suspect they always will. People are very hard to paint, truth be told. They make things difficult by being so different from one another, and every one of them is a very complex bunch of shapes, colours and textures. Undaunted, painters have persevered and have developed many techniques to help them paint folks with a fair degree of accuracy. A common hurdle has been handling a very tricky substance everyone has in common, namely skin.

Skin wrapped around bone, muscle, fat, veins, arteries and the like is remarkably rich in textures, contours and colour variation, which can make the job of someone trying to paint it faithfully a tough one. It is also translucent, meaning that light penetrates into the skin before it bounces back to our eye, which creates

optical effects that have challenged countless artists throughout history to reproduce. The Renaissance spawned an oil technique for creating just those kinds of very realistic effects. It is called verdaccio (the root being verde, or green), and it is still in use today.

Verdaccio is a form of indirect painting, which is generally a way of resolving the values of a painting first by painting a detailed monochrome underpainting, and then glazing a number of thin layers of colour over areas of the same value. It is a very powerful technique for rendering complex or highly detailed works, and realism in general. You may have already discovered that trying to balance all of the formal elements of a painting at once gets exponentially harder as the complexity of the picture increases. The job is much easier if you can break the process down into manageable steps. For instance,



colour harmonies have such a profound effect on a painting that they can make dealing with value at the same time a challenge. If you could only limit the hues to a range of greys from black to white, for instance, creating even a very complex scene would be a fairly straightforward process. Then all that's left would be to mix up value scales of the various hues required and map them onto their corresponding value areas of the black-

an advantage it proffers concerning skin tones by using a scale of cool grey/greens for the monochrome underpainting. Several thin glazes of various mixtures of orange and red are applied over top and because the thin glazes are ultimately translucent, light gets down to the green layer. When it bounces back, the complements and near-complements optically mix, vibrating off of one another, creating rich and convincing skin tones

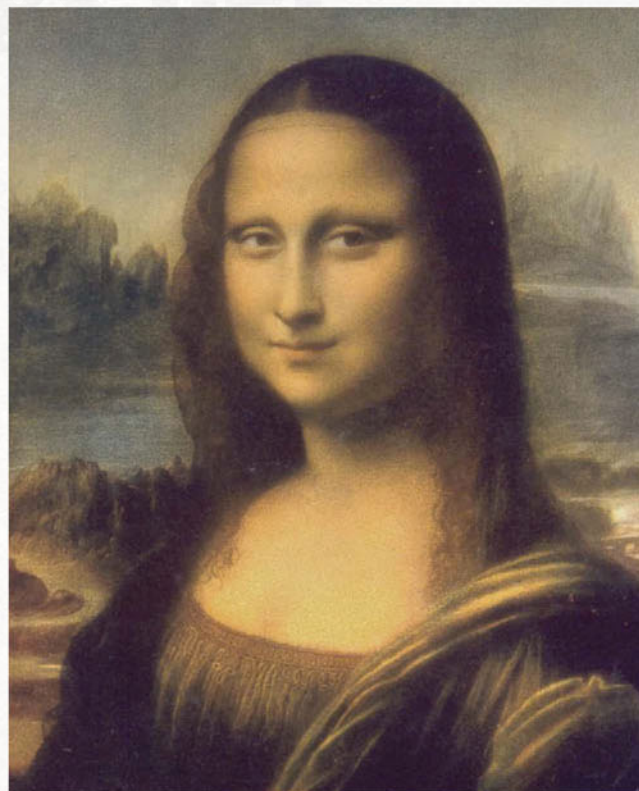
"Light penetrates into the skin before it bounces back to our eye, which creates optical effects that have challenged countless artists throughout history to reproduce

and-white underpainting. Hey, we could even make the job easier by thinning out the paint so you can put it on in multiple layers with much more control. Well, there is just such a process, and it is called grisaille, and it is the other major method of indirect painting to come out of the Renaissance. It is perhaps the most widely used form of indirect painting, and is definitely a nice tool to have in your locker, but it doesn't solve the problem of skin's translucency as neatly as its cousin, verdaccio.

Verdaccio has the same merits as grisaille in terms of allowing the artist to focus the initial stages of a painting on value alone. Its principle virtue is in

that have a life and depth that is hard to match with any other technique. Start doing a little research into the subject and you will find large numbers of artists who have found this approach to lead to satisfying results. Probably the most famous painting created using this technique was Leonardo Da Vinci's masterpiece the *Mona Lisa*, renowned to a great extent for its luminous skin tones. Many painters employed – and still do today – mixtures of verdaccio, grisaille, and direct painting (painting without any underpainting) techniques in the same work.

Doing a verdaccio digitally is much like doing one in oils. I will start with



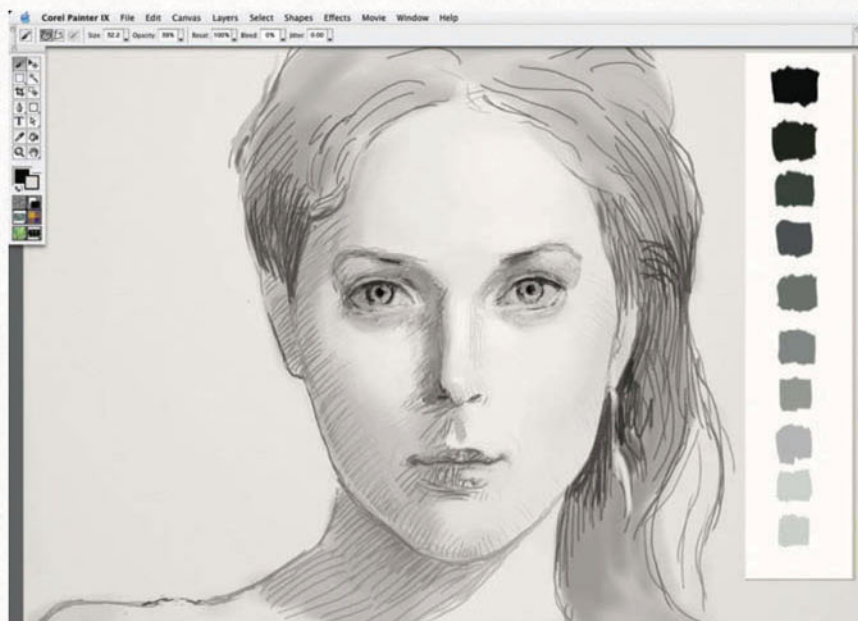
The Renaissance artists, such as our friend Leonardo Da Vinci, used the verdaccio technique in the Mona Lisa

a rough drawing of the model and, working in a single layer over the top of it, create a monochromatic underpainting of a greenish hue. This will take some time, and it should. The better the underpainting faithfully represents form, value, and nuance, the easier the task. Then a number of nearly transparent glazes of colour will be applied that modify our lovely green lady's skin tones into what I hope are very convincing natural ones.

Pick out your colours

Preparing your palette for action

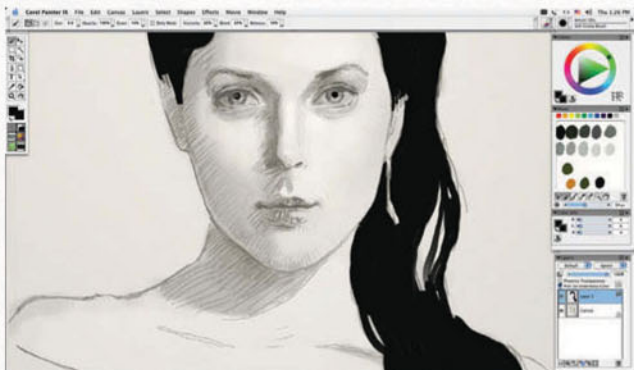
01 **Mixing a palette** The general technique for creating a verdaccio underpainting is pretty simple. Create a palette of cool greens by mixing green with varying amounts of black and white, then make an underpainting using those colours to create a monochrome version of your work. I made a scale of greys using only black and white and added small amounts of green to each to create a nice range of 10 values.



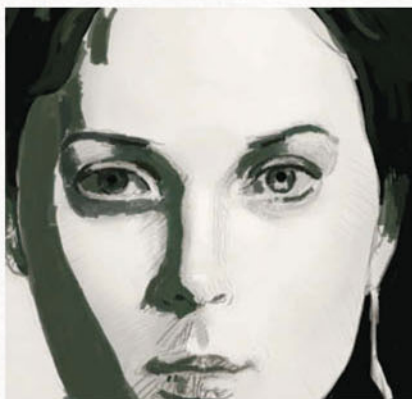
02 **Lighten the drawing** Before I started painting in the greens, I decided to make my job a bit easier by lightening my drawing (on the disc). First I chose Effects>Adjust Colors>Values and raised the value to 76%. Then I opened a temporary Lighten layer and, using my Digital Airbrush, picked a mid-grey and lightened any dark marks. Now it will be easier to paint in my darks.

Start building up the underpainting

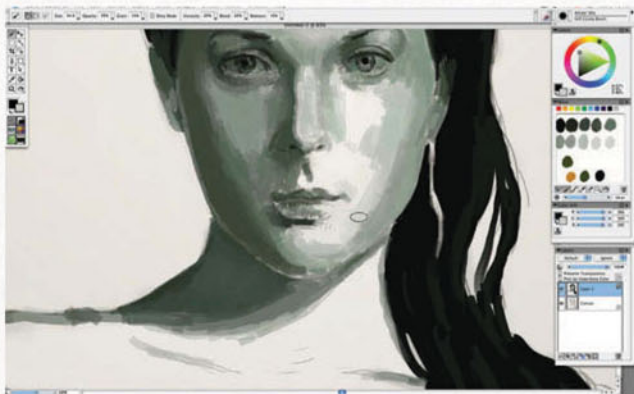
Define your light source



03 Painting in the darkest value I opened up a Default layer to paint on. I do this in order to be able to make any corrections without affecting my drawing. Choose the Soft Grainy Brush from the Artists' Oils brush menu. Using the largest brush possible to paint in the various details, apply the darkest value of grey. Let's call this grey value number 10.



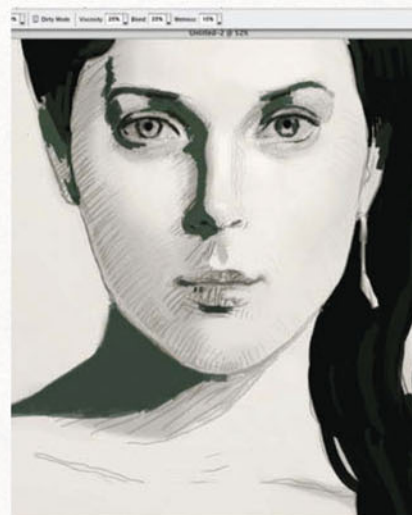
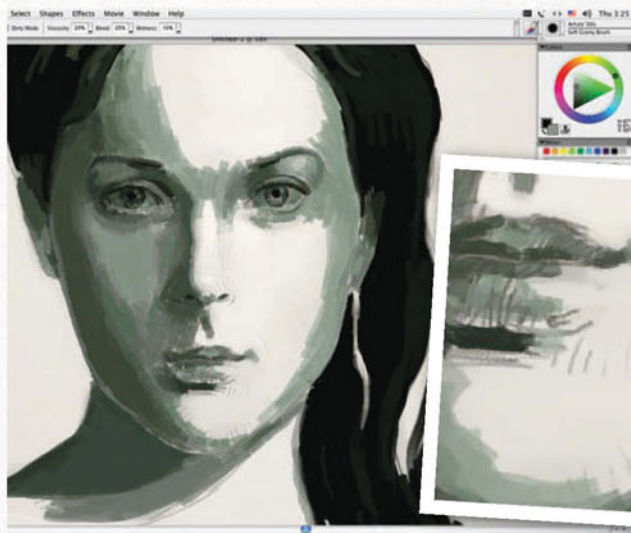
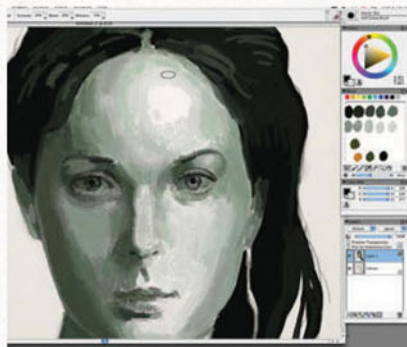
05 Painting in values number 7 and 6 Now I progressed down the scale, still using the Soft Grainy oil brush. I had to rely a bit on experience, as my photo reference did not have the light I wanted in my painting.



07 Painting in value number 3 Cruising right along. This is a bit like drawing with a traditional brush, and every bit as easy to rework once all the values are in place. No need to get too fussy yet. I fully expected to take more time making the underpainting than the rest of the project combined, and I was right.

04 Painting in values number 9 and 8

You will notice that I chose to go from dark to light. Apart from being the way I was taught to render, it seems easier. I have imagined a light source above and in front of our sitter and a bit to her left. My darkest shadows (about the value of her eyelashes) will therefore be opposite the light. I also painted the lighter tone into the hair in places.



08 Painting in value number 2

It started to get a bit tricky imagining the light at this point. My photo reference is too washed out to be of use in searching out values on the light side of her face. What to do? Find someone to sit under similar light. I wasn't going anywhere for a while, so I volunteered.



09 Painting in value number 1

The last value and it is already becoming clearer how this will look when finished. There's lots of blending and such to do, but this is best left until after all the values are blocked in, at least to my thinking. It is easier to judge how and where to blend when you can see the structure.



Your face is your friend

Any references you can find of subjects similarly lit and posed are useful. I make use of a (plastic) skull I have. Most often I reference my own mug. Properly lit, my face can tell me quite a bit about any other face I may want to paint. There are so many nuances that are suggested by a mere glance at my face (or any other face for that matter) that I always have a mirror propped up and my face appropriately lit. There was a nice photo reference for this project, but the light was slightly wrong for my needs, so I improvised.

Bringing back the detail

Whip out the Blending Stump



Glazing and edges

Every mark you make on a canvas has an edge, and learning to control edges is a very necessary part of a painter's skill set. The idea of glazing suggests a nice, easily controllable way to sharpen or soften edges. Practise varying the opacity of the layers you paint on, paying special attention to how easy it is to finesse edges to be just that bit more soft (or sharp for that matter). Use a very soft large eraser to pull back any unwanted marks. Soon you will be on top of one of the more difficult things to manage in painting.

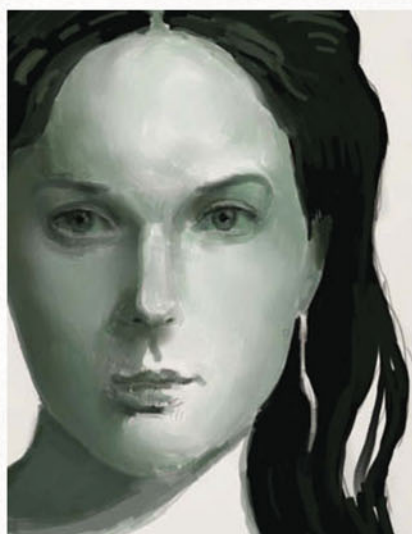


Mount your tablet

I struggled for quite some time with wrist, back and neck issues due to my sloppy, in-the-lap handling of my tablet. For those using a mouse to paint, bless you. For those with a graphics tablet, consider doing what I have done. I mounted a small flat piece of thin wood directly to the outer edge of my computer table at a 45% angle, centred. I then used double-stick mounting tape and placed my tablet on it. That was several months ago, and it has made a world of difference. Having a stable platform has greatly improved my accuracy and speed as well.



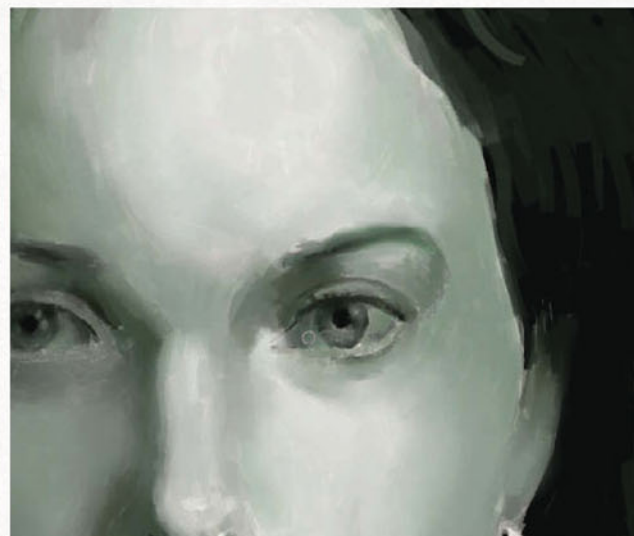
10 Blending the values together I started in with a Soft Blender Stump enlarged to about 50, and began to blend together the different values. I tried to resist zooming in on any details at this point, just get the big shapes right. Blending is drawing, and it's easiest to start big and work towards small.



12 Painting back some detail Some of the features were softened a bit too much, so I painted them back, most especially some details around the eyes. Then I began blending again, working towards smoothing out every transition and giving every surface/plane its appropriate value. Be patient – this can take some time.



14 Getting a background value painted in With the features going in the right direction, I decided it was time to put a background value in. It was getting distracting to have her with such a bright backdrop. I selected the white space using the Magic Wand and filled the area with the cooler middle-value green on my Mixer. Then, using a large Digital Airbrush, I painted back to the figure where there were still voids.

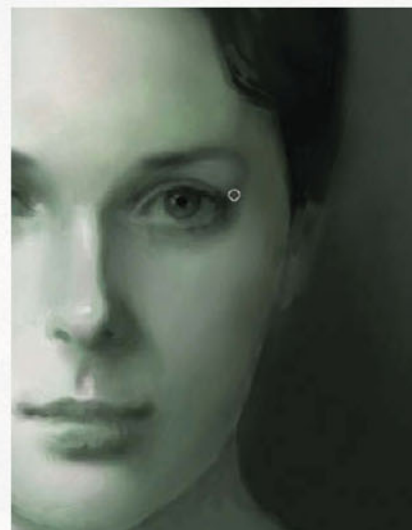


11 Blending some of the details Now I reduced the size of my Blending Stump to 16 and got some of the details worked out. If I noticed that a shadow seemed to define a form poorly, this was a chance to fix that. I zoomed in and out a number of times.



13 Honing in on the nuances Things are taking shape. Consulting the reference photo helped me with some structural issues. I worked back and forth with the stump and my brush until the details started to look good. The rest of the painting is based on the level of detail in the underpainting, so it pays to be patient without getting caught up in detail that doesn't improve the overall illusion of three dimensions.

15 Time to flip Flipping the canvas (Effects> Orientation>Flip Horizontal) is a great way to pick up any problems such as unintentional asymmetry. Even a very practised painter can be led into structural errors through something akin to fatigue. This incredibly simple trick gives you 'fresh eyes' in a snap. Here I am solving some of those kinds of problems.





17 A finished verdaccio underpainting

I place it side by side with my original sketch for comparison. Many verdaccio painters go for incredible detail and many handle this stage looser than what you see here. I have a level of detail and 'finish' I am happy with. There are still things minor and not so minor to fix, but the process ahead makes those changes easy.



16 Details, details Another round of painting back some of the details. With so many changes going on around the figure, it is necessary to continue to redefine rhythmic points of interest. There is a little bit of music in balancing out a picture. Create a little space for details, place them rhythmically throughout the picture, and you can avoid overburdening your paintings with elements that drowns out the melody.



Speed up your colour application

Why drag your stylus all the way over to the Colors palette each time you want a colour? I paint dabs of my colours on an out-of-the-way place on the canvas. With my stylus's bottom button set for the Eyedropper tool, I can reach over quickly and get the colour I want. Often I only need to reach over an inch and grab a bit of colour from somewhere near on the painting. I hate reaching for the keyboard or the toolbox for a tool change, and the Eyedropper tool is by far my most used tool outside the paintbrushes.

Bringing the picture to life

Glaze into her eyes...



19 First layer of glaze

I opened up a Default layer and set it to 30% Opacity. With my Digital Airbrush set to 12%, I mapped in colours as described in the last step. I set the opacity of the airbrush very low so I could get a feel for how this might progress.



18 Mixing a palette for glazing

The basic method of glazing a verdaccio underpainting is to mix a range of flesh tones that you can map onto areas of similar values. I did this, making a range of ten values. I add two warmer tones for areas I want slightly warmer, and two grey/greens for some variation in the midtones.



20 Lesser of two evils I soon saw that I was going to have to paint back details too often or else be more careful. Both bad options. I decided to paint some of the details on a layer separate from my glazes and above them.

21 Glazing layer 2

Here is a shot of the next glaze going onto a separate layer. I want the same flexibility someone working in oils has, namely the ability to wipe off or otherwise tinker with a layer and not destroy the layer underneath. Advantage computer, as there is no dry time in the virtual studio.

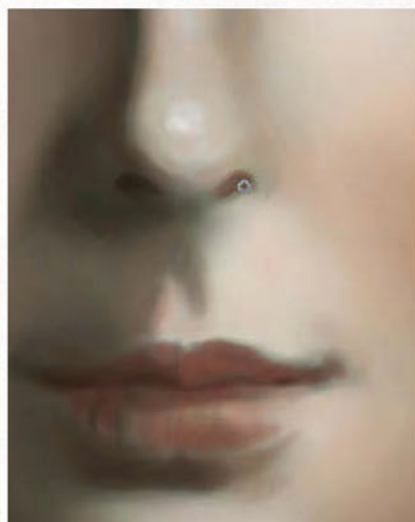




22 Glazing layer 3 Using the same airbrush on a new layer, I glazed the next coat. Things were starting to shape up quickly. The whole approach was very easy to manipulate as no layer made huge changes, and the underlying method is tried and true. I was purposely leaving some of the green to show through in selected places a bit. I even started painting in some greenish reflected light on her shoulder before I realised I could just lightly erase the two layers beneath.



23 Glazing layer 4 As my values got closer to my target, I paid more attention to shaping the eyes, lips, nose and other features. I wasn't covering up the green completely on this layer – notice how it still shows through in some areas.



24 Building back a little personality I opened up another Default layer of 30% Opacity. Using a 20% Digital Airbrush of varying sizes, I added more definition to many of the features. Often a little redrawing helps in various stages, in order to maintain a rhythm of points of interest.



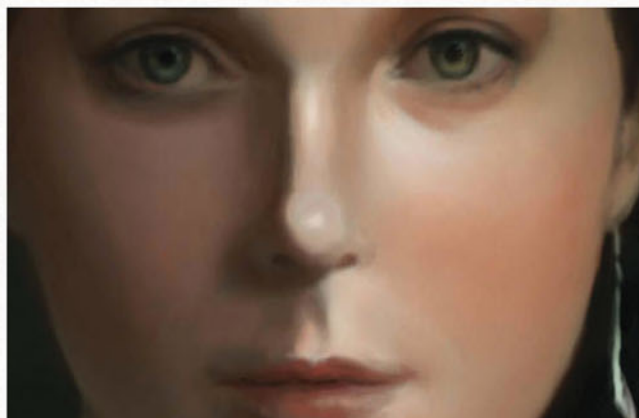
25 I see the finish line After tinting the whites of the eyes and fussing around the lips, I did some direct painting on some areas that needed adjustment. Then I opened up a fresh low opacity Default layer and painted one more round of values with my trusty low-opacity Digital Airbrush.

Know when to take your time and when not to

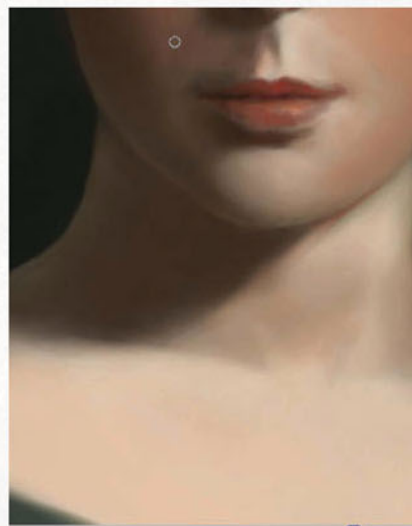
It takes an enormous amount of practice to train yourself to work from the broadest issues of basic form and composition down to the final details. Most folks simply can't resist lingering over a promising passage and quickly lose sight of the overall impact of the whole image. The first stages of a painting or drawing should, on the whole, be done fairly quickly, focusing on the basic dynamics. Detail should be built up over the whole canvas at once and over time. If you have developed a good technique, even the juiciest details will have been worked out in-process.

Adding a touch of warmth

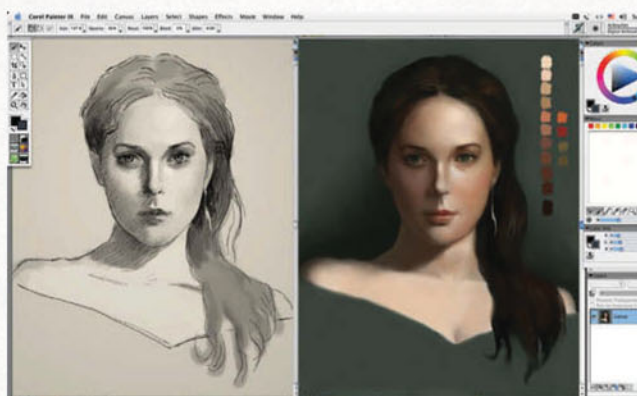
On the final furlong



26 One more time This time I painted in a very light layer of my warmer midtone and even a bit of the red to selected areas. Then I closed that layer and made a few minor corrections before the final cleanup of the initial glazing phase.



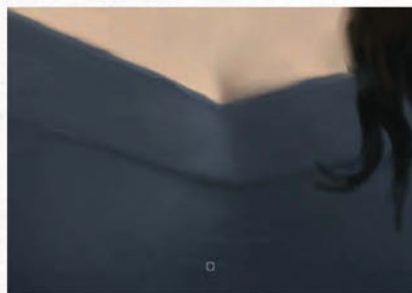
27 Final details and corrections Working on a Default layer set to 40% Opacity and using a very soft version of the Digital Airbrush, I did the last few adjustments that popped out when I took a close look. I really took my time on this stage, doing minor stuff to the chest, shoulders and around the face.



28 Done with the figure (for now) And there it is, all the glazes I want to apply (for now). Time to paint in some clothes and a background, after which there will likely be some integrating needed. At this point I consulted my original drawing to check my progress

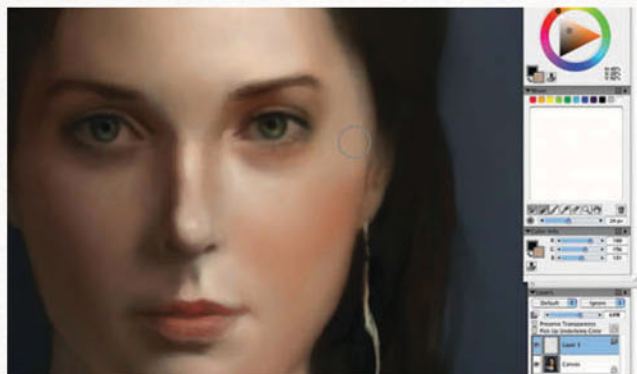
The finishing touches

A portrait to be proud of

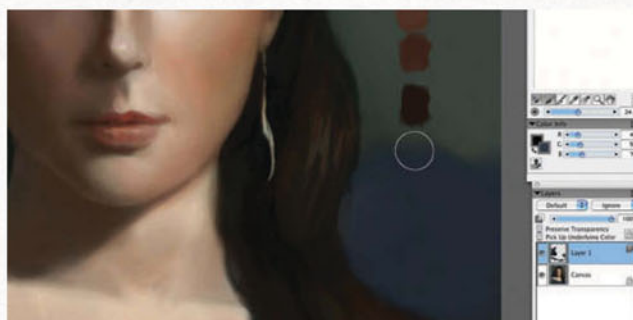


30 Adding detail to the dress Next I opened yet another Default layer reduced to 30% Opacity. With a Digital Airbrush set to 30% and varied in size to fit my needs, I painted in some details that helped suggest both the underlying form and some surface qualities of the velvety fabric of her dress. I gradually increased the opacity of the airbrush as I worked towards the final detail.

31 Hairdo Using the Eyedropper tool to pick local colour, I painted in more convincing forms to the hair on her right side with a large Digital Airbrush set to roughly 40% Opacity. I added a few bluish highlights to the left side and finished by softening throughout with various sizes of the Soft Blender Stump.



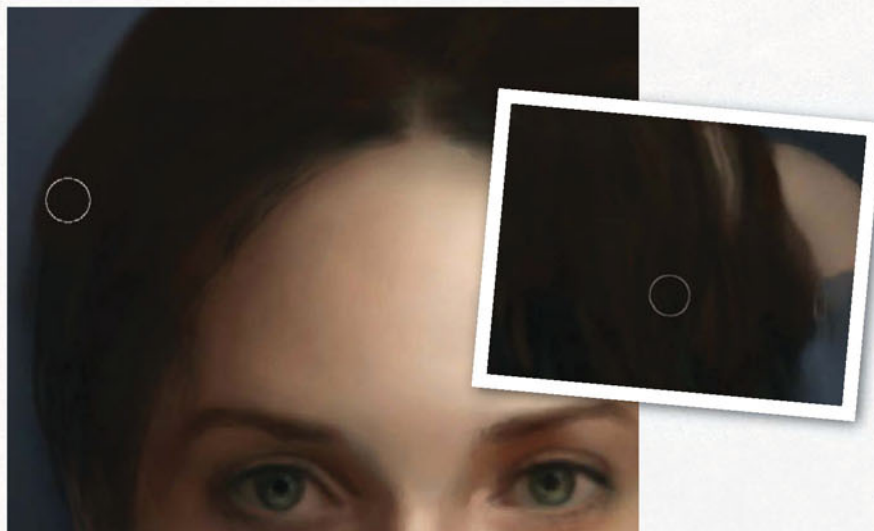
32 Placing a little light on her cheek There should be a little bit more light on her left cheek. First I opened a Default layer set to about 60% Opacity. Then, using a size 90 Digital Airbrush set to about 30% Opacity, I painted in a little of the number four value skin tone (because it is receding in space, it won't get a lighter value than that). Then I simply erased what I didn't want. This gave me a chance to modify the edges.



29 Adding colour to the dress and wall I chose the colour of my lava lamp (unplugged) for the dress and wall. Inspiration comes from all directions. I opened up a Default layer set to 100%. With my Digital Airbrush set to around 30% Opacity and of varying sizes, I worked in the colour. I find it easier to paint over the edges a bit, and then erase to the edge later. I created a shadow for her head with a slightly deeper and less saturated value of the same hue. I tried to leave some hint of the green.

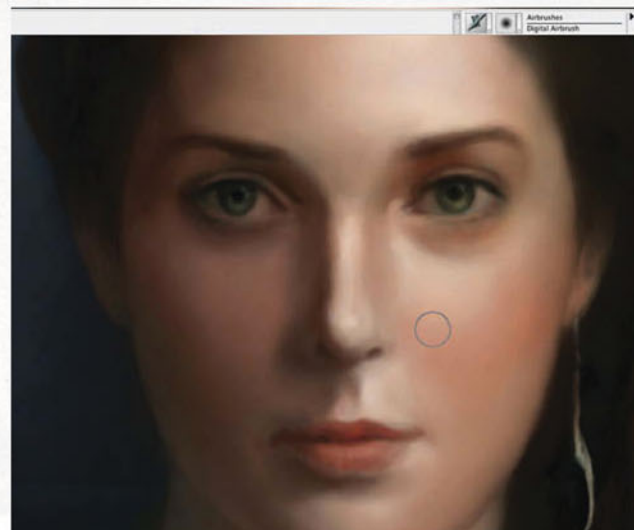
Zoom way in for the finish

When I am satisfied that I have got all I can into and out of an image, I still have work to do. I paint fairly loosely, partly because it fits my temperament and partly because I prefer slightly looser renderings. Combine that with the realities of painting digitally and there can be some leftover curiosities that have to be attended to. I zoom in at 200% to smoke out and alter those unwanted marks. I go over every square inch of my work before I completely finish.



33 Adding a warm tone to selected areas

I opened up a Default layer and set it to 10% Opacity, selected a warm pinkish orange and, using a size 78 Digital Airbrush, I made light passes over the highlighted areas around the cheeks, nose, forehead and chest. Finally, I hinted at a plane change on our wall with a nearly horizontal highlight of the lightest blue on her dress to add some interest to that area.



Coloured pencil still life

Coloured pencils really are a great medium for the serious Corel Painter artist. We sharpen our tools and takes a look at this group of variants

Tutorial info

-  Painter master
Tim Shelbourne
-  Time needed
1.5 hours
-  Skill level
Intermediate
-  On the CD
Rough sketch and colour swatches

The humble coloured pencil is often overlooked as a serious artist's medium and is sometimes more associated with school art rooms and scribbly drawings created by toddlers at play school. In reality it's a medium that can be used to create very fine, subtle and beautiful drawings that sing with colour. This point holds true within the realms of Corel Painter too, and Colored Pencils is a group of variants that are far too often

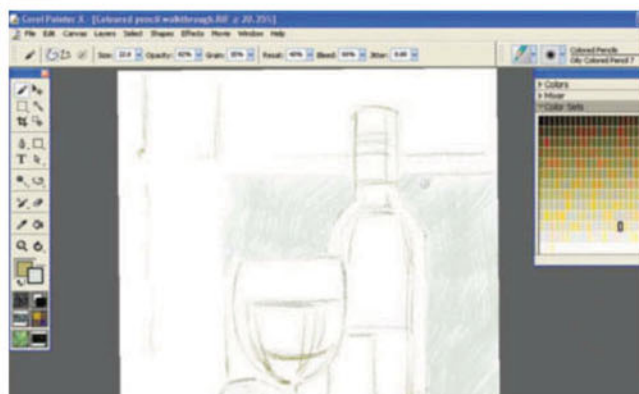
passed by with scant regard for their creative potential.

So, here we're going to use these wonderful Corel Painter variants to create a still life and, as ever, we're going to walk you through it step-by-step. Coloured pencils are one of those dry mediums that rely on the texture of the paper as much as the way you use them, so it is important that you choose a suitable drawing surface from the Papers library before you begin drawing.

We're also supplying a rough sketch as a starting point, and we're devoting an entire page to the different shading techniques you can use with these wonderful drawing variants. We've even supplied a colour set featuring the entire range of colours in the finished drawing. This is a really juicy drawing exercise, and not just because of the grapes. So, open up Corel Painter, load that starting sketch and get drawing... you'll find a whole new level of respect for the humble pencil.

Paper and pencil at the ready

Let's start at the very beginning, a very good place to start...

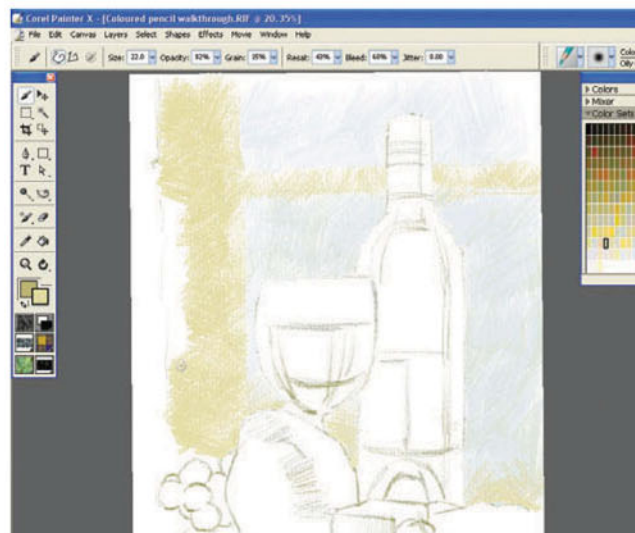


01 Choose paper and set up a brush Open roughsketch.jpg in Corel Painter. In the Papers palette, choose Hard Laid Paper. From Colored Pencils, choose Oily Colored Pencil 7. Set Grain to 15%. Add a new layer. Now choose a light grey from the swatches and using the brush at 22 pixels, start to shade in the background using rough crosshatching.

02

Background shade

Change to a slightly lighter blue/grey and shade in the upper section of the window. Also, add a little lighter shading to the lower area you just completed to add a little variety. Be sure to just shade up to the outlines of the various objects in the image. Choose a light yellow ochre and start to shade in the window frame using the same rough crosshatching as before.



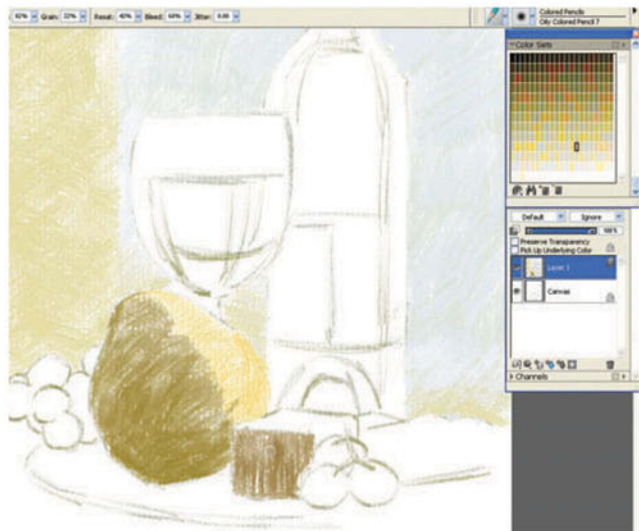


Sketch in the rough colours

Lay the colour foundations for later

03 Shade in the base colours

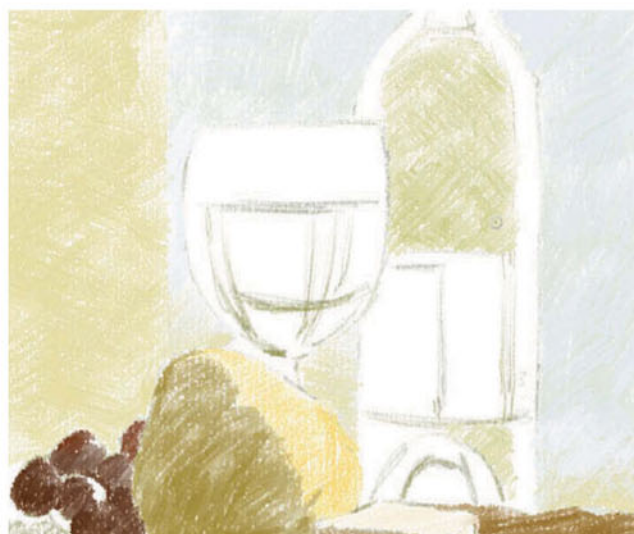
Continue to add the base colours to the rest of the image, beginning with the contents of the plate. Remember that here we're only establishing the underlying tone for each of the objects, so use lots of loose scribble, following the contours of the objects and choosing appropriate colours from the available colour swatches.



04 Hard and shadow It's important that you leave any highlights within the images as areas of untouched white paper showing through your sketching. Use the finished image as a guide for the placement of these. Once you've painted the pear, shade in the darkest areas within the objects on the plate, including the shadows.



05 Contour care With this oily coloured pencil, it's best to use short strokes, following the contours of the area you're working on. On the plate, and the table top, for instance, use repeating horizontal strokes.



07 Fill up the glass Select the Eyedropper Tool and sample the light blue/grey from the window area. Using crosshatching, add some of this colour to the centre of the glass. In the upper area of the glass, set the level of the wine, use the same colour as the body of the bottle. Crosshatch with more blue/grey within the very top of the glass. Finally for this layer, crosshatch some mid-yellow ochre within the label and the cap of the bottle.



08 Another variant Add a new layer and set to Gel. Choose the Hard Colored Pencil variant. Set Grain to 35%. In General Brush Controls, set Minimum Size to 75%. Set the size of the brush to 20 pixels. Choose a fairly dark green/brown from the swatches. Now begin to add the darker areas to the bottle.

06 Hitting the bottle

Before you begin to shade in the overall tones, increase the Grain setting for the brush to 48% in the Properties Bar. In the main body of the bottle, we're just going to use one colour, a mid to light green/grey from the swatch. We'll add more detail later with another Colored Pencil variant. Use rough crosshatching in this area, leaving any highlight areas as white paper.



Brush tracking

All dry media variants rely very much on the Brush Tracking being set correctly within Corel Painter before you start drawing. This allows Corel Painter to know how to respond correctly to the different pressures you apply to your stylus and the speed at which you draw. To set Brush Tracking, go to Edit>Preferences>Brush Tracking. Using your stylus, simply make a few representative strokes within the Scratchpad, using your normal pressure and speed. Click OK to set the tracking values. Remember, if you close Corel Painter at any point and then re-start it, you'll need to set Brush Tracking again.

Get the best from Colored Pencils

The technical side to scribbling

Because of the very nature of pencils, the way you create shading and texture within a coloured pencil drawing is a vital aspect of this enduring medium. So we're going to take a closer look at how you can best exploit these variants, both in terms of the marks you make with them, and by choosing the right surface to work on. As with all dry media, coloured pencils rely on the paper surface, and the 'tooth' or grain within it to pick up the colour as you sketch. It's therefore worth choosing your paper carefully before you begin. Here you'll see the dramatically different effects that various paper surfaces can have on the marks made with the pencils. And speaking of making marks, the art of shading and applying colour does not solely consist of random scribbling (although this can be very effective in the right place) but also consists of a whole range of mark-making techniques to create different effects and textures. It's important to know how to exploit the paper grain to its best advantage with these variants, and that depends completely on the Grain setting you use with any of the Colored Pencil variants.



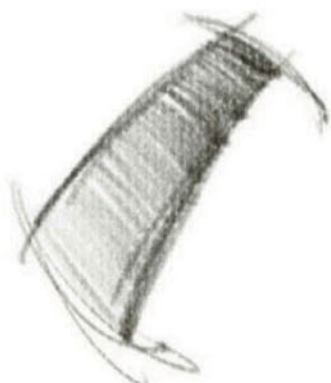
GRAIN SETTING

Here you can see just how much difference the Grain setting makes to the quality of the strokes you make. The one on the left has the Grain value set to 10%, which reveals lots of paper texture. The shading swatch on the right uses a 70% Grain setting, producing a far denser stroke but with less texture visible.



PAPER CAPER

Here you can see just how much of an effect your choice of paper surface makes to your drawing. All four of these samples use the same Colored Pencil variant (Variable Colored Pencil), but each swatch uses a different paper texture. You can even use different paper textures in different areas of your drawing simply by changing it whenever you like.



SHADING AND LINE

Remember, the use of line is vital with dry media such as this, so don't overlook it. You can bolster and enliven areas of shading with enclosing lines, which not only add interest but can also help build up a framework for the objects in your drawing.



SCRIBBLE SHADING

A variation on the previous method, this more scribble-like shading is again useful for establishing colours and tones before adding more detail. Scribble quickly for this kind of shading and use lots of different directions.



SHADING

This classic shading method is good for covering large areas without introducing too much texture, so it's ideal for establishing base colours and tones. Shade carefully from side to side, applying more pressure to increase depth and opacity.



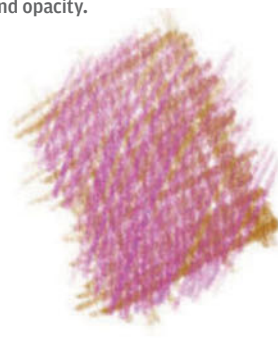
HATCHING

Hatching is created by making lots of parallel strokes, placed closely together. Although you need to leave small gaps between the strokes, be relaxed about it so as not to make hatching too mechanical.



CROSSHATCHING

A variation of hatching, crosshatching is where you hatch with two sets of parallel lines placed at 90 degrees to each other. This is a wonderful technique for creating intricate surface detail and interest.



OVERLAYING COLOURS

One of the great strengths of coloured pencils is the fact that you can overlay colour upon colour. Use the crosshatching technique with this to create complicated and fascinating colour variations.

Apply more detail

Building up extra layers of colour



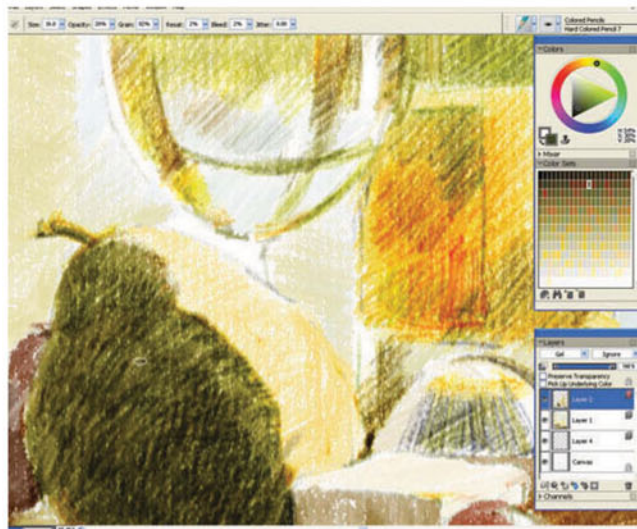
09 Texture and interest Use a combination of sketch lines and fine diagonal shading, using very little pressure on your stylus, and rework over some areas to make them darker. Use a greener colour, with long diagonal shading (see shading examples) to fill in the centre of the bottle. Again, vary the tone of the shading here to add texture and tonal interest.



10 Sketch and shade Continue to add tonal detail to the bottle, using a selection of mid- to dark-toned colours from the swatches. Use a combination of sketch lines and diagonal shading. Using shading in various directions, indicate the design on the bottle label. Now begin to add the darker detail to the glass, using a range of the same colours.



11 Defining lines Sketch in some horizontal lines to indicate the upper edge of the wine. Add some diagonal lines of blue/grey in the top of the glass, being sure to leave the highlight along the top.



12 On the dark side Increase the Grain to 82%. Choose a very dark green/brown from the swatches and with short, hatching strokes, begin to shade in the dark side of the pear. Because of the nature of this pencil, the more you work over an area, the darker it will become.



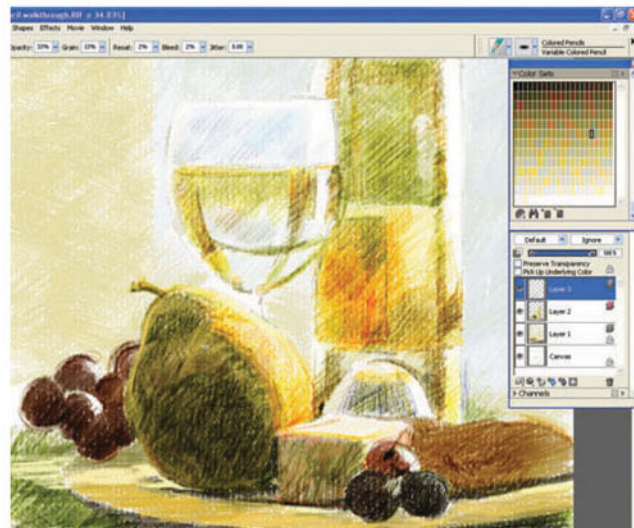
13 Clarify form Now choose a mid tan colour and add some darker shading to the light side of the pear. Because of the Gel setting for this layer, you can also add some deeper shading to the dark side with this colour. Also, just sketch in an indication of the pear's stalk. Use the same technique with a very dark red/brown on the grapes; reinforce their shape with some fine outline work.

Rotating your canvas

Sometimes it can be tricky working on some areas of your image with the canvas in its default vertical position, and you can easily end up tying your drawing hand into knots and increase the chance of the dreaded repetitive strain injury. But there is a solution. In the Toolbox, click and hold on the Hand Tool (next to the Zoom Tool) and choose the Rotate Page tool. Now move your pointer close to your canvas and simply click and drag to rotate it to your desired angle. You even have a rotation value in the Properties bar so you can easily rotate it back to its default position when you are done.



14 Build intensity and form Using the above techniques, add some more dark shading to the shadow sides of the other objects in the drawing, making sure to use lots of lively scribble and hatching.



15 Another pencil Add another new layer. Choose the Variable Colored Pencil variant. Set Grain to 15%. In General Brush, set Minimum Size to 75% and set Size Expression to Pressure. Because this variant uses another cover method, you can use it to add more definite, opaque colour to the drawing, starting with some brighter mid tone ochres between the lighter and darker areas of the pear.



16 Vital accents Not only can you add some really effective dark tones and accents with this variant, but you can also add some vital highlights here and there, such as on the grapes.

The final details

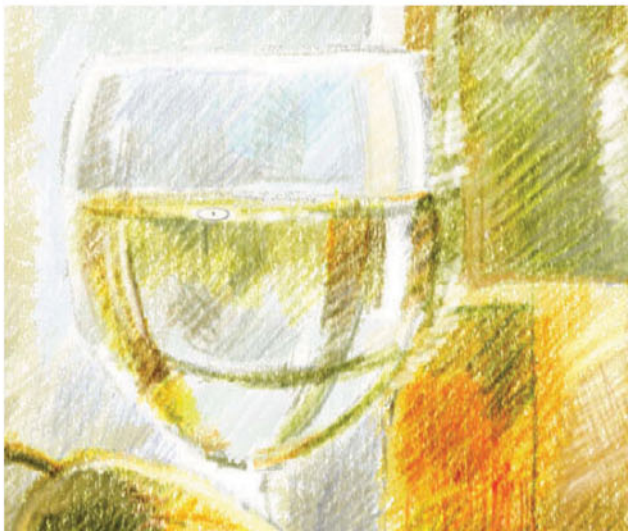
Hatch till you can hatch no more



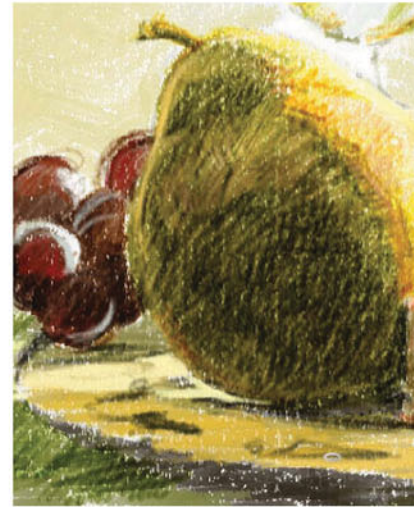
18 Successful hatching Now's the time to add some very fine hatching to the window behind the objects, to bring some detail and textural interest to these fairly blank areas. Use neutral colours here and the brush at a very small size. This hatching will elevate the impression of the coloured pencil effect, and it's worth adding plenty of this detail throughout the drawing.

20 Adding highlights

Now you can add some really juicy highlights to the glass to make it sparkle. Use the brush at a small size, choosing near-white from the swatches. Add the highlights by using sharp, deft diagonal lines. Also add some bright, pale yellow highlights along the top of the wine in the glass.

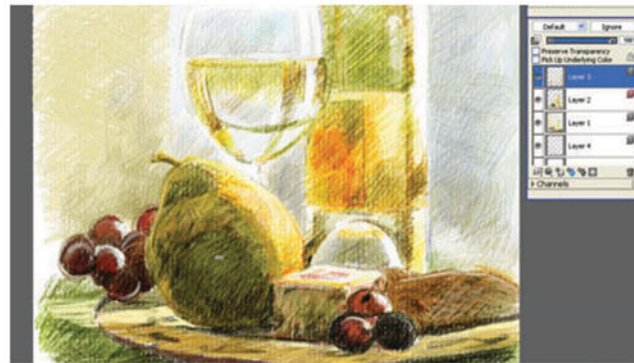


17 Dig for detail You can add some real defining lines and details with this brush, such as the details on the plate, and sketch lines around the various objects to both define and clarify them.

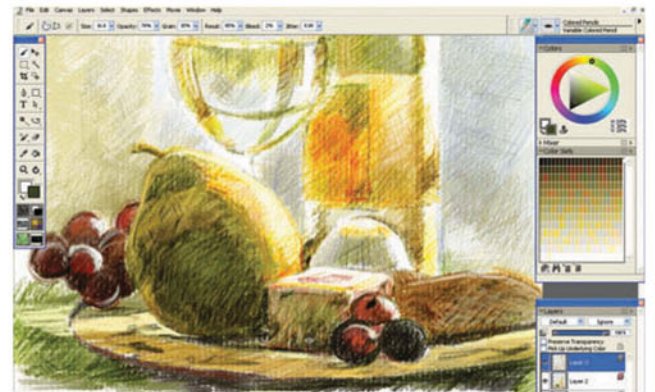


Loading a colour set

We've supplied a colour set which features all the colours used in this drawing. Once you've downloaded it from the CD, in Corel Painter go to Window>Color Palettes>Show Color Sets. In the Color Sets palette, click the small right-pointing arrow and choose Open Color Set. Click Load and locate the downloaded colour set on your computer. Once the set is loaded, click the small right-pointing arrow again and choose Sort Order>LHS.



19 Layer upon layer One of the most vital keys to a coloured pencil drawing is to build up layers of very fine crosshatching, so that colours mix optically and the quality of the drawing itself becomes intricate and very fine. Still using the same brush, you can add areas of hatching throughout the drawing using similar but subtly different colours to those you have already laid down, such as the area between the glass and bottle.



21 Final details The point at which you stop adding fine hatching to the drawing is really up to you. Here we've added more hatching detail to all of the objects in the drawing. It's really useful to zoom well into the image and use the pencil at a very small size to indicate detail, such as the mould marks in the cheese.

Paint realistic fur

Our expert shows you how to use Corel Painter's unique properties to create realistic-looking fur that looks good enough to stroke!

Tutorial info

-  Artist
Tina Harkin
-  Time needed
3 hours
-  Skill level
Intermediate
-  On the CD
Texture file and final image

Painting realistic fur can be a challenge in any medium. There are so many variables to consider. Is the fur long, short, thick, fine, patterned, coarse?

Understanding the underlying structure, key anatomical points, how fur separates over a muscle, its growth pattern and so on, are all fundamental to a successful painting.

Try to gather a broad range of reference material from a variety of sources, such as books, videos and webcams. Do not rely on photographs alone, as they can be misleading. Try to build up a mental image of your subject, its movement, behaviour, looks and especially its expression. If you do not start out with accurate data, correct proportions and suchlike, it won't matter how impressive the fur looks.

It's important to decide, early on, what mood you want to convey, as this will affect final colour choices and lighting.

Try to plan ahead and consider whether you have provided a focal point, used lighting and colour effectively, used interesting shapes and not neglected contrast, which is vital to add visual impact and direction.

The following tutorial is just one way to paint fur. How far you take the detail is entirely up to individual tastes and often depends on whether the image is to be printed, at what size and on what medium.

Sketch out the intended victim making sure that everything is where it should be and the direction of fur is correct. Try to make sure all potential problems are covered in the early stages. I have chosen a three-quarter view because I believe it is more interesting for a portrait setting and this painting is quite detailed because it is a portrait in close-up.

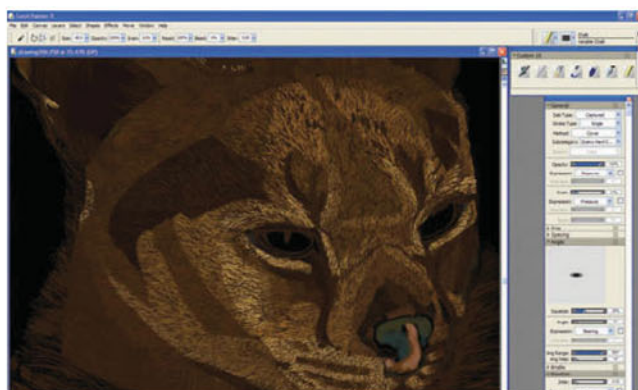
Finally, make sure that Pick Up Underlying Color is checked on all layers for this to work correctly. Now get ready to paint your fur!

Setting things up

Get your basics in place



01 Texture layer Open the Texture Layer. riff file from the CD. The importance of this layer is to create texture and it determines the success of the final image. Set the Opacity to between 30 and 50%. Once you've tried the technique here, you can create your own texture layer for your preferred animal.



02 Base layer On a new layer below the Texture layer, roughly block in the colours. These choices aren't final and often get modified as the painting progresses. I use the Variable Chalk variant. This step helps familiarise me with the planes of the face and which areas need to be warm or cool, but it is not necessary to the final result.



Painting realistic fur

Make your brushes work for you

Realistic-looking fur needs to have depth. When using real media, layering and glazing can be used to create the illusion of depth. Corel Painter's advantage is the ability to pick up the colours from the layers beneath and this is where the Texture layer comes in. The idea for this layer emerged as I struggled against the problems of using a blending brush on a transparent layer. My brush choices change depending on the effect I am trying to achieve and designing new brushes is all part of the fun but, for this tutorial, I have chosen to use just a few variants.

Basic marks



1. Basic marks made with the Digital Airbrush or Croquil Pen for the Texture layer. The Wet Acrylic Brush is used to gently blend the strokes.



2. Worn Oil Pastel 'spraying' colour. Build up colour and create depth by spraying a dark, medium and light value and bumping up the value slider on the HSV box by a couple of degrees.

Build up the textures



1. Basic colours painted with the Oil Pastel brush.



2. Blended with the modified Just Add Water brush.



3. Previous patch blended with the modified Wet Acrylic brush over the Texture layer.



4. Has had some highlights added with the Digital Airbrush tool.

Main brushes used



Worn Oil Pastel

Opacity: 100%
Grain: 17%
Resat: 18%
Jitter: 3
Angle/Squeeze: 40-50%
Adjust size and angle to suit



Just Add Water

Opacity: 30-100%
Resat: 0%
Bleed: 51%
Angle/Squeeze: 25-40%
Adjust size and angle to suit



Wet Acrylic

Opacity: 30-70%
Resat: 0%
Bleed: 70%

Create the fur without the Texture layer



1. Oil Pastel blended with the modified Just Add Water brush.



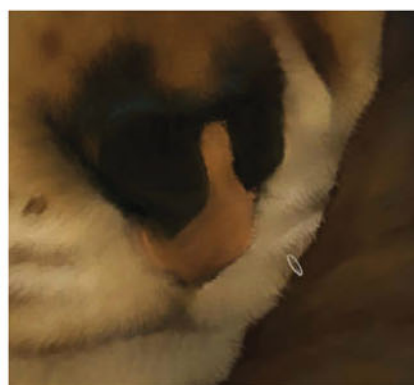
2. Highlights and shadows added with the Digital Airbrush. This example is to prove that you do not need the Texture layer, but it does save time, especially in areas where the fur is short and coarse.

Layer it up

Use a combination of layers to build up texture

03 Colour layer

On a new layer below the Texture layer, use the modified Worn Oil Pastel variant from the Art Pens to 'spray' colour. Apply light, medium and dark values of each colour to help create the illusion of depth, varying the angle and size as much as possible to follow growth pattern. If you have Wacom's Art Pen, you'll find this much easier.



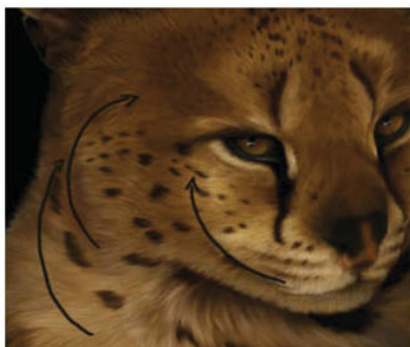
04 Blend layer On a new layer, use the modified Just Add Water brush (see box above) to blend the fur in the direction of growth with small strokes. I often reassess colour choices on this layer and start to model the features.



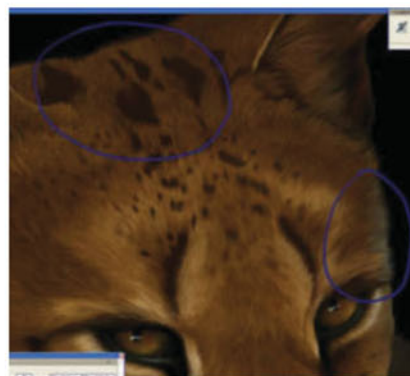
05 Blend Texture layer On a new layer above the Texture layer, select the modified Wet Acrylic 30 brush (see box above). Use a delicate touch and slight movement in the direction of fur. Do not over blend or you will lose the texture, and over use of this brush can result in burnish effect. Practice makes perfect here. You can turn off the Texture layer now.



06 Detail layer It's all in the details and sometimes it is hard to know when to stop. Add highlights and longer hairs, but try not to obliterate the texture as this is what creates the fur effect. I usually add new layers for important areas and lock them.



07 Using light and contrast You can use light to direct the eye around the painting and prevent the eye from wandering off the edge. Reflected light is a good tool in the artist's arsenal. The greatest contrast should be reserved for the focal point.



08 Colour Temperature Greying the colour will help to make the area recede. The side of the serval's face that turns away from the viewer and the back of its head have been painted cooler, with less detail and less contrast.

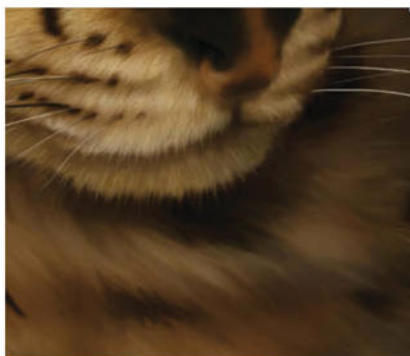


Study other artists

When you see a painting you like ask yourself why. Is it the colour scheme, contrast, composition? Why is your eye drawn to a certain point and how does it travel around the painting? Has the artist used repeated patterns throughout the painting to reinforce movement? How much detail is there? Often a lot less than you first perceive. Sometimes the details you leave out are more important than those you put in, because they can overwhelm the viewer who won't know where to look. Use Corel Painter to paint quick thumbnails using basic shapes to try out ideas and work colour schemes.

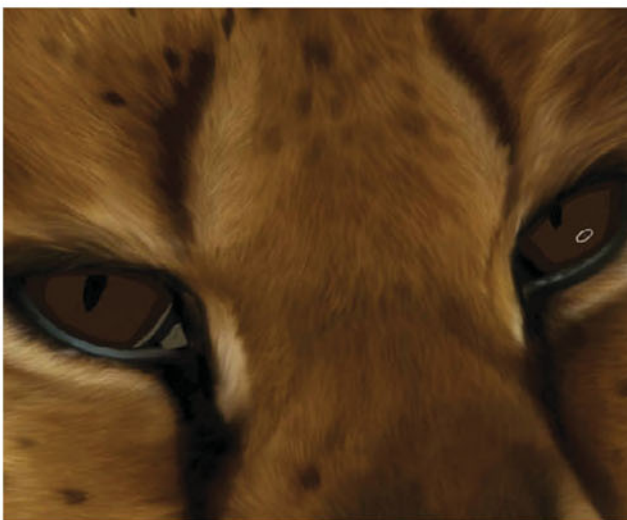
Painting the eyes

Draw attention in



10 Base colour

If the eyes are open and big enough to be seen, then they need to look alive or the painting will fail. Block in basic colour. This will be the darkest colour present in the eye. Remember, a small cat's pupil closes to a slit, whereas a big cat's pupil is circular.



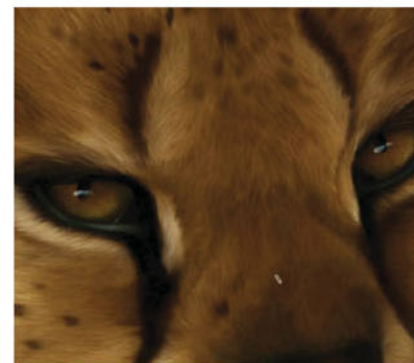
09 Leaving areas undone Leaving areas unfinished helps to direct the eye and adds to the texture and interest. The neck fur is being used to frame the face, and the muted colours also aid in directing the eye away from the edge of the painting.



11 Blend what's there Add colour. Try to radiate out from the pupil, but be aware of shadow areas and paint these in a suitable colour or leave the base colour showing through. Blend using the Just Add Water brush. Add more colour and blend again.



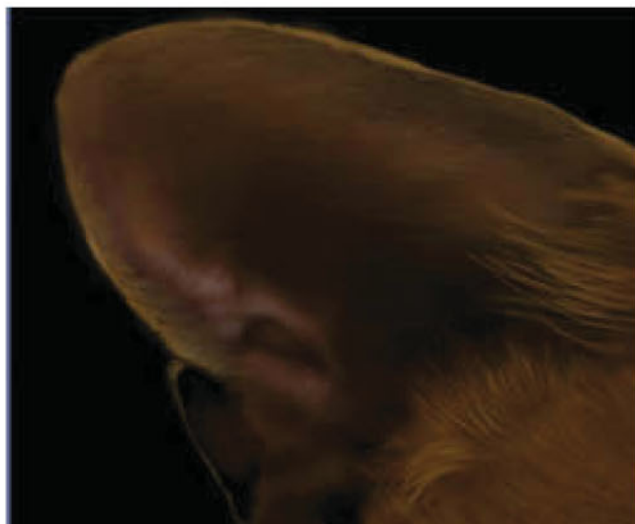
12 Glow touches Start working on reflected light area by adding warm colours, and blend carefully so the colours are not totally merged. Do this several times to add depth. You can use the Dodge brush judiciously or select a highlight colour and use the Glow brush from the FX category. Thanks to Don Seegmiller for this tip.



13 Highlight time Continue building up the eye and add the highlight. The highlight should have hard edges otherwise it can make the eye look opaque. The highlight would normally reflect the sky and, on a bright day, the sun will reflect as a white spot.

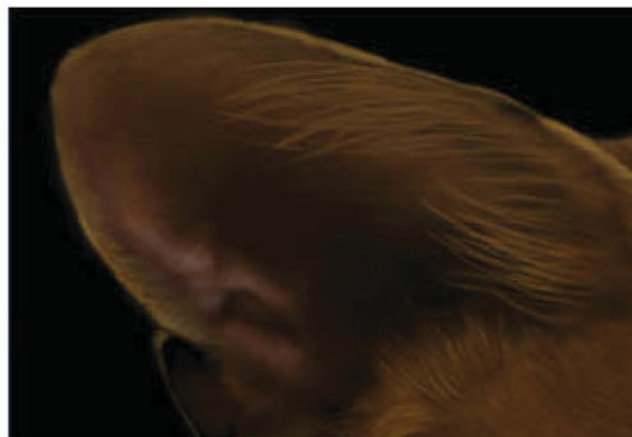
Ears and whiskers

Put the finishing touches to your creation

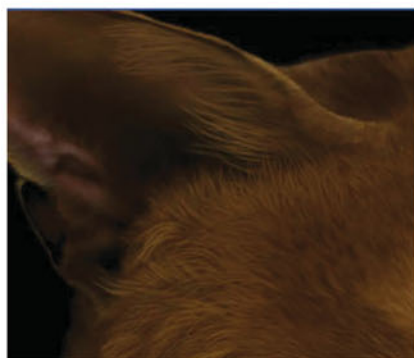


14 Paint the ears

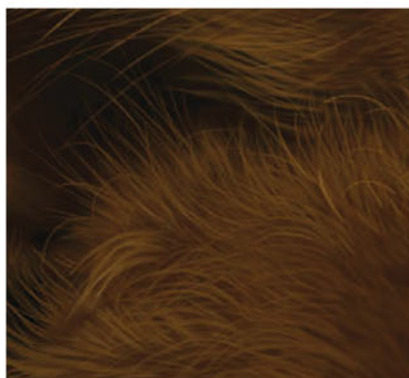
Perfect the shape and lay in base colours. I use the Oil Pastel with low Opacity value. A dot here and a dash there can look far more successful than trying to paint every tiny detail. Blend using the Just Add Water brush.



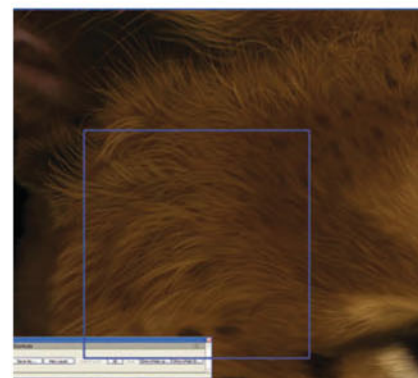
15 Shading colours Paint furthest fur first. The ear has depth so do not forget to add darker colours to the interior. Make sure the fur inside is cooler, darker and less detailed, as it is in shadow.



16 Use colour for effect Continue building up the fur. Add warmer values to bring the middle plane forward. The brightest values of the area should be preserved for the fur just in front of the ear. Adding a few long stray hairs heightens the illusion of depth.



17 Final touches Work on the fur in front of the ear trying to make it look less dense and longer. Start with a darker, cooler colour and work forward using brighter tones and longer strokes.



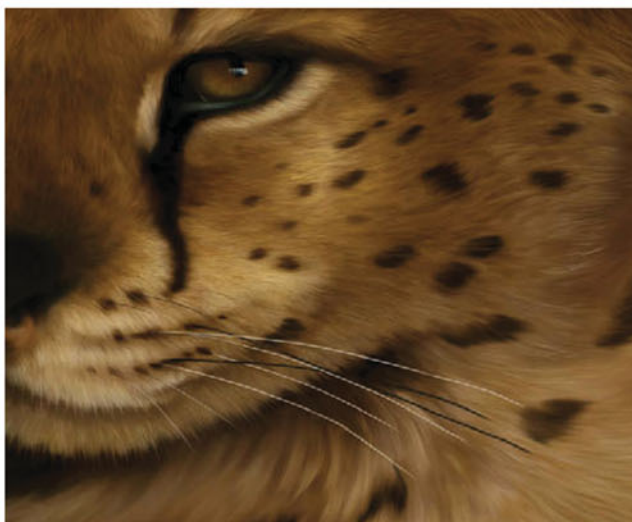
18 Darks Identify areas where depth has been lost through over use of the blending brush, for example, and paint back some darks. The colour can be sampled from a nearby area.



19 Whiskers When you are satisfied, add the whiskers and guard hairs using the Digital Airbrush on a new layer, so if you need to go back and work some more on the jaw area (as I did) it won't be a problem.

20 Stand back

Stand back and take stock. Clone the painting and flip it horizontally, as this will quickly identify problems areas. I noticed the jaw and chin needed attention and I also darkened some of the markings.



Keep on learning

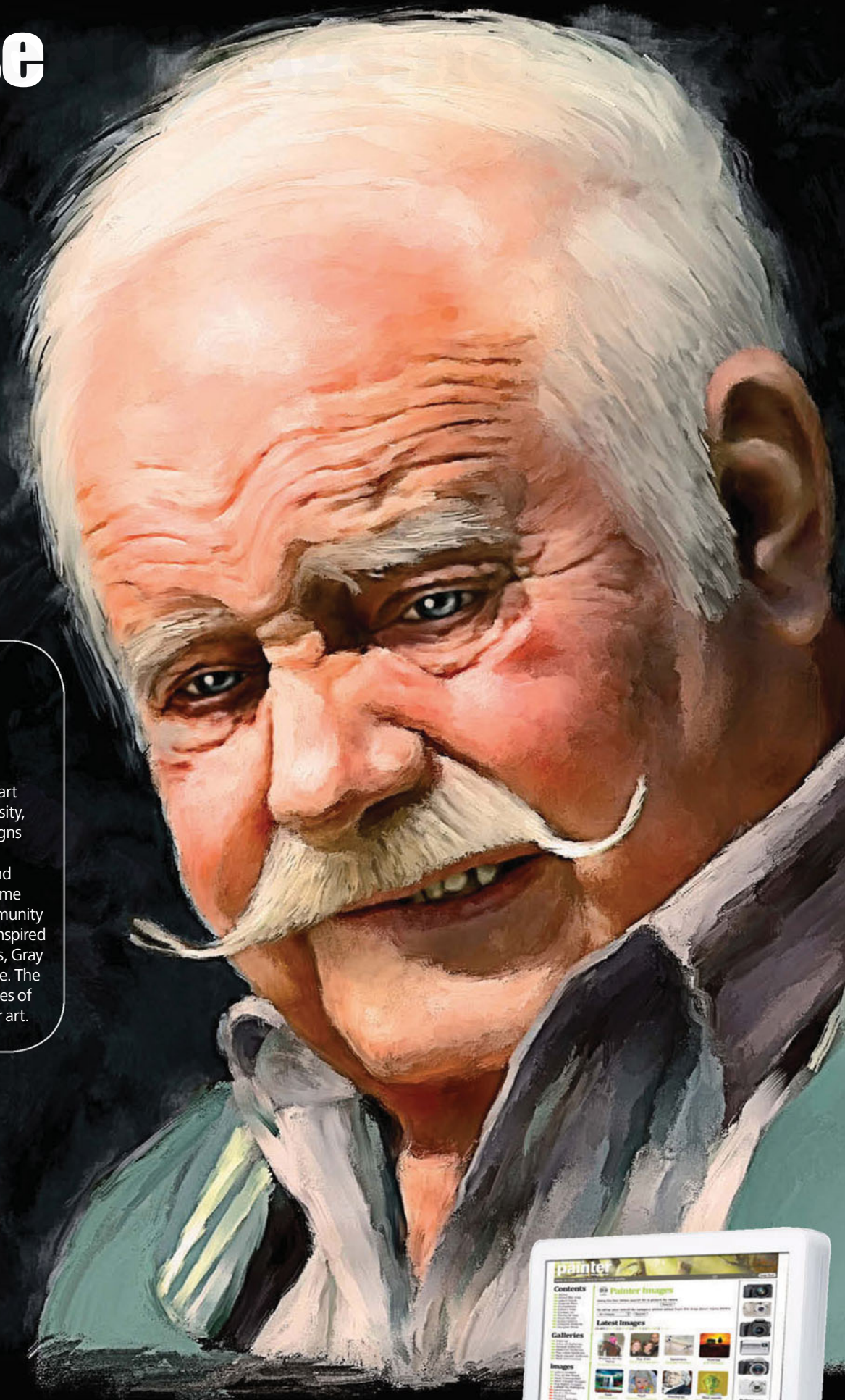
Look at the work of other animal/wildlife artists, especially the likes of Raymond Harris Ching, a master at capturing the very essence of an animal; and Robert Bateman, whose composition sometimes defies convention. Learn different ways to paint - it's very easy to get stuck in a rut. I'm taking a class with Don Seegmiller on CGTalk titled Painting Monsters. It is relaxed, fun and very informative. Don is an honest teacher, who is encouraging and supportive. I'm only on the second week, but already I am thinking in new directions. Relax, splosh a few pixels around and have fun!

showcase

CINDY GRAY

TITLE Handlebar
WEBSITE <http://outofthegrayportraits.com>
JOB TITLE Mixed-media artist

Portrait artist Cindy Gray studied art at Middle Tennessee State University, going on to work at Animax Designs in Nashville, where she designed characters for TV, theme parks and theatre. She began painting full time after moving to a quiet little community in Southern Tennessee. Though inspired by the beauty of her surroundings, Gray is drawn to the 'human' landscape. The stories expressed by the subtle lines of the face are the inspiration for her art.



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Paint

When done correctly, a good seascape can look absolutely amazing. From the swell of the waves through to the water gently lapping at the shoreline, **Jeff Johnson** has created an indispensable guide to help you get started on this challenging but rewarding subject

dramatic seascapes

For most of us the sea conjures up fond memories, whether it's of family holidays full of ice cream and mischief, or romantic strolls along a sunset-lit beach. The sea is also a worthy subject of paintings and never fails to reward the artist with scenes that are packed with drama and mood.

Over the next few pages, we're going to look at how you can paint the sea in Corel Painter, concentrating solely on the waves. We'll show how it's possible to capture the movement of a wave crashing against the shore, as well as how to paint calm waters. You'll learn which brushes are the best and what colours are needed.

In addition to the tutorials, we've also put together a reference pack on the CD. In here you will find lots of photos of different seascapes and there's even some small videos for you to get the feeling of how water moves. Have a look at these and then paint your own masterpiece!



Colour palette

Colours are obviously closely linked with the time of day and general weather conditions, but here's a palette from the images in this feature. As you can see,

colours in the sea get lighter the further you come into shore, and you need to mix pale beige colours to give the impression of water over the sand.

Don't forget that the sea also contains elements of green, especially in deep water and as waves break. And don't let your light source get lost in the action.

Calm seas

HORIZON

C: 86% M: 62%
Y: 42% K: 29%

DEEP WATER

C: 75% M: 48%
Y: 29% K: 5%

C: 54% M: 31%
Y: 23% K: 0%

C: 38% M: 22%
Y: 15% K: 0%

MIDDLE-GROUND SHADOW

C: 49% M: 32%
Y: 22% K: 0%

C: 59% M: 41%
Y: 32% K: 0%

SHALLOW WATER

C: 28% M: 23%
Y: 20% K: 0%

C: 34% M: 36%
Y: 44% K: 1%

White water

SHADOWS

C: 4% M: 2%
Y: 2% K: 0%

C: 5% M: 1%
Y: 1% K: 0%

SPRAY

C: 32% M: 17%
Y: 11% K: 0%

C: 21% M: 10%
Y: 10% K: 0%

Deep seas

HORIZON

C: 90% M: 78%
Y: 43% K: 48%

DEEP WATER

C: 83% M: 60%
Y: 44% K: 30%

C: 89% M: 74%
Y: 36% K: 29%

C: 79% M: 46%
Y: 51% K: 21%

C: 84% M: 61%
Y: 25% K: 7%

MIDDLE-GROUND SHADOW

C: 68% M: 42%
Y: 58% K: 18%

C: 77% M: 47%
Y: 11% K: 0%

C: 65% M: 36%
Y: 53% K: 8%

C: 66% M: 32%
Y: 17% K: 0%

C: 41% M: 9%
Y: 34% K: 0%

C: 48% M: 15%
Y: 4% K: 0%

SHALLOW WATER

C: 28% M: 9%
Y: 24% K: 0%

C: 25% M: 1%
Y: 6% K: 0%

C: 3% M: 0%
Y: 4% K: 0%

C: 12% M: 0%
Y: 0% K: 0%

Sky

C: 90% M: 63%
Y: 20% K: 4%

TOP

C: 79% M: 49%
Y: 11% K: 0%

C: 62% M: 29%
Y: 18% K: 0%

C: 44% M: 17%
Y: 15% K: 0%

BOTTOM

Sand

CALM SEA

SAND

C: 6% M: 20%
Y: 25% K: 0%

BREAKER SHADOW

C: 44% M: 46%
Y: 62% K: 12%

WAVE REFLECTION

C: 9% M: 8%
Y: 11% K: 0%

STORMY SEA

SAND

C: 8% M: 6%
Y: 24% K: 0%

BREAKER SHADOW

C: 30% M: 28%
Y: 64% K: 0%

WAVE REFLECTION

C: 6% M: 4%
Y: 13% K: 0%

Brushes



CHARCOAL PENCIL
A Charcoal Pencil is good for creating an initial sketch and getting shadows in place



DIGITAL AIRBRUSH
A fabulous brush for laying colour down for skies and calm water scenes



FINE CAMEL BRUSH
Excellent for blocking in colours for stormy and choppy seascapes – great for texture



SMEARY ROUND
Another good oil brush for building up tones and movement in seas



TAPERED ROUND OILS
Good for wave ripples as well as painting in the shadows under the waves

Blenders



SOFT BLENDER STUMP
Invaluable for merging sky tones as well as softening sea colours



GRAINY BLENDER
Build up realistic breaking waves with this brush and also add texture to clouds and foam



SMUDGE
For fluffy, explosive waves, the Smudge brush can work miracles

On the CD

Reference pack for your seascape painting adventures



The best way to learn how to paint the sea is to look at the sea. So we've put together a resource pack on the CD that has plenty of photos of waves, sand and foam, in addition to short videos that are great for visualising how the sea moves.



Movies

Photos



Calm seas

Time to enjoy a tranquil afternoon beach-side. We will take you step-by-step through an uncomplicated rendering of a quiet little beach scene. As to the mood of our effort, think of a bright sunny day with a light breeze and the softest of waves gently pushing ashore. We will be using a bare handful of brushes, layers and colours to render a quiet ocean all the way from the far horizon, through the soft breakers lapping the shore, past the foamy surf and onto a warm, inviting beach.

Once we establish the most basic of layouts, we will quickly build up our scene, relying principally on the Tapered Round Oil Brush, the Digital Airbrush and a couple of nifty Blenders.

Preparation

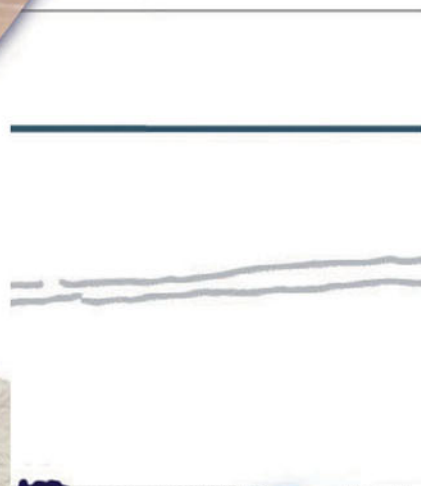
There are various points to keep in mind when attempting to paint calm seas. The most important is to decide on the medium – watercolour or airbrush work well. Here are some more pointers:

- Although you are painting still water, you still need to include ripples
- Keep colours light at the foreground to give the impression of water over sand



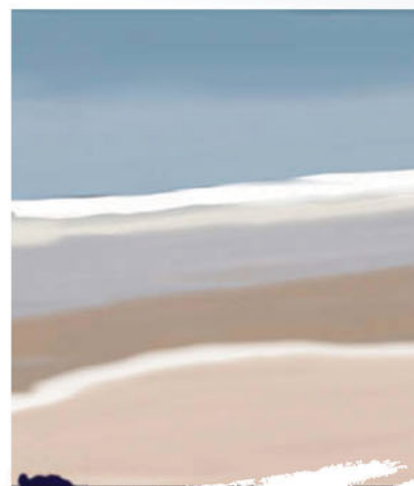
03 Blending

Open up a Darken layer, to quickly colour near the horizon without colouring into the water. Using an enlarged Digital Airbrush, block in the four tones of the sky. Flatten the image. Using a Soft Blender Stump enlarged to 80, blend in the various values with soft horizontal strokes. Spend time on smoothing the transitions in the sky, as some irregularities in the water will be beneficial.



01 On the horizon

Create a horizon line two thirds up the canvas, use the Tapered Round Oil Brush 15 and the darkest of the deep water colours. Also outline the modest foamy breaker, positioned just above the one-third point. Use the Digital Airbrush to spray in the sea blues, going from dark to light.



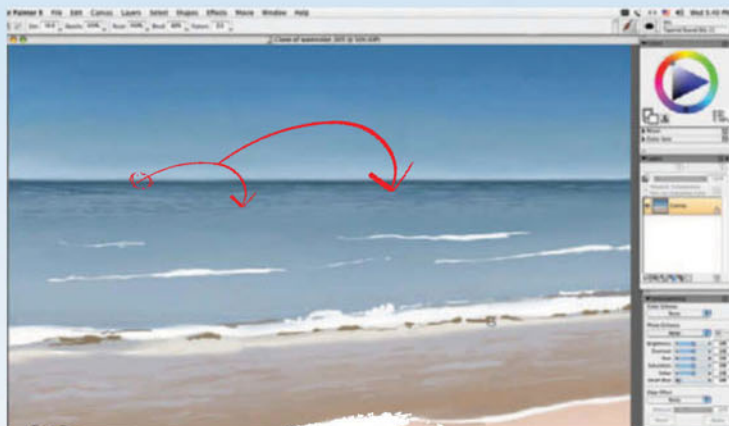
02 Bands of water

Next grab the Digital Airbrush. Add a strip of the almond reflection colour under the foam of the wave. Then fill in the two values of shallow water as shown, with the Sandy colour closest to the beach. Leaving a small strip for the foamy edge of the receding wave, block in the basic sand colour.



04 Shadows

The Tapered Round Oils 15 is capable of producing a very thin mark with minimal pressure, and just like a natural media round, will give a fat blob of colour if pressed firmly enough. Draw in small shadows under the foremost breaker with the darkest sandy tone. Use canvas white to draw more foamy crests further out into the water and begin to embellish the near wave with a few details. Use loose, gestural strokes.

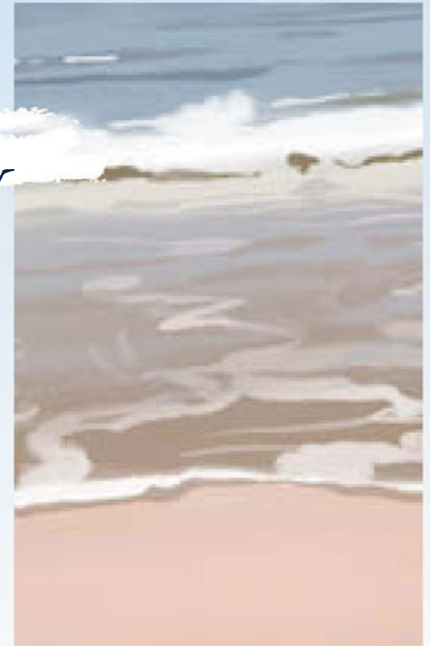


05 Lighten things up

Reduce the size of the Tapered Round Brush to 7. Take a sample of the water tone next to the horizon and paint into the next lightest tone with light, skittery horizontal strokes. Repeat the process in reverse by painting some of the lighter colour into the darker field with the same light, thin strokes to represent the furthest waves. Resize the brush to 15 and repeat the whole process in the shallow water area between the breaker and the foam, this time pushing harder to make broader strokes.

06 More shadow

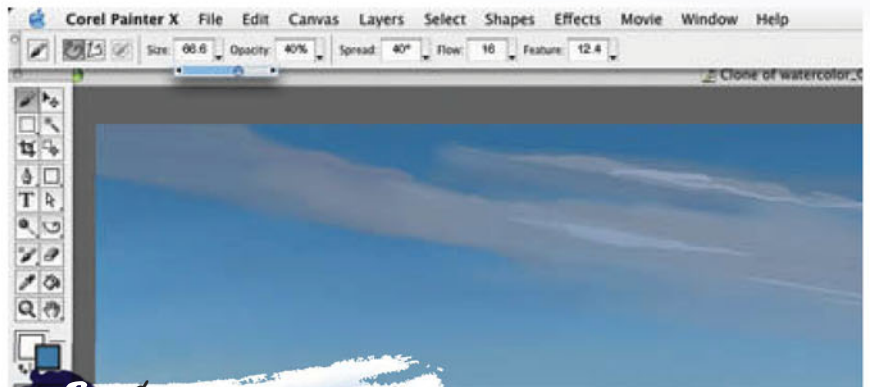
Open up a Default layer. With the Tapered Round set to 15, use the two middle-ground shadow colours to make fat and thin waves, with the darker colour used for the foremost waves. Sample some white and create the pattern of the sea foam. Using a large Eraser set to 40% Opacity, lightly reduce the brightness of any stark foam. Flatten the image.



07 Follow the foam



Set a 30 Digital Airbrush to 30% Opacity. Paint a little of the sand colour into the edge of the water to suggest a slight shelf. The Grainy Blender 30 brings it together. Working at full size in the foreground and reducing the brush size down to about 10 near the horizon, make soft horizontal strokes along waves and directional strokes following the foamy threads to blend edges together. Add spray at the top and bottom of the near wave as a nice detail.

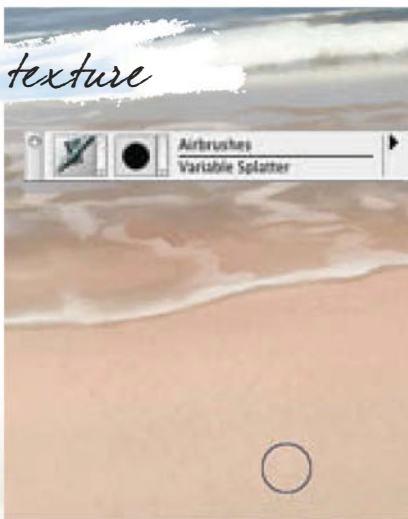
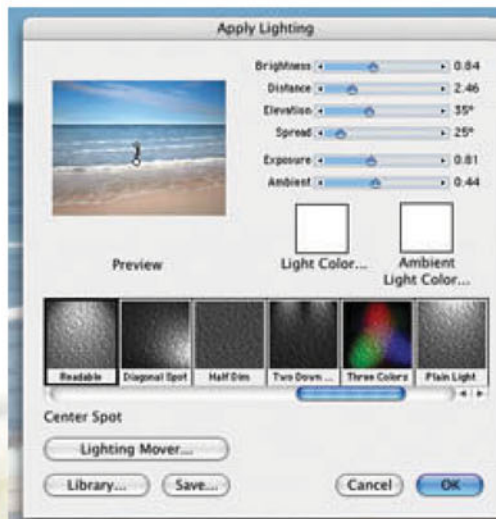


08 Cloud glazing

Using the Digital Airbrush 30 for the large cloud and the Tapered Round 15 for the smaller ones, paint in the clouds. Sample two medium tones from the middle-ground water. Then, using the Grainy Blender 30 with strokes following the contours, blend the edges of the clouds into the sky.

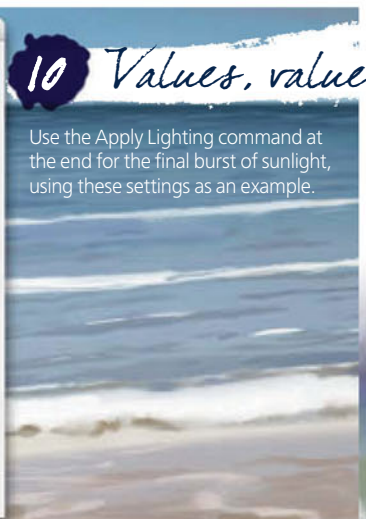
09 Sand texture

Open up a Gel layer. With a large Digital Airbrush set to 30% Opacity, cover the water in a very light yellowish white. Switch to the variable Spatter Airbrush sized to 40 or so. With canvas white as the colour, paint about the middle third, working towards the edges. This will leave a nice subtle texture on the sand.



10 Values, values

Use the Apply Lighting command at the end for the final burst of sunlight, using these settings as an example.



Breaking waves

We have a very nice setting for some really dramatic shoreline action. There is a cliff face, a bunch of rock outcroppings, and even a secluded sandy beach for truly adventurous swimmers. This allows you lots of opportunity to explore some of the interplay between sea and shore. All that is needed is a few mammoth breakers smashing into the rugged rocks and a turbulent set of swells set to follow. All waves have distinct shape and dimension and can be lit predictably, but the kind of shoreline action we require needs huge rolling breakers with their distinctive tubular shape. They are particularly fun additions to a seascape, and have an anatomy that is easy to understand and paint.

Some strong gestural drawing is all we need to start. Then we will introduce some of our darker values, gradually building to peaks of spray and curls backlit by a strong light. The viewer will then be left with a sense of the ebb and flow of a sea constantly in motion.

Preparation

When it comes to breaking waves, you need to think about the movement of the sea. Use the videos on the CD to look at how water moves. Build up a rhythm in your mind and then paint it. Sounds crazy, but you need to visualise the movement in order to paint realistic waves.

- Introduce green or yellow highlights to the centre of breaking waves
- As waves break, they draw up upon themselves, so include lines to suggest movement at the side and front
- Merge the white foam with blue and yellow

01 Drawn to the sea



It pays to look at lots of references, and have a few on hand that are most similar to your idea. Start with a quick rendering of the various waves. Nothing too elaborate, but enough to get a real sense of the shape and direction of the waves. The Charcoal Pencil 7 of medium dark value together with the Smudge tool is a nice combination.

02 Choosing a brush and jumping in

Size the Fine Camel Brush to 40, and start with a mid-tone blue. Open up a Multiply layer so the drawing isn't obscured until the basic values are blocked in. Repeat with green in areas that light would pierce or that are in shallow water. Change the layer to default and flatten the image.



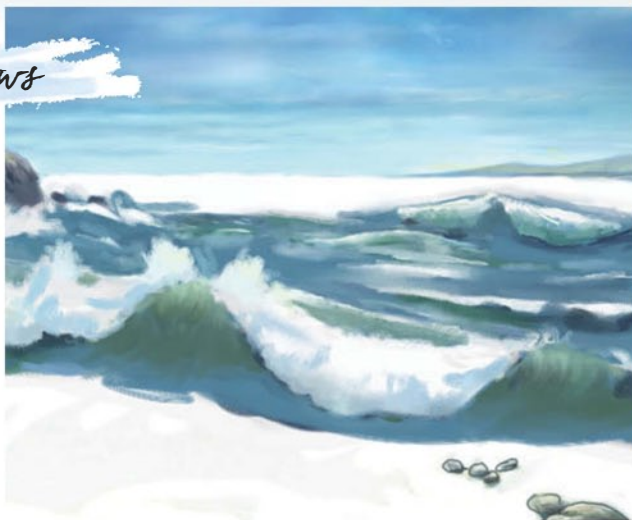


03 Gestural strokes

After adding a little lighter green to the top of the big wave, do some directional strokes with first the brush in hand and then the Smudge tool, located in the Blender Brush library. Follow the contours of the wave and try to show some of the force used on the cliff face.

04 Shadows

Now for a little rounding out of the forms of the foamy spray. Medium-light blues and greens, applied to shaded areas with our Camel Brush enhance the three-dimensional appearance of our wave. Time to add a few more darks elsewhere and at the same time start refining the various edges throughout.



05 Smudge

Now for the Smudge tool to work its magic for us. With the various values blocked in, it is time to really churn up the surf. Using various sizes of the Smudge tool, work directionally wherever a little gesture is needed. If things get muddy, just paint back into the area a bit and start over. It is a lot of fun and very effective.

06 New waves



Well, as the big wave is looking fine, a little time spent on the rest of the area is needed. More waves are required and more facets of reflected light. This shot shows the result of alternating between a small Digital Airbrush, for the sharpest edges, and a small version of our Fine Camel Brush, with blending done with our Smudge tool. The areas of brightest light are directly underneath the sun.

07 Foam marbling

Last, an important surface detail is added to top things off nicely. The preceding wave and the foam it created are being sucked back into the coming wave, and the foam pulls back in a pattern that resembles marbling. Using a small Soft Camel Brush, paint in the foamy lines with a medium to light blue, then blend them in with the Smudge tool, adjusted to size.



Choppy waters

So much for the fireworks. Now we are left with the various transitions that flow from those big waves to the rest of our setting. One is to the less tumultuous greater body of water. It is a bit more difficult to get right as there are more waves with less distinct shapes, but it is just as essential to do these properly. We are left with the interplay between the sea and the shore and fun bits like the foamy receding water that follows a spent wave as another builds, complete with rivulets of runoff water flowing from the rocky shores. Have you ever noticed how the foam in a receding wave causes a pattern resembling marbling? We'll include how to re-create that, and even build up a nice sand bar created by constant wave motion, as our final touch.

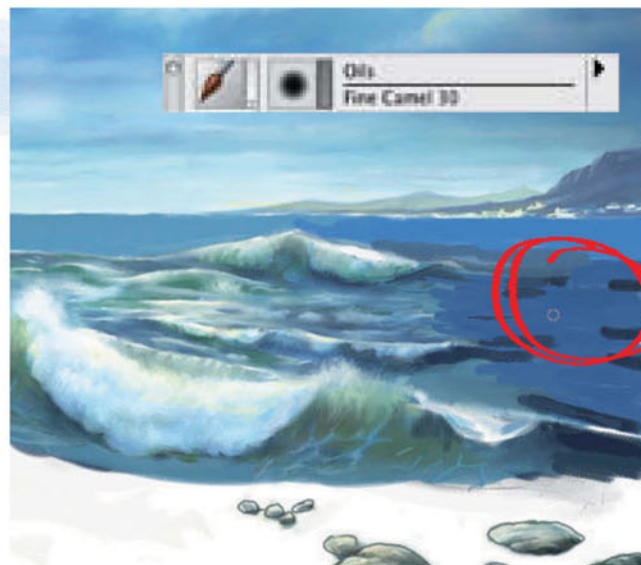
Preparation

If you have breaking waves, you need to then work in some choppy water to join them together. The trick with this is to build up lots of blues and greens to suggest waves churning away and also paint the sand to look like the water is dragging it out.

- Use Grainy Blender to pull away foam bits
- Use the Tapered Oils brush to add white squiggles and dots to look like foam flying in the breeze
- Introduce green and yellow to the heart of the waves

01 The big drink

Using a large Fine Camel Brush, about 30, block in the values to the horizon. Picking a mid-tone colour for the farthest reaches of the big wave area will do nicely. Make the right side of the water a bit darker for compositional purposes. Use a slightly more saturated blue for this area to enhance the illusion of it being a bit closer than the horizon.



02 Broaden the range



Now we have a small bit of work broadening the range of the values, including adding a bright highlighted area in the patch of water directly underneath the sun. Notice that the strokes are pretty much horizontal in the background, but in the foreground they are beginning to suggest waves with small peaks as they get closer.

03 More smudging

Working back and forth between a small version of the Smudge tool and our Camel Brush sized to order, some of the details are finalised. A small Smudge tool between 3 and 10, scratched across the edges of the brush strokes in sympathetic directions helps blend them into the body of colour.

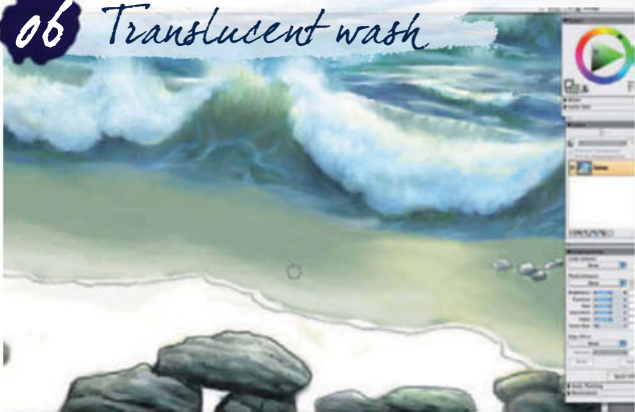


04 More of the same



This shot shows the result of about ten minutes of the back-and-forth workings of the previous step, applied to the water in the bay. This is not aimless brush pushing. It helps to visualise a few large swells covered with smaller surface waves. The idea is to create a number of subtle facets. Some of them very crisp, so too much blending can flatten things out in an unfavourable way.

06 Translucent wash



Now take a large Digital Airbrush 45 set to 20% Opacity and lightly paint over the leading edge of the wash with a light sandy brown to give the illusion of translucent water thinning at the outer reaches. Then blend it in with a large version of the Smudge tool.

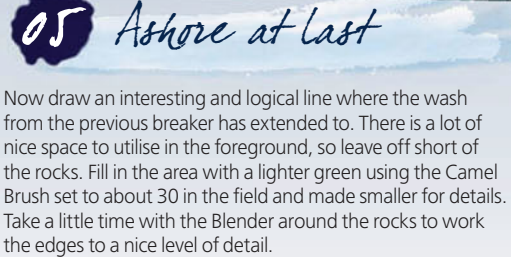
08 Runoff

Alternating between the Airbrush and the Fine Camel Brush, with both adjusted to sizes fitting for the scale of detail, paint little rivulets of runoff water.



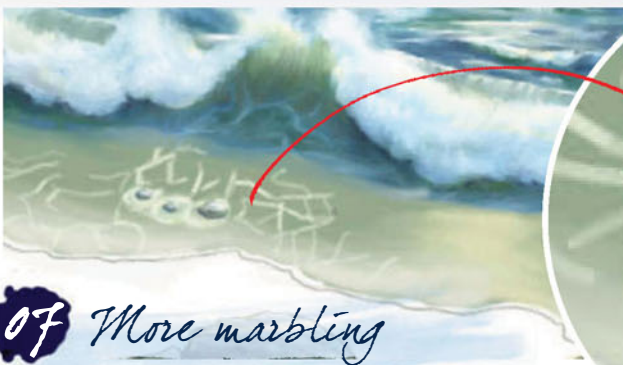
05 Ashore at last

Now draw an interesting and logical line where the wash from the previous breaker has extended to. There is a lot of nice space to utilise in the foreground, so leave off short of the rocks. Fill in the area with a lighter green using the Camel Brush set to about 30 in the field and made smaller for details. Take a little time with the Blender around the rocks to work the edges to a nice level of detail.



07 More marbling

Just like those done on the breaking waves, the strings of sea foam in the wash are first laid down with a small Camel Brush, then they are carefully blended to integrate them into the foreground. Any sharp edges desired can always be painted back on and lightly blended. Something to keep an eye on is the plane that the wash is on, so the marks enhance the sense of realistic space.



09 Drawing a line in the sand

Now for the beach. A simple line along a likely path describes the contours of the ridge created by constant wave motion. Then it is a snap to paint in values of a sandy tan on either side of the ridge line. The Soft Blender Stump 30 works best to mingle the various values to sandy smoothness.



SEE



An introduction to airbrushing

Create an Art Deco-style travel poster inspired by Cassandre, using Corel Painter's selections and Airbrush tools

Tutorial info



Art Deco, or Art Moderne, was a popular design movement of the Twenties and Thirties. Its beginnings can be traced to the rise of industrial design after WWI, exemplified by the German Bauhaus school and the international exhibition on decorative arts held in Paris in 1925.

The style came to be known for its bold geometric shapes, a reflection of the machine aesthetic of mass production and a reaction to the organic, nature-inspired style of Art Nouveau. It was popular throughout the Western world and saw expression in every aspect of art and design. Some famous period practitioners included

potter Clarice Cliff, industrial designer Donald Deskey, fashion illustrator Erté, glass artist René Lalique, painter Tamara De Lempicka, and graphic artist A M Cassandre, noted for his advertising posters for Dubonnet.

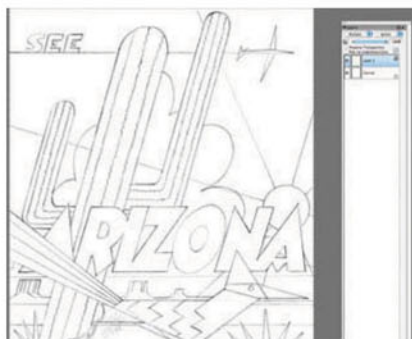
For this tutorial, we've taken our inspiration from Cassandre's poster designs, which had a bold simplicity of shape, along with colour harmonies and contrasts that rendered them at once both readable and aesthetically attractive artworks that transcended mere objects of commerce. While he considered commercial design its own discipline, Cassandre was influenced by Cubism and architecture. He said he wished to combine the need

for 'formal perfection' with 'lyrical expression'. His best works featured a sophisticated playfulness.

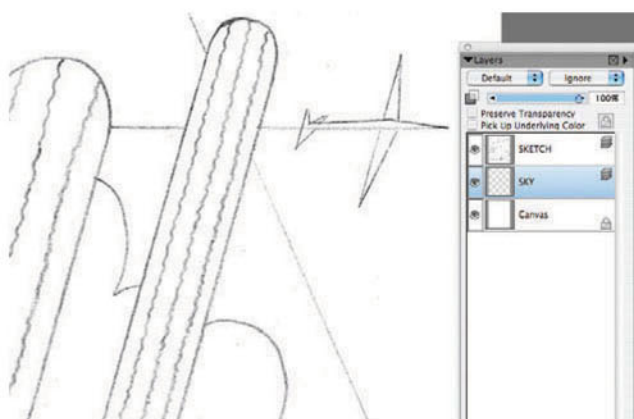
Many of these posters used traditional airbrush techniques. For our tutorial, we will concentrate on using Corel Painter's airbrushes to achieve this look. Central to this style is making selections to isolate the various shapes as we colour them in. This can take some time and patience to make the precise edges needed, especially curves. We'll also use layers and gradients. Making many layers needs lots of memory and hard drive space. You may wish to save various 'dropped' versions of the poster as you go along.

Starting off with the sketch

On your (underlying) marks, get (Color) set, go!



01 The sketch Open the sketch on the CD and save this to your hard drive as a RIFF file. Go to Select>All in the Select menu and then Select>Float to put the sketch on its own layer. Choose Multiply from the composite methods on the Layers palette to make a transparent layer, which you can turn on and off while you work.



02 Layers Try to work from back to front on an image – this helps to keep you organised and establish a mood and environment. Start with a new layer called 'SKY' and build from there. All layers will be below the sketch. Name them to help keep things clear.



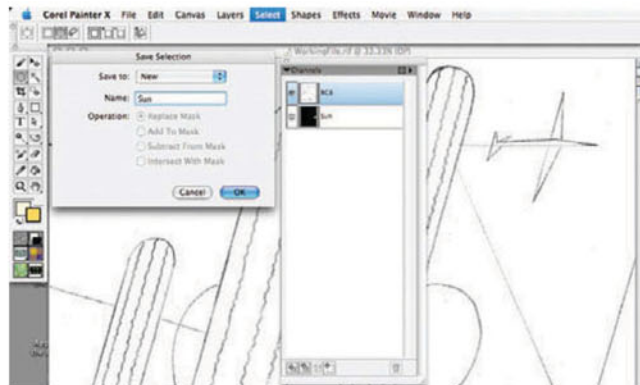
03 Color Set Open the Color Set called Buildup Ink Colors. This set has the pastel feel that many Deco travel posters had. Making variations to the set as you go along is a great way to start off.

Selections aplenty

Your guide to the right tools and techniques



04 Selections Making selections is one of the biggest tasks in this type of illustration. Select the sun with the Oval Selection tool – a fly-out from the Rectangular Selection tool – and hold Shift to constrain it to a perfect circle. Active selections act like a stencil or mask, and are displayed with the moving dashed-line marquee sometimes called 'marching ants'.



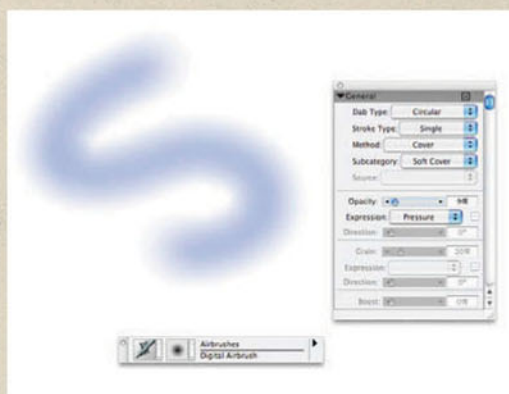
05 Selections – saving You can make selections as you paint or all at once, and save them to the Channels palette by choosing Select>Save Selection in the Menu bar. Saved selections can be turned on and off, edited, and combined in various ways. You can save up to 32 in one document. Make and save some now and make others as you paint.



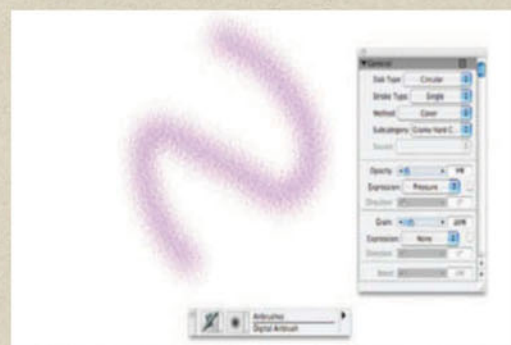
06 Selections – the Pen tool Keep the shapes simple with mostly straight lines to make selecting easy. However, most cannot be selected with the Rectangular or Oval Selection tools, so you need to use the Pen tool. This takes practice, especially for making curves. For straight lines, you just click the mouse to place a corner point – this method will select the aeroplane.

Airbrushes | A pick of the best Airbrush variants

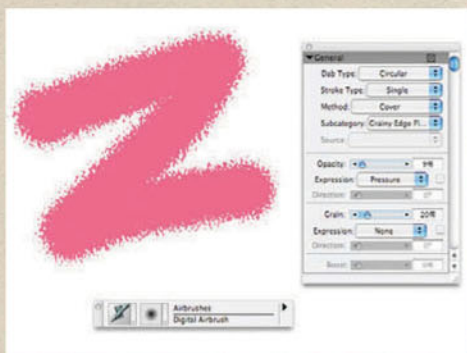
Corel Painter's Airbrush category is one of its very best at mimicking the 'real' paint and pigment equivalent. It is, in fact, an improvement – no more spilled paint cups, breathing dangerous fumes or having dust and hairs stick to your 'friskets' (masks) – and correcting mistakes is a lot easier. Airbrushes have long been used for photo-retouching, precise technical illustration, and decorative, design-oriented artwork. All this can be done in the digital world as well. The ability to create smooth transitions as well as sprayed-on textures make airbrushes ideal for stylised shading or creating atmosphere and rounded form.



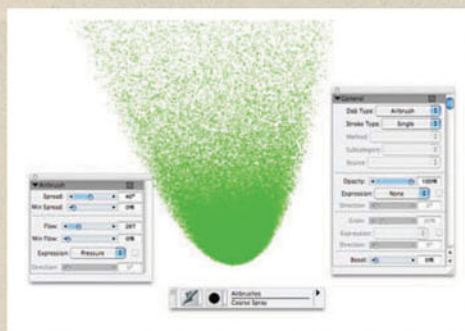
Digital Airbrush
The standard smooth airbrush for basic airbrushing uses.



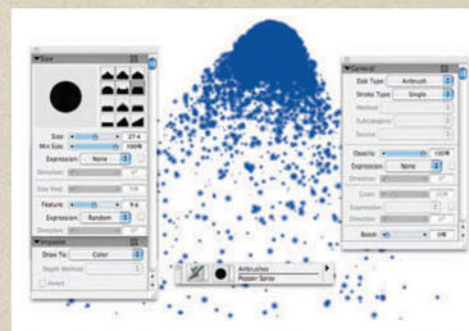
Digital Airbrush Grainy Hard Cover
The basic smooth airbrush made textural by changing its Method subcategory. All paper textures can be 'sprayed' using this technique.



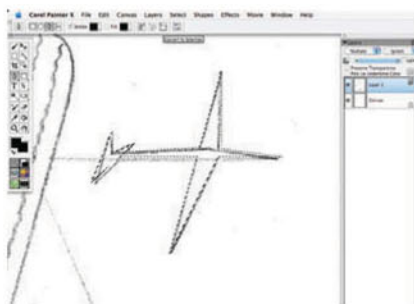
Digital Airbrush Grainy Edge Cover
The basic smooth airbrush made textural by changing its Method subcategory. This subcategory gives rough edges with solid centres to the strokes.



Airbrush Coarse Spray
A special Dab Type, this brush has particles and will spray in a directional manner using a properly equipped tablet and stylus. A special palette allows you to customise the spread and flow of the particles.



Airbrush Pepper Spray Feature setting
Similar to Coarse Spray, but with more varied sizes to the particles. If you change the Feature setting on the Brush Controls>Size Palette, you can exaggerate this as depicted in the image above.

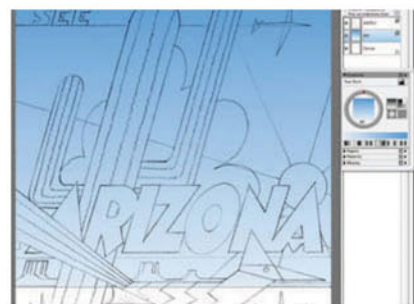


07 Selections – converting shapes

The Pen tool draws 'shapes' – these are vector objects with strokes and fills. Each shape will appear as a layer with a circle/ triangle icon. For a project like this, we should convert these to selections – use the button in the Property bar or go to Shapes>Convert to Selection in the Menu bar. Save the selection to a new channel.



08 Selections – curves The cloud requires geometric curves – these shapes take practice to draw. You must click and drag a direction handle while holding down the mouse button to pull the curve. Don't worry about following your sketch exactly. You could use combined Oval Selections here instead. See the side tip for more about selections.



09 Start painting – gradient sky

You can select more shapes as you go. To start, fill selections with a colour or gradient. Use gradients for large transitions. They can be airbrushed for more detail later. Select the sky with the Rectangular Selection tool and use a Two Point Linear gradient at 90°. Go to Effects>Fill in the Menu bar to apply the gradient.

Selections – an insight

You can load your selections in various ways: Replace Selection loads a selection exactly as it was saved. Add To Selection will combine the chosen selection with an active one. Subtract From Selection will deselect overlapping areas from a chosen selection and an active one. Intersect With Selection will keep only the overlapping areas. With practice, these options can make hundreds of combinations from the 32-channel limit.

Now's the time to use your airbrush

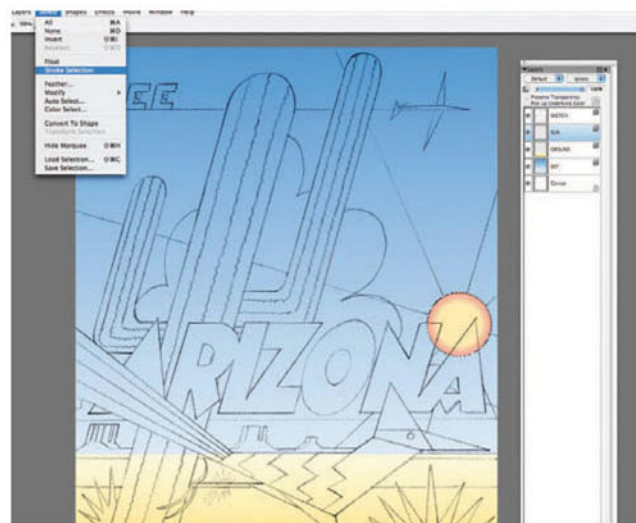
Load up the selections and get to work



10 Gradient ground Make an additional layer for the ground. Add layers for most of the major shapes; this makes reselection and changes easier. If your computer memory is limited, combine things – for instance, this could be on the SKY layer. Gradients can be customised with multiple colours and applied at any angle. Pick a yellow gradient and invert the angle to 270°.

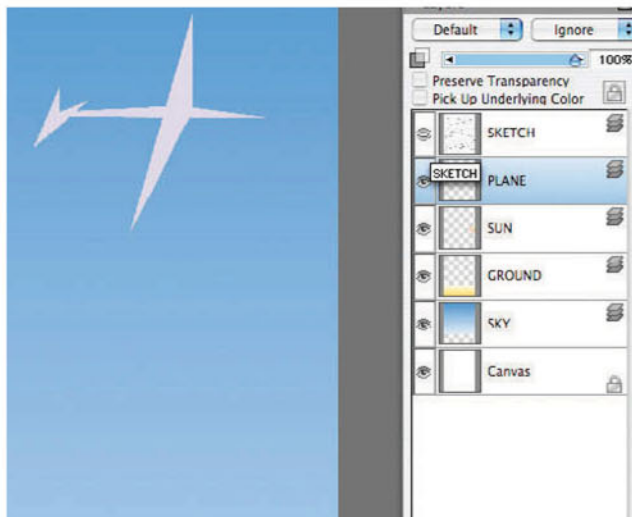
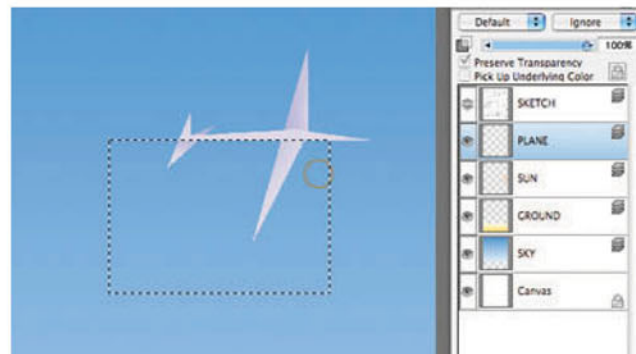
11 Start airbrushing

(a trick) Begin with an easy shape: the sun. Load the selection and fill it with a flat colour. Select the Digital Airbrush variant with default settings. Change Color and increase Size to 70. This is a smooth brush with no texture. Go to Select>Stroke Selection (if this is 'greyed out', first choose Select>Transform Selection) to make a perfect stroke around the edge.



12 Hiding marquees and the sketch

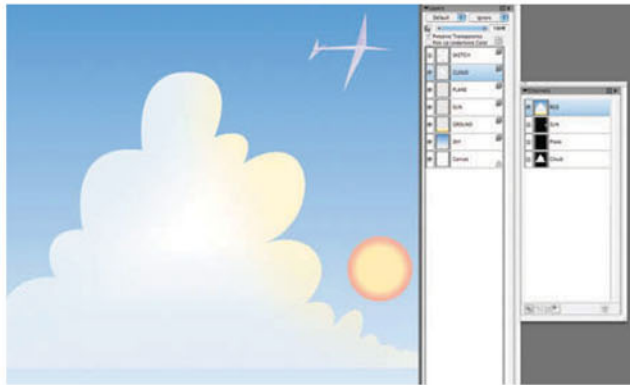
Load the plane selection and fill it. When airbrushing, you don't want to see the 'marching ants', so go to Select>Hide Marquee. The mask is still active, but hidden. Also turn the SKETCH layer's 'visibility eye' off to see subtle edge relationships. You may prefer selecting with a mouse, but use a tablet and stylus for pressure-sensitive airbrushing here.



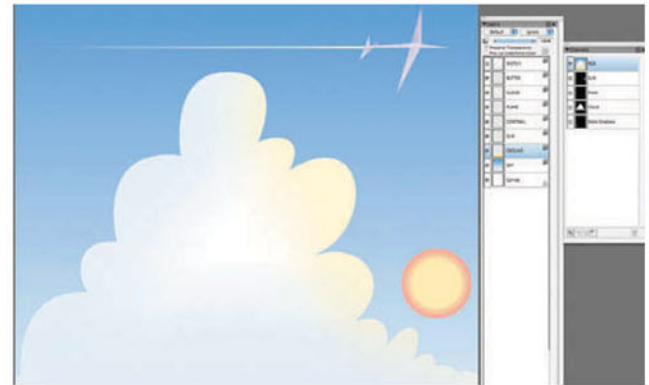
13 Sub-selecting and Preserve Transparency Deselect the plane (Select>None) and turn the sketch visibility back on to see details. On the Layers palette, check the Preserve Transparency box. This makes it possible to only paint where colour is already on the layer. Now sub-select the wings and shade to give them some form. Keep colour and values light for atmospheric distance.

Bringing it all together

Get a rush from your brush



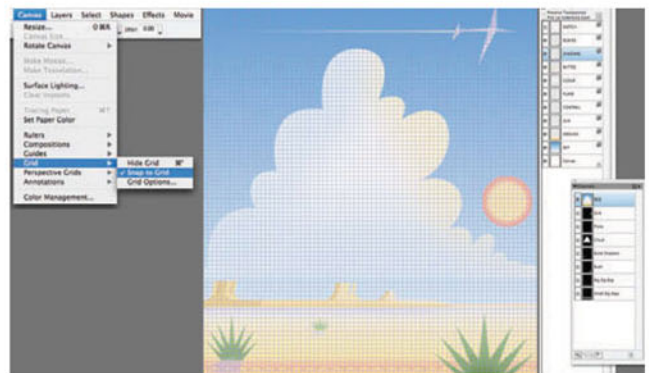
14 Cloud Load the Cloud selection and fill it white. You can go to Effects>Fill or use the Paint Bucket tool. Using the same smooth Digital Airbrush set to its largest size, shade the bottom and left with the lightest blue from the sky, selected with the Eyedropper tool. Then highlight the right with yellow from the sun.



15 Detail ground Select the buttes and paint them. Using layers and Preserve Transparency, it's not necessary to save every major selection. Save your sub-selections like the butte shadows instead. Use the Rectangular Selection tool to paint the plane contrail, and also the strata on the Ground layer. Note the reflected colours from the plane and sun.



16 Bushes with texture For the bushes, make one selection, then move and resize it using the Selection Adjuster tool. Put paper texture in by changing the Digital Airbrush's Method Subcategory in the General Brush Controls palette to Grainy Hard Cover. Texture suggests detail in closer objects. Make a separate layer for shadows and lower its Opacity to make them transparent.

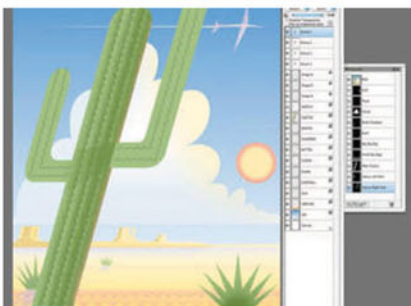


17 Decorative zig-zags Put the triangular zig-zag pattern in the nearer foreground to suggest detail but also for a decorative effect. This motif was common in classic Art Deco design. Carry it through on the roadrunner's feathers. Use the grid and the Snap to Grid option to make the pattern exact, and paint it on the Ground layer.

Use guides and grids to keep things straight up

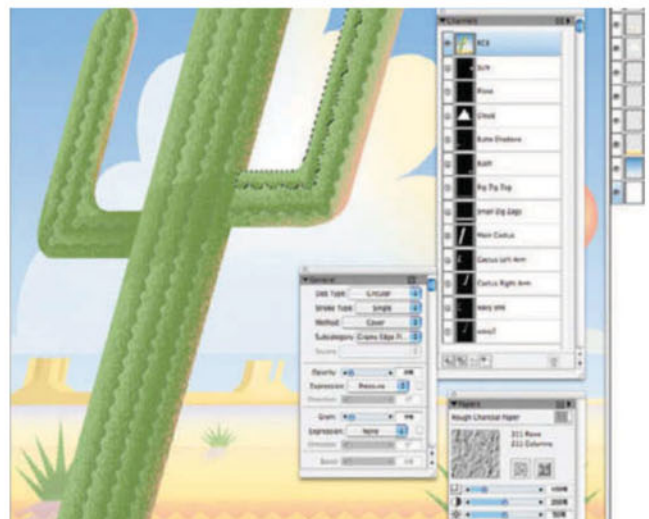
Corel Painter has rulers, guides and grids to help keep design-orientated and technical art square and exact. You access these from the Canvas menu. When you draw your pencil sketch, use rulers and drafting triangles, but don't worry too much about making it perfect – you can correct things on the computer using these very precise tools.

For this illustration, set the Grid Options to .125 inches (.318 cm) and the line thickness to .01 inches. You can pull guides out from the displayed rulers. Both the grid and guides have a Snap to option to help you draw perfect selections.



18 Cactus dissection Select the cactus in three parts – the 'body' and two 'arms' – but fill them in on one layer. Draw wavy lines using the Pen tool and grid to keep them perfect. Leave the vector shape 'strokes' coloured green, then make copies to convert to selections for shading. Use straight lines if this is advanced beyond your pen skills.

19 Cactus details To create the stronger cactus texture, again use the Digital Airbrush Variant, and switch its Method subcategory to Grainy Edge Hard Cover. Set the Grain slider to 9 and change the paper from Basic to Rough Charcoal Paper. Combine your saved cactus selections with the 'wavy' ones to get the sub-selections you want.





Airbrushing pointers

Digital airbrushing is similar to the real thing in that you don't actually make contact with your surface - in fact, using a tablet and stylus is more tactile than actual airbrushing. One thing to avoid in airbrushing are 'puffy' transitions - tentative, overworked applications of colour that comes from being unsure of your shading. Use as large a brush size and as few strokes as possible. Undo a 'bad' stroke rather than painting over it. And don't be lazy about making selections - the variety of hard and soft edges make an airbrushed image solid and pleasing.

Introducing the roadrunner and the text

Finish up the poster



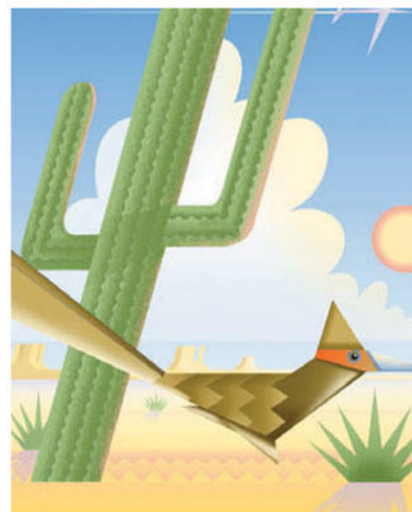
20 Roadrunner Select the roadrunner's main body shape and save it. Fill it with a flat colour of middle value and intensity. Filling a mid-colour allows you to add both highlights and shadows and keeps the overall shape unified. Notice the use of darker shadows to create atmospheric space, keeping an emphasis on the foreground elements.



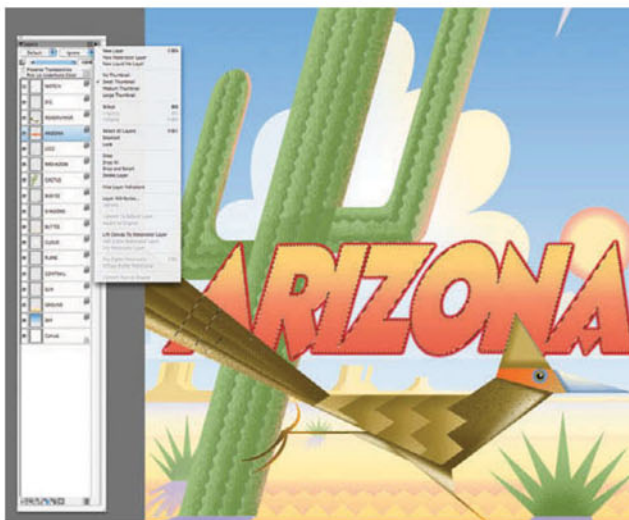
22 Find your legs Finish the roadrunner by adding his legs and shadow on their own layers. Make the Shadow layer partially transparent to overlay the cactus shadow added to the existing shadow layer. Here, use the Digital Airbrush variant set to Grainy Hard Cover. For the speckles on the roadrunner, use the Pepper Spray Airbrush variant.

21 Main tails and details

Make sub-selections for the details. Save some like the eyemask, beak, main tail and a set of zig-zag feathers. Move the feathers and repeat using the Selection Adjuster tool; create other selections using the Load Selection options. You can also invert selections (Menu>Select>Invert) and use this along with Preserve Transparency to create new masks.



23 Type The typeface is Novel Gothic. Being geometric, it's easily hand-drawn with the Pen tool. Set the words with the Type tool, skew them using the Layer Adjuster while holding Cmd (Mac) or Ctrl (Windows), and convert them to Default Layers for airbrushing (in the Option menu from the Layers palette). Use Stroke Selection to outline the word 'Arizona'.



24 Sun rays, road and more details On a new layer, make some subtle rays and glow around the sun. Add value and texture to the road, darkening the shadows - use the Coarse Spray Airbrush variant for the texture. Once everything's in place, go over all the values, colours and details to make final adjustments. Saving selections and layers makes this easy.



25 Final adjustments and details Darken the cactus and some of the ground elements (using layers set to Gel for transparency). Add one more distant row of zig-zags, and details to the roadrunner, foreground bush and sunrays. Put some motion lines coming off the roadrunner. Make any final colour changes, like the purple in the butte shadows, at the end.



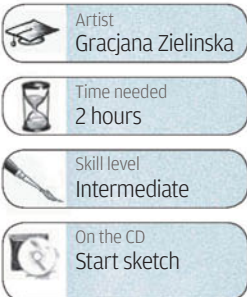


Gracjana Zielinska shows you how to...

Create ice-cool images

Learn how to paint a winter-themed portrait from scratch

Tutorial info



From the mood, the snow and the colours, I have always loved everything about winter. And the Snow Queen, as an archetype, is a theme I have always had fun with.

For the purposes of this tutorial, I have aimed to portray a winter lady shown while travelling through her distant, cold domain. To begin with, I sought out winter landscapes on the internet for inspiration, to see how the colours looked and what could be a general setting for the picture. I also browsed through many illustrated children's books to remind

myself how I felt about the Snow Queen when I was younger. At first, I wanted to go for a more scary look so she would seem almost inhuman, but then I thought a pretty, yet distant, winter lady is a concept I would much prefer and understand as a child. Hence, I aimed for a portrait that would be interesting for both kids and adults.

I also had to learn a lot about using colours from similar palettes, while achieving some variety with them so the whole picture wouldn't seem dull. I decided that I wouldn't go for the all-

white look, as I saw too many pictures using only this and light shades of blue. Therefore, I went for an evening scene in an undecided place, which adds to the mysterious atmosphere.

I took some time to design her dress, as I find this process most enjoyable. I didn't want her to be wearing a typical dress, boring and almost medieval, so I mixed various clothes styles from a few different periods in time to create something new. All of that was quite a challenge, but hopefully you'll find it as enjoyable to paint as I did.

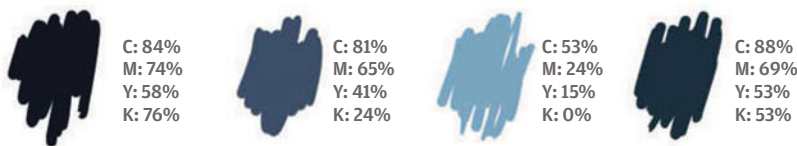
The crisp and cool colour palette

Use this palette to apply to your own Snow Queen masterpiece

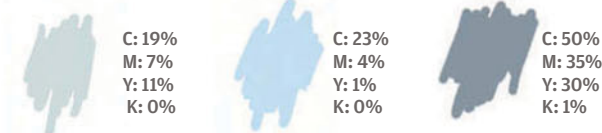
Background



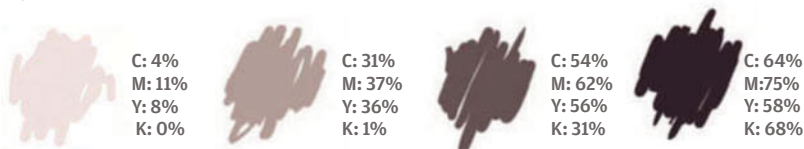
Coat and hair



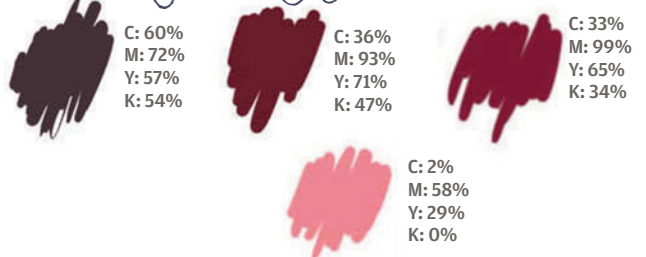
Corset and blouse



Skin tones



Lips and jewellery gems



Brushes

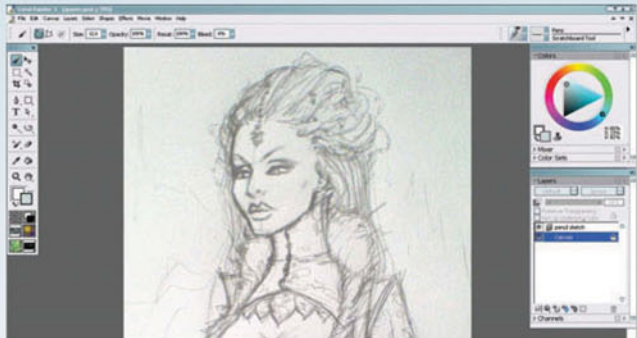


Blenders



Start with the basics

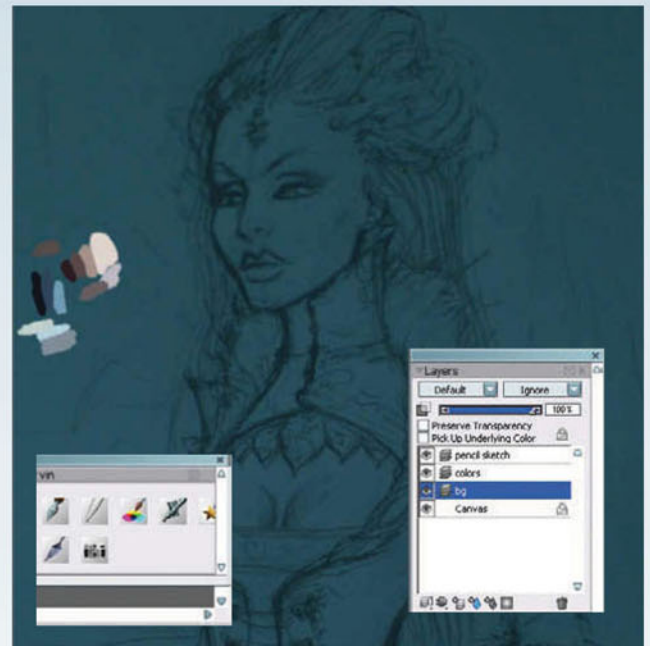
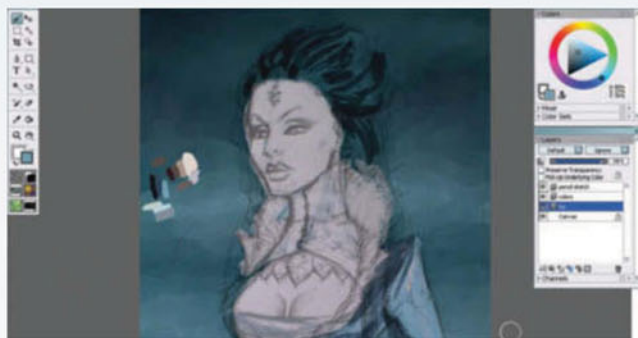
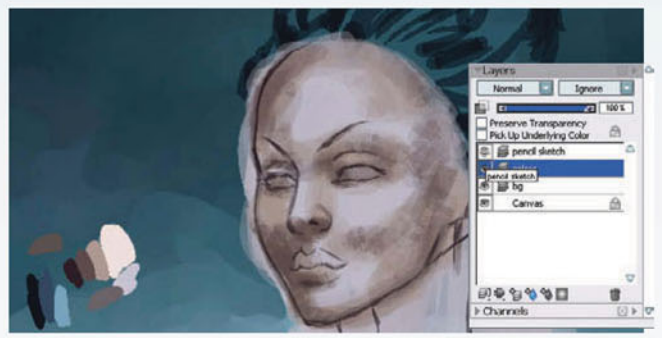
Begin with a sketch



01 Initial concept sketch I'm not a typical CG illustrator, hence most of my illustrations have their start in a pencil sketch. I did a few rough sketches before I chose one on which I decided to paint. Don't overdo your sketch. It can look very messy, but you'll only be using it as a guideline. Of course, it doesn't matter if you're doing a sketch in pencil or directly in Corel Painter, this is just how I usually work. The quality of it isn't important, as it won't be visible in the final picture. Load the start sketch off the CD.

02 Preparing your workspace to start

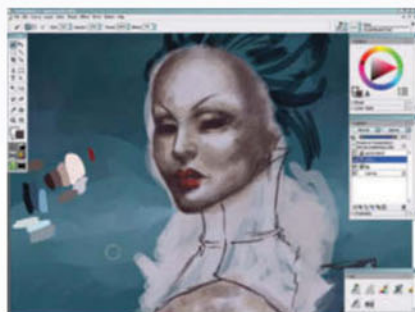
I placed the sketch on a new layer and changed its composite method to Multiply so all the white parts become transparent. I created a custom-made palette by dragging a brush into the main area. Add more brushes to this by dragging them into it. I used my general set, adding Pens, Blenders, Tinting, Airbrushes, Palette Knives and Photo. Then I filled the background layer with some dark blue to get the general tone of the picture.



Rotating the canvas – a marvellous little feature

One of the best features in Corel Painter is the ability to simulate rotating the canvas. I don't know about you, but when I'm drawing something traditionally I rotate a piece of paper very often to draw at the angle I feel most comfortable with. In Painter, when you hold together Space+Alt, you can rotate the canvas and paint at any angle you like without changing the actual picture. Holding Space+Alt+Shift will rotate the canvas 90°, so it's quick and easy to go back to the initial state.

03 Laying down some general colours We already have a background colour, so use any brush with low Opacity; try other ones to see how they blend with the whole picture. I tested various shades of blue for her clothes and some beige, orange and pink for the skin, although all of them will eventually have a slightly blue tint, otherwise they'll be in contrast with the rest. This is why I created a colour palette with half transparent brushes, so the colours can take over a bit of the blue from the background.

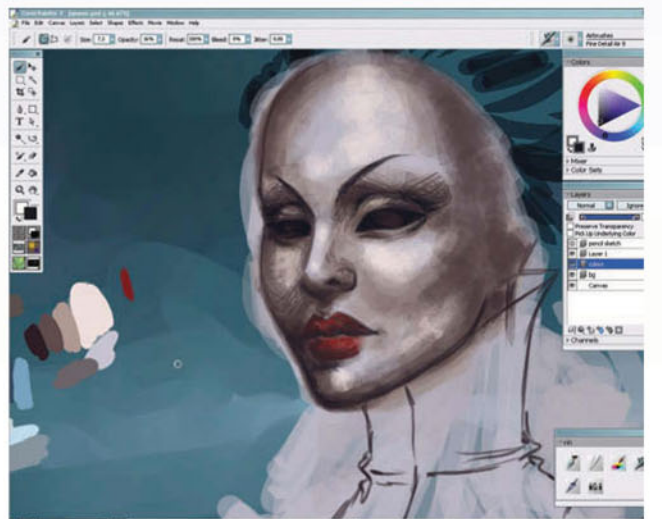


05 The general shape of the face I laid down colours for the face with the Scratchboard tool, found under the Pens menu, set to 13% Opacity. I blocked in the general shadows, taking the light source into consideration, and some red on the lips and dark brown on the eyes. Now's a good time to block in general lights and shadows on the whole picture.

06 Adding details to the face

I usually use Airbrushes for this as they're really precise. I work with them like I would with a pencil, drawing lots of lines, crossing them and blending colours. I used one of the Blenders afterwards, but only to touch things up. The colour mixing happens here with the Airbrushes. I also outlined a bit more of the lips and eyes.

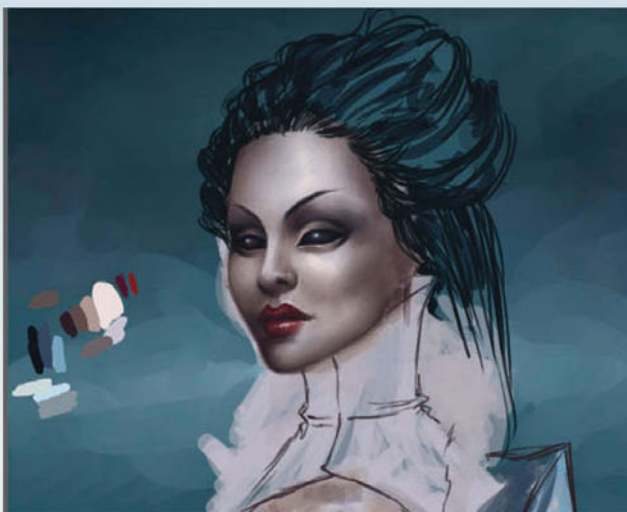
04 Using the sketch as a guideline With the sketch layer on, I sketched general guidelines and a basic shape of the girl onto the layer below, then I turned the sketch layer off. You only need to go back to it to check if you're still following the general concept. Also, don't create too many layers. I worked with three; one each for the background, girl and the pencil sketch. Use the Basic Round Tinting brush to apply some of the shadows to the dark areas on the face. This is just rough and ready at the moment.





07 Final touches to the face It's easy to get carried away with the Blenders and to make everything look flat and smudged, so beware. I always use more than one, constantly changing their Opacity to get more texture. The two I used most here were Just Add Water and Grainy Water. After that I added some more details, including highlights, using an airbrush.

08 Getting started with the hair For the hair, I used the Basic Round brush from the Tinting category. It mixes colours really well, a bit similar to traditional pastels. To begin, I blocked in the shape using dark blue – not black – and then marked a general shape of how the strokes will flow outwards.



Blur – great for achieving good realism

Blur, a tool hidden in the Photo category, is a very useful thing I discovered not so long ago. When you look at some photos or paintings, you'll see that the further something is, the more blurred it seems, which is a nice thing to remember while drawing. Very often, blurring some details is the final touch needed to add more depth and make other things stand out more. Of course, you have to be careful because it's very easy to overdo it, but carefully used it can really add a lot to the picture.

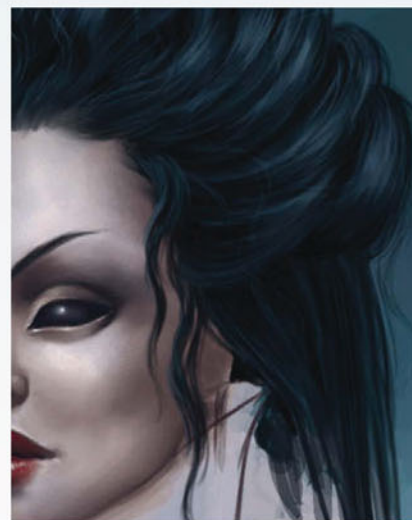
Take your time applying the details

There's 'snow' rush...



09 General shape of the hair Work from darker to lighter colours, as you can achieve more depth in the hair this way. Don't worry about painting each individual strand, as they look blurred in photos but you just know it's all there. I still worked with Tinting brushes, detailing the strokes more. A trick is to use the Blur tool, under the Photo category, to soften the parts of the hair that are further away, so the ones at the front stand out more.

10 Detailing the hair To finish the hair, I used various blenders to make them look more 'fluffy'. A nice idea is to add some single strokes in various directions at the end. It will give the whole haircut more depth and it will seem more realistic. Very often in photos, you can see that the hair as a whole seems blurred, yet there are just some single strokes visible.



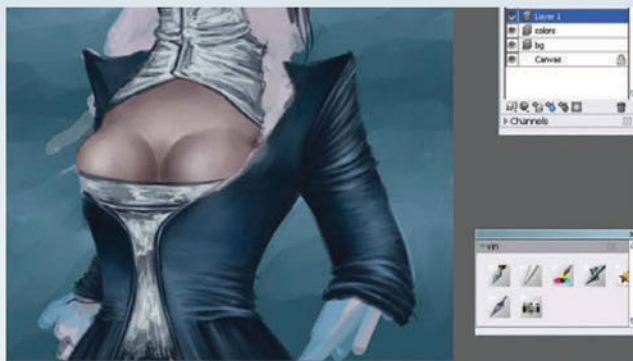
11 Getting started with the clothes Now it's time to work on her dress. I lifted colours from the Colour Palette at the beginning of the tutorial, and mixed them while marking the folds. A nice tool to use for that is Mixer, but I got used to mixing them on a layer with colours so I can see at the same time how they mix with the background. As before, I blocked in the general shape with the Scratchboard tool.



12 Working on folds Working on folds can be fun and irritating at the same time. Remember each material folds in its own way. Usually I just repaint it until I'm quite satisfied with the result, while here I mostly used Tinting with the help of many blenders. Also try to remember that not everything has to be shiny. In this case the dress is rather matted, so no strong highlights are needed.

Ice Queen or nice queen?

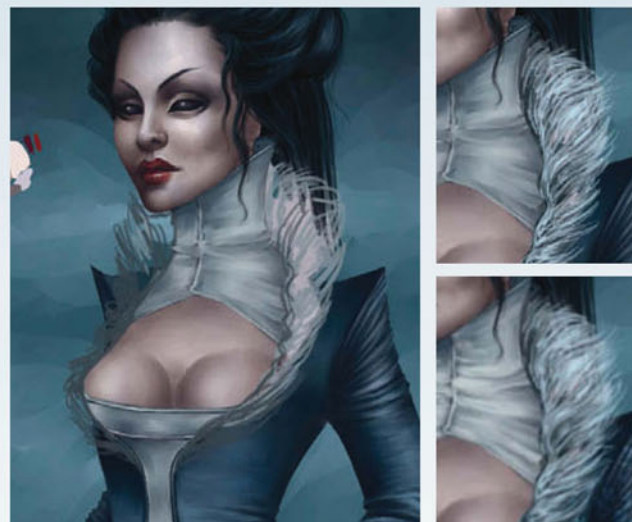
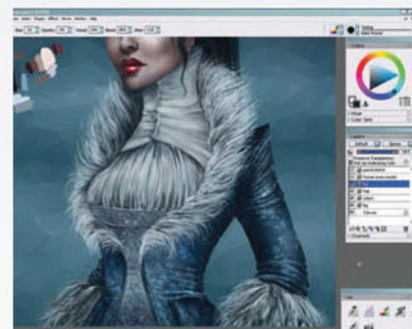
The icing on the cake



13 Working on the corset For getting a general shape of the corset, I used the same methods as described before. Remember you can work diagonally on it by rotating the canvas – once you get used to it, you won't imagine you could have lived without it. Also, now is a good time to clean up the mess a bit before starting the fur collar, so you can see how the general proportions and shapes are turning out.

14 Queen's fur coat

Working on the fur is very similar to the way I painted everything else. Although, as they're less blurry than hair, the shape of the strokes matter more. To add patterns to the dress, I painted some flowery shapes, then began copying and pasting them to create a pattern. After that I changed this layer's settings to Overlay, so it blended with the dress in a more realistic way.

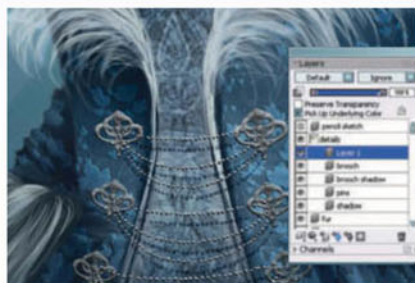


Color Correction lends a hand

Corel Painter offers a wide variety of tools under Effects>Tonal Control. Whenever you feel something goes wrong with the colours, you don't necessarily have to repaint it. Sometimes using the tools there will fix everything that's wrong with the tones in a second.

Remember, you can also always use the Selection tools to choose exactly which parts on any layer you'd like to change, if the piece that needs to be adjusted is merged with some other you want to remain untouched.

15 Avoiding a winter chill I thought that it was a bit illogical that she's in winter scenery wearing a dress with an opened bust, so I added a white blouse. Since it's made of a lighter material, I painted many folds on it as it crumples easily. I also wanted it to be shinier, therefore I added many highlights to the more convex parts.



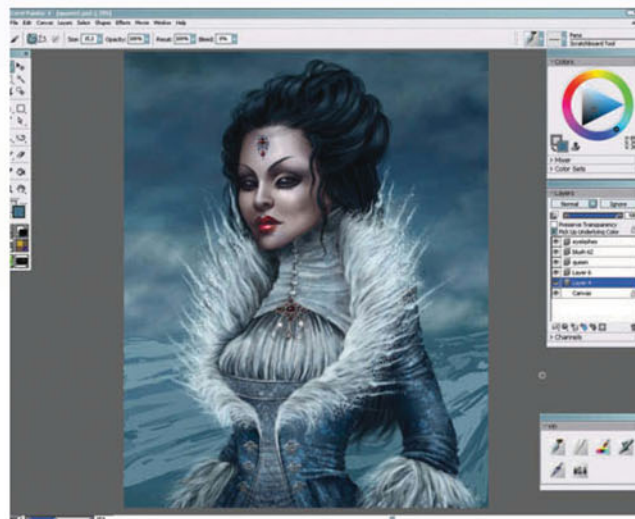
18 Finishing the clothes To add some shadows underneath the jewellery, I copied the layer with it in, checked this new layer's Preserve Transparency option and filled it with a dark blue colour. After that I changed its blending mode to Multiply and lowered the Opacity. While holding Ctrl/Cmd, I moved the shadow below the jewellery and unchecked the Preserve Transparency box.

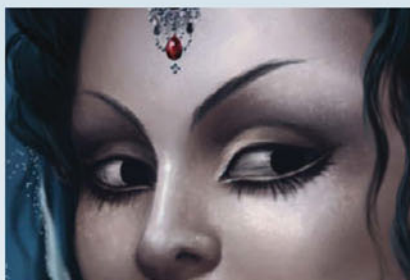
16 Corset's pattern Here I wanted her corset to have quite a delicate pattern. I invented my own patterns, later drawing something similar on the picture and copying and pasting it to get the whole design. When finished, I erased it where needed and lowered the Opacity to blend more with the corset.

19 Background

The background is not a key feature here, as the focus is on the character, therefore I left it in a more painterly way, using Tinting and Blenders mostly. After finishing, I thought it looked too desaturated, so I used Effects>Tonal Control>Adjust Colors to saturate it a bit more, so the whole picture looks unified with regard to tones.

17 Jewellery and details Using the Airbrush tool, I added some more strokes of fur, using some Blenders and Blur to give it a softer effect. I also painted icicles pointing out from her fur collar to emphasise her role as Snow Queen. As for jewellery, I sketched some ideas out before applying them with the Airbrushes.





20 Painting realistic eyes Here I decided human eyes would suit her better than demonic ones. I started with blocking in the white part; the best place to pick up the colour for it is the brightest spot on the face, as it won't ever be just pure white, it all depends on the general lighting. I blocked in the eyeball's shape with a dark colour and worked on it with Tinting brushes, finishing up the details using an Airbrush.



21 Adding the snow Time now to set up the Snow Queen in a proper winter landscape. I chose the Scratchboard tool and used an Airbrush on a new layer to paint some bright dots for the snow, painting them using a very light blue while having my brush set to low Opacity. Don't paint all the dots in the same size, it never looks like that in real life as some are closer, some are further. After you're done with the general shape, add some life to it. Use Effects>Focus>Motion Blur and change the angle to create an impression of movement among the snowflakes.



22 Last step - the check ups After finishing the picture, it's always good to check it. One of most useful is converting the image to greyscale to see if the tones are properly saturated. Flipping it horizontally often uncovers flaws in anatomy not usually visible while viewing the picture normally. Add some additional details, and if everything looks okay, you're done.

Brush selection | The tools used to create our Snow Queen

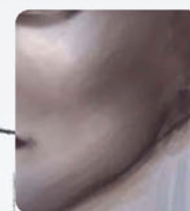


SCRATCHBOARD TOOL

One of my favourite tools for, well, everything. It doesn't blend by itself as well as other brushes, but because of that, it lets me control the lights and shades I'm drawing. Used almost everywhere, especially when beginning painting and defining the general shape of the picture.

TINTING

Tinting is another of my favourite tools to paint with in Corel Painter. It gives you the often sought-for painterly look, while still allowing you to mix colours in a really smooth way without using additional blenders.



GRAINY WATER

I use many blenders while working in Corel Painter, but this one is my favourite because it leaves a really nice texture and never seems too flat. I usually blend the skin with it.



LEAKY PEN

Whenever I need some brocade - like structure or to create a foggy, textured impression, this one always comes in handy. It leaves many random dots and with a bit of practice, can become much more useful to imitate depth in a picture than some textures made out of photos.

WEBSITE
JOB TITLE
CLIENTS

www.artofconway.com and <http://arcipello.deviantart.com>
Freelance digital artist
Corel Corporation, Fightstar

An interview with... Daniel Conway

Though still in his early twenties, Daniel's work has a certain maturity fused with digital skill. We caught up with this most talented artist to discover how he went from university graduate to Painter Master

One thing that's really inspirational is seeing an artist you admire and then finding out that they taught themselves everything they know. It proves that not all skill can be taught in the classroom and some people are just born with talent.

Daniel Conway was one artist that we had our eye on – not only is his work beautiful, haunting and technically

perfect, but he has also joined the hallowed company of Painter Masters despite having had no formal training in digital painting techniques.

Daniel graduated from Dundee University, Scotland, where he studied digital and traditional animation, which is probably where the graphic feel of his paintings comes from – not to mention the patience to create his digital art.

We caught up with Daniel to discover more about how he works, where he gets inspiration from and, of course, to take a closer look at some of his spectacular and eye-catching artwork.

You can see more of his work at www.artofconway.com or visit <http://arcipello.deviantart.com> and order some prints before they are gone.

How do you go about creating a painting? Does it change according to what you're working on, or do you follow a set routine each time?

My workflow changes a lot depending on the piece I'm setting out to do. If it's a simple character piece, I'll start by sketching out poses until I find one that I like and from that point it's generally

just a case of getting a good colour composition and laying the foundations. If, however, it's a piece that involves characters and a lot of open scenery, I will spend a great deal longer working on the composition alone. I've spent many a night moving elements around because they just didn't feel right.

After the painful task of balancing everything, it's mainly just a great deal of time spent rendering the scene to a high and consistent level.

Did you come from a traditional painting background, or did you delve straight in with digital painting?

Before I ventured into digital painting, I had never really painted much on canvas, if at all. In fact, I think the closest I came was acrylic paints on paper. The first image program I used was Paint Shop Pro and it was great for starting out and learning all the simple stuff, but as soon as I bought my first Wacom (a small A6 Graphire 2), I wanted to try more advanced stuff, and that's when I found out about Painter 7. I've been creating digital art for about five years now and in that time I've learnt a great deal, so

[BELOW]

Forget Me Not
This took me forever and a day to do, But it paid off because it worked



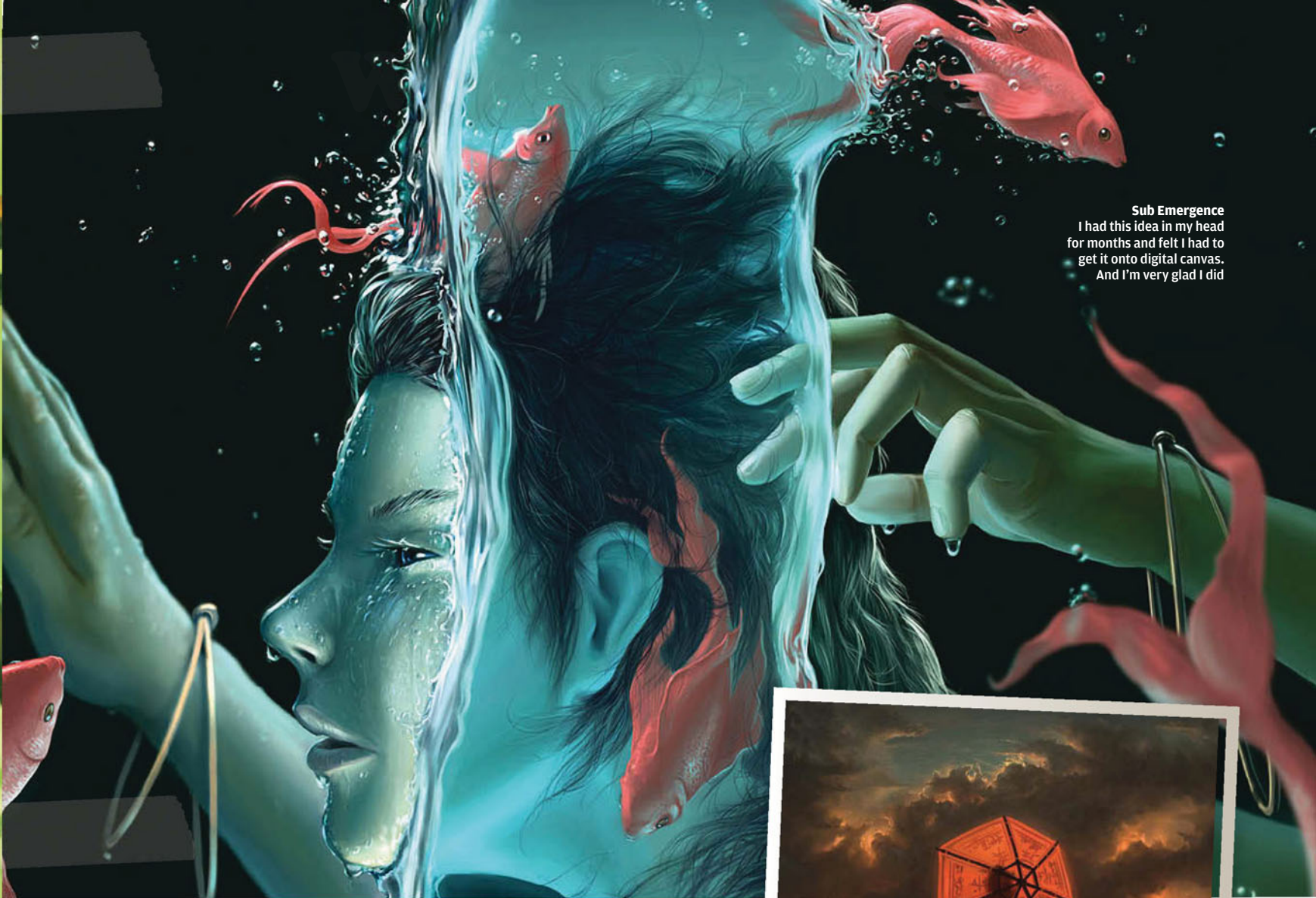


All original artwork by Daniele Conway

Motoko Closeup
This was a sketch I did while preparing
to do my *Fragile Shell* piece



Sketch Of The Colossus
Fan art for the game
Shadow Of The Colossus



Sub Emergence
I had this idea in my head for months and felt I had to get it onto digital canvas. And I'm very glad I did

"Inspiration can come from anywhere really, but inspiration is just a trigger that sets off a series of other thoughts and ideas"

much so that I want to now go back to traditional oil on canvas – so I guess it works in reverse too.

What inspires you when you are creating your works of art?

Inspiration can come from anywhere really, but inspiration is just a trigger that sets off a series of other thoughts and ideas, meaning the final image is often nothing like the initial inspiration – and that's how I like it. I find that photography has a bigger influence on me than actual paintings. I think this is because painters are often more concerned about the visual quality of their work rather than the ideas behind the work.

Photographers don't suffer from this since the world is their canvas and it has already been painted beautifully for them. This gives a lot more freedom for creating images with much more interesting concepts.

What are your favourite Corel Painter tools and brushes?

My current favourites are the Pencil tool, which I find great for sketching; the Sumi-e brushes, because I love their textures; and, of course, the Artists' Oils. Oh, and I also must mention the Blending tools since they are the best of any program I've used.

Do you have a favourite personal piece of work?

It's hard to say really. I like some work more due to the visual content and others because of the concept. I would say it would be between Broken Dawn and Bright Eyes.

Is there any kind of style that you would like to try that you haven't already touched on?

I think I would quite like to try my hand at combining messy oil painting with



crisp, clean, cell shading, simply because it would be a nice challenge to achieve the right balance.

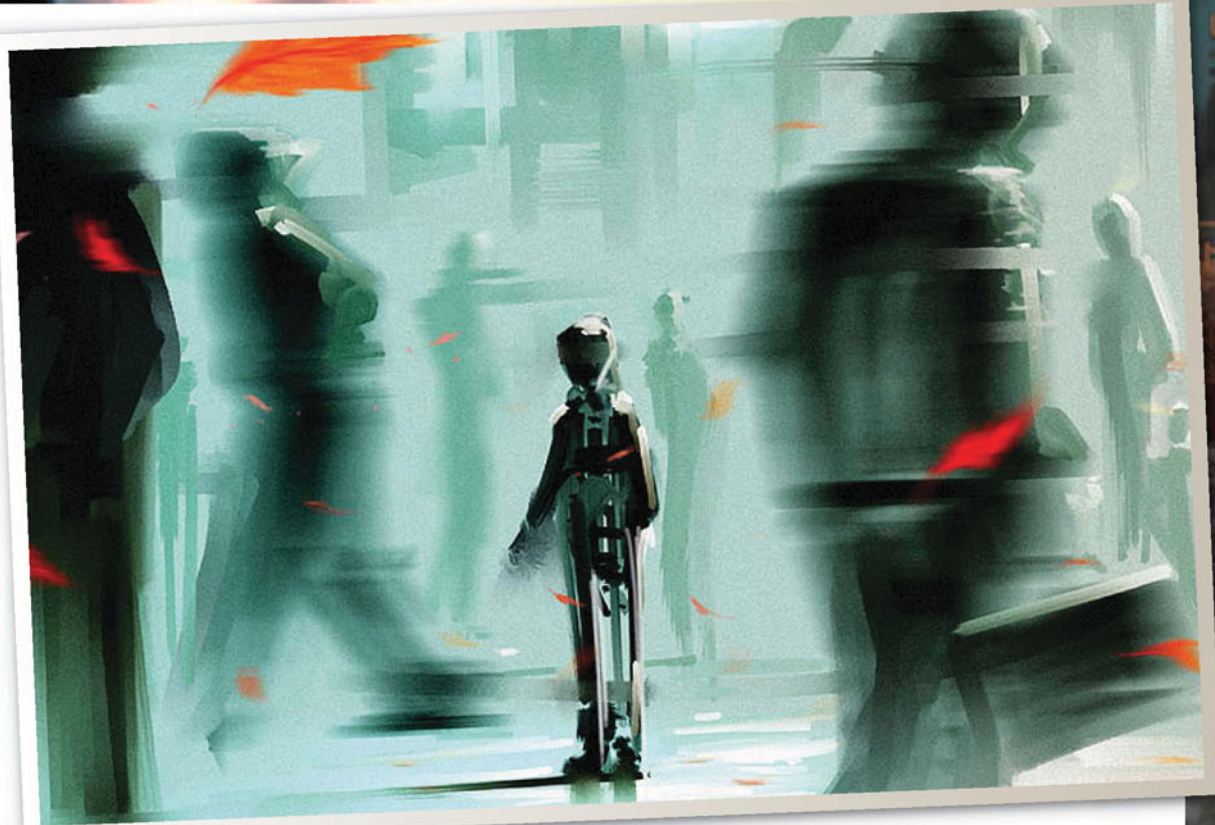
Who are your favourite Corel Painter artists?

It's actually quite hard to distinguish who uses Corel Painter or not these days unless they state specifically, so I would rather pick out some of my favourite

[ABOVE]
Her Silent Silhouette
I'm most happy with how the sky and water turned out. I don't use references so I just keep drawing until I feel it looks right

Bright Eyes

This was a sketch created for the Fightstar album booklet. It was also used in the Corel Painter X promotional material



digital artists across the genre as a whole. First up for me is Yanick Dusseault [check out his work at www.dusso.com]. I remember staring at his work for the first time five years ago and suddenly realising that digital painting was clearly the way forward to me, so his stuff was a big inspiration.

I also really enjoy the work of Jason Chan. You can see his inspiring work for yourself at www.jasonchanart.com. [He has some] very nice concepts and [his work is] always wonderfully executed.

What are your plans for the future?

Goals for the future would include learning a lot more about creating captivating images, and I guess, to that end, learning more about my new copy of Painter X.

I would also really like to become an art director within the industry of games and/or film; the two mediums are quickly merging together so I think it's going to be easier to cross over from one to the other. My main goal, however, is to always enjoy the work I do. ☒

[ABOVE]

To Sleep

This was another sketch I created for the Fightstar album booklet





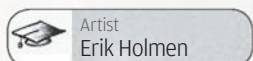
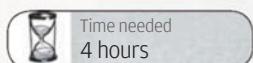
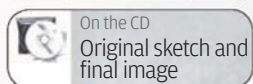
Broken Dawn
And here's another example of
the imagery Daniel created for
the album cover for Fightstar

Erik Holmen shows you how to...

Create metallic textures

Erik Holmen recounts how he created a final illustration to bring a concept to life, walking you through the main techniques needed

Tutorial info



Digital art has really come of age, and one of the arenas in which it is used most is sci-fi. New digital tools are excellent for perfecting sweeping other-worldly landscapes, metallic robots and aliens.

In 2006, a friend asked me to draw a robot dragon for his art show and I couldn't pass up the challenge. The piece was very well received and extremely fun to work on. Recently, he asked me to do another painting for his all-digital *Robot Invasion* art show, and I couldn't resist a companion piece.

Every dragon needs a dragon hunter, and robots are no exception. It was great fun to explore the world defined in the original painting that I created. The character had to be heroic, futuristic and, when dealing with dragons, needed a touch of classical elements to keep it within the realms of believability.

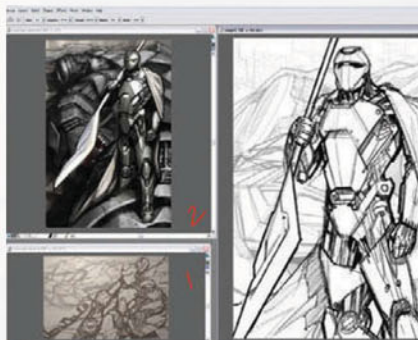
Like the first painting, this will be extremely detailed, thus quite time consuming. It's fun to dive into something like this once in a while, as I rarely get so involved with a single piece in the product-design field.

This tutorial will also emphasise the design process itself, and the importance in getting relevant feedback before committing to the timely rendering work. I received some great critiques when posting my first sketch online, and ended up almost completely redesigning the character, so it is worth exploring these options when creating your own project.

All techniques presented here will be fairly simple as I will only use a small selection of stock Corel Painter X brushes. Now let's have some fun and start creating a metallic giant.

The first attempt

From pencil sketch to the beginnings of a metallic monster



01 The sketch This piece is going to be time consuming, so it's beneficial to explore some quick options before committing to a final design. I was finally satisfied with the composition of the third sketch. I didn't go with sketch two because the wrecked dragon dominated the composition.



02 Block in Take your completed line art and copy it to a new layer. Set that layer to Multiply and name it 'Lines'. This is the only layer I ever keep track of. Create some new layers underneath and start to block in tone. Here I use a Digital Airbrush with the 1px Edge setting (Brush Controls>Size).



03 Defining form Staying beneath the Lines layer, I use the standard Digital Airbrush to start laying down some shadow and highlight. This is where I determine the light sources, placing the hotspot to emphasise the most interesting parts of the robot. By having the Lines layer on top, shading will be quick.

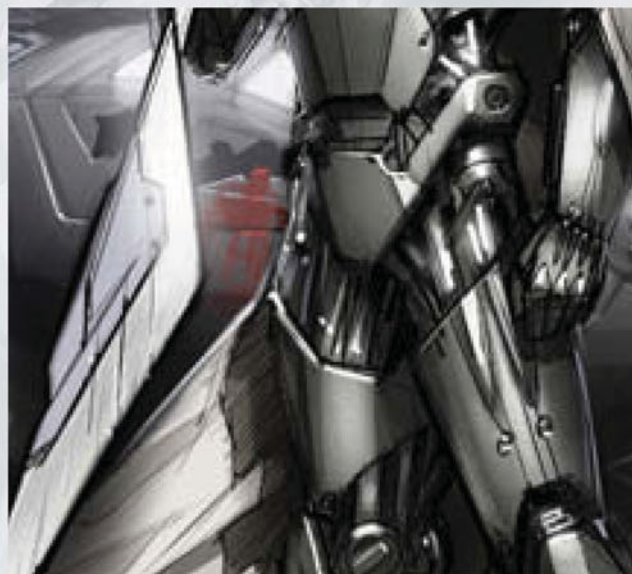




04 Focal point It's time to determine the focal point of the piece. This will be the area of most interest, and will be defined by light and dark contrast. I set the focal point by adding some intense highlights on the head and chest pieces.

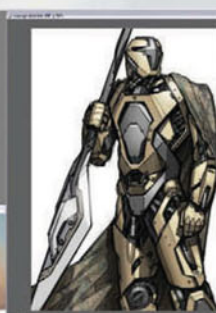
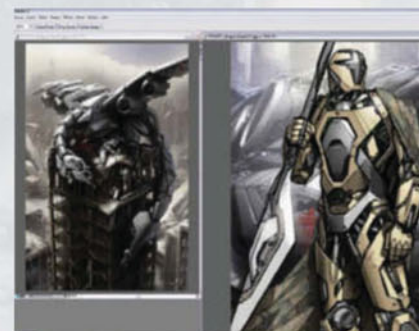
05

Atmosphere To break the character off the background, I wash in some highlights using the Digital Airbrush. This also gives more contrast to the focal point. Now I begin working on top of the Lines layer to add some highlights to the hunter's silhouette, as the lighter atmosphere is acting as a backlight.



Colour in the lines

Get feedback and adapt your design accordingly



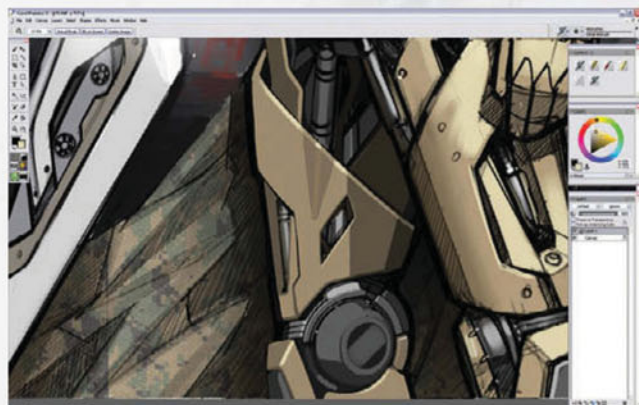
Flatten your layers

Almost every time I put down a big highlight or shadow, I do it on a new layer. This means I don't mess up anything I have previously done when I clean up the excess with the eraser. I have seen people really try to keep track of their layers when painting digitally, going as far as to label each layer. They would end up spending as much time drawing, as they will spend running through their Layers palette. If I were to have never flattened this drawing, it might contain a thousand layers by the end. If flattening the image bothers you, save as a new file after you Drop All Layers to the canvas.

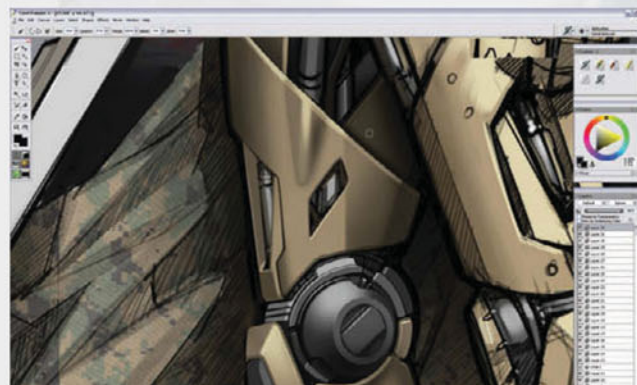
06 Redesign I put the sketch up in the 'critique centre' forum on www.conceptart.org and got some great feedback. Most input revolves around taking the design of the hunter further; more unique and interesting, especially in the helmet. I therefore went for a new hunter design, tweaking the pose and proportions. You'll find this on the disc.

07 New look A couple of the comments mentioned the character looked too much like Master Chief from the *Halo* game, and I think this was largely from the colour. Olive Drab is out, Desert Tan is in. As a dragon hunter, this guy needs a cape, and good digital camo texture works well here. Look on free sites such as www.imageafter.com and see step 20 for applying it.

08 Looking good so far I put the new hunter onto the old background, and everything is looking good. The Desert Tan colouring looks much more interesting, and the overall sketch works well next to the robot dragon piece. It's time to pull the trigger. I res the image up to 24 x 36 at 150dpi, and begin to dial it in.



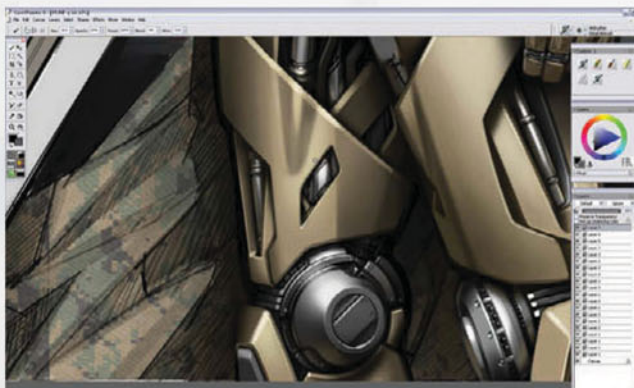
09 Go to work I start the illustration by blocking in opaque fields of colour. This cleans up the sketch lines, and sets up the surfaces for rendering. This is all done using the Digital Airbrush with the 1px Edge setting. Flatten your canvas when layers start to bog down your machine.



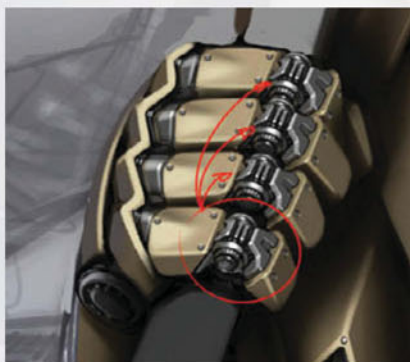
10 Darks and highlights I switch over to the regular Detail Airbrush and begin to add some softer highlight and shadow. I use big bold brushstrokes and erase the excess. This will give you nice consistent gradients over the entire form. This is where we want to smooth the forms together and really define the shapes.

Moving in closer

Start adding some of the more intricate detail



11 Details I start adding in finer detail, small highlights to surface edges that help to tighten up the painting. I also splash some reflections on the knee joint from the surrounding forms. The metal here isn't very shiny, so a light hit with the Digital Airbrush is all it takes to explain the material to the viewer. Don't get caught up with texture yet, just focus on defining the forms.



13 Save time when you can When working digitally, being able to repeat elements is a huge time saver. I put a great deal of detail into the finger joints, knowing that I will only have to draw it once. Small packets of extreme detail like this will add realism to the final piece.

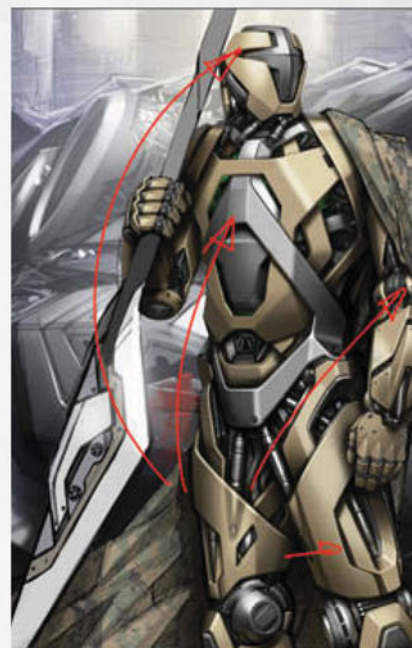
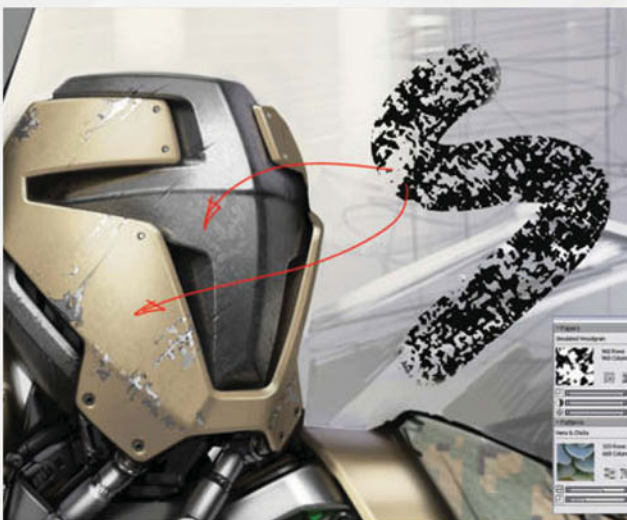
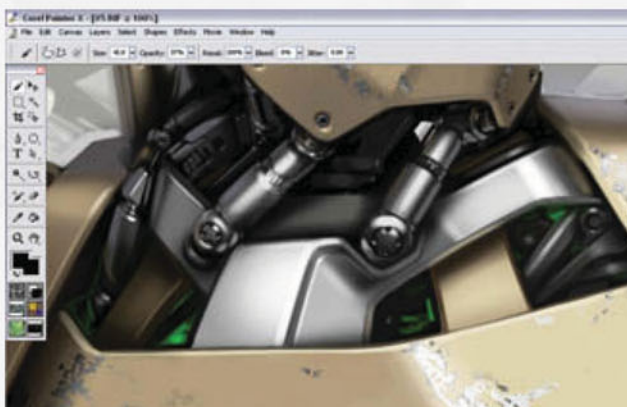
14 Texture Once all the forms are rendered, it's time to add some love to those surfaces. Texture will bring this guy to life. I open the Papers library, and choose the Simulated Woodgrain paper. I apply this texture with the Blunt Chalk 30 brush. I completely cover his body with this texture, then drop that layer's Opacity back so it's slightly visible.



15 Paint wear I create a new layer for the chipped paint effect. Here we will see the metal exposed by worn-away paint. This usually occurs on exposed exterior corners. Use the Simulated Woodgrain paper and Blunt Chalk brush to lay down the basic pattern.

12 Spread the goodness

Use the technique from the leg on all the parts that make up the hunter's body. The forms are all fairly simple to render, there are just a lots of them. This is why I work part to part, focusing on the arm, leg or chest at one time. If I tried to illustrate the entire character at once, I would probably lose focus, and burn lots of time jumping around.



16 Metal effect Under the Layers palette, check the Preserve Transparency box. Make your paper a little bit smaller, and wash in a much lighter tone for the exposed metal. By making the paper smaller, this will give the paint a layered look with a primer edge.

Think of the story

During the 30 or so hours I spent working on this piece, I couldn't help thinking about the character's story. I figured he is completely robotic, controlled by a distant soldier as the Predator aircraft are today. This future battlefield is fought remotely. Soldiers of more technological nations are no longer in harm's way. When human lives aren't in danger, that nation becomes much more willing to wage war. Here the loss of one of these soldiers does nothing more than feed the local economy. I wanted to make the characters of this world look familiar, and not all that far off from reality. The hunter had to look like he could be built today if one had enough money. Thinking about the back story can help influence the design and mood your concept.

The value of feedback

I mentioned the use of www.conceptart.org for getting some early feedback in the 'critique centre' forum. My piece would not be as successful had it not been for the advice and comments of other members. If your work isn't confidential, I highly recommend posting on these forums. The 'It's finally finished' forum is a great place to see some awesome concept art, and to get some last-minute advice on your final piece. You can get a lot out of this site if you are a beginning digital artist, or a seasoned pro.

And finally...

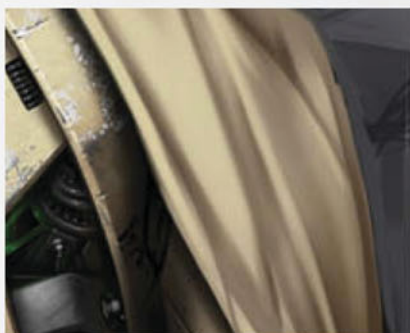
Work in the background and add the final touches



17 Battle scars Use the Detail Airbrush to paint in some larger battle scars. This adds more character to your design, and believability as a robot dragon hunter. Prey this big should be able to lay down some serious damage.



18 The camouflage cape I clean up the cape with the Detail Airbrush tool, using only a couple of colours to define out the folds and forms of the fabric. Don't worry about the pattern on this yet, which we will add in a moment as a final detail; we need to render the fabric first and get it flowing right.



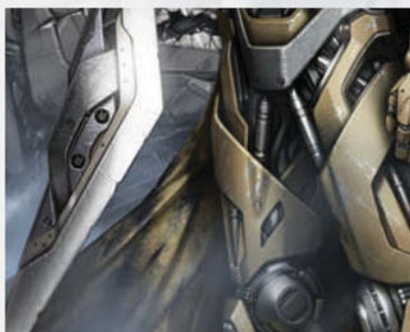
19 Silky smooth Use the Digital Airbrush to wash in soft highlights and shadow. The smoother cloth will make a nice contrast to the crisp metal. I will tend to use bigger brush strokes than I need, and use the standard eraser to remove the excess tone. This will give you those smooth gradients.



20 Digital camo texture Using the camo texture found earlier, I paste the texture onto a new layer and set it to Multiply. Play with the Opacity of that layer until everything looks good.



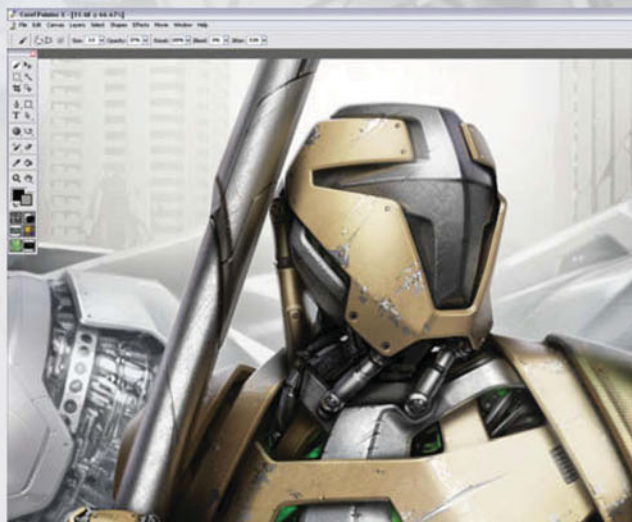
21 Background I use the Pen tool to make a shape around the hunter, and then convert that shape to a selection under the Shapes menu. Make a duplicate of the hunter and put him on a new layer. This allows me to work under the character without worry. I use the same techniques to render the crashed dragon and buildings in the background.



22 Smoke and atmosphere Take the Digital Airbrush and crank up the Jitter to give you a good smoke effect. This helps break the hunter away from the background, and gives the dragon a freshly killed look. I add a layer on top of the hunter and wash in a little smoke around the legs to sew the image together.

23 Final touches

Here, I throw a warm glow behind the hunter's head and shoulders giving the area more contrast, as focal point was becoming an issue. I also splash some highlights on his shoulders, reflecting the background. These highlights help tie the foreground and background elements together.



DVD Painter tutorials

The DVD Painter tutorials of Ryan Church are fantastic. Although they are a little on the expensive side, at \$50 a pop, it's far cheaper than a class at art school. Plus, you can rewind and watch them all over again. It was from one of his DVDs that I learned what the Preserve Transparency tool does, and that alone was worth the money. You can find these DVDs on his website, www.ryanchurch.com, or from the publisher, www.thegnomonworkshop.com. For anyone looking to get into Corel Painter, or expand their knowledge of tools and brushes, tutorial DVDs like these are a must see.

showcase

LYNNE MITCHELL

TITLE
WEBSITE
JOB TITLE

Son's memory of father
www.rabbitholeproductions.com
Freelance artist and web designer

Lynne Mitchell is an art fanatic. She has a Fine Arts degree from Memphis College of Art and is self-taught in all her computer skills. During this learning period, Mitchell fell in love with everything digital. She says, "From 3D modelling, web design, digital photography, Photoshop and Painter – I've explored it all for my creative projects. Painter has taken me full circle, back to my fine art roots and combined it with my love of the digital medium."

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Paint like: Vincent van Gogh

What better way to illustrate Corel Painter's power, than re-creating van Gogh's famous loaded brushes? These are the perfect illustration of the program's convincing simulation of real-life media

Tutorial info

-  Painter master
Hannah Gal
-  Time needed
2 hours
-  Skill level
Intermediate
-  On the CD
Sunflower image

When it comes to painting on screen, Corel Painter is in a league of its own, simulating real-life media like no other application on the market.

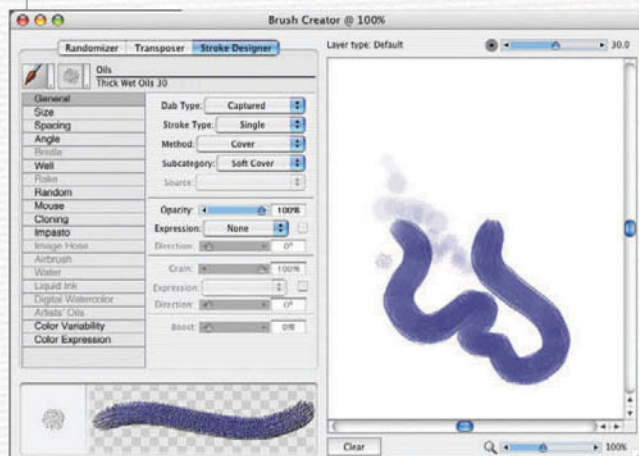
Its impressively long list of tools includes practically everything you'd expect to find in a traditional art shop. From papers and canvases to pencils, charcoal, watercolours, oils, acrylic, calligraphy, chalks, ink and many more. The program's strength, however, is not restricted to the great number of brushes and tools it offers, but in catering for the entire creative process. Besides the brushes, palettes, surfaces and image collections, it offers a multitude of sensitive controls over media application.

Here we will follow the traditional artist's work process, to turn a photo of a vase of artificial sunflowers into a van Gogh creation. Van Gogh painted *Sunflowers* in Arles, France during 1888-1889 and in 1987, one of these paintings became the most expensive art work ever sold when it fetched USD \$39,921,750 at a Christie's auction.

It is interesting to note that this creation is part of a *Sunflowers* series, made possible by newly released manufactured pigments, with never before seen vibrancy. Van Gogh is known for his passionate strokes and this

The Brush Creator is central to working in Corel Painter. This is where you design your stroke with detailed control over brush type, size, opacity, angle, grain and more. The pad means you can see your newly created brush in action before applying to canvas

"Many of Corel Painter's oil brushes are capable of creating the unique van Gogh style"



Vincent van Gogh's style of painting and expression has been inspirational to many artists. His painting *Sunflowers* is an image immediately recognised around the world, and now you can re-create it yourself

painting embodies this characteristic perfectly. The brush is loaded with oil paint, creating a 3D artwork.

The colours are true to life in the sense that sunflowers are yellow, but just like a musician layering the main melody

with some dissonant chords, van Gogh splashes colour that is 'unrelated'. This often contrasting colour creates a rich and moving harmony. Corel Painter includes an instant van Gogh effect with different settings, but we will not take the automatic route for this project.

Instead, we will shape our brushes to match the artist's expressive style, controlling aspects like size and depth. We will take advantage of Painter's ability to design a stroke and save it for later use. With flexibility and sensitivity in mind, we will continuously adjust these brushes as we progress. We will sample colours off the original photo as well as mix new ones using Corel Painter's own Mixer palette.

There are several ways to achieve the end result. Many of the oil brushes are capable of creating the van Gogh style. Our main tool is Artists' Oils. We use several tools within this category to mould a thick, loaded brush. Central to our work is the Brush Creator where we access the controls shaping a brush, colour and stroke.

Once the right shade, paint amount and brush look is in place, we turn our attention to creating the famous van Gogh stroke. This is where Wacom's tablet comes in.

The graphics tablet works with the program's technology to bridge the gap between traditional and digital art, letting you take digital paint application to a higher level. The advantages of using a stylus are too numerous to mention. The biggest plus is in handling a brush/pencil-like tool instead of a rigid mouse. Among other sensitive touches, it reacts to the pressure you naturally apply to the surface and responds to tilt and your personal hand movement.

If you are serious about creating digital art, there are no two ways about it – a graphics tablet is a must. You are trying to



simulate the real-life painting experience and using a stylus instead of a mouse is an essential part of the process.

We start by loosely outlining the composition and go on to apply paint to canvas. We cover one part of the image after another, examining the nature of the stroke and adjusting settings to match. If the strokes are short and brisk, long or curvy, we adjust settings and our hand movement accordingly. Brown and black flower centres are a good example. These call for short brisk strokes applied in circular motion, following that of the original painting.

"Van Gogh's colour is as unique as the painting style"

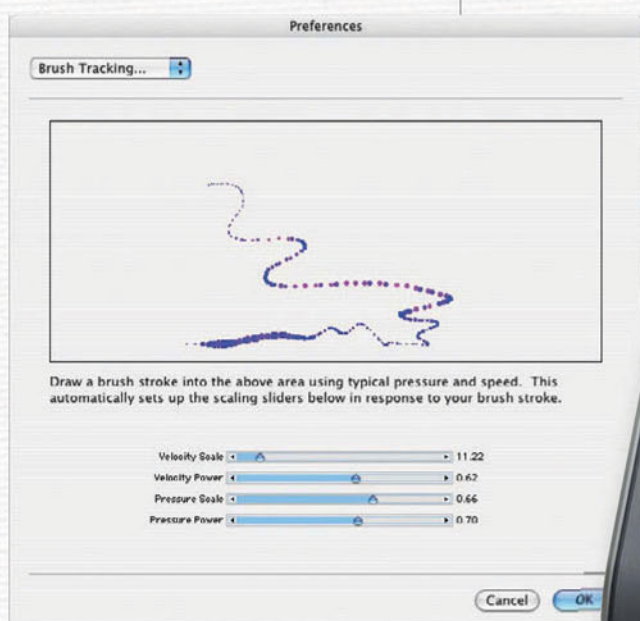
Using a graphics tablet with Corel Painter means you can then set up the Brush Tracking Preferences so that the program responds to how you naturally work

Impasto is central to our creation as well as the three Draw To settings in the Impasto Brush Controls palette (Depth and Color, Color, Depth). These are used to reflect the varying depth of the stroke.

Van Gogh's colour is as unique as the painting style. One way to get this look is to cover an area with one colour, and then go over the edges with a darker shade.

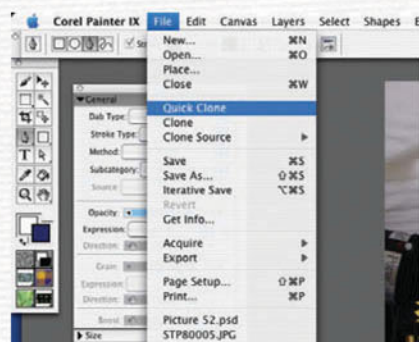
We will then use layers for the different elements, but once these elements are in place, we will then flatten the image (Drop) and continue from there. It is customary to create a clone of your image so that your original creation remains untouched. We will create a clone to familiarise ourselves with the process but will at a later stage move to work directly on the image itself.

We will also use Corel Painter's editing features to Scale and Rotate parts of the image. Its Tonal Controls will help us adjust colours for experimentation with final painting 'atmosphere'.

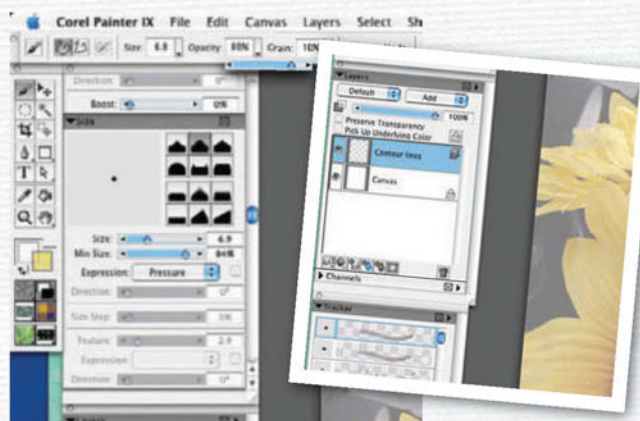


Prep the canvas

Position the source photo



01 Clone In Corel Painter, create a new file measuring 240mm wide by 307mm high. Import the provided Sunflower image as a separate layer and name it. Go to File>Quick Clone to create a clone of the image at hand. You create a clone as a safety measure, to prevent any changes being applied to the original.



02 Bristle Brush Go to Effects>Orientation and rotate and scale so the sunflowers cover the canvas. In the Layers palette, create a new layer for the contour lines. In the Brush Selector, top right of the screen, select Artists' Oil>Bristle Brush. Set to 80% Opacity, 10% Grain and 6.9 Size.



03 Contour lines In the Colors palette, choose a yellow or brown colour, or sample off the original photo. Choose a small brush size. Expression can be set to Pressure for greater tracing sensitivity, or None for a clear contour line around the image. If you're worried about mistakes, go to Preferences>General>Undo and set a high number.



04 The background Create a new layer for the background and choose the Selection tool from the Toolbox. Create a selection around the sunflowers, Invert, Cut and Paste as the background layer. The photo will help you paint the shapes freehand and will ultimately be turned off.



05 The first wash of colour Go to Window>Color Palette>Show Mixer. In the Mixer pad, choose an available green shade. Set the Bristle Brush to 50-60% Opacity. In the Impasto Brush Controls palette, choose Draw To Color and Depth option and use a big brush to loosely cover the entire background area.



06 Vase Create a new layer for the vase and choose a small brush to draw the shape of the vase at the bottom of the picture. Draw the two horizontal lines stemming from the vase towards the right and left of the picture. This is just a guide and at this stage it can be any colour you like, set to Color only, or Color and Depth.



Inspiration

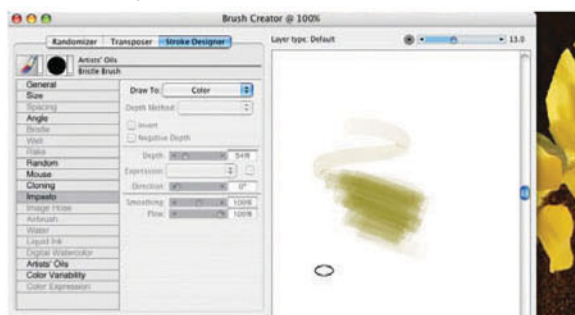
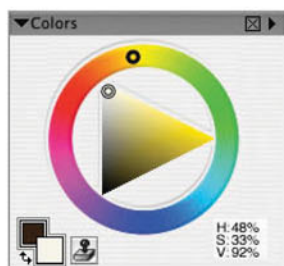
When researching van Gogh's original *Sunflowers* painting, we found various versions. When doing a re-creation such as this, the aim is to not produce an exact replica, but rather an image that suggests the original. Have a look through art books to get a feel for van Gogh's style, or, have a look online for some more help. A good site we would recommend is <http://allopaint.com>.

Build up the sunflowers

Helping your image blossom

Here's a good guide for painting the sunflowers. Open Brush Creator>Stroke Designer. Set Draw To to Color and make sure Artists' Oils>Bristle Brush is selected. Use the Eye Dropper to sample a shade of yellow and at 30 Opacity, in circular motion, cover the centre of flower on the left. Select a darker shade and loosely, in circular motion, go over parts of the previously applied yellow.

In Brush Creator set Draw To to Color and Depth, Depth 74, Expression Pressure, Grain to 14 and Opacity to 15. Choose a shade of yellow and go round the centre in circles. Sample the brown colour and moving the brush in circles, loosely go over the yellow. Repeat the two previous steps to paint in the centre of the right flower. While still moving in circular motions, these strokes are short and brief. Apply one shade, choose a different shade and apply another layer over the first. For the centre of the third flower below, dab with a brown and black brush rather than drag over the canvas. Sample bright yellow and with the same brush use brisk strokes from the centre outwards, to colour in the petals.

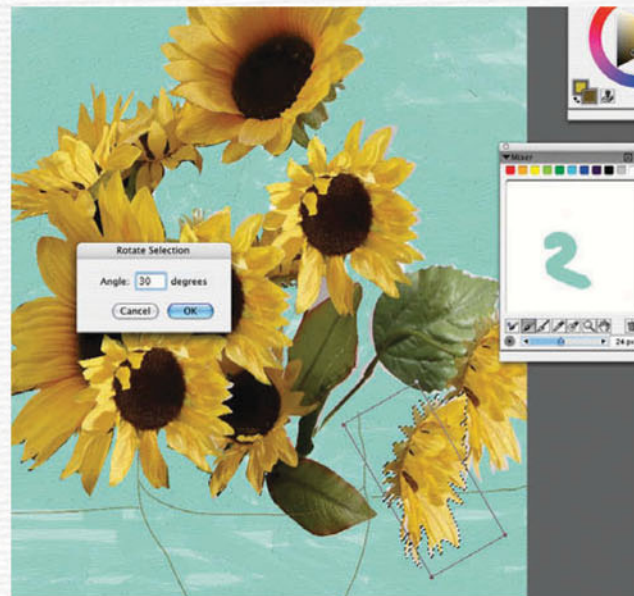
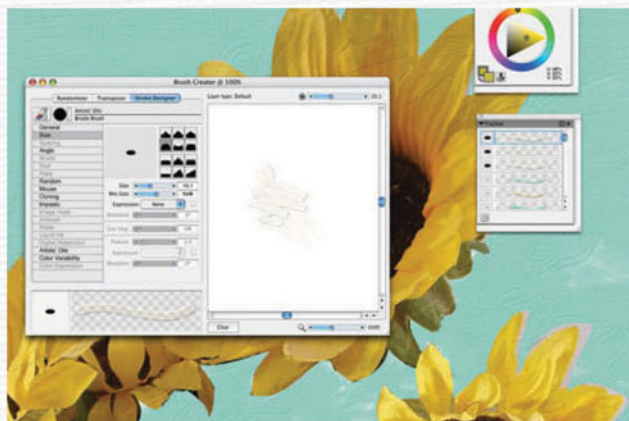


Using circular motions gives you the best effect for your sunflowers



07

Composition To make the composition look more like the original van Gogh, we need to move a few flowers around. In the Tools palette choose a selection tool and select the droopy sunflower bottom right. Go to Effects to Scale Rotate, Copy and Paste on the top right-hand corner.



08 Brush Creator Open the Brush Creator and select the Stroke Designer tab. Set Impasto to Draw To Color and Depth, with a Depth of 54%. Set Grain to 20% and Expression to Pressure. With a size 10 brush and a yellow tint, start painting the top sunflower. See the box on the left for building up the painting.

Flowery painting

Work up your sunflowers



Plan your colours

It's always wise to plan which colours you intend to use. You can sample colours from an existing image or pick ones from the Mixer palette. It's always useful to make sure the colours and tones you'll require are accessible. Choose the Artists' Oil category, select a brush like the Oily Bristle brush and in the Mixer palette choose Sample Multiple Colors tool.

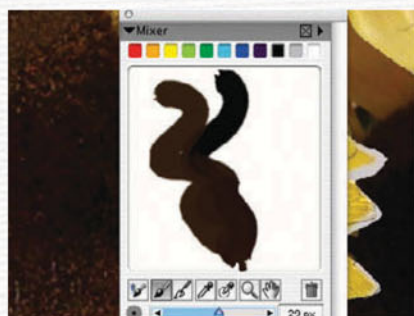


09 Brown centre

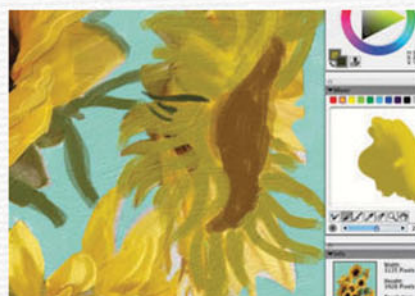
Once you've covered much of the sunflower, move to the brown centre. We will revisit these flowers later on. Sample a brown or create a new colour in the Mixer pad. With a 55-60% Opacity, Grain set to 11% and Size to 15, apply the Bristle Brush to the centre of the flower. Apply brown at the very centre with a slightly 'shaky' hand. The lines here are not completely smooth.



10 More flowers Keep the Bristle Brush in place and move onto the other sunflowers. Sample yellows, browns and shades in between as you progress and apply strokes to cover the yellow petals. The strokes vary in length, size and shade so examine the final piece for inspiration.



11 Mixer pad The many tones of yellow and brown add richness to the painting. To create different shades, use the Mixer pad. Pick the Apply Color tool, sample one shade of brown and stroke in the pad, sample another and stroke next to the first, with slight overlap. Clicking on different points within the pad will produce different shades.



12 Droopy flower Use the Artists' Oil-Bristle Brush to colour this flower. Use the Mixer pad to create the yellow-green shade of this sunflower. With Opacity at 84% and Grain at 36%, apply colour to fill in the flower area first. Change setting to Draw To Color and Depth, and cover the flower with greenish strokes. Use a small brush at 6-7% Opacity, Color only, to draw slightly darker green strokes next to lighter ones.



13 In the middle Use the Color and Depth setting to fill in the brown centre. Strokes should be curved but not smooth, enhanced by some straight strokes as well. With a dark colour, put some rough dabs to indicate the texture.

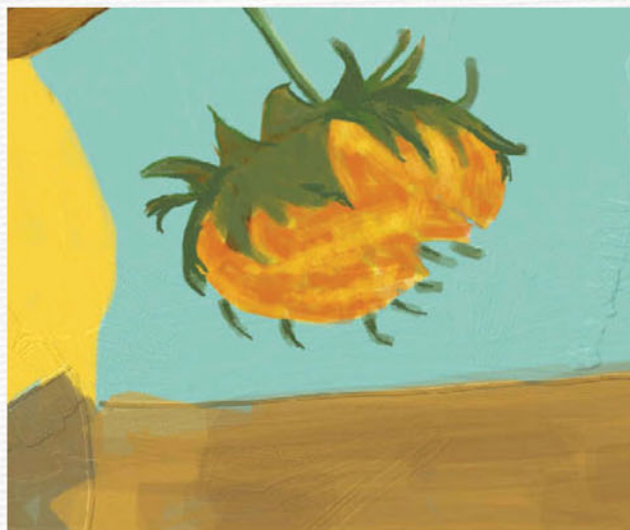


Preferences

Begin the painting experience by going to Preferences. Adjust settings to suit your needs from Brush Tracking to Shapes, Save and others. These settings are not for life and might need changing as your work progresses. Don't be afraid to revisit Preferences to make further adjustments.

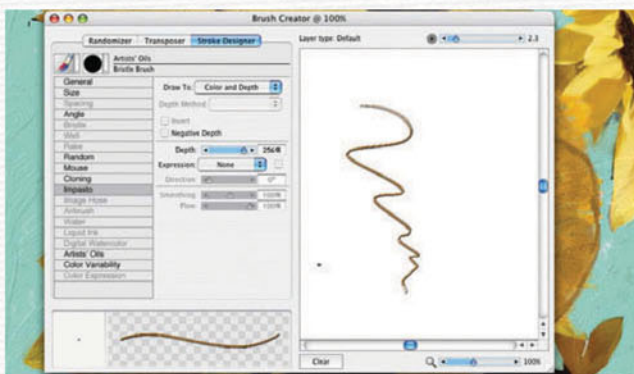


14 Vase paint Choose Artists' Oil-Bristle Brush, set Opacity to 30-40%, Grain to 12-14% and Draw To Color. Fill in the top and bottom part of the vase. Now change Draw To to Depth and Color, increase brush size and apply strokes of yellow to the top, and brown to the bottom part. Pick an orangey colour, set Draw To Color and with a small 4-5 brush, work your way around the vase.



15 The right droopy flower

Paint in the rest of the table. Use the Selection tool to create the shape of this flower and cut unneeded parts. Create the orange shade and apply at low opacity, Draw To Color-only mode and colour it in. Sample green shades off the original flower and paint the stem and green around the orange petals.



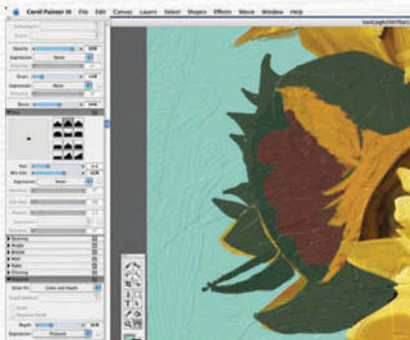
16 Brown centre Before designing the short spiky strokes for the round, pom-pom-like bushy centre flowers, use a Bristle Brush to paint in the green at the very centre and brown that surrounds it. Now open Brush Creator>Stroke Designer, pick Impasto and set to Draw To Color and Depth. Set Depth to 200-260% and Expression to None. Apply this brown Impasto brush to the pad to try it out.

17 Build up texture Set Grain to 14-16%, Size to 4-5 and Opacity to 90-100%. Apply very short, brisk stubby strokes. Start with brown, move to a lighter shade and then a brown/orange. Finish with dark brown stubby strokes that go in a circular motion around the centre. Select, Copy and Paste this flower to go between it and the yellow flower on the left.



Moving to the left

Add in extra detail to the flowers



18 Dark red left The dark green and red flower on the left requires some detail. Use the Bristle Brush to paint in the red area in the centre, followed by the green all around. Paint in the green petals that stem from the green flower and the mustard yellow in the middle. Sample colours of the original and keep the same brush size.

19 Red flower In the Mixer, find a red tone to match the red of the flower on the middle right. Go to Artists' Oils and set Opacity to 100%. Use a small 6-7 brush and set Grain to 30-40%, apply a red circle to the centre of the flower with Draw To Color and Depth.



20 Now the petals Sample yellow off the original and use the same brush as in previous steps to colour in the yellow petals. Apply medium to long, curvy but not too smooth strokes. Apply a few straight strokes, too. Now sample a brown colour, change setting to Draw To Colour, and loosely draw brown petal shapes as in the image.



Impasto brushes

Some of the strokes in van Gogh's original painting have oil paint gathered around the edges. This tends to happen when the brush, loaded with paint, is applied to the canvas and left to dry.

The Impasto brushes apply a particularly convincing loaded brush. In an attempt to achieve the look mentioned here, try the following settings. Choose your Artists' Oils Thick Wet Impasto Brush and open the Artists' Oils Brush Controls palette. Set Paint amount to 60, Viscosity to 40 and Blend to 40. Set Brush Bristling to 15, Clumpiness to 75, Trail-off 40 and Wetness to 85.

Paint over the same spot repeatedly without lifting the stylus off the canvas. You will see the paint gathering around the edges. For an even deeper stroke, increase the Depth level.



Thick, heavy paint

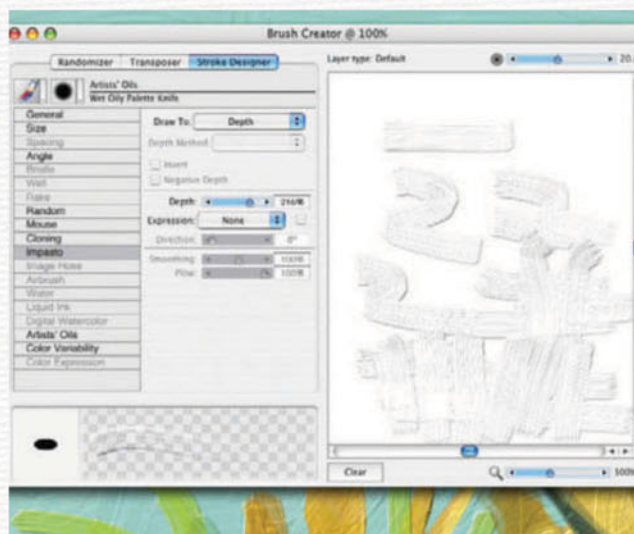
Apply the custom van Gogh look



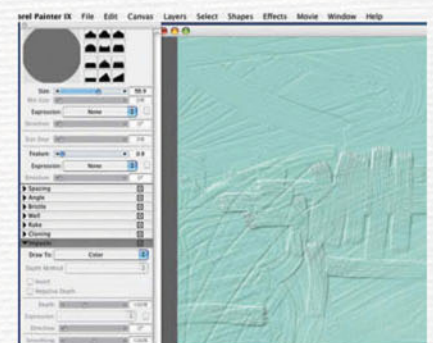
21 Different strokes Van Gogh's creations are made of strokes of different length and colour. Shades of the same colour blend with one another to give a richer feel to the piece. Zoom in and apply lighter and darker shade strokes to those already in place. To do this, open the Colors Palette and use the Eye Dropper to click on any coloured area. This shade will now be marked with a spot in the palette. Drag the spot to a darker tone of the same colour, reduce brush size and apply.



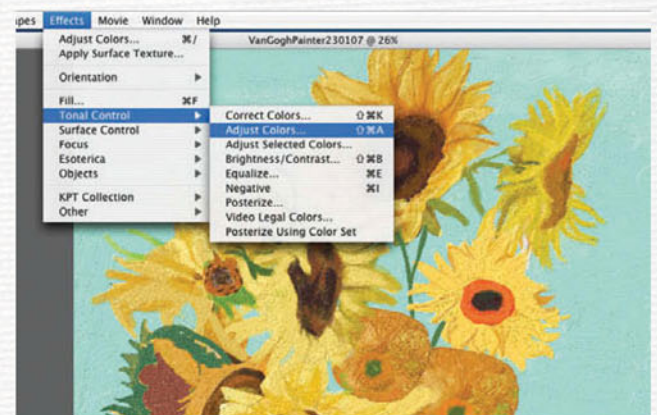
22 Step back With every creative work, it is important to step back and look at the whole piece. Zooming out will give you the equivalent of taking a few steps away from your canvas. This helps evaluate the piece. You can judge the effectiveness of the strokes and how well they blend together.



23 Use the Palette Knife The original painting shows brush work as well as flat palette knife in use. In the background, you can see strokes going both horizontally and vertically with paint building up around the edges. Open your Brush Creator, choose Artists' Oils>Wet Oily Palette Knife, set Draw To to Depth only and try out the strokes on the pad.



24 Background Palette Knife Go to Palette Knives>Loaded Palette Knife, set to 50-60 Size, Depth only and again, apply strokes across the image. Apply one horizontal Palette Knife stroke and follow with a vertical one over it. Repeat several times to create a small area of cross-hatch pattern.



26 Adjust Colours Go to Effects>Tonal Control>Adjust Colours and choose Uniform Color. Drag the Hue Shift and Saturation sliders, very slightly to the left. In the Preview window, examine the final result. If not convinced, click to Reset and start again.

Customise

Arrange your palettes to flow with your work. It will not only tidy up your screen but makes often-used tools more accessible. Every palette can be dragged into any location on the desktop and grouped with others. Once you've dragged and arranged the palettes, go to Window>Arrange Palettes>Save layout. (Under Window you can also delete any earlier layouts that you created).

The idea is to create the ideal work space for different types of projects, so you have a palette specific for drawing for example, or one set up for oil and so on.



25 Final touches Zoom in to 100% and slowly examine your image. Enhance light areas with bright-yellow strokes and dark areas with browns and blacks. Use a thick Impasto, loaded oil brush and sample colour off the relevant area in the painting. Here we wanted the sunflower at the very top to be less picture perfect and more expressive in style.

showcase

PAT BRENNAN

TITLE
WEBSITE
JOB TITLE

Aofie
www.moonmomma.co.uk
Artist

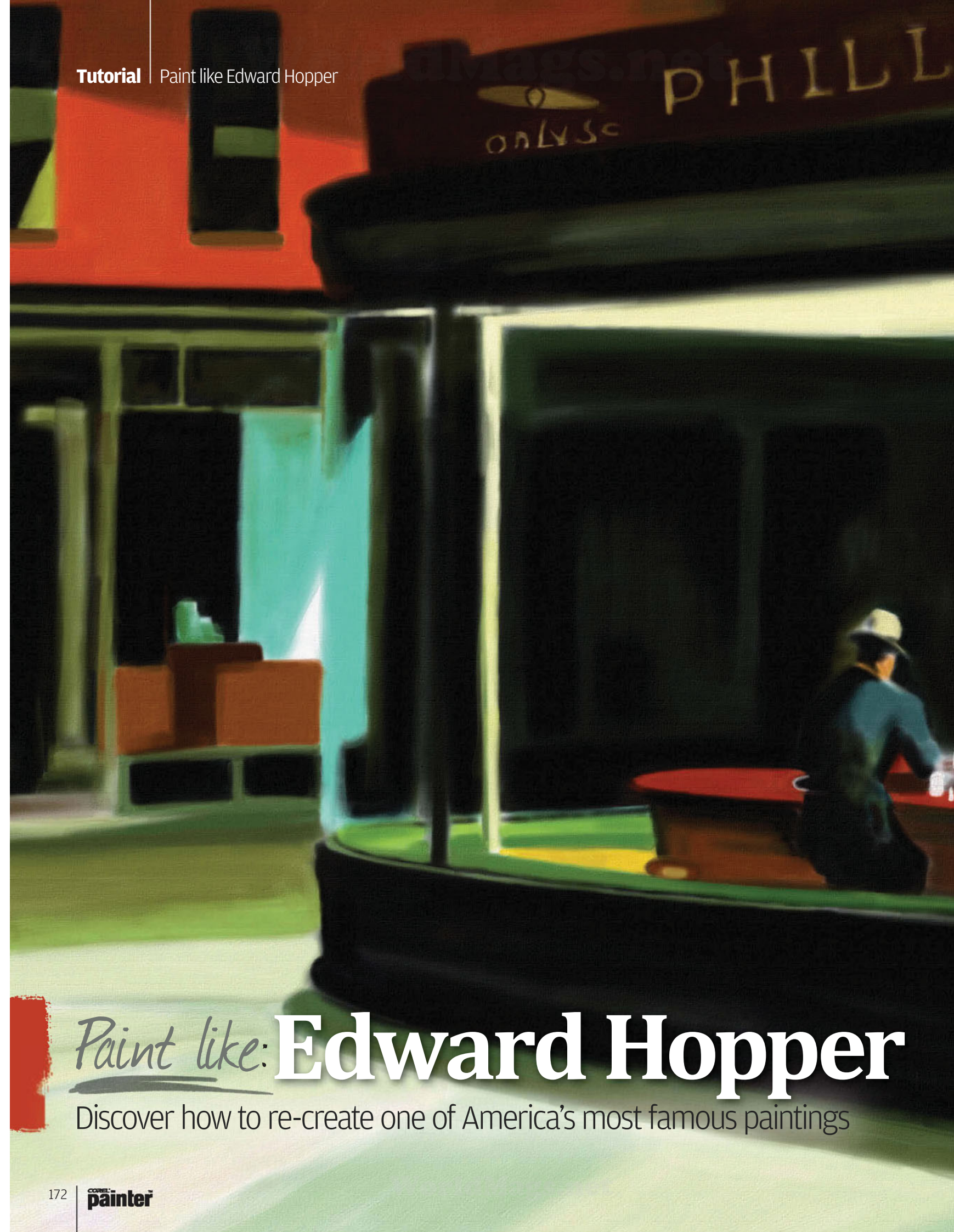
Pat Brennan is both a mother and grandmother, only starting to learn about computers and digital art over the past three years. In this time she has made incredible progress, producing amazing artwork. "I am currently in the grip of a full-blown 'all things digital' obsession. I still have lots to learn but I'll get there!" says Brennan. "I've always considered myself an artist. I never really wanted to be or do anything else. One of my earliest memories involves crayons, clean walls and sharp words!"

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Paint like: **Edward Hopper**

Discover how to re-create one of America's most famous paintings



Nighthawks was based on a Greenwich Village spot that attracted Hopper's native eye. The artist was known for roaming the streets of New York, where he lived for 54 years, to find spots of interest. He would make a few sketches on location but continue to do the great bulk of work in his studio.

Like many truly great works of art, *Nighthawks* is a timeless piece. The locality of the all-night diner is interesting to note but the place could in fact be anywhere. Its strength is in the strong sense of place and atmosphere. The three silent customers are eerily captivating. They are lost in their own thoughts and inevitably make us wonder of their personal circumstance. Also, fluorescent lights were new in the early Forties and here they create a unique glow and the place stands out on the dark street corner.

At the time of *Nighthawks*' first exhibition, Hopper was already a well-known artist. He made his name painting houses and other buildings, barns and farmhouses, often lonely in a sea of landscape. Be it a rural or urban setting, Hopper's paintings were of an outsider looking in.

In 1920 Hopper had his first solo show at the Whitney Studio Club in Greenwich Village. His style was a success from the very start of his career and his acclaim continued to grow during his lifetime. He remained a private person who spent much of his life in his house on Cape Cod, where many of his most famous works were created.

Nighthawks has found its way into many culture references, including this season promo for the popular CSI television programme (www.cbs.com/primetime/csi/diner/)



This oil painting is full of shades and tones. The dark black areas are in fact made of black and dark green. Consider this when applying paint for a more sensitive piece

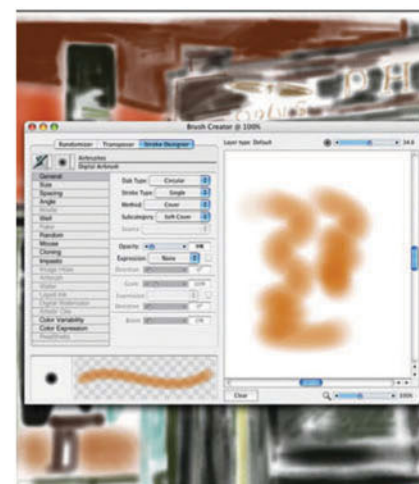
"His style was a success from the start of his career and his acclaim continued to grow during his lifetime"

He was fascinated by light and its changing nature at different times. Hopper is reported to have said of himself: "I guess I'm not very human. All I really want to do is paint light on the side of a house."

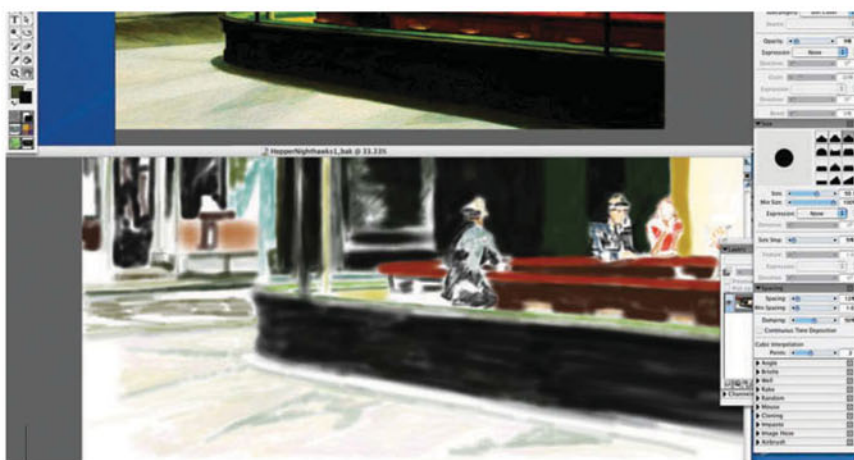
According to the artist's wife and muse, Josephine, Hopper had a very clear idea of a piece before he started the work. He

mixed the original sketches with extensive studio oil paintings, often using Josephine as a model.

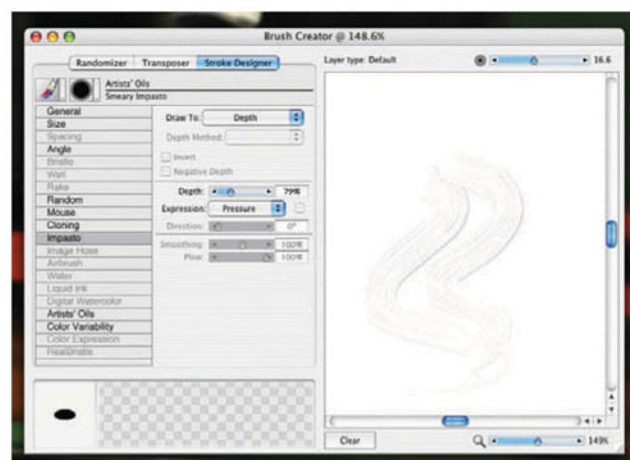
To produce our own work in the style of Hopper, we will create a sketch of this piece as a guide. In the spirit of imitating real life, we will use the simple 2B Pencil. Hopper's preferred painting medium was oil and it is usually applied quite smoothly, with strokes being highly visible at times. We will also end up with an oil painting but instead of applying Impasto directly onto the guiding sketch, we will explore Corel Painter's tools and array of paint media.



In the Brush Creator you can access, adjust and test the results before applying



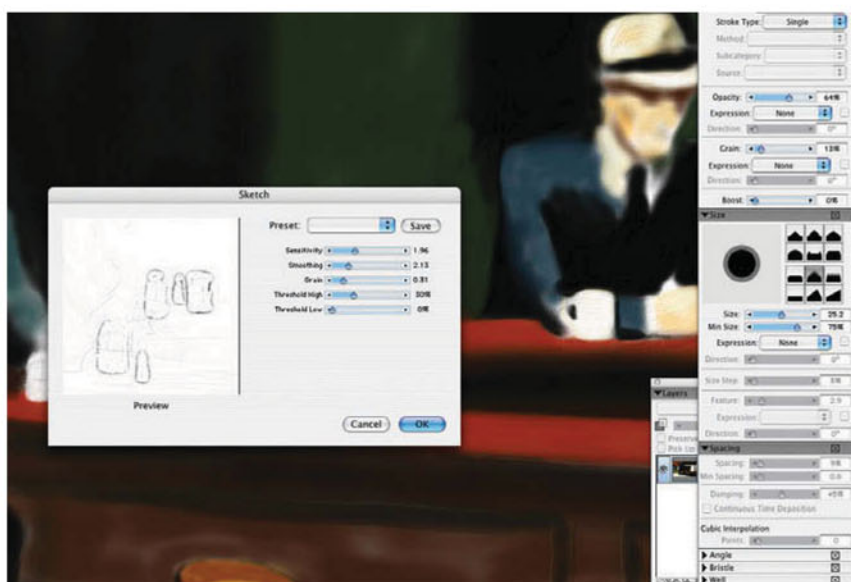
Airbrush is used here to smooth out the painting in preparation for application of the mighty Impasto



We will start with filling in the sketch and move on to the Airbrush. This is used to smooth the surface in preparation for oil paint application. The last painting stage is the Impasto brush, providing the oil painting look. We will adjust the Impasto settings as we progress using different Draw To options in the Brush Creator. The final piece of the puzzle will be to adjust the tone and texture. We will apply Image Luminance to the oil paint to see its effect on the paint stroke itself.

As expected in such a comprehensive application, there is more than one way to achieve different effects. A black-and-white sketch, for example, can be created by drawing using a pencil or you could take the Effects automatic route. You can apply canvas texture to the finished piece or start off with a textured canvas and so on.

[TOP RIGHT] Under the Impasto category in the Brush Creator, we control the Draw To option. Once the piece is covered in smooth Airbrush, choose Depth for an oil painting look



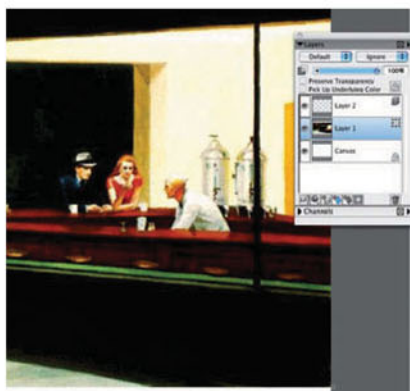
[RIGHT] If you'd prefer to not draw an outline, you can always use the Sketch effect

Set up the document

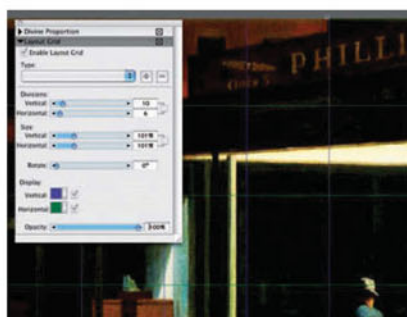
Establish the basic sketch

Tutorial info

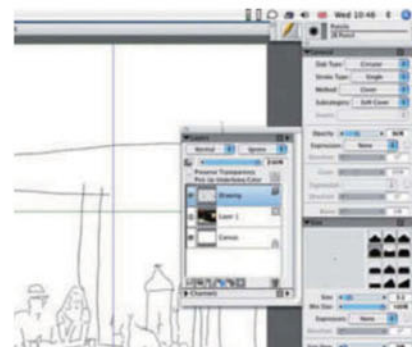
- Painter master
Hannah Gal
- Time needed
3 hours
- Skill level
Intermediate
- On the CD
Final file and sketch guide



01 Setting up Open a new file size 30.7cm high by 40cm wide. You might want to open the final painting from the disc. This is useful for selecting colours or to make sure you are progressing nicely. Name this layer 'Reference'.



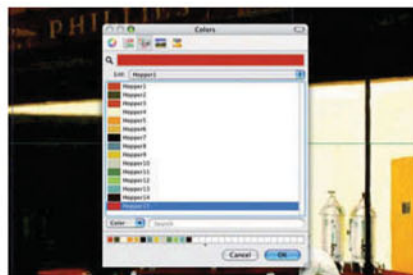
02 Layout We've also provided a quick sketch, but if you'd rather create your own, open a new layer. Go to Window>Show Grid to open the Layout Grid box. Create a grid to help create an accurate guide. Set Vertical and Horizontal divisions, Size and Display colours. If you haven't got Corel Painter X, you will have to make your own lines.



03 Pencil drawing In the Brush Selector choose Pencils and the 2B pencil. Use the new grid to guide you as you draw background and characters. Set Opacity to 30-40% to begin with. For the option to step back when needed, go to Preferences in the main menu and set a high number of Undo levels.

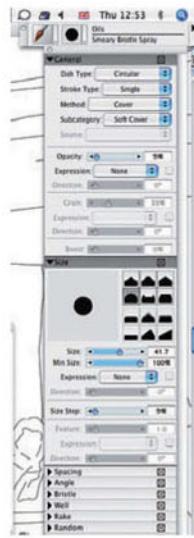
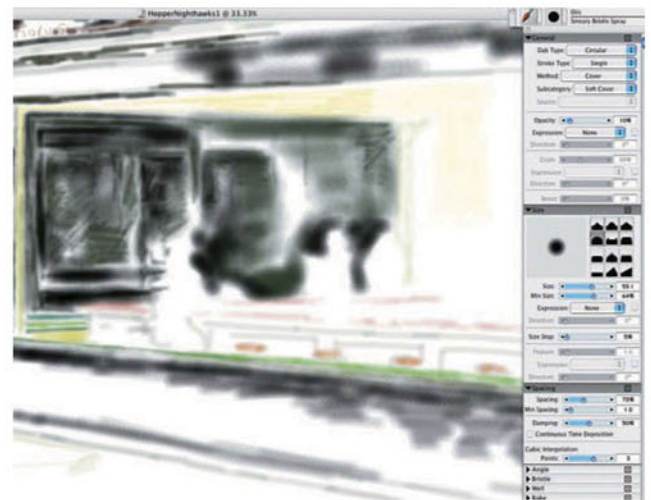
Laying down base colours

Set up your palette



04 Colour Set Design a palette dedicated to the making of this piece. This will include the many different shades within the original. Use the Eyedropper to sample a colour. Double-click on the Main colour square to open the main Colors palette. Now select Color Palette (third from right)>New. Drag the sampled colour down to the newly created colour palette, continue with different colours to build up your set.

05 Start to paint Create a new layer to apply paint and name it Background. Go to the Brush Selector and choose the Oils' Brush category. Now select Smeary Bristle Spray and set Opacity to 3-5%. Choose the Cover Method and the subcategory Soft Cover from the General Brush Control palette. You can work over the drawing at full opacity or reduce it in the Layers palette.



06 Painting Observe our finished image and start applying paint. Keep the General and Size palettes open and adjust controls as you paint. Brush size for the vast spaces can be large but it needs to be reduced for smaller ones. We're only laying in some base colour, so don't cover every bit of white with this colour. Opacity can be adjusted to when it needs to be changed. Set Expression to None at this stage.



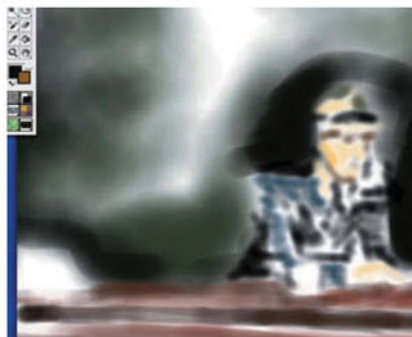
07 Keep on building Continue to cover the drawing while observing the finished one. You can open that in a separate file altogether or turn the Reference layer on and off as needed. Vary Opacity between 2 and 10% as you apply layers of paint. We are filling in the drawing with guide colour.



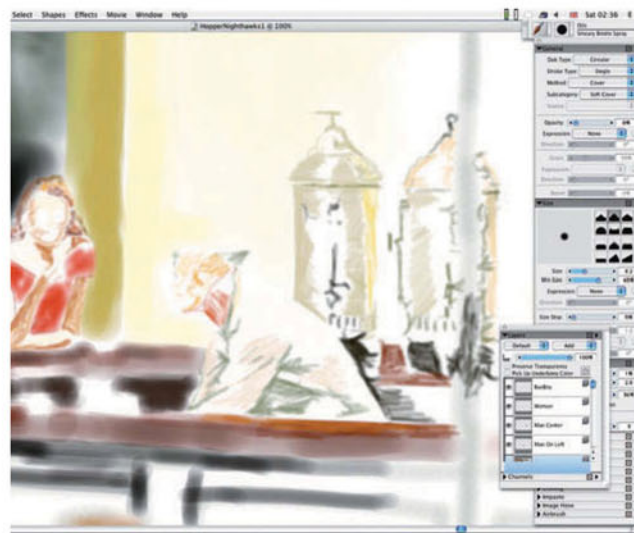
08 The first character In the Layers palette, open a new layer and name it Man on Left. We are ready to start colouring in the four characters. A separate layer for each will allow greater control as you progress. With the same brush as before, observe the final image, zoom in on the man and apply paint. Start with the blocks of dark areas and move to light.

Layers

To organise the Layers palette more efficiently, consider grouping. This means placing relevant layers in a group, saving both space and time. A good example here would be the man on the left, woman, bus boy and man in the centre. To group layers, Shift-select them in the Layers palette and then choose Group.



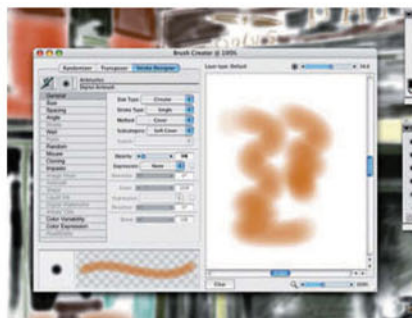
09 Central figure Open a new layer for the man in the centre of the image and name it accordingly. Follow the previous step to loosely cover the man with paint. Observe the original as you use your own colour palette. If you feel a shade is missing, sample and add to the set to complete it.



10 Remaining two Create a new layer for both the woman and bus boy. Use the reference layer as well as the guide drawing to see where colours change and how tones vary. This can be quite loose as we will apply fresh paint later on.



11 Zoom out As you apply paint on zoomed-in areas, it is easy to lose sight of the whole picture. When you feel you are nearly at the end of the 'guide paint' stage, zoom out and assess progress so far. Painters do this in real life by taking a few steps back. This helps to spot problem areas and ones in need of enhancement.



12 Brush Creator The original painting is oil on canvas so you can now select an Impasto brush and apply straight to surface. Smoothing out the layer underneath the thick oil paint, however, does wonders to the overall look. Go to Window>Show Brush Creator and select the Airbrush category and Digital Airbrush.



13 Build things up Choose Cover Method and Soft Cover subcategory. Start with a low 5-10 Opacity and zoom in on the top-left corner of the canvas. Observe the original, choose the relevant colour from your colour set and start covering the area. Set Expression to None and Brush Size to 30-40.

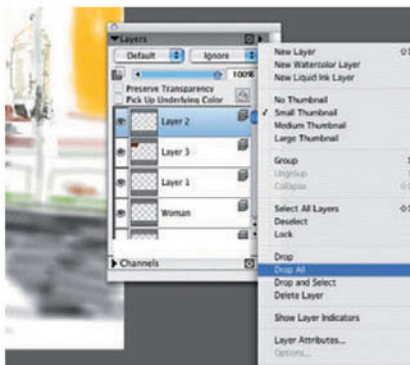


Impasto

Any brush can be adjusted to paint in Impasto style. To do this, choose the brush. Open Brush Creator and in Stroke Designer adjust settings. Set Draw To to Depth or Color and Depth. The Bristle Oil brush we used here, for example, will also benefit from adjusting Smoothing and other aspects. Once you reached Impasto heaven, be sure to save it.

Smoothing and enhancing the colour

Use the Airbrush category to deepen the painting



14 Save! With all layers in place, it would be wise to save the file as a layered RIFF. Now flatten it by going to the Layers palette and choosing Drop All. Save the flat version as a TIFF file. This flat file will be easier and considerably faster to work on from this point onwards.

15 More paint! Use the Digital Airbrush to continue applying paint to the canvas. Once you finish covering the top-left corner move to another section and repeat. You need to cover the entire piece before moving on to the Impasto paints. Remember to vary brush size and apply paint in low-opacity layers.



16 Deepen the colours When you have finished applying the Airbrush to the canvas, sample the dark green and black colours for the Main and Additional colours. You can now toggle between the two as you deepen the black and green walls behind the characters.



17 All in the details The seats, cups and other small items add a great deal of interest to the composition. Choose white as your colour and cover these with small 10-12 brush. Again, set Opacity to 5-10% and reapply one layer over the other to create depth.

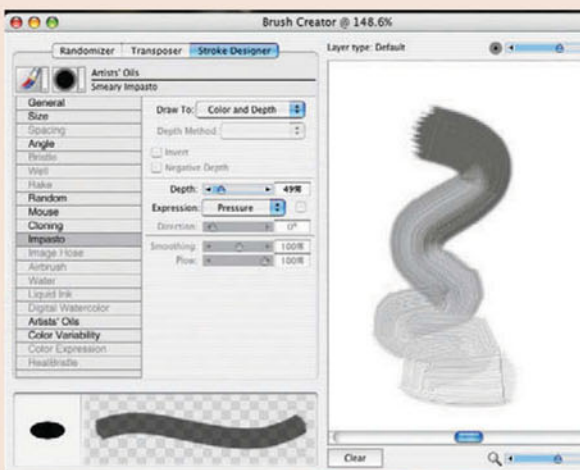


18 Final Airbrush Go back to the black and green Main and Additional colours and start refining edges and shadowed areas throughout. Tidy up the composition by straightening lines, filling in areas and smoothing edges everywhere. Add missing details, for example, highlights on seats.

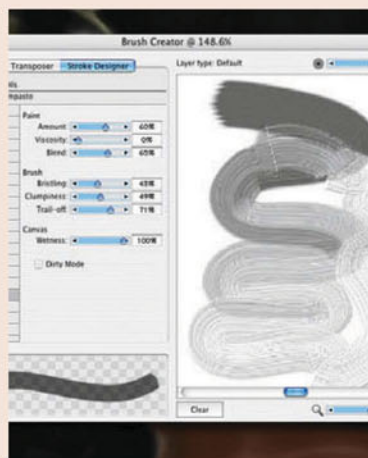
The Brush Creator

For the ultimate touch of realism

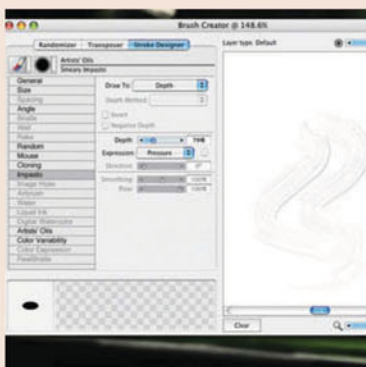
The reason why Corel Painter is so good at emulating real media effects is because it has such amazing brushes. An important part of understanding how the program works involves getting to grips with the Brush Creator. Here we take a closer look at how to build up realistic paint texture and depth.



01 Draw To Although the Stroke Designer is the area used the most, you will benefit greatly from understanding Transporter and Randomizer. While using the Impasto brush, use the category within the Brush Creator to choose the appropriate Draw To option but also to adjust both Depth and Expression.



02 Modify behaviour Use the Artists' Oils category within the Brush Creator to control the way paint is applied. The best options are Paint Amount, Viscosity and Paint as well as Brush Look and Canvas Wetness. These are all crucial factors in what the brush looks like and how it 'behaves'.



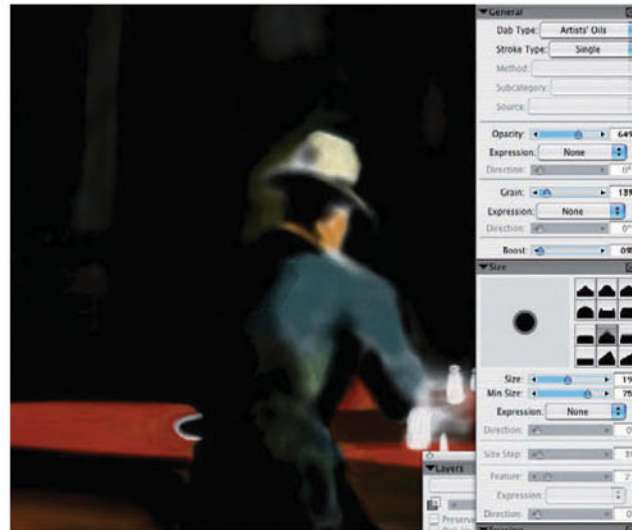
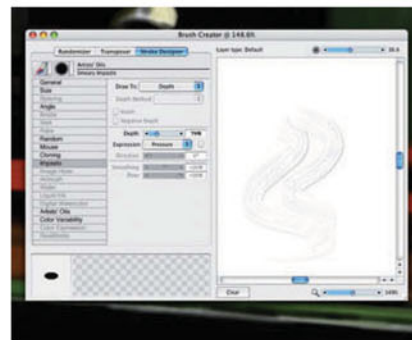
03 Express yourself

While applying Oils you can decide to apply identical strokes throughout the painting, in which case you will set your Expression to None. Choosing any of the other Expression options brings in your own personal style to the piece.

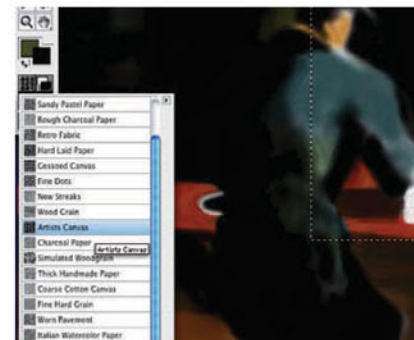
Lay it on thick

Build up paint with Impasto

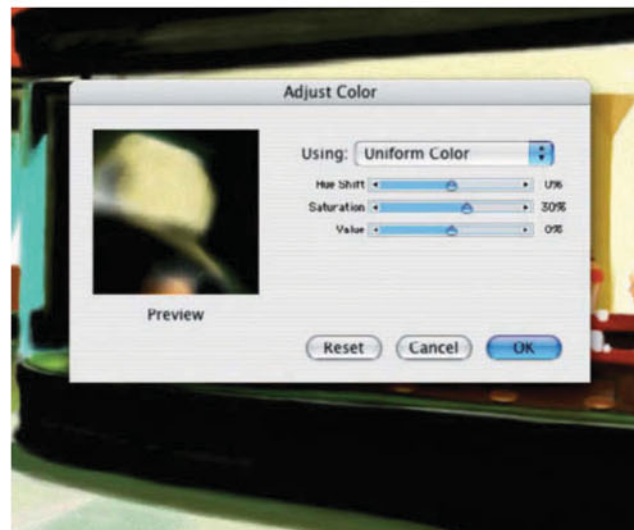
19 Impasto 1 In the Brush Selector choose Artists' Oil. Set Opacity to 55-65% and Grain to 13%. Zoom in on an area and start applying paint to the layer underneath. If you wish your strokes to be similar throughout, set Draw To to Depth only and Expression to None. For this option, you need to have a smooth Airbrush layer underneath, any possible imperfections will show through the deep strokes.



20 Impasto 2 Go to the Brush Creator and click on the Impasto category. Set Expression to Pressure. Start working with a 70-80% Depth. You can adjust this setting at any time to what looks and feels best as you work. Try your brush out on the Brush Creator pad before continuing.

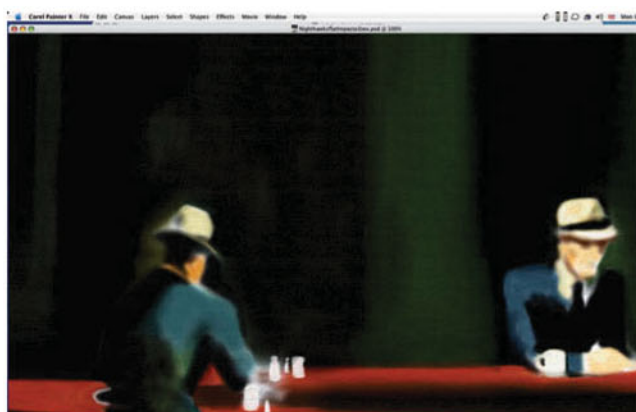


21 Canvas This painting has a very clear canvas texture to the painted piece. To save time, use a selection tool to create a small area in the image. At the bottom of the toolbox, click on the Paper Selector to open it. Now select the Artists Canvas option.

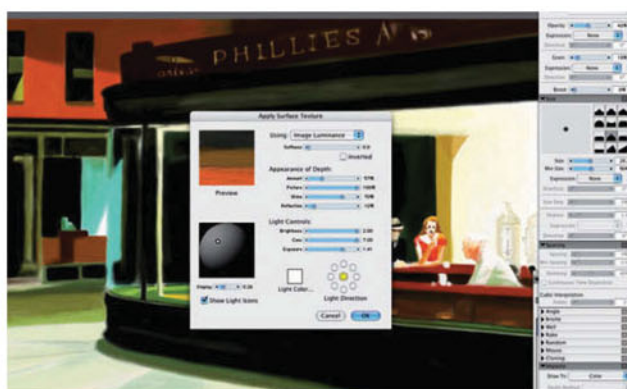


22 Adjust Colours

Go to Effects>Tonal Control>Adjust Colors. Increase Saturation to 30% and click OK. If you feel that Saturation level is too high, go back and adjust it. We want to boost the colours a bit to match that of the original.



23 Texture Go to Effects>Apply Surface Texture and under Using, choose Paper. The Preview window will now show you your selected texture in action. Leave Softness at 0 and set Amount between 50-60%, Picture to 90%, Shine to 90% and Reflection to 10-15%.



24 Surface effects Go to Effects>Surface Control>Apply Surface Texture. Under Using, select Image Luminance. Set Amount to 55-60%, Picture to 100%, Shine to 70% and Reflection to 10-12%. See the effect change in the preview window and adjust according to personal reference. Apply to see on the painting itself.

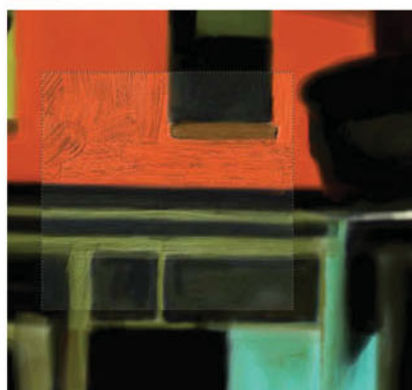


More Impasto

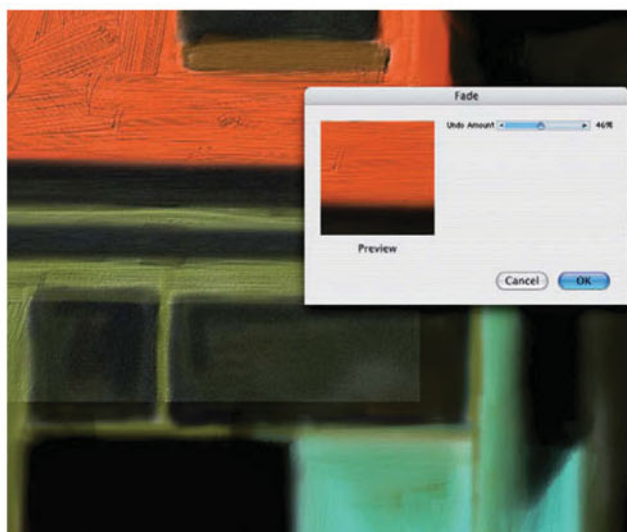
The Impasto brush look is determined by its lighting and depth. Under Canvas>Surface Lighting, you can adjust level of Shine for more gloss, Amount and more. The Impasto Lighting box is a time saver allowing application of the Impasto look to the entire image. It is memory hungry so be sure to clear any Impasto effect you do not wish to keep. Experiment with Light Controls to see what effect they have on the final brush look.

Continue to edit colour

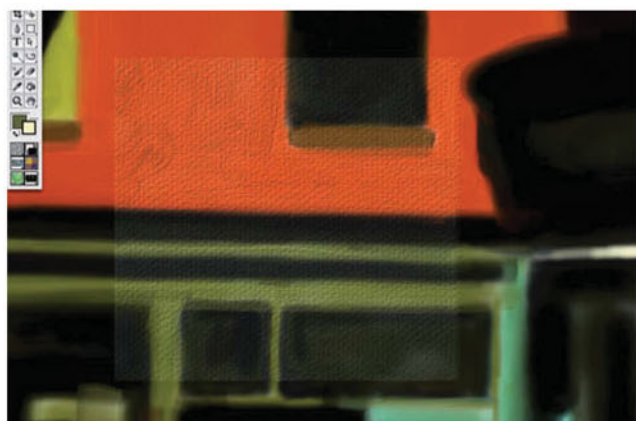
Perfect the colour texture for a great look



26 Fade Go to Edit>Fade and move the slider to 40-50%. This will tone down the effect you have just applied. Again, use the preview window to see it in action but be sure to apply and view at full magnification on the painting itself.

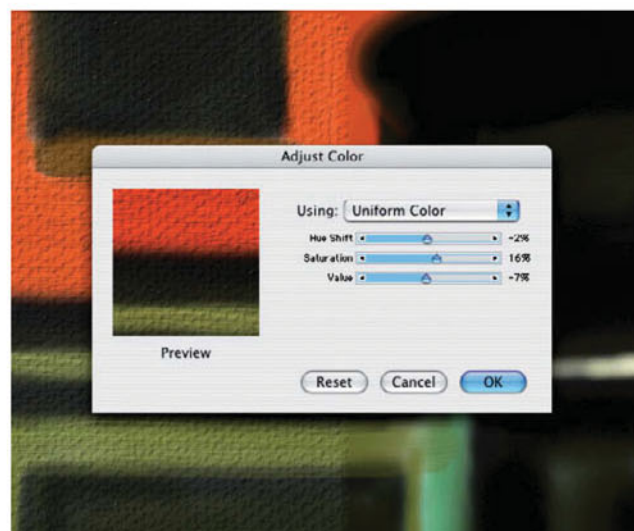


25 Luminous quality Zoom to 100% to see the effect in full. The Image Luminance has added texture to the stroke itself, giving it a 3D look. To properly assess the effect, view at full magnification and even print out.



27 New paper In the Paper selector choose different paper textures and experiment. Even though the original is painted on canvas, you might prefer the look of one of the many textured papers on the list. When ready to try any texture out, go to Effects>Apply Surface Texture.

28 Adjust Tone Once you have applied the new experimental texture to the painting, go to Effects>Tonal Control>Adjust Colors. Choose the Uniform Color setting and move sliders to see the effect. Apply and compare the effect to that of the previously applied canvas texture.



Paint like: Claude Monet

The Water-Lily Pond is one of Claude Monet's most famous paintings and gives an Impressionist record of his beloved garden

Tutorial info



Painter master
Hannah Gal



Time needed
3 hours



Skill level
Intermediate



On the CD
Starting sketch

Impressionism is probably the most popular period in art history. The name of the movement itself is attributed to Claude Monet's 1872 painting *Impression Sunrise*. It is hard to believe that at the time of Impressionism's birth, the movement was seen as revolutionary. The Impressionists' treatment of colour and light was unlike anything previously seen. To a world consumed with religious scenes they brought day-to-day subjects, and to meticulously executed paintings they injected a personal vision. Never before has a group of artists given such prominence to everyday life, turning the spotlight on everyday people and scenes.

These artists brought a new kind of realism to the world of art. Instead of the photographic, highly detailed approach of the time, they concentrated on lightness. Instead of meticulous planning, they pioneered the element of spontaneity.

They also introduced innovation with their technique. Unlike the flawlessly smooth norm of the time, they used short strokes of paint that reflected and captured the essence of the subject rather than its details.

The piece we are working on here is titled *The Water-Lily Pond*. It features a scene from Claude Monet's own garden, without doubt one of the artist's favourite subjects. Monet painted many paintings of the waterlilies in this garden over a 20-year period, turning them into an Impressionist icon. Although the original masterpiece will be constantly referred to as we progress, our target is not an exact copy but an exercise in Monet's artistic vision and painting style.

This work is interesting to view close-up as it reveals the actual work process of the artist. Some of the piece is made of relatively flat impasto strokes. Other strokes look like a rough brush dragged across the canvas. A great part of the painting looks like it is made of a multitude of brief dabs on the canvas. We will split the canvas into several areas. Starting with the bridge and moving on to the light-green long plants just under it, we'll explore the purple and lilac areas, light and dark pink, lilac and yellow dabs on the water, thick impasto strokes top



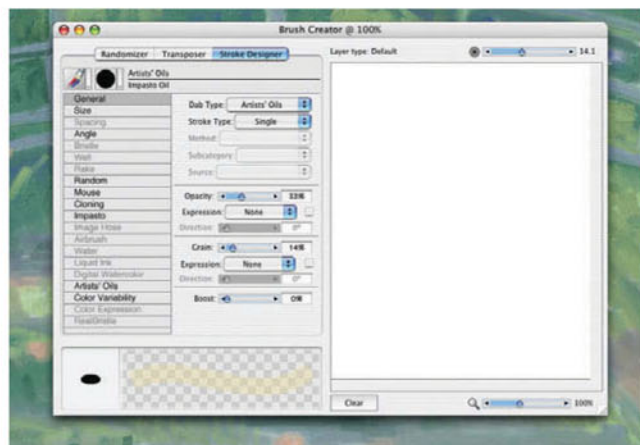
right and top left of the image, dark green and brown strokes throughout.

We will start by covering the entire painting in green wash, colouring the bridge and slowly build up paint layers with oil brushes. As you work, it is important to see the detail in close-up. A recommended site is that of The National Gallery. You can zoom in on any part of the painting and easily move across it. The great magnification level means you can clearly see the direction and nature of the strokes as well as paint thickness (www.nationalgallery.org.uk).

We will apply clean paint at increasing opacity and at later stages, concentrate on oils and impasto. We will work with blends where one paint stroke blends with another resulting in a mixed colour stroke, and put the sponges to use. We will

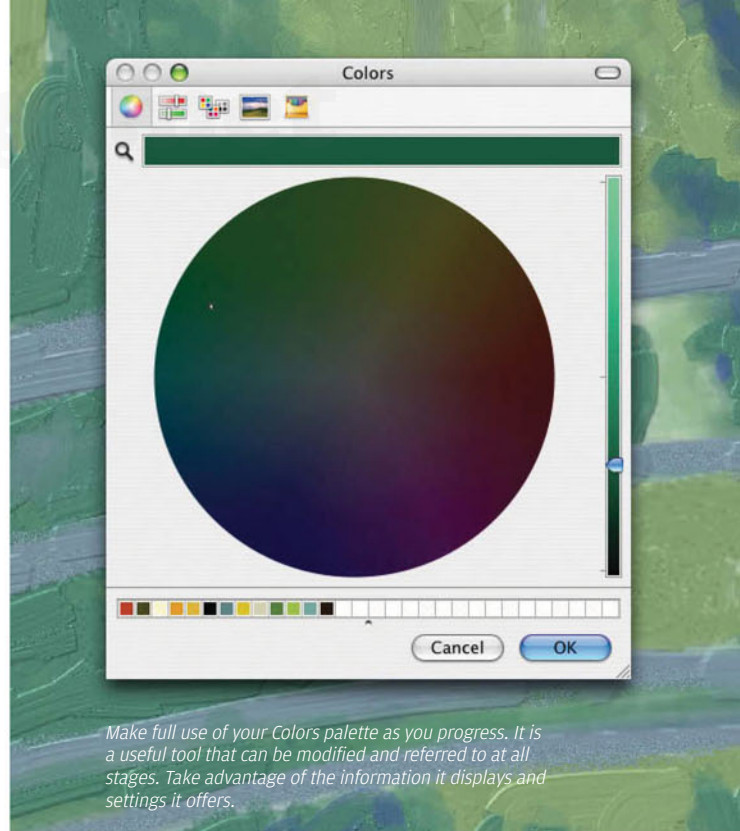
use ready-made, single colours but will also sample and mix multiple colours. The Color Mixer and Brush Creator will be at the centre of our screen throughout and we will test colours and brushes on their handy pads.

The strokes themselves are varied in length, pressure, thickness, style and direction. We will put to use the graphics tablet's stylus to simulate the stroke style and give it the distinctive Monet look. This is a time-consuming task as the piece is made of a great number of brush strokes. It is the subtle variation between strokes that gives the piece its own individual style. Besides using textured brushes we will add a 3D effect to the painted piece. For that we will turn to the Surface Texture tool and its brilliant Image Luminance setting.

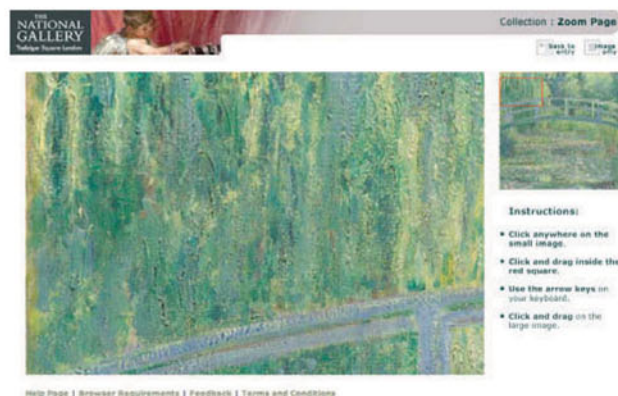


Visit the National Gallery website (www.nationalgallery.org.uk) for a close-up look at the original painting

For most of the work process, the Opacity and Grain Expression is set to None in the Brush Creator. This is not set in stone, though. Feel free to experiment with any of the other settings and see the effect



Make full use of your Colors palette as you progress. It is a useful tool that can be modified and referred to at all stages. Take advantage of the information it displays and settings it offers.

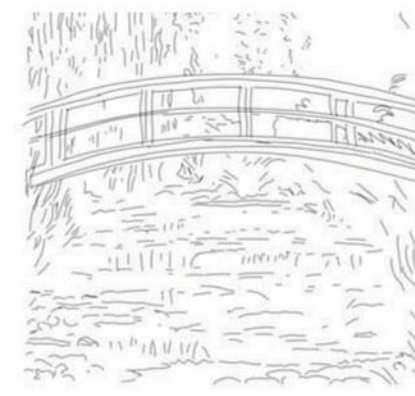


Start from the base

Building up your bridge

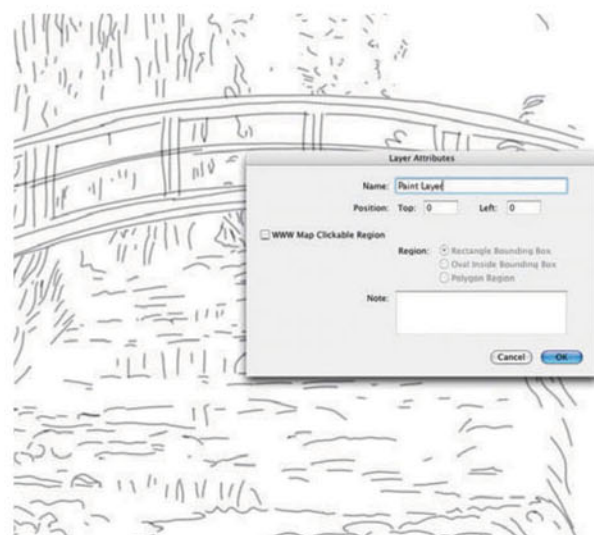
Work close to home

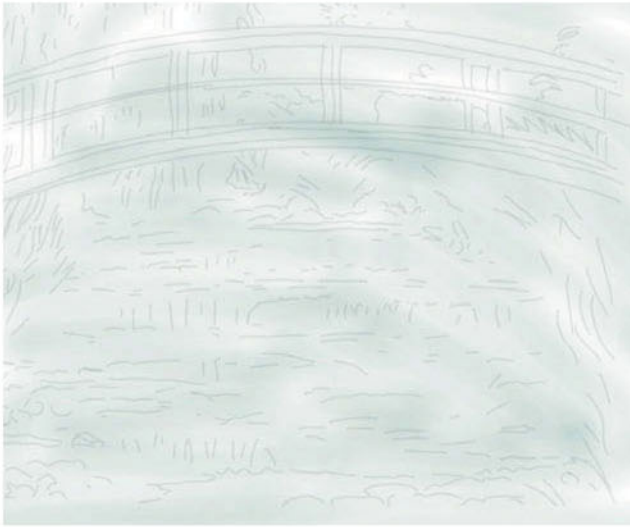
Just as Monet used his garden for inspiration, you could turn your own garden into your Impressionist muse. Try applying his strokes to photos of your back garden and see what happens.



01 Open the drawing Open the provided black-and-white drawing from the disc. The scene is mainly made of plants over and around the water and the only well-defined object is the bridge.

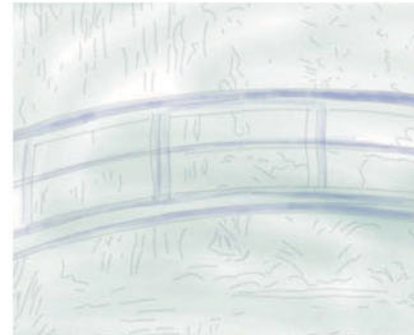
02 Paint layer You can open up a copy of the original painting, or consult a book for reference. Open a new layer and name it Paint Layer. This is where our paint will be applied.





03 Digital Airbrush

Go to Window>Brush Selector to display the Brush Selector menu. Alternatively, go to the same location to open Brush Creator. Go to Airbrushes>Digital Airbrush>Cover>Soft Cover. You only need 2-3% Opacity. Choose any dark green colour from the Colors palette and roughly cover the canvas.



Darker/lighter shade

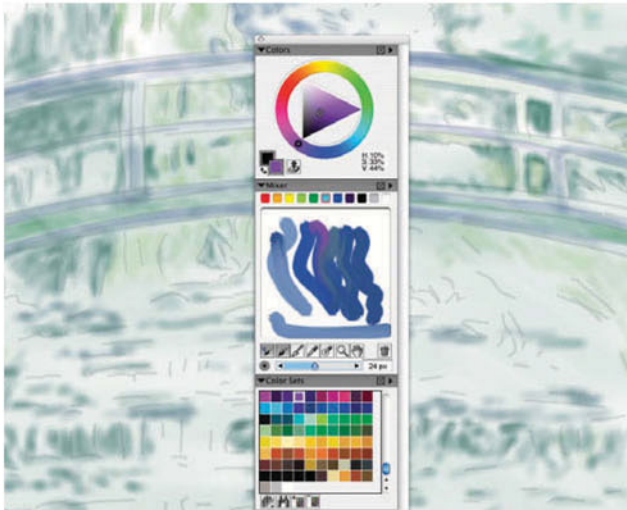
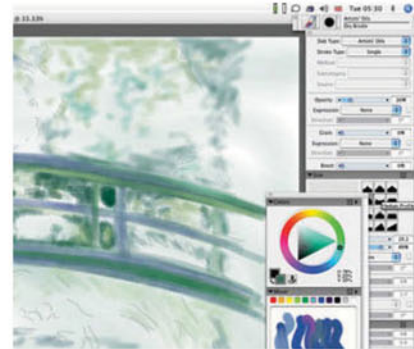
Throughout the painting there are tiny strokes and dabs. These are lighter over a dark area as in the purple-green trees above centre of the bridge, and darker over a light area as in trees to the left, above the bridge.

To apply slightly lighter or darker shade to an area, use the Eyedropper to sample it, open the Colors palette and move the slider on the right up for lighter and down for dark.

04 The bridge Set Brush Size to 30-35 and Expression to None. Pick a lilac/purple shade and with a low 1-2% Opacity, start covering the bridge at the top part of the image. This is all very loose at this stage and is drawn as a guide. Observe the original as you apply paint to the entire image.

05 Artists' Oils

In the Brush Selector or Brush Creator, select Artists' Oils>Dry Bristle. Many of the oil brushes would be suitable for this step so choose any one that you like. Work at a high Opacity and a 20-30 size brush to apply paint over the rather faint Airbrush layer underneath.



06 Colour Set Brush Size to 20-25 and Opacity to 20%. Choose a dark green shade and observe the original while applying paint to the dark green areas. When you have done that, move on to a different colour like light green, purple/lilac or pink and repeat the process.

Make the bridge stand out

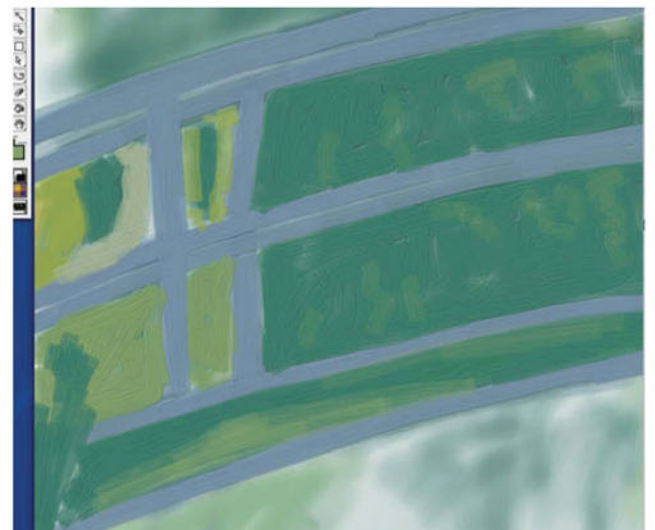
Time for some real colour



07 Bridge 2 It is time to apply 'proper' thick paint to the piece. Open Brush Creator>Artists' Oils and set Oily Bristle brush to size 16-20 and Opacity to 60-80%. Viscosity should be set to 0%. We had both a zoomed-in part of the original as well as a full-size image open, next to our own canvas for observation.

08 Bridge 3

Set Grain to 9-14% and while referring to the original continue to apply paint to the bridge. At this stage we are applying what looks like blocks of colour but these will all be blended later on.



Brush strokes

Make the most of direction

This piece is made of a huge number of brush strokes. These are of different length, thickness and direction. To paint in the artist's style we need to apply a great number of strokes, one after the other. The stylus needs to be lifted off the canvas after each stroke in what is a time-consuming process. The strokes at the very top-left corner of the painting are longer and move from top to bottom. Strokes of long plants under the bridge are thinner whereas the strokes over the water are short with medium dabs from left to right.

These strokes also vary in colour with some strokes being made of blended shades where one blends into another. Others are of a single colour but touch on a different shade as in the light pink neighbouring the darker shade. For the piece to have the Monet look, these strokes need to be applied in the same style as the original.



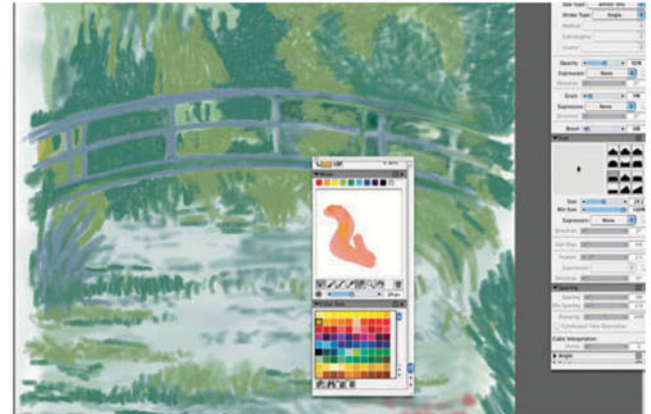
These vertical strokes of lighter green help add depth to the image



Mixing up strokes of different directions gives the picture texture and keep it in the original Monet style



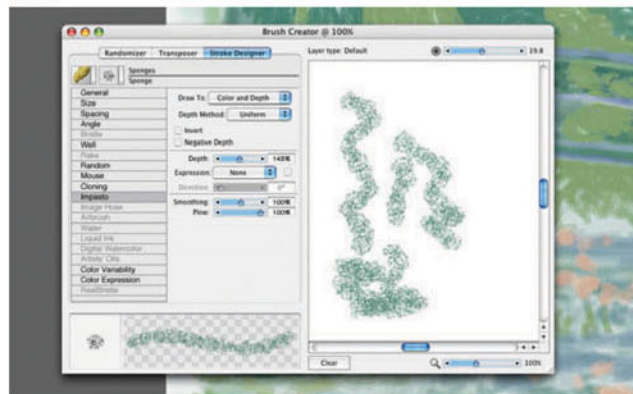
09 Bridge work Cover all or some of the bridge and move to the top-left corner of the image. Using the same Oily Bristle brush, paint the dark green plants applying long strokes from top to bottom.



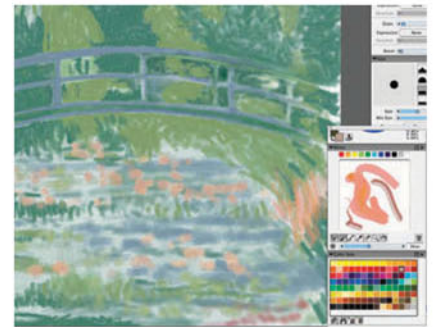
10 Step back Keep the same brush to concentrate on different areas of the image around the water. Adjust Opacity and Brush Size as you progress. Cover the canvas with paint using long and medium strokes as in the original. Use the Mixer for ready-made shades or to design your own.

Sponge on some texture

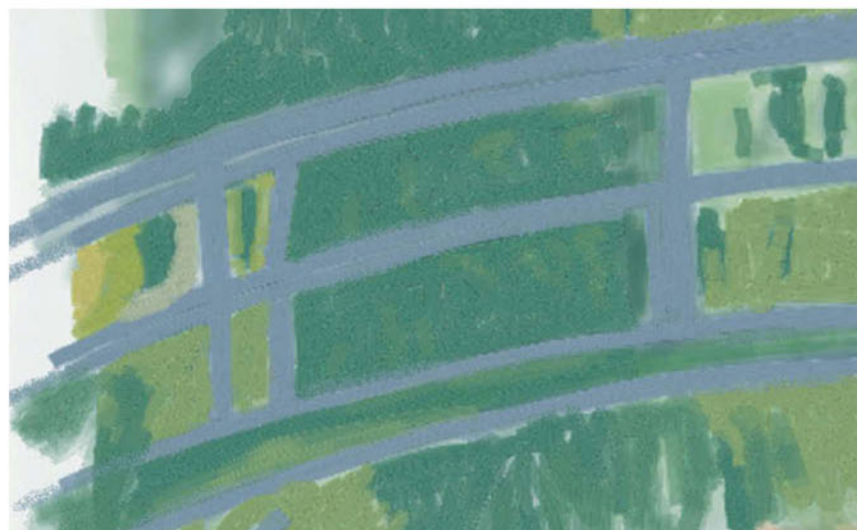
Really start to layer the paint



11 Sponge In the Brush Creator select Sponges>Sponge. Under Impasto set Draw To to Color and Depth and Method to Uniform. With Depth of 140-150% and Spacing at 90%, set Smoothing and Plow to 100%. In the General controls, set Dab to Captured, Stroke Type to Single, Method to Cover and Subcategory to Grainy Hard Cover. Use the pad to test your sponge.



12 Pinks Keep Expression set to None at this stage and move to plants covering the water below the bridge. The strokes are horizontal and short. The water area is made of a great number of these strokes and there is no shortcut to applying them. You need to select your colour and apply many strokes all over before moving on to a different shade and repeating.



13 Sponge 2 With Grain of between 25% to 35%, apply very long strokes to the bridge. We are trying to re-create the rough effect of the original. Another way to create it would be using Pastel or Chalks. Apply as many strokes as needed while zoomed in to 60-100% to see the effect. You may wish to alter Spacing level as you progress.



No shortcuts in this one

For the true Monet experience, we're afraid there is no choice but to apply stroke after stroke. It takes an awful long time, but it is worth it in the end. If your computer can handle it, create a new layer for each important area of work. This way you don't risk ruining something you've spent hours on. And as ever, be sure to clearly name your layers so you know what they are.

Exploit textured brushes

Make your canvas appear rough

14 Impasto Oil

In Brush Creator choose Impasto Oil and go to the Impasto category. Here, set Draw To to Color and Depth at 40%. With Grain and Opacity at 14% and Size to 25-30%, apply strokes to cover the layer underneath. This layer is meant to partly blend with the one below it to create a multitude of shades.



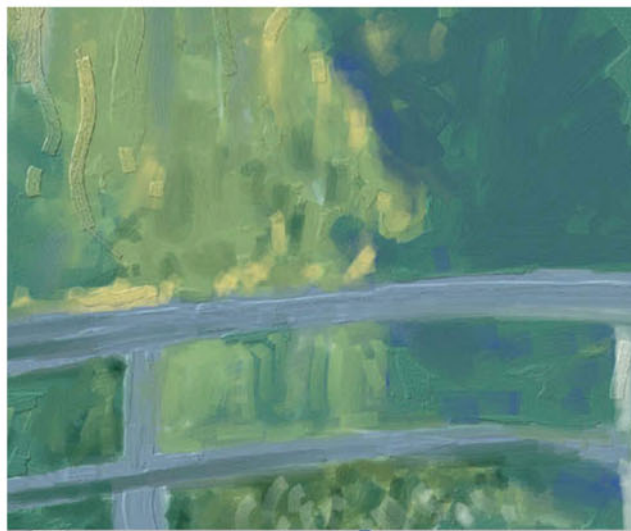
15 Impasto Oil 2 Reduce Brush Size to 12% and choose an area to concentrate on. We are going to apply small strokes of darker shades to a given area to re-create the richness of the original. If you are working on the dark-green area left side of the bridge for example, move to a slightly darker shade and apply short strokes in any direction to the area. Follow with lilac and light green strokes.



16 Even richer Repeat the process to cover the water area. Here the strokes are short and horizontal. The easiest way to achieve full coverage is to concentrate on a colour or area. Make your choice and move to the next area. You are applying dark green, light green, lilac, purple and pink tones to the entire image. Strokes are short and move in all directions.

17 Deep strokes

Increase Depth to 180-190% and follow the original to apply strokes to the image. These are deep and quite shiny. The area top left of the image calls for long strokes going from top to bottom whereas the area over the water calls for short dabs. Make sure you move in different directions.



18 Glazing Sponge

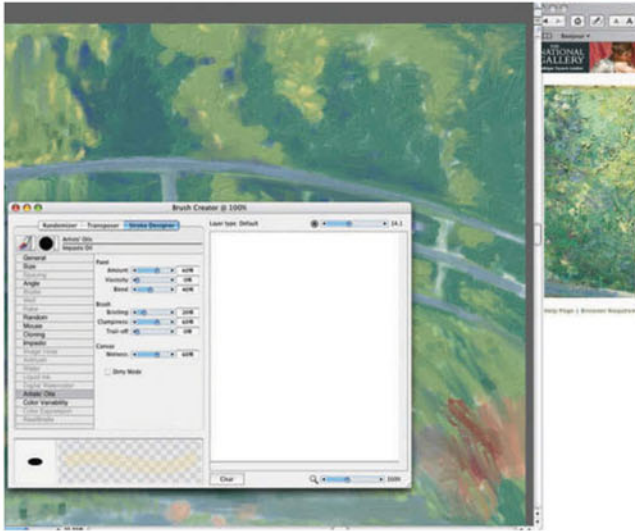
In the Sponges category, choose Glazing Sponge 60. We will try to re-create some of the oil paint sheen seen on the original. Set Grain to 10%, Opacity to 20% Spacing to 25-40% and Draw to Depth. Depth Method should be Uniform and Expression set to None. Simply go over some of the strokes applied in the previous step.



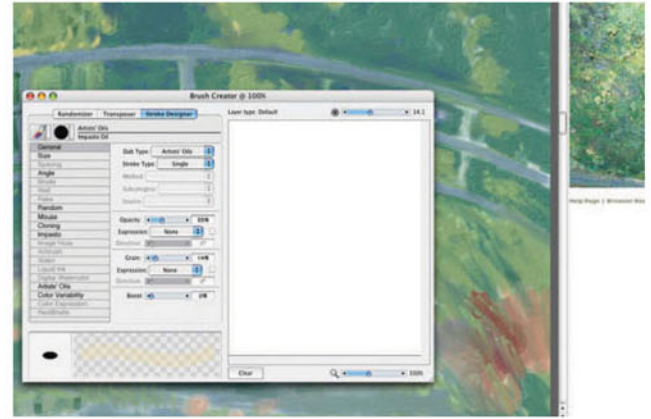
19 Accentuate 1 The extreme high and low points of the image are crucial to its overall look. Choose a dark purple colour and apply to the darkest points in the image. You simply find a dark area, sample it, open the Colors palette and move the slider to a darker tone. Blend the colour as you apply; the strokes should be soft. Move to dark green and apply to all relevant areas.

Carry on with the tonal work

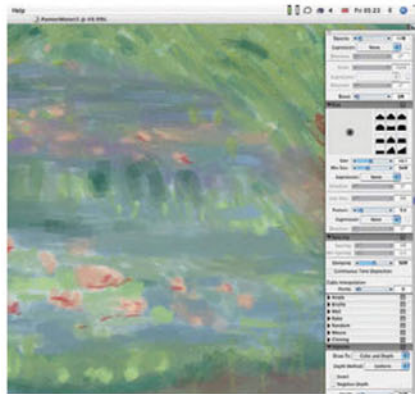
Ensure your image isn't flat



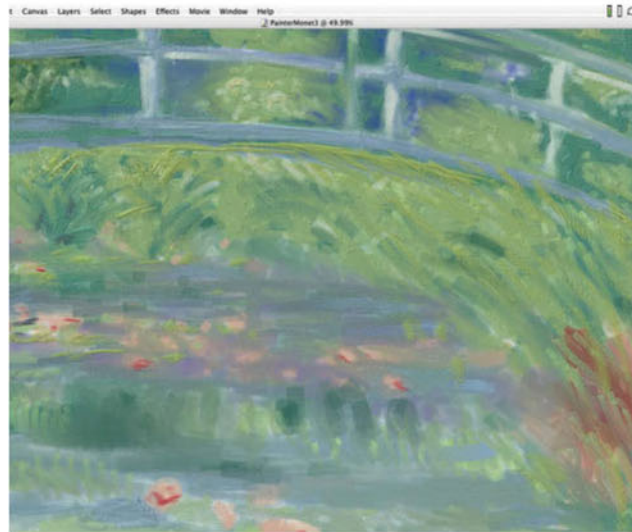
20 Image highs We need to repeat the process executed in step 19 for the highs of the image. Choose the lightest yellow/green in the image and open the Colors palette to move to a lighter shade as in the previous step. Apply to the lightest areas of the image.



21 Image highs 2 Adjust Opacity as you progress, applying many dabs all over. These high points, just like the lows, lift the image and give it an edge. Again, there is no shortcut to this one; you need to continuously apply lots of dabs all over.



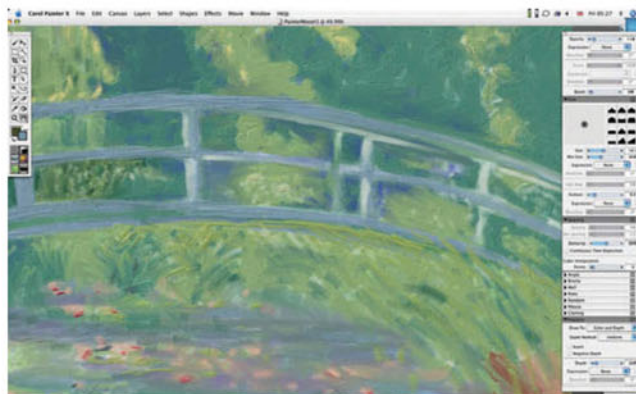
22 Red/pink The pink flowers are made of more than one shade. Create a dark pink/red shade to apply as a dab to any part of the flowers. Repeat this with a light pink/white to apply the high points.



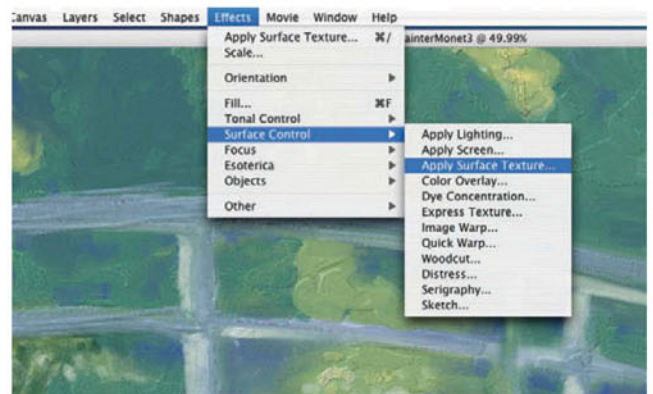
23 Light green plants Use a small Impasto Oil brush to apply long-to-medium light green strokes all over the plants in the image, excluding these over the water. The density of these changes. On the right, for example, they are very dense but a little less so at the centre of the image just below the bridge.

Make it easy on yourself

Okay, so we lied a bit in the tip on the previous page. There is a shortcut of sorts with this effect. You could lay a base layer of strokes using the Impressionist variant of the Artists brushes. Once you have this applied, you can then use the techniques explained here to make your own Monet masterpiece from a sketch or photo.



24 Whites Use a white-coloured brush to accentuate white areas like some parts of the bridge. This can be applied at low Depth or just Color. Choose your preference under the Impasto category and adjust Opacity and Grain to suit. There are odd white strokes all over the image. Zoom to 100% and use the Hand tool to find them and apply.



25 Image Luminance Go to Effect>Surface Control>Apply Surface Texture>Image Luminance. Observe the Preview window as you adjust Amount, Reflection and other settings to find the level of texture you wish to apply. The original is very textured but as we used textured brushes earlier, you might even find this step unnecessary.

showcase

ATA ALISHAHI

TITLE Beautiful day
WEBSITE www.atadesigner.com
JOB TITLE Artist, photographer and designer

Ata Alishahi is a photographer and digital artist from Canada. His interest in photography began at a young age. Since then, he's fallen in love with the camera, focusing on learning and adapting techniques and designs to suit his inner vision. When digital technology was introduced to the world, Alishahi saw unlimited creative possibilities and set about educating himself in computer design and software application. He relies heavily on Corel Painter to produce the majority of his creative work.

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Paint like:

Paul Gauguin

Gauguin is famous for leaving his comfortable banker life to fulfil a dream of becoming a full-time artist

Tutorial info



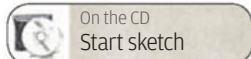
Painter master
Hannah Gal



Time needed
2 hours



Skill level
Intermediate



On the CD
Start sketch

Paul Gauguin is associated with the imagery of exotic Tahiti where much of his famous work was produced. Thanks to the cinematic portrayal of his character in *Lust For Life*, he is also known for his fiery spirit and friendship with van Gogh.

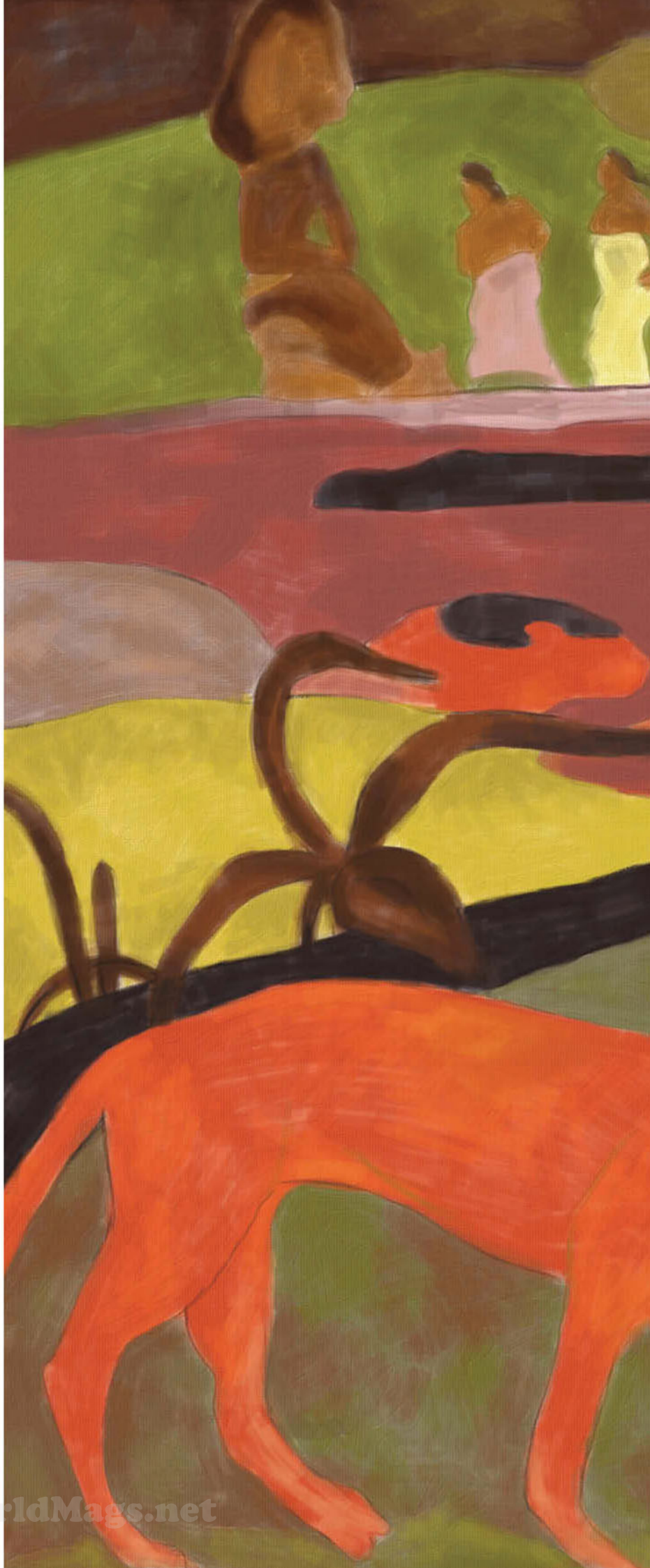
Gauguin's interest in art began as a child and continued to adulthood where even as a married father of five with a full-time banking job, he visited galleries, collected Impressionist art, and applied paint to canvas.

Through friendship with the artist Camille Pissarro he entered the Impressionist circle of artists and in 1881 and 1882, even showed some of his own pieces. In 1884 Gauguin's work took him and his family to Copenhagen. A year later he returned to Paris alone, leaving his family behind.

In 1887 he left France for Panama where he briefly worked as a labourer for the Panama Canal Company. He soon left for Martinique, where he broadened his artistic vision and paved the way for life as an artist even further.

Throughout these early years, Gauguin was involved with the Impressionist movement and continued to search for an individual style. His expressive works were certainly part of the movement but his desire for what he described as 'purity' had lingered. Gauguin's technique was different from that of the Impressionists, who applied colour in small dabs. Gauguin's paintings show wide areas of flat colour with subtle variations of tone to create richness.

Throughout the many years of his artistic career, Gauguin's painting style continued to evolve. His break with the





Impressionist movement is believed by many to have come with his 1888 painting *Vision After The Sermon*, where the real and imaginary worlds are combined, and the meaning of the subjects is as important as the technique used. This painting is considered by many to mark the start of Symbolism.

In 1891 Gauguin made the historic move to Tahiti. This is where some of his most famous pieces were created and the purity he yearned for was found. The primitive subject matter perfectly resonated with his personal outlook and provided endless inspiration.

His stay in Tahiti sparked vast artistic activity and gave birth to the famous distinctive Gauguin style. In Tahiti he often painted on unprimed sackcloth, with the weave of the rough fabric clearly

visible through the paint. This, as well as the thinness of his paint, was partly a consequence of his poverty but also because he found the rough surface of sackcloth enhanced the 'animalistic' qualities he admired.

A great deal is known of his thoughts and technique through his own writing. On working in Tahiti he wrote: "Everything in the landscape blinded me, dazzled me. Coming from Europe I was constantly uncertain of some colour [and kept] beating about the bush."

In a famous lesson Gauguin gave to Paul Sérusier, he encouraged the young artist to forget what he was taught at the academy and instead paint the colours he saw in front of him: "How do you see that tree? It's green? Well then, make it green, the best green on your palette. How do

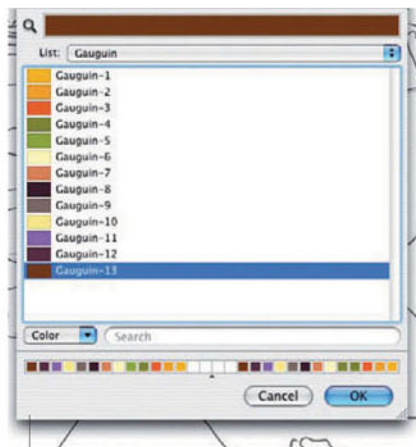
you see those trees? They are yellow. Well then, put down yellow..."

For this tutorial we will work with the artist's palette of colours to re-create Gauguin's style. The colour is relatively flat, outlined to enhance and add impact (this is reported to originally be diluted Prussian blue).

We will start with a drawing and use the Airbrushes to fill in the many areas of the painting. Artists' Oils will provide the Dry Brush and Chalk will enhance the gritty contour lines. We will end up with increased saturation and canvas texture.

The contoured areas are relatively flat but not dull. Interest and warmth is added to them with different shades blending with one another. We will sample colours and with a low opacity brush apply to achieve this blending effect.

Below: Although Gauguin dabbled in many styles, the broad colours of paintings such as The Siesta have become his trademark



By building up a colour palette of Gauguin's colours, you can achieve a strong realism

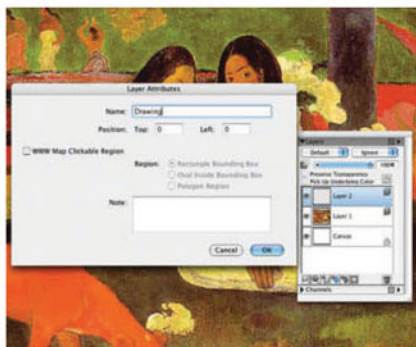


The use of texture was very important in Gauguin's work and can also be done digitally



Away we go!

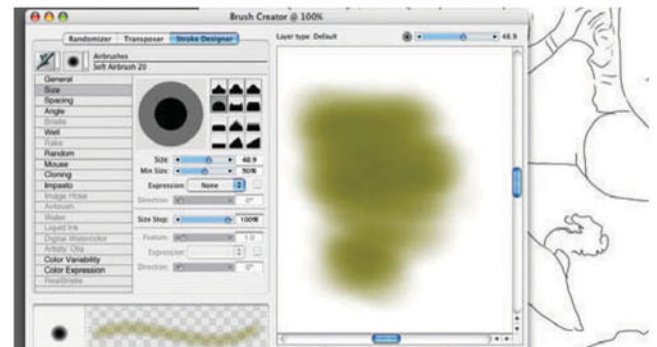
Tools at the ready



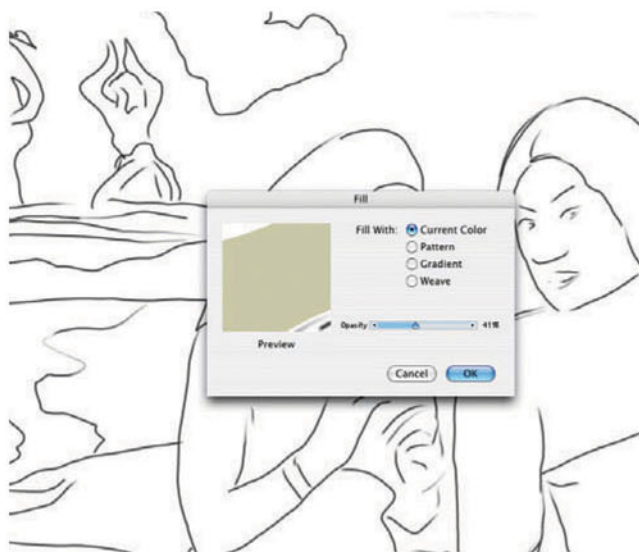
01 Setting up Open the provided drawing from the disc, or create a new document and open the drawing as a separate layer (call it Drawing). Also open a reference image of the original *Joyousness* piece to refer to. Visit www.artlex.com/ArtLex/p/postimp.gauguin.html for a sample of this, and other Gauguin works.



02 Colour palette As you work, you can create a colour palette dedicated to this piece. Double-click the Main colour to open the Colors palette. Go to Colors Palette>New. Choose a shade, drag to the empty squares at the bottom and use the List and Color menus to name them.



03 Airbrush With the provided drawing open, go to Window>Show Brush Creator. Choose Airbrush>Soft Airbrush 20 or Digital Airbrush, set Brush Size 45-50 and Expression to None. Under Impasto set Draw To to Color. We are going to colour the drawing in preparation for the final paint application. In the Layers palette create a new layer for the paint and name it Paint Layer.



04 Fill in In the toolbox select the Lasso tool. Working on the Drawing layer, use a selection tool to pick an area. Go to Select>Feather and set to 6. Set your Main colour to the one you wish to fill the selected area with and go to Effects>Fill to open the Fill box. Here, under Fill With choose the Current Color option and set Opacity to 35-40%.



05 Fill in 2 Continue to select an area of the drawing, feather and fill in to cover the drawing with colour. This will be very useful later on as you apply final paint to canvas. Refer to the final image to get an idea of colour and don't forget to add each colour to your palette.



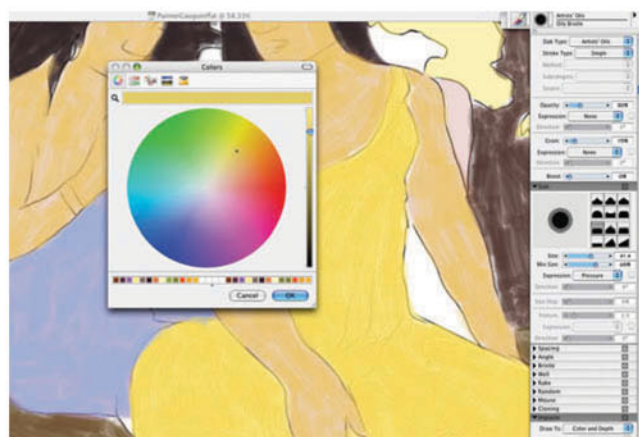
Tracker

Tracker is a very useful facility for any type of work with brushes. The Tracker palette keeps a visual record of recent brushes used. The Tracker window can display brushes as a single stroke so you can keep track of work done so far and use any of these previously used brushes without tracing your steps. To do this, simply click on the brush of your choice. This should automatically activate it.



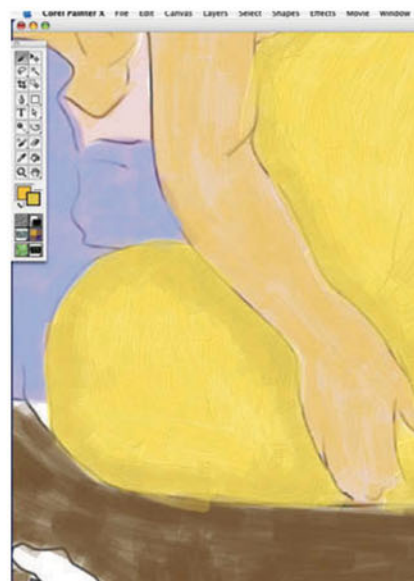
07 Dry Bristle 2 Continue this process of focusing on an area, setting your colour and covering it using the Dry Bristle brush. Adjust Grain and Opacity levels as you progress and move the brush in any direction you like. This layer will be partly covered later on.

06 Dry Bristle In the Brush Creator, go to the Artists' Oils and choose Dry Bristle. In the controls, set Opacity to 20%, Grain to 3-5% and Expression to None. Brush Size is 23-25 and Impasto is set to Color and Depth. Set Depth here to no more than 30-40%. Zoom in and start applying green to the top area.



08 Palette power Use the palette created in step two to guide you and add shades to it as you progress. Set Opacity to 30% and Size Expression to Pressure. Under Impasto set Draw To to Color and Depth. Zoom in on an area and use the colour applied earlier to apply a heavier layer. Use more straight 'orderly' strokes.

09 Slightly darker Once you finish covering an area with one shade, use a darker shade to add depth to the piece. Zoom in on an area, sample its colour, double-click on the Main colour to open the Colors palette. Here, move the slider on the right down slightly to select a darker shade. Apply while observing the original and adjust if needed.



Combining colours

Outlining the details



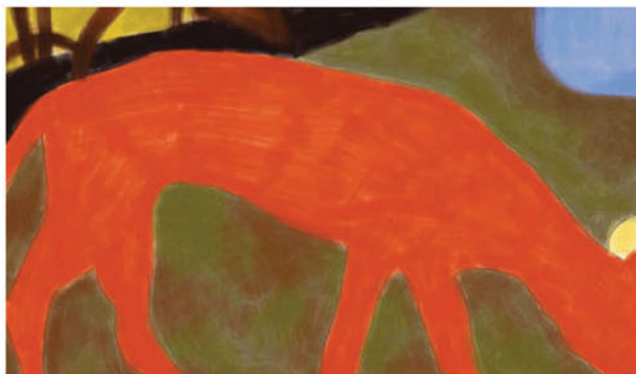
10 Skin 1 Zoom in to the right-hand girl in the centre of the image and repeat the process described in step nine. Sample the skin tone, open the Colors palette to choose a slightly darker one and apply. Strokes should be in the same manner and direction as the original. With Opacity set to 20-22%, the new shade mixes with the layer underneath.



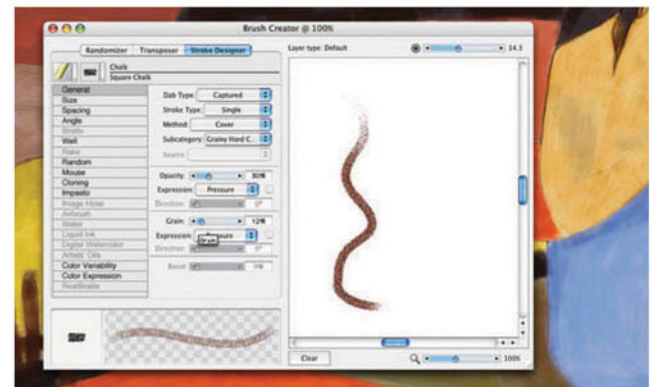
11 Skin 2 The skin is made of several shades of the same colour blending together. Use the Colors palette to move to lighter and darker tones while observing the original. The skin colour of the second girl is different so be sure to set a new colour before starting the darker shade process again.



12 Shadows Stay with the Dry Brush to apply shadows to the area surrounding the two women. Sample the brown below and around the woman on the right, set Opacity to 25-30% and apply the dark shade to accentuate the two figures. You can go over the same area several times to achieve a more intense shade.



13 Colour in colour The clearly separated areas in the piece are enhanced by different tones and shades blended together. Right above the dog and between its legs for example, are shades of green and brown. Sample a green shade, reduce Opacity to 16-18% and apply short strokes in different directions. Follow with a brown colour to the area beside it. Switch between the two shades to cover the area.

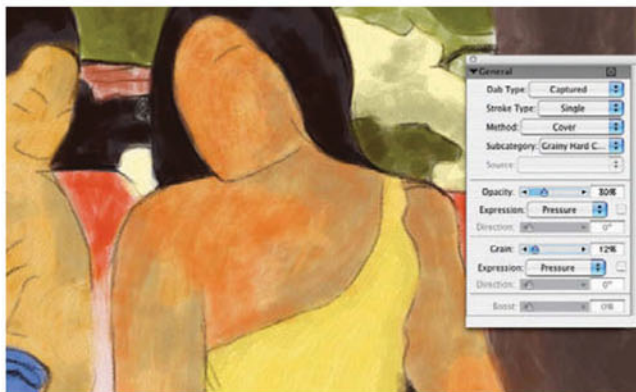


14 Black lines A dark line contours the different areas. Open Brush Creator and Choose Chalk>Square Chalk. Choose the Cover Method>Grainy Hard Cover. This gives a slightly gritty appearance to the tool. Set Grain to 12%, expression to Pressure and go around the different areas. Adjust pressure according to thickness and tone of the original.

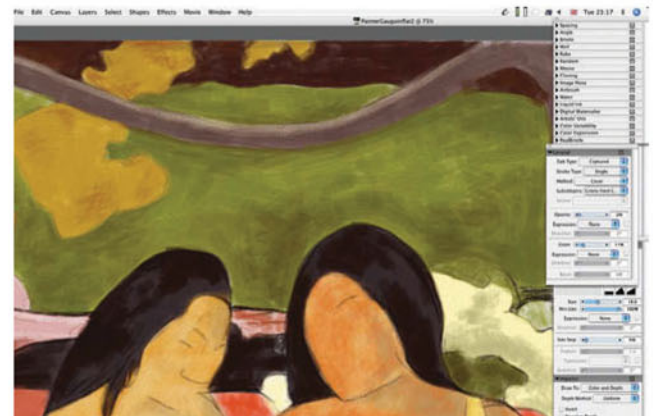


Glazing

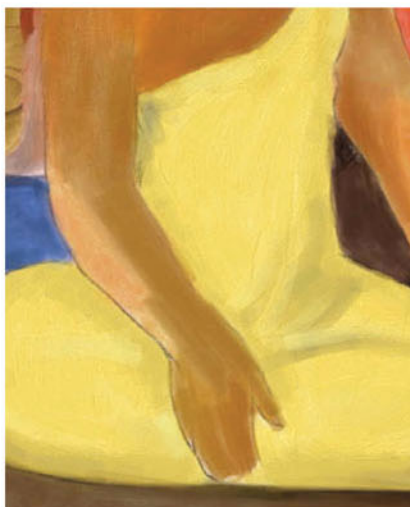
Gauguin used wax on some of his works as well as glaze. For the latter, thin layers of translucent colour are added to the final images, giving it richness and depth. The quickest method to achieve this effect is using the Acrylic brushes' Glazing variants. This technique requires a lot of patience as one glazing layer, with its many strokes, is gradually applied on top of another.



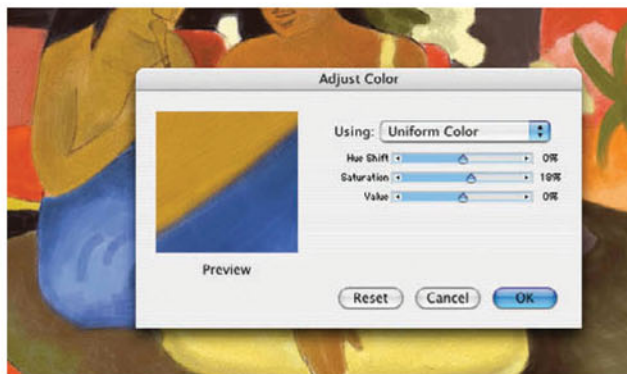
15 Black lines 2 The contour lines bordering different areas have become a Gauguin trademark. Apply these sensitively to avoid a look that is too graphic. Adjust Grain and Size as you progress. If you do not trust your pressure sensitivity, set it to None and adjust Opacity, Grain and Size instead. Use this tool to redraw lines like the women's face.



16 White on trees Stay with the gritty Chalk but change Depth to 21%. Choose a white colour and set Size to 13 and Opacity to 2%. Use one long stroke if you can to apply a light line to the main branch of the tree. Go over the line in some areas where it is needed.



17 Lighter shade Go back to Artists' Oils and set your brush to a 20-22 size and Opacity to 13%. Under Impasto set Depth to 15% and zoom in on the yellow dress of the woman on the right. Sample this yellow and double-click on the Main colour to open the Colors palette. Set a significantly lighter shade and paint the highlight on the dress. Try to use long and single strokes.



18 Saturation Repeat steps 12, 13 and 17 to the entire painting, applying lighter and darker shades as well as tone in tone. Upon completion, go to Effects>Tonal Control>Adjust Colors. Increase Saturation to 16-20% and trust your eye to set the level you feel is right. Be sure to use the Uniform Color under Using and take advantage of the Preview window.

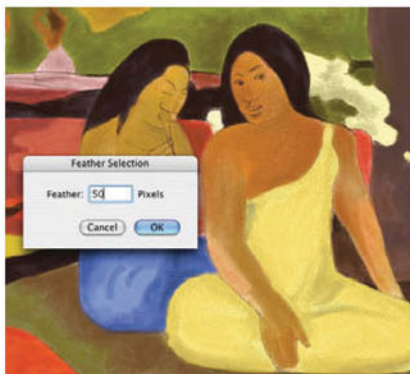


Paper Texture

You can apply canvas texture to the finished image by going to Surface Control under Effects. Alternatively, imitate the real-life process by painting over a textured blank canvas. To apply texture to the canvas before starting to paint, open Paper Selector, find the texture you wish to apply, select it and go to Effects>Surface Control>Apply Surface Texture >Using Paper. Many artists apply surface texture to the brush work when they finish painting.

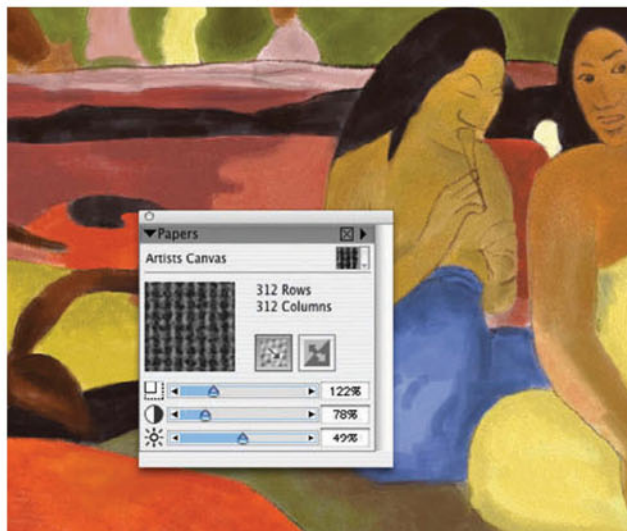
Setting the Surface Texture

Finishing with a feather



19 Surface Texture 1 The surface canvas texture around the edges seems a touch rougher than that in the centre. Use the Lasso selection tool to loosely draw a circle around the centre of the piece. Set Feather level to the maximum of 50.

20 Paper Click on Paper Selector, just below the toolbox to open it. Out of the list that pops up choose Artists Canvas. Increase Brightness to 78% and Size to 120%. You can also try Linen Canvas on the same list.



21 Surface Texture 2

Go to Effects>Surface Control>Apply Surface Texture and set Using to Paper. In the Preview window you can now see the paper you 'designed' in the previous step. Set Softness to 0, Amount to 50%, Picture to 100%, Reflection to 0% and Shine to 25%. As Gauguin often waxed and glazed his paintings, you can experiment with the Shine level further.



22 Finish off You have applied Surface Texture to your circle selection made in step 19. Invert your selection and open the Paper palette again. Here, increase the size even further, go to Effects>Surface Control>Surface Texture and apply to the selection. The Feather level should still be set to the maximum of 50.



Paint like:

Constable

Let's use digital tools to explore the methods of the great landscape artist John Constable

Tutorial info

	Artist Jeff Johnson
	Time needed 3 hours
	Skill level Intermediate
	On the CD Line sketch

For the last two years I have been running after pictures, and seeking the truth at second hand. I have not endeavoured to represent nature with the same elevation of mind with which I set out, but have rather tried to make my performances look like the work of other men... there is room enough for a natural painter. The great vice of the present day is bravura, an attempt to do something beyond the truth."

With this statement, John Constable (1776-1837) turned his back on the prevailing styles of the time in order to re-dedicate himself to wresting some visual truths from his beloved English countryside. Born in the river village of Suffolk, young Constable had become intimately familiar with his environs, making many trips out into the fields and woods to sketch and paint. His love of simple, un-manufactured pastoral beauty never left him, and indeed many of his most famous paintings are of settings he grew up around. In fact, the area around Suffolk is called 'Constable country'.

While his peers were busy in their studios creating their scenes of nature from imagination, he began to actually venture outside to plan and execute whole paintings based on keen observation of what he actually saw. He began to make visual notation of fleeting light and weather effects for use in later works, and developed a very scientific approach to investigating these phenomena first hand. This was a true revolution in thinking and studio practice. Along with a handful of other like-minded artists, he ushered in an approach that led to the great Impressionist movement, which elevated the study of natural light and atmospheric effects to the same level that realistic depiction of the human form had obtained during the Renaissance.

His name brings to mind massive six-foot canvases, but did you know that most of his works were rather small? A good





deal of his outdoors work was done on canvases he could tuck under his arm. His oil sketches are a prized part of his legacy owing to their highly expressive and nuanced brushwork. Just look at one of his cloud studies and you will see how brave an experimenter he was. We have often thought that his ability to suggest complex form and content on small canvases with what we would call shorthand notation informed his trademark brushwork and surface treatment.

In this tutorial, we are going to use elements from three of Constable's works, and add on a fair bit of our own scenery to boot. We will borrow the river and grounds from *Flatford Mill (Scene On A Navigable River)* 1816-17, the wagon and folks from *The Haywain* 1821, and the glorious sky from *Wivenhoe Park, Essex* 1816. You may be thinking that blending those elements into a cohesive whole would be challenge enough, but we will be given a full third of the canvas upon which we will extend the scene à la Constable! This will offer a fun test of our understanding of his approach and style, for not only must our subject matter be styled in a fashion similar to that of the master, but also our very handling of paint in creating form and light.

Constable is known for innovations in painting, like using sharp dabs of white to simulate dew, putting dots of red in foliage to activate the green and using broken strokes to create facets that suggest natural light. Re-creating some of these techniques in digital media requires

[RIGHT]
Cloud study
Constable studied the sky and clouds in paint throughout his career. His rapidly executed oil studies attempted to capture oft-fleeting effects of light, form and atmosphere. The result of such efforts is perhaps the largest single body of such studies in all of Western art

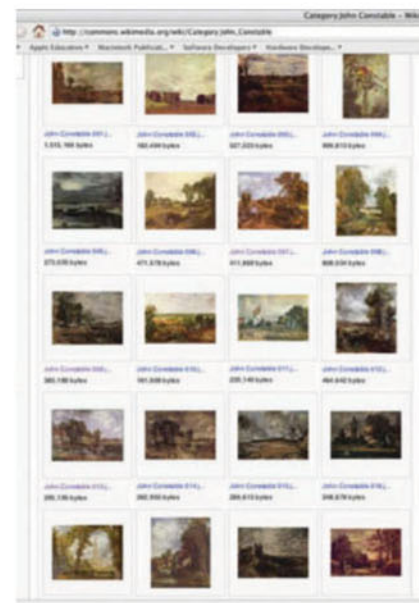


making good use of the right tools. The Wet Oily brush is perfect for working up the basic values, as a loose treatment with it immediately begins to layer textures and colour variation. We will throw in a Spatter Airbrush in places (hey, the only reason he didn't use one is there was no such thing at the time!) to simulate the spattery flicking of paint he sometimes used. The Grainy Blender will come in handy as we progress, as it creates a lovely texture, as well the Oily Blender and the Round Blender brushes.

The first order of business will be to bring all of the elements together in a

simple line drawing. Then, using a colour palette sampled from a set of the best web reproductions we could find, we will rough in the entire painting, starting with the sky and working forward in nice, manageable steps. We will be working 'wet on wet', always painting into midtones with darks and lights. Once we have a working rough, we will work back into the canvas, adding textures, highlights and details that help create a sense of light and atmosphere. The end result should, if we do our due diligence, be distinctly reminiscent of the work of the master himself. Good luck to all of us!

[BELOW]
Simple strokes
Just look at how simply this study is put together, yet how much information it holds about the kind of day and quality of light!



Wikimedia
Wikimedia has 35 good-quality large images of Constable's works. They have good colour and many have the kind of detail that one needs in order to see how they were painted

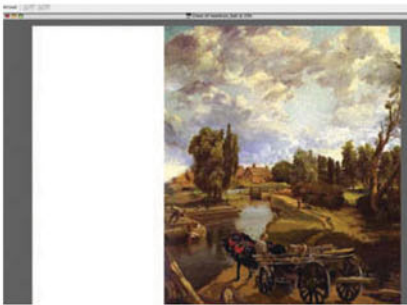


One brush at a time, please

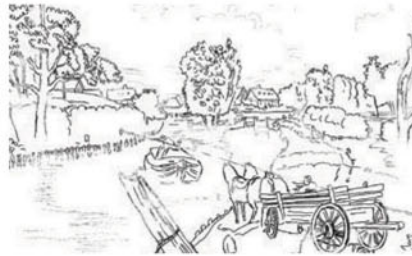
All of the various elements in this painting are going to be roughed in with the same brush (the venerable Wet Oily brush, located in Artists' Oils). Brushwork and brush sizes will vary according to necessity. One of the best ways to learn what a brush is capable of is to wrestle with it in various circumstances. Change its size and/or opacity. Try short stabs with it or skitter it across the surface. Look closely at the kind of edges it creates in each circumstance. Does it work painting into another colour? Is it suitable for detail work if made small enough? Answer these questions and others before you pick up the next tool.

Collecting the elements

Gather together all the pieces you need for your work



01 Let's go England You can try rough composition using grabs from the web. In terms of the narrative, we decided to have our boatman crossing the river with a tether (rather than a pole as in the original) as if it were a ferry crossing. There to meet him will be mum and dad, and their rickety wagon. Make your own or use the line sketch on the CD.



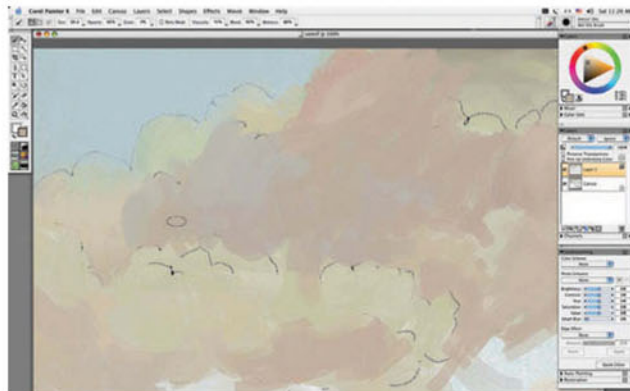
02 Making a line drawing First, create a new Default layer and set it to roughly 70% Opacity. Then using a size 7 Charcoal Pencil, draw in the major details. To complete the scene, place the various elements of water, land, buildings, trees and sky following the compositional themes we described earlier. Next comes a Variable Spatter Airbrush and paper white to paint back some lines in the clouds and water so they are more easily covered later.



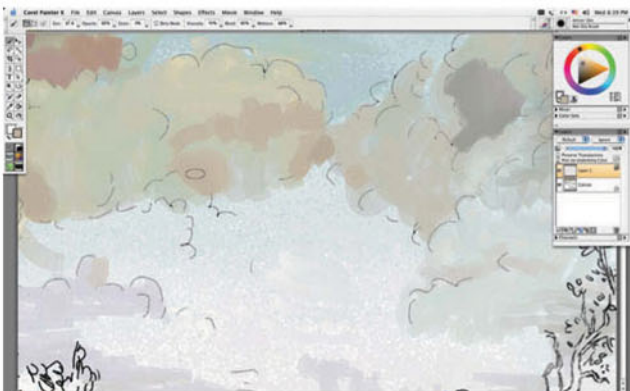
03 Putting together a colour scheme The images on the web vary considerably in quality where colour is concerned. The same holds for reproductions in general. We scoured the net for some versions of our three Constable paintings that seemed to have a solid range of hues and values, and sampled colours directly from them using the Eyedropper tool. The result was this fairly warm colour scheme.



04 Painting some sky Each of the steps in this tutorial are designed to add texture and enliven the colour variation. This simple preliminary is no exception. The three tones of sky are applied loosely with a 60+ Variable Spatter Airbrush on a separate Darken layer. Most of the sky will be covered with clouds, but layers of paint to follow will either pick up some of those blues, or only partly cover them. Wet-on-wet painting is a process of painting into colours, so we will always rough in a ground from here on in.

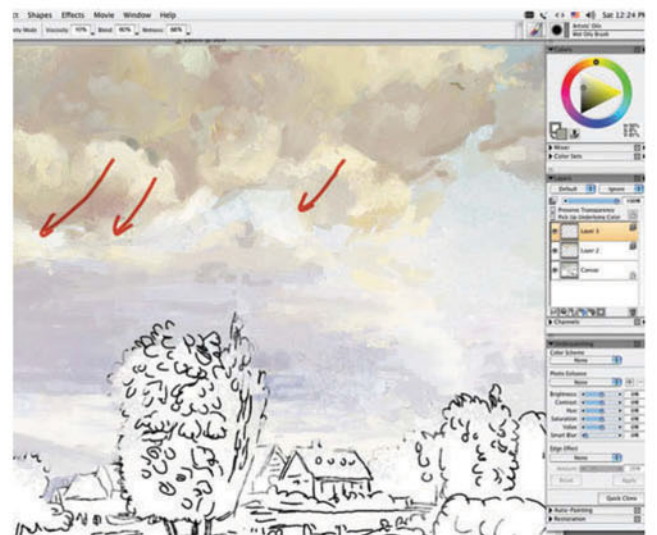


05 Look at the clouds Next up are the clouds. Using a 25 Wet Oily brush and painting on a new Default layer, rough in the midtones of the clouds. Bring out the Variable Spatter Airbrush again for a few transition areas. Consult the sky references and carry the rhythms of the original into the new sky as well.



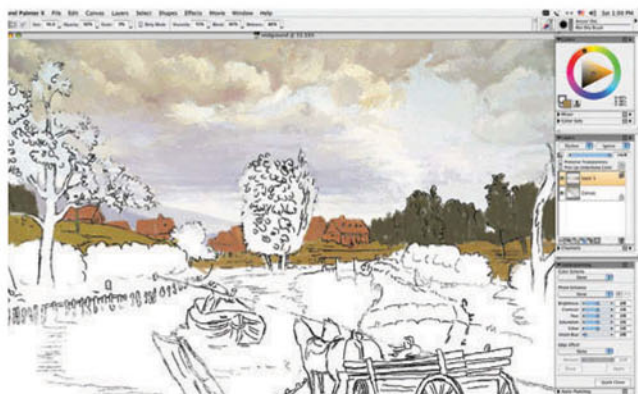
06 Darkness Using the same brush, let's lay in the various darks from our scheme. We still have the originals to bounce off of, so the going is still easy. In order to frame a scene, a common compositional technique is to darken the outer edges of the picture somewhat, and indeed Constable did so on many occasions, so why don't we?

07 Lighten up Now we complete our preliminary sky with our lightest tones. The red arrows show the brush direction, namely away from the light source. Using the Wet Oily brush in this way creates an easily controlled edge. It is easy to feather with soft dabs across the edge. Leave the lightest value for last and feather it back. Merge the layers.



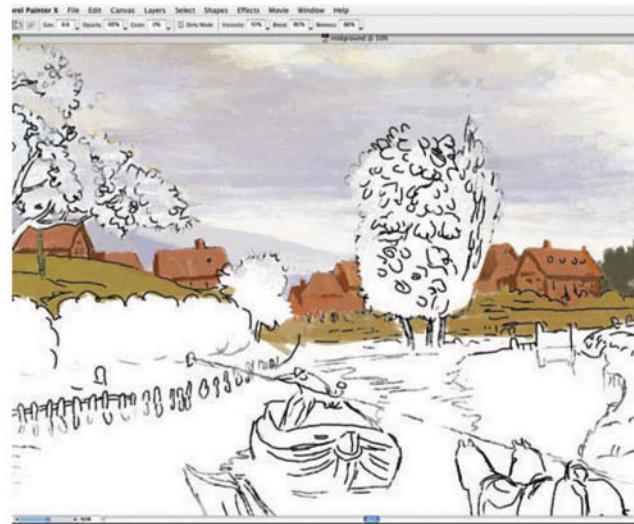
Painting in the middle ground

Work your way through the image with your painting tools



08 Down and out With the sky and far hills roughed in, let's move forward. Next up is the middle ground, starting with the buildings, far trees and fields. The process will begin the same way, namely roughing in midtones of each on a Darken layer. A smaller version of our Wet Oily brush is called for. Something in the range of 10-12.

09 Shadows Next comes shadows and the darker tones. These are painted on a separate Default layer. Take a little time to cover the line drawing, even reworking some of the sky if needed. Loose strokes are fine, as we are trying to build texture. The close-up shows the kind of brushwork needed.



10 Lighten up a bit Now comes highlights, starting with the buildings. It is perfectly all right to fix details along the way, but this is just preliminary work so not too much time should be spent on any one thing. Try to create a uniform handling of the brush. It is a great brush for the look you see here. Merge and save.

11 More of the same Notice how quickly this all comes together? We are already halfway down the painting with our rough, and things are shaping up. Now come the near trees and shrubs, following the process of roughing in midtones on a Darken layer. Flatten the image, save and move on.



Squint
Sharp eyesight can be a positive hindrance when one is painting details. It is all too easy to lose track of the effects those details are having on the rest of the painting. Sure, zooming out can help, but area averaging can play havoc with the finer stuff. Zooming in and stepping back from the monitor is excellent for close-up work, but the best overall way to track the effect of a painterly flourish is to have as much of the canvas visible as possible and squint. It is literally one of the oldest tricks in the book of painting.



12 More shadows Here is a shot of some shadows and darker areas being blocked in rapidly. Use short strokes to create as many facets as possible for the most realistic effect, even going over longish strokes cross-wise to break them up a bit.



13 More light Now we need to add the highlights. As things get closer and more details become visible, paint more and smaller highlights as you move to the foreground. It is good at this point to take some time to make some interesting shapes at the edges of our flora.

Midway, now what? What's left for you to do

UP, UP AND AWAY

The diagonal these clouds make can be followed all the way to the edge of the canvas via the line of purplish clouds and details in the trees. It is nearly parallel to the ferry line and cuts across the strong diagonal of the river for some nice dynamic energy.

FENCING, ANYONE?

The retaining wall on the far side was a solid tie-in with the one on the near bank. In the original, there is a hint of just such a wall. Short gesture stabs of midtones with the trusty Wet Oily brush were quickly followed by highlights in places to suggest the dappled light in the rest of the painting.

HOUSING DEVELOPMENT

In searching through ways to complete the composition, we decided to simply continue some of the details found elsewhere, such as placing a few more buildings on a far slope. It seemed logical to do as Constable did, and integrate them into their surroundings by obscuring parts of each of them by the hill, shrubs and trees.

GO TO THE (LIGHT) SOURCE

The wagon and horses are going to have to be brought into the same light as the rest of the painting. In *The Haywain* the light is coming from a different direction, and the values are much darker, so basic shapes will have to do. The idea is to colour pick using the Eyedropper tool from around the canvas for some likely suspects and model the wagon in the proper light.

UH OH

Originally, we thought that a little lively play of the sparkling water and tree reflections would be enough here, but a little something else may have to be included to add a bit more to the overall level of interest.

Water works

Reflections and shadows create realistic water



14 Thirsty? Now we begin to paint in the water. Open up another Darken layer and bring the Wet Oily brush up to about 20 pixels. Time to start laying in horizontal strokes of midtone, starting with a greenish hue. The water is mirroring nearly everything in the picture at some place or another, so the reflections will have to, well, reflect that. That is why there are so many colours in our water palette.



15 Shadows and dark reflections Once the Darken layer is dropped and the document saved, move on to adding the darker values with the same horizontal strokes. Notice how a little brown makes the blue in our midtones come out. The Wet Oily brush leaves a fairly sharp edge at the beginning of a stroke, so when necessary go back along the stroke to a point past its beginning to soften this edge a bit.



16 Bright reflections Now, using the lightest tones, we paint into our midtones in the areas reflecting the most light, not bothering to completely cover up what is underneath. Do this stage on a separate Default layer, so you can modify some edges without disturbing the rest of the work.

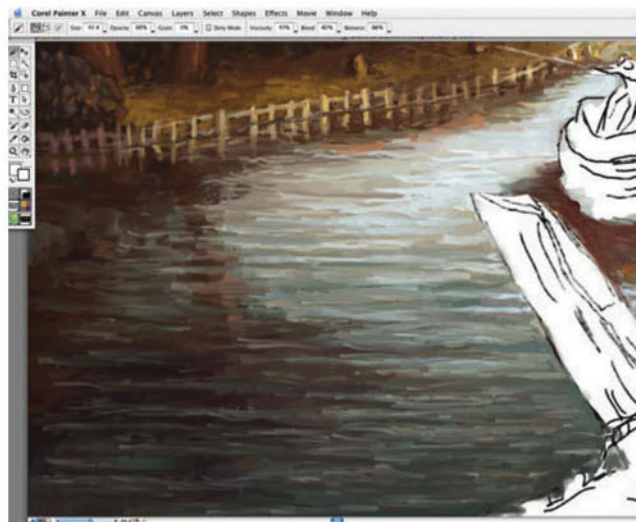
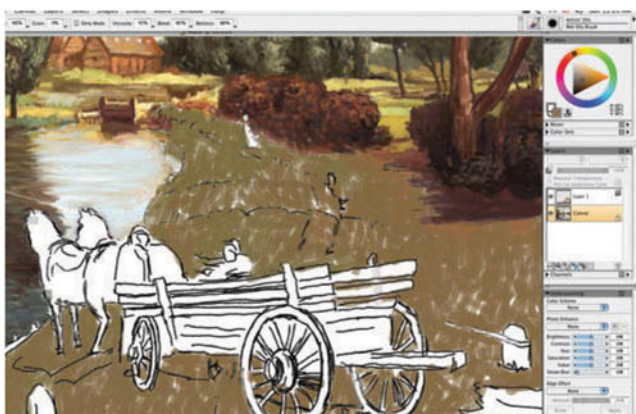
Colouring the detail

Now for the carriage, horses and people



Layer cake

Nothing frees one up to experiment with paint more than the sure knowledge that what is underneath can be easily retrieved if things go south. Layers are indispensable for many other purposes as well. It can be extremely useful to create an effect on the canvas and erase passages of the unaffected top layer to reveal the effect with precise control.



19 The right bank After saving the image, it is on to the right side of the river. Using a size 45 Wet Oily brush on a Darken layer, quickly block in the midtones. There is a good deal of colour variation in the original, so do a little consulting before moving on.

17 Riding the waves After painting in the darkest darks, lightly pull some midtones across those areas. Working back and forth with horizontal strokes plays lights and darks into one another at the edges of shadows, focusing on creating a shimmering surface.



18 A new brush! Out comes the Oily Blender 40. Worked horizontally along the waves and ripples, the Oily Blender smooths out those harsh edges and helps create a nice glistening surface. Use a light touch, or take the opacity of the brush down a bit for control.



20 Dark shadows The darkest shadows in the painting will be in this area, but it is a good idea to build to the darks slowly, concentrating on colour variation and texture along the way. Merge and save.



21 Light on grass After blocking in the light areas with the large Wet Oily brush, reduce the size to about 9-10 and quickly paint in the brightest tones in the golden areas (as well as some light and dark colours in shadowy areas) as separate vertical strokes, creating a grass-like rhythm. Go around to all of the grassy areas in the picture and repeat this as needed.



22 Last but not least The final laying in of midtones! Like before, a large Wet Oily brush is used with quick, vigorous strokes to start building textures. Use a purplish grey for the two horses and a slightly more reddish brown for the barge.



23 The darkening Still on the same Darken layer as before, lay in the darker tones. Most of the wagon is in shadow, as well the posts and stump. We will be working these items a bit, so don't spend any time with edges at this point.

24 Best for last Now for some nice details using our brightest values. The trick in painting something small that looks like something big in the distance is to get the shape, local colour and basic lighting right. A dab of the right colour with the right shape in the right place can become a very expressive arm or hat or blouse.



25 A little more focus First order of business is to copy the picture and paste. Then via Effects>Surface Control>Apply Lighting, choose Warm Globe at the settings shown. Since the effect is isolated on a separate layer, it's a snap to gently erase a bit of the effect from places like the diagonal clouds and anywhere else it is not wanted.

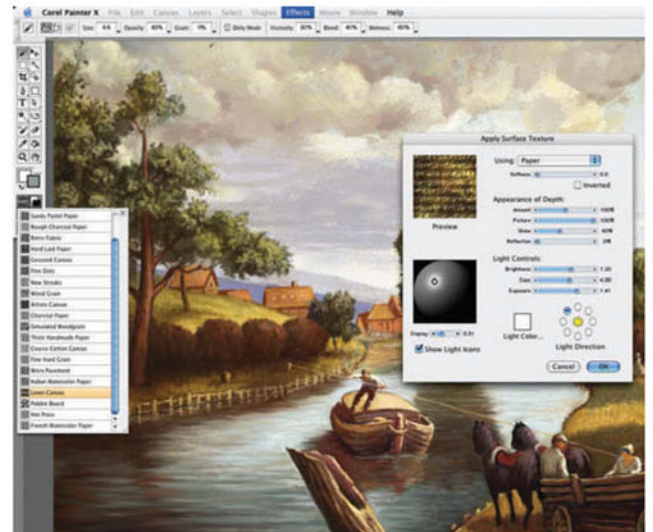
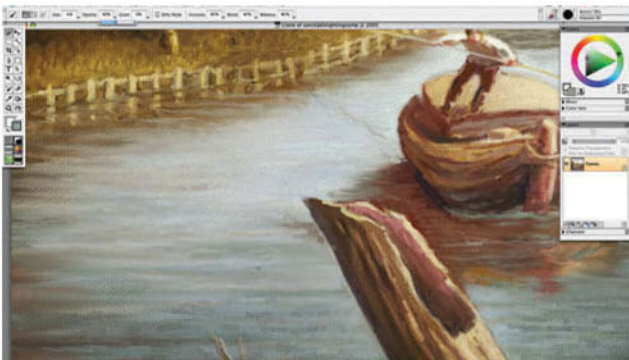
Getting it right

Tweak the colours and add the final touches



26 Last big colour tweaks Now for a little colour play. Open up a Soft Light layer and set it to 33% Opacity. With a large (70 or so) Variable Spatter Airbrush set to 25% Opacity, paint some light greens into the green highlights and in places on the water. It creates a subtle hue change suggestive of a warmer light. Shift the sky a bit more towards blue using the same method.

27 Canvas Create a duplicate layer and select the lower layer. Then, with Linen Canvas (located on the toolbox menu) as the paper choice, go to Effects>Surface Control>Apply Surface Texture. Go over the second layer, erasing lightly until just enough texture in just the right places shows through. Repeat the operation with Artists' Canvas very lightly in order to vary up the texture.



28 The finish line Now for some smaller details added with alternating Wet Oily and Impasto Oil brushes set to about four pixels each. The idea is to search around the canvas and add dabs of light and dark to flat areas. A little red in a field of green (or vice versa) can really liven up a patch. Then comes the Grainy Blender 30 with a light touch following the stroke direction to blend them into the picture. Finished!



Variation over time

One of the first questions when laying out a project is what kind of surface treatment will the painting have? This project was no different. In fact, surface handling was a big part of the plan. When one thinks of Constable, one thinks of atmosphere and light. His surfaces are richly varied, and his details are sometimes surprisingly sketch-like. To develop a way of getting to our own set of details via painterly means, we began early by building up layers of overlapping hues and values with vigorous brushstrokes. Then more and more surface detail was added to create the kind of faceted, shimmering light one would expect to see in an image meant to evoke Constable, using smaller and smaller brushes and applying a couple of different blenders. We went so far as to layer canvas textures on top of one another in subtly amended layers to give the whole canvas a little controlled sparkle.



Paint like: Edvard Munch

The Scream is an iconic image of modern life, referenced in highbrow and lowbrow culture alike. We reveal how to re-create this artistic epitome of human angst

Tutorial info

	Artist Hannah Gal
	Time needed 3 hours
	Skill level Intermediate
	On the CD Sketch

Edvard Munch is Norway's most famous painter. He was a troubled, multi-talented artist whose dream was to create "art that gives something to humanity. Art that arrests and engages".

With *The Scream*, Munch managed to fulfil his dream to an extent even he would have dreamt was beyond reach. This iconic painting has become one of the most recognisable works of art ever created, with a passion that transcends time and geographic boundaries. To many, it is a truthful rendition of human angst, suffering and the human condition in general.

A particularly strong image, it lends itself clearly to a multitude of uses. From commercials and film, to children's TV, not many works of art can include *Beavis And Butt-Head* as well as Wes Craven's *Scream*, Looney Tunes and *Courage The Cowardly Dog* in their credit list.

Munch has created several colour versions of the piece using different media. He also produced a striking lithograph in an attempt to generate extra income.

The original title given to the picture by the artist is *The Scream Of Nature*. The ominous name goes some way towards explaining the story behind its creation.

It is set in the scene of the erosion of Krakatoa, and most possibly inspired by the powerful volcanic eruption there in 1883. The ash ejected from the volcano is

said to have created a red tint in the sky that was to last for months. "I sensed an infinite scream passing through nature," Munch has said.

Munch's troubled personal life was a source of inspiration. The paintings are disturbing, a touch twisted, unusual and telling. They are emotionally charged with a unique and unusual sense of colour.

The ability to transfer feelings to canvas with such great accuracy is perhaps Munch's greatest gift and the reason he remains a source of reference to contemporary artists.

Munch is considered to be a key influence on the Expressionist movement in Europe. This particular piece is part of the series *The Frieze Of Life*, in which he delved deep into the human psyche with the themes of love, fear, death, life and melancholy.

The artist has attributed his preoccupation with these themes to a childhood laden with sadness. As a child, he experienced the loss of his mother and older sister to tuberculosis. Troubled adulthood followed with alcoholism and unhappy relationships.

1892 was an important year for Munch when the Berlin Artists' Association invited him to exhibit his work. The

paintings caused such an outrage, that the exhibition had to close. The entire episode, however, brought with it a wave of publicity, which benefited Munch's career and he chose to remain in the country. This is where he started work on the monumental *The Frieze Of Life*, exhibited for the first time in 1902.

In 1894 Munch began printmaking, bringing the work to a greater audience. Motifs for this more 'marketable' art derived from his original paintings. In 1908, Munch suffered a nervous breakdown and a year later returned to Norway for what was to become an isolated and prolific life. He passed away in 1944 leaving behind 1,000 paintings, a staggering 15,400 prints, 4,500 drawings and watercolours, and six sculptures.

We will create *The Scream* using a combination of media including Acrylics, Oil Pastels and Colored Pencils. We start with a drawing and continue to create a lithographic effect using Charcoal. The application of paint is important in any work of art, but doubly so with *The Scream*. The piece is made of long strokes that would be best applied in one, without lifting the stylus. We will mix long, bristly strokes with gritty texture and use surface texture for a touch of 3D depth.

[BELOW]
Grainy texture
Instead of using a filter or texturiser for the texture in this painting, a highly textured brush is applied to add realism, as in the *Grainy Hard Build-up from the Oil Pastels* seen here

"This iconic painting has become one of the most recognisable works of art ever created"



Multi-tone face
Besides drawing the features on the face correctly, we need to place shading and highlights in the right place



Direction
The stroke application varies throughout the piece. Different areas call for different length and pressure



Take a deep breath and begin

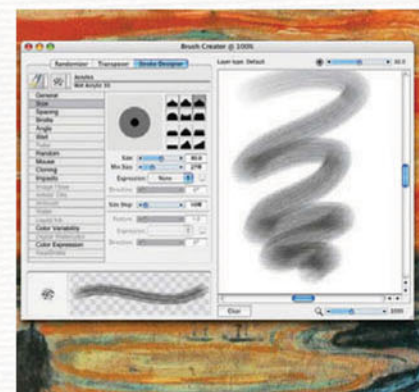
Follow this guide and you won't be screaming...



01 Layers Open a new image size and copy the provided 'Scream' drawing as a separate layer. For reference, we kept a small copy of the original piece as a layer that could be turned on and off. A third layer seen here is of a Munch lithography, which we'll get on to.



02 Lithography effect To familiarise yourself with style, create a lithography. Go to Brush Creator>Choose Charcoal>Dull Charcoal Pencil 3. Make black your Main colour and set Expression to None. With the Drawing layer visible and the Charcoal layer selected, cover the blank image with this solid black medium. Adjust the brush size according to your need. You don't have to do this, though.



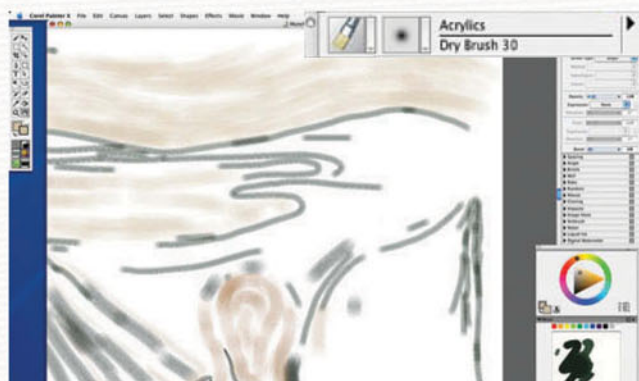
03 Acrylics Select Acrylics from the Brush Creator. Real-life acrylic is fast-drying and can be diluted with water. It can tend to look like oil paint or watercolour, depending on the level of dilution. Now choose the Dry Brush 30 category.

Museum and art history

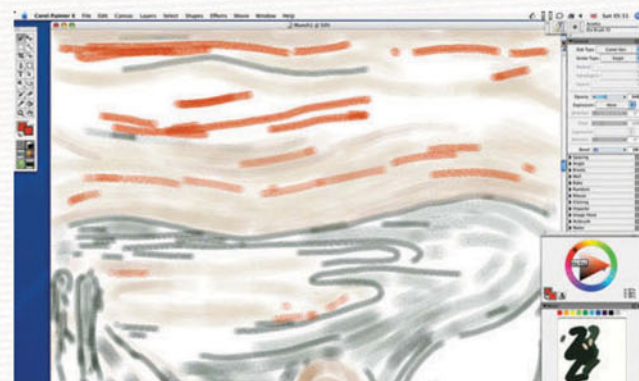
The Munch Museum was created as a tribute to Norway's famous artist. Besides information on the artist's troubled life, it takes an analytical look at his work. Go to www.munch.museum.no/ and delve deep into the life and work of a particularly prolific artist.

Under Life and Work is a section called On Munch's Paintings. It looks at different paintings including *The Scream* in detail, speaking of the inspiration to the piece, when it was created and what its importance was in the greater scheme of the artist's life.

It also highlights influences on Munch's life that have inevitably had an impact on his work.



04 Application Create a new layer called 'Colour' and make it the top layer. Use the Color Mixer or Color palette to create the colours you need and apply strokes of black and light brown. The strokes are long and should look bristly and airy. Set the Opacity between 10% and 12% and set the Expression to None.



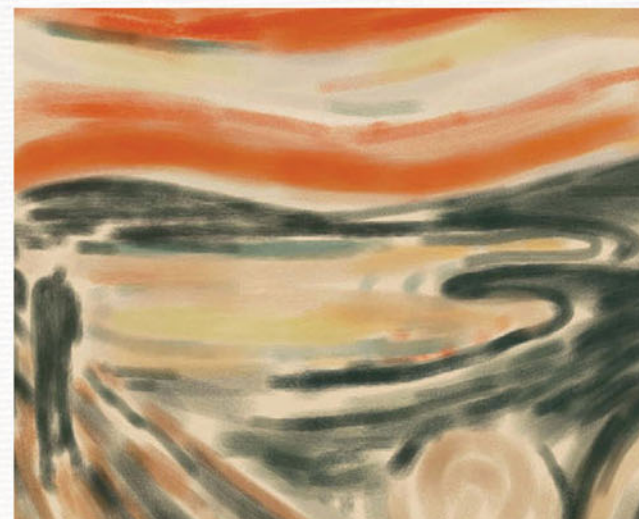
05 Build up Zoom in and apply brush strokes in the direction of the original. Make these strokes as long as possible and try to keep your stylus on the tablet from the start to the end of each stroke. Pay attention to changes in lightness and try to reflect that in your application from this early stage. This all contributes to a more sensitive and less rigid look.



06 Fill Create a new layer and open the Color palette. Sample a light brown/dark mustard colour. Click on the new blank layer and Select All. Go to Effects>Fill in the main menu and select Fill With Current Colour with the Opacity set to 100%. Place this layer beneath the Colour layer.

07 Build up close

Keep the Acrylics brush at a maximum Opacity of 40%. Continue to slowly build paint. You could choose a prominent shade like orange, cover one area, and use the Grabber to move the next area to apply all strokes of that colour. Or you can concentrate on just one area. The colour builds on previous strokes beautifully.





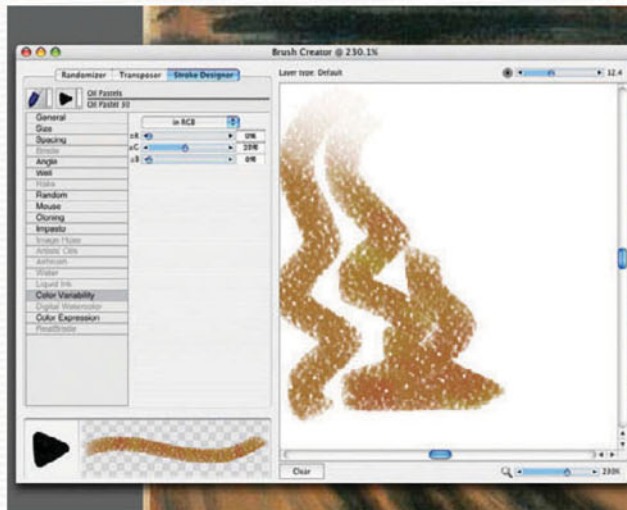
08 Drop The basic strokes throughout the painting should be in place now. Before moving to a different media, zoom out and look out for any overly bare areas accidentally missed. Go to the Layers palette and choose Drop All. You should now have the Canvas bottom layer and Layer 1, which includes the colouring done so far.



10 Blending oils Create a new layer and name it 'Oil Pastels'. Set Method to Cover and Subcategory to Grainy Hard Cover. With a 10-12% Opacity, and Expression set to None apply light strokes over the previous Acrylics. The two textures should blend together well.

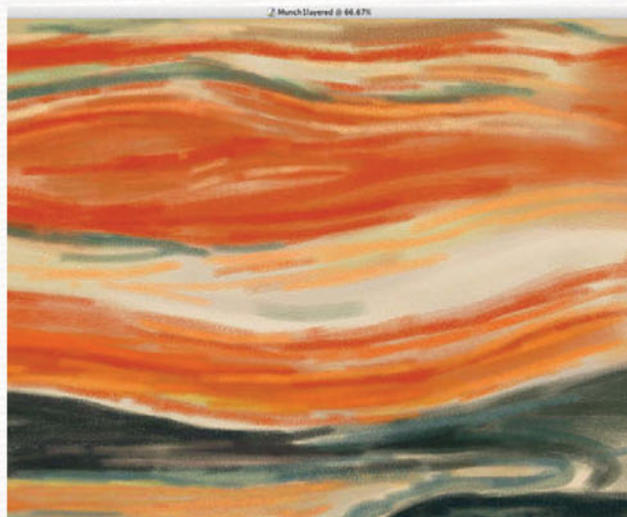
09 Use an Oil Pastel

In the Brush Creator, choose Oil Pastels>Oil Pastel 30. This brush brings a totally different texture and is lighter to apply. Under Color Variability, pull the G slider to 20% and see the effect on the stroke in the brush preview below.



11 Oil Pastel sky

The sky in *The Scream* is nothing short of amazing. It is made of a multitude of shades of orange, mixed with turquoise, cream and yellow. The strokes here need to go horizontally from one side of the canvas to the other. Sample a shade, apply your brushstrokes, sample the shade next to it, apply and move on.



Color Variability

In real painting, colour is applied using brushes loaded with paint. This paint mixes with colours around it and you often get a single stroke made of two colours.

To mix colours this way, open Brush Creator, select Stroke Designer and choose Color Variability.

Now select in RGB and apply a stroke of your clean paint onto the pad. Drag the R slider to 50% and see the effect; then to 100% and see how the new colour blends in.

Try this with other colours and even two together. Apply your stroke and drag the magnification level at the bottom of the Brush Creator to 200% and see the stroke close-up.

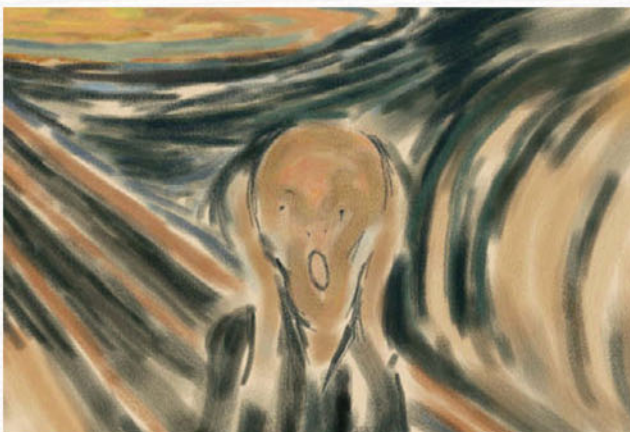
Randomizer

Brush Creator's Randomizer was originally created for those unfamiliar with the brush's controls. It is, however, a useful tool regardless of level of expertise. The idea is simple, you give the Randomizer any stroke and it creates a selection of new variants for you.

Open Brush Creator and click on Randomizer. Fourteen variations of the strokes are available for you to choose from. Click on one and it will display in the preview window below. For a low level of variation, keep the Amount of Randomization slider to the left. Drag it to the far right to see it in full action.

Fill in the person's details

Monster Munch anyone? (Sorry!)



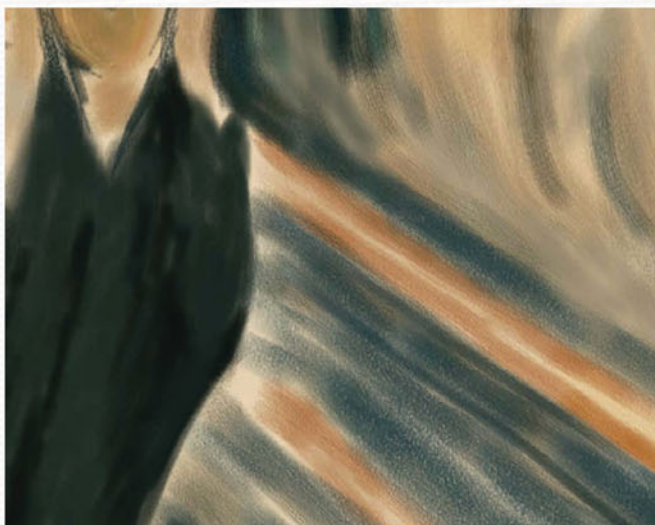
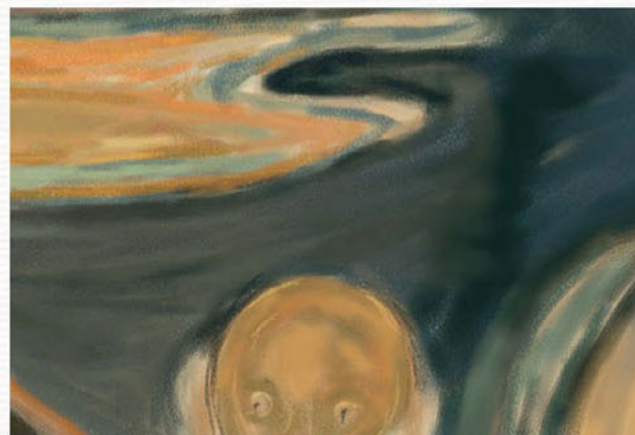
12 Face Pay particular attention to the person's face. Note the different shades that make it. There is brown, beige, a hint of orange and green. Lightly apply colour to create the features. These are loose at this stage.



13 Face build up Zoom in on the face and in the Brush Creator choose Airbrush>Soft Airbrush 40. Set the Method to Cover and the Subcategory to Soft Cover. Use this soft brush at an Opacity between 10-12% to fill in any light areas that have escaped the Acrylics and Pastels.

14 Gaining texture from strokes

Increase the Opacity to 15-16% and vary Opacity to apply a layer of this tool all over. Reduce the brush size, sample your colour and apply some yellowy type streaks to the face and body.



15 Area fill The low Opacity of the brush lets previous layers shine through and remain intact. The textures are working together. Use the Airbrush to cover areas such as the face and area above it.

Build up the textures and colours

Go for thick and luscious strokes



16 Grainy Hard Cover In this part of the process, you skip from one brush to another as you see fit. Apply Airbrush to fill in an area nicely and move on to the Oil Pastels to add texture. Save your brush so you can come back to it instantly.



17 Rich in feel and tone Build up the variety of shades slowly to create a rich feel. There is no strict method at this advanced stage. The image should by now be covered with a mixture of Airbrush and Oil Pastels. Zoom in, sample a shade you wish to enhance in order to echo the artist's original and apply both media.



18 Ground detail The bridge is of pivotal importance to the composition. Its straight, angled lines add to the feeling of discord. It is best to apply these lines in one go, again keeping the stylus on the tablet from the start of the line to the finish. Apply colour in the same way as previous steps, filling in an area and enhancing with texture.



19 Airbrush Use the Airbrush at 18-22% Opacity to start building the darkest blacks in the image. If you are not certain of the level, start at an even lower Opacity or go to Preferences and increase the number of Undo levels. Alternatively, create a new Layer and drop when it's finished.

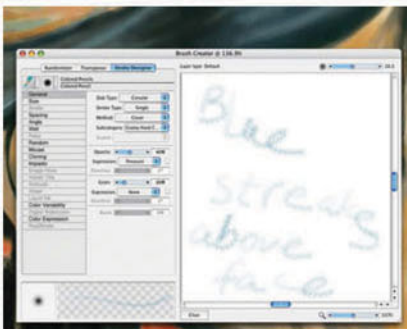
20 Airbrush detail

Set Airbrush to a small 4-6 size brush and a 5-7% Opacity. Observe the thin streaks that are spread throughout the image. Zoom in on the face, sample a light brown/yellow shade and lightly apply in short to medium strokes. Apply once and zoom out to see the effect before applying an additional stroke on top.





21 Oil Pastels revisited Go back to Oil Pastels and methodically go over the entire image to apply texture to the painting. This is in preparation for the next stages where we add definition to elements.

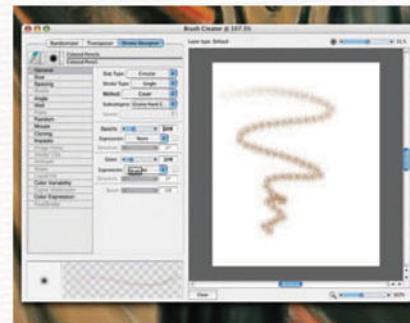


24 Blue streaks The thin streaks are vital to the piece. In step 20, we applied light brown/yellowish streaks to the face, and here we apply blue/turquoise ones above it all over the dark lake. Use Colored Pencils this time at 40% Opacity and Expression set to Pressure. Grain should be 14-20% with light and quick strokes.



22 Pointed crayon Zoom in on the face, choose the top left brush tip in Brush Creator and set black as your Main colour. Slowly go around the face to add a contour line to it. This border adds an edge and overall feeling of sharpness to the piece. It is of paramount importance on the face.

25 Blue strokes and streaks Zoom in to 100% and observe the streaks. They should be thin but full of gritty texture. Go over lines where there is a group of streaks together to enhance them. Take notice of those streaks to the side of the face as well. Some are slightly lighter than others, so choose a lighter shade to randomly cover some of the streaks existing there already.



23 Colored Pencils Open Brush Creator and choose Colored Pencils>Colored Pencils. Set Method to Cover and Subcategory to Grainy Hard Cover. Use a Grain of 20% to lightly enhance existing browns on the face and add shades of light green. The textured strokes should be clear and not blended in.



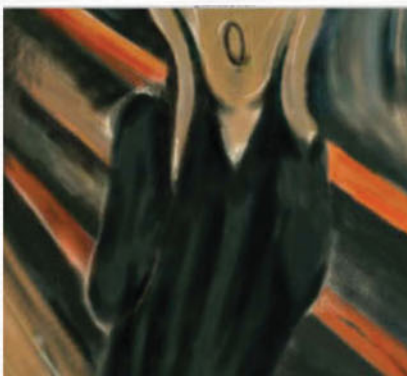
Research

For a seriously deep look at Munch's technique, go to the Munch Museum site (<http://158.36.77.168/munch/default.aspx?lang=en>). You can find out about what canvas Munch chose for a piece, and how it was primed and stretched prior to painting. There is an extreme close-up on details which will give you a great insight into his work.

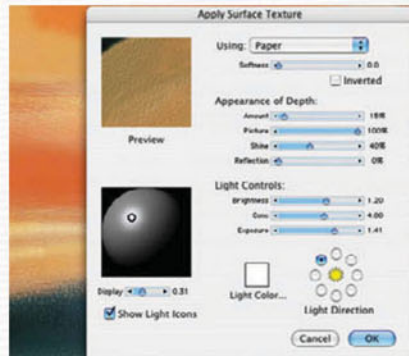
Another eye-opening feature there is the look through a microscope at the artist's paintings. 'He used a limited palette, and concentrated mainly on relatively clear, bright pigments.' One paint sample interestingly shows 'various layers that contain organic reddish paint, and ultramarine, chalk and lead white paint'. In another real gold was found.

Adding the finishing touches

The bridge over troubled water...



26 Colored Pencils bridge Stay with Colored Pencils but use a 40% Opacity and a thick Pencil to add texture to the vertical lines on the bridge. Keep the stylus on the surface as you go over the area. The colour will build up.



27 Apply Surface Texture Go to Effects>Surface Control>Apply Surface Texture. Set Using to Paper (Basic Paper) and the amount to 15%. This is a slight effect to add overall sharpness to the image and a slight touch of 3D realism.



28 Refinement We earlier mentioned the option of creating temporary layers for different uses. Here we created one for general refinements where you zoom in to a 66% magnification level or higher, and make final corrections and adjustments. Start with one area and using a dark black pastel, accentuate the darkest areas in the piece. Use a light shade to highlight the brightest.



Paint like:

L S Lowry

L S Lowry was best known for his 'matchstick men and women'. Learn how to re-create his style here

Tutorial info

-  Artist
Hannah Gal
-  Time needed
3 hours
-  Skill level
Intermediate
-  On the CD
Final image and
Hose guides

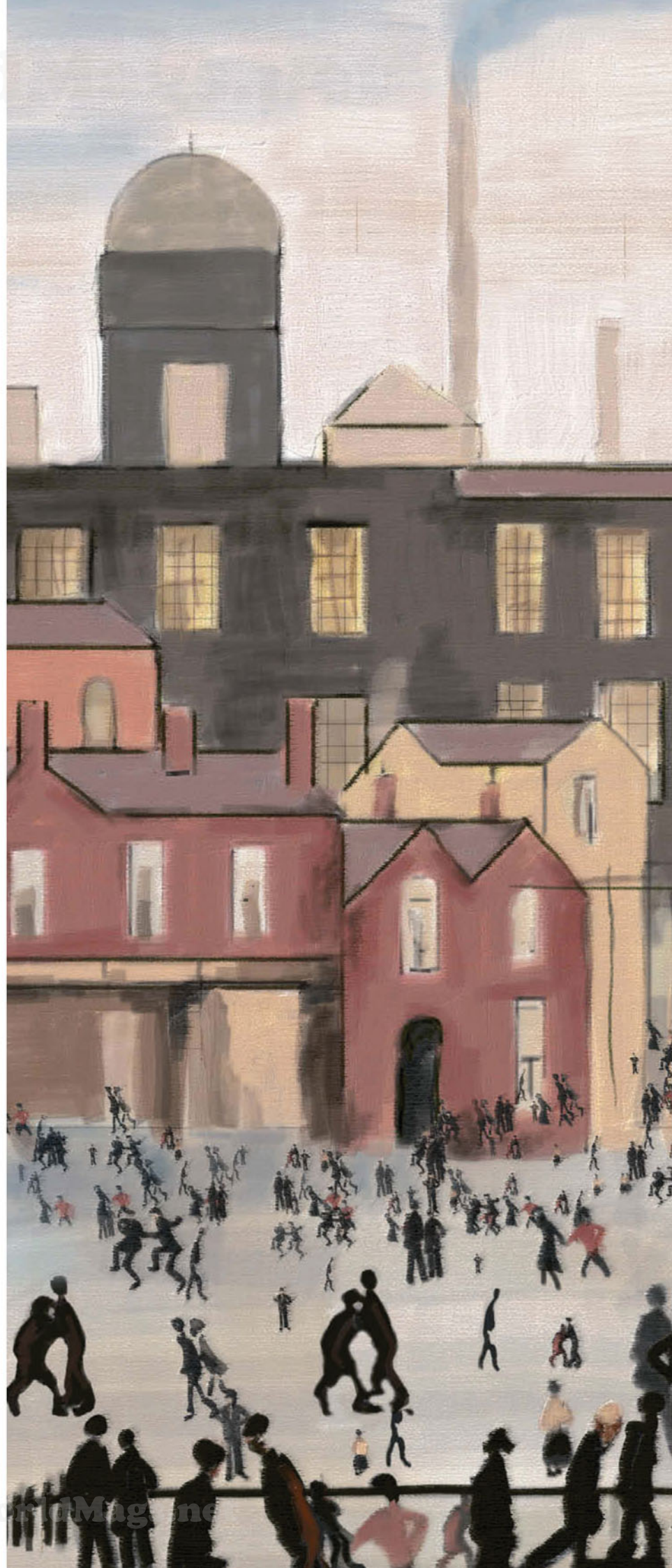
Born in 1887, Laurence Stephen Lowry was a unique character in the art scene. In a world consumed with awards and accolades, he stood out for keeping a day job throughout his life, rejecting the pretence of the art world and living a simple existence.

Lowry did not reach his standing as an artist through the expected art school route. Instead, in 1903, he started taking part-time painting classes that were to last for 12 years.

At the age of 16, Lowry started work as a clerk for a chartered accountant, and remained fully employed until the age of 65 when he retired. In a bid to be taken seriously as an artist, he kept his professional and artistic life separate, and it came as a surprise to many upon his death that he had worked throughout his life. A great influence on his art came from the Municipal College of Art in Manchester where, through the French artist Adolphe Valette, he was introduced to the Impressionist movement.

Lowry continued to search for a unique, individual style when financial circumstances forced his parents to move to Pendlebury. This move marked a turning point in his life. As Lowry himself describes it, in 1916, while waiting for a train, he became fascinated by the workers leaving the Acme Spinning Company Mill. He began to explore the industrial areas of South Lancashire and be inspired by it. From that point onwards, all that he needed for his work was right at his doorstep.

By 1920, Lowry's street scenes, everyday people going about their daily routines, workers, housewives and children set against an industrial backdrop had become central to his work. He painted from experience, documenting a period in the life of the area that was soon to change.





His job necessitated walking the streets of Manchester and Salford. Lowry almost obsessively sketched daily scenes on scraps of paper and the back of used envelopes. These sketches were later incorporated into his canvases in the studio, resulting in work that is based on a realistic portrayal, but incorporates a great deal of imagination.

As in his personal life, he adopted a simplistic approach to painting. The Lowry palette consisted of only four main colours – vermilion, Prussian blue, ivory black and ochre – applied clean, without any medium (such as Linseed oil).

By the Thirties, Lowry had established his own particular style. Upon encouragement by his teacher Bernard Taylor, he experimented with setting buildings and people against a white background, creating the trademark Lowry look.

The modernisation of the industrial north in the mid-Fifties shifted Lowry's interest. He now concentrated almost entirely on local figures against a plain background, with a suggestion of scenery. The crowds gave way to a small number of individuals, with a hint of pavement or wall, but more often set against a plain white background, as if suspended in space and time.

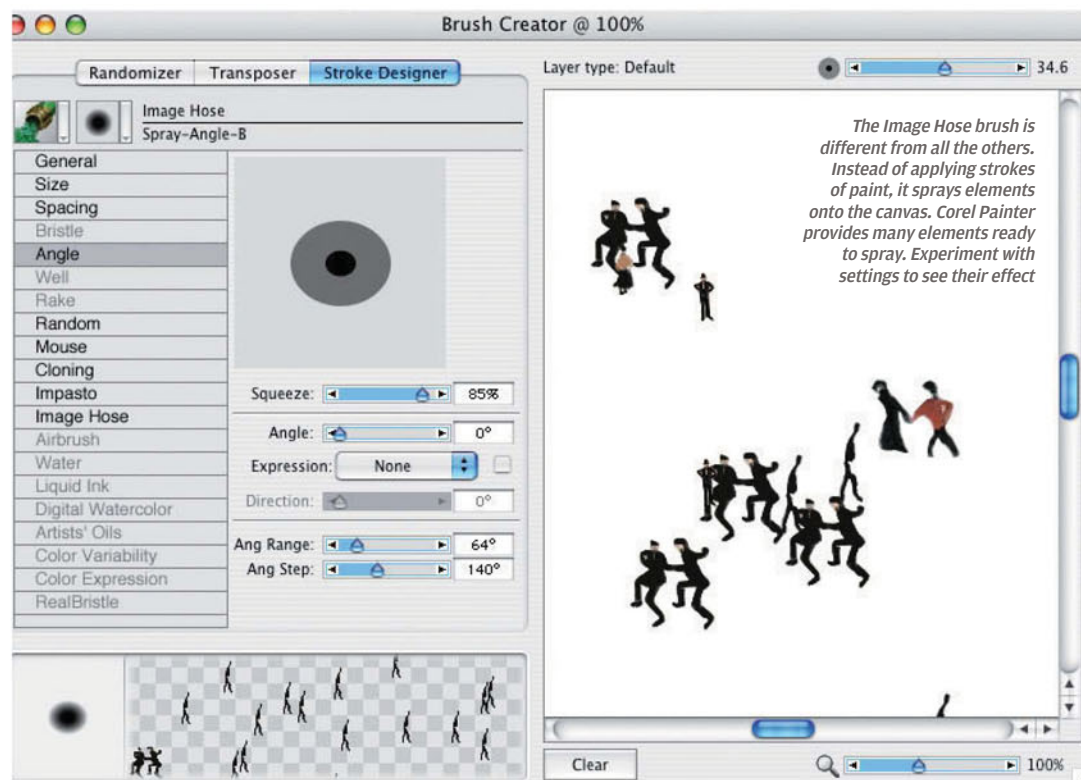
Laurence Stephen Lowry died of pneumonia in 1976, aged 88, having received critical acclaim for his work, including an offer of a knighthood. His legacy is the charming record of a period long gone in British history.

The Tate describes Lowry as one of the most popular artists of the 20th Century. While best known for his paintings of street scenes in and around Manchester, Lowry's scope was far more wide-ranging and included portraits, country scenes, seascapes and harbours.

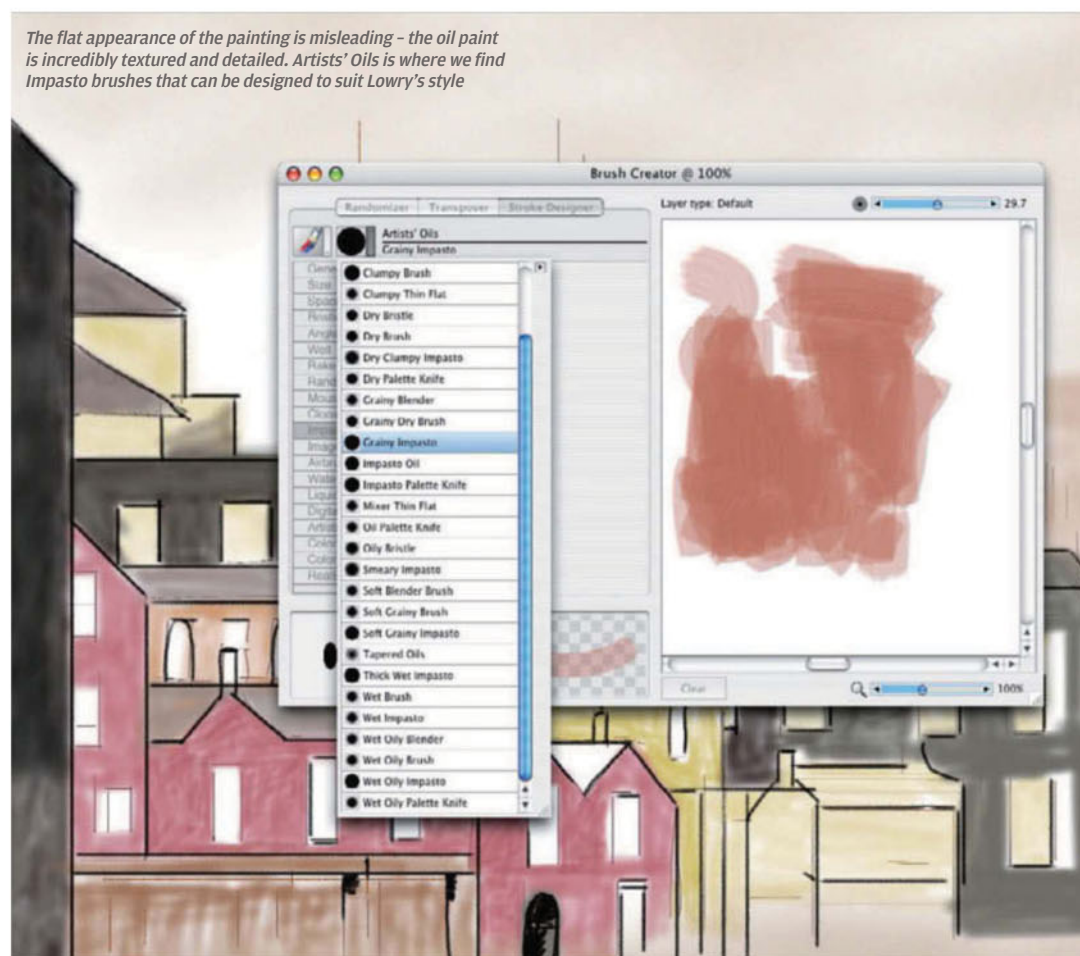
We will sketch and colour in Lowry's *Our Town*, using pencils and Artists' Oils. The people will be created both as a freehand drawing and as a Nozzle.



The Lowry palette consisted of minimal colours, which forces you to concentrate on the strokes and forms



The flat appearance of the painting is misleading - the oil paint is incredibly textured and detailed. Artists' Oils is where we find Impasto brushes that can be designed to suit Lowry's style



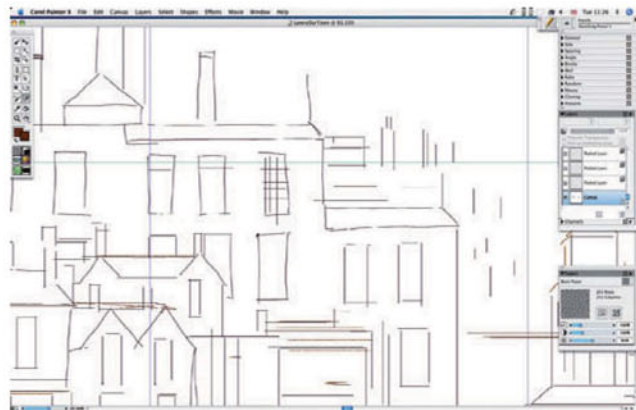
Sketch out the scene

Use the original image as a reference

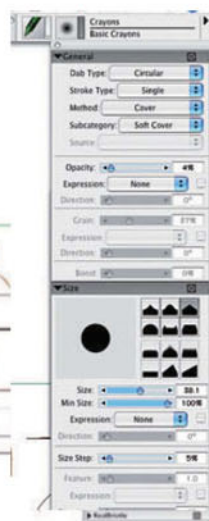


01 Divine proportions Open a new document. For easy reference throughout the painting process, place a small image of the original painting as a separate layer within the document. Go to Canvas>Composition>Show Divine Proportions. The visible grid divides the canvas to help maintain the right proportions when drawing.

03 Filling in To get a straight line while drawing the many buildings, hold down Shift while drawing the line. If using a graphics tablet, set Stylus Sensitivity to None; we will accentuate these lines at a later stage. In the Brush Creator choose Crayons>Basic Crayons, and set Method to Cover.



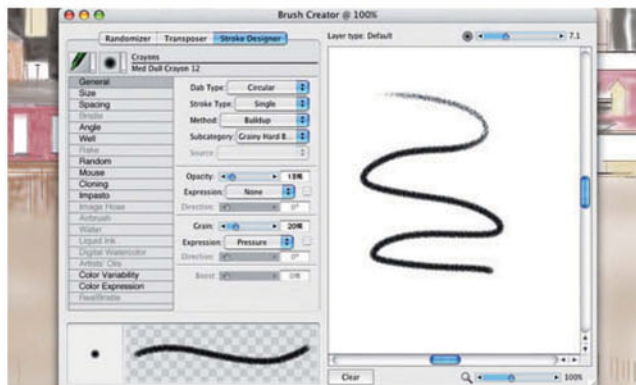
02 Pencil sketch Open the Brush Creator and select Pencils>Sketching Pencil 3. Use the grid to help you draw the buildings while referring to the original. Use dark brown or black to concentrate on the buildings. We will turn to the crowds later on.



04 Mixer Set a 4-6% brush Opacity and start filling the buildings with colour. To create the right shades, go to Window>Colour Palette>Show Mixer. Use the controls at the bottom of this palette to apply and mix. Be sure to save shades to build up your colour palette.



05 Colour Stay with the Crayons brush, keep Stylus Sensitivity (where appropriate) set to None and use a low 10-12% Opacity to continue filling in buildings, foreground and skies with colour. To fill in a part of a building with a block of colour, create a thick brush and press the Shift key for straight lines while applying strokes.



06 Contour lines Create a new layer for the contour lines. Choose Crayons>Med Dull Crayons 12 with the Method as Build Up, the Opacity at 10-15% and the Grain as 20%. To add sensitivity and feeling to the contour lines, set Grain Expression to Pressure. Use a small brush (size 5) to draw the black lines of the buildings' contours.



Impasto brush

Impasto brushes give realistic, three-dimensional brushstrokes. As in real-life painting, they leave bristle marks and paint texture on the canvas, adding a sense of realism and 3D effect. You can create a brush from scratch, but it is more convenient to mould a brush already available by adding personal settings to it. Within the Brushes palette are many brushes that greatly simulate the natural look of an artist's loaded brush. From the Brush Selector, or within the Brush Creator, choose any Artists' Oils brush variants. Set Draw To to Colour and Depth, set the Depth Method to Uniform, Plow to 80-90% and the Depth slider to 8-10%. In the Brush Creator's handy pad, apply a stroke or two to test your design.

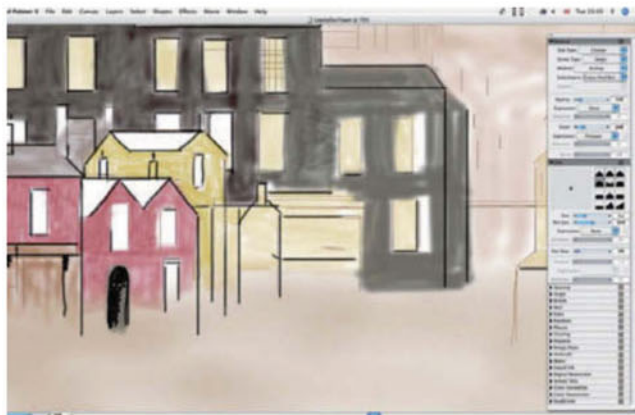
Add the details

Contouring with oils and some nifty brush design

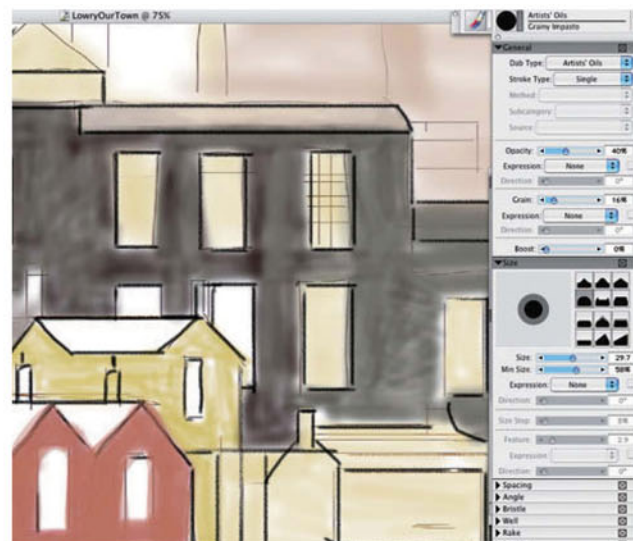


Picking your colours

You have a couple of options when it comes to setting the colours for your paint. If you want a direct replica of the original Lowry painting, use the Eyedropper to sample colours from a picture of the original. There are loads of online sites to get this from. Alternatively, use the Color picker to set your hues. You might fancy trying very different colours – have an experiment!



07 Further contouring The grainy texture of this brush looks a lot like the original. Observe the original to see where the line is darker or thicker, and adjust the stroke accordingly. If you make a mistake with any of the lines, turn your stylus over to erase.



08 Oils In the Brush Creator, choose Artists' Oils>Grainy Impasto. Set the Opacity to 40% and Expression to None. With a Grain of 15-18%, use the colours created in the mixer for steps 3, 4 and 5, like ochre, brown and dull red, to apply paint to canvas.



09 Oil details Within the blocks of colour, there are variations in shade. These are slightly lighter or darker tones that add interest and depth to the piece. After filling in an area with colour, open the Colour palette, move the cursor slightly to a lighter shade, and apply at very low Opacity over the first oil layer.



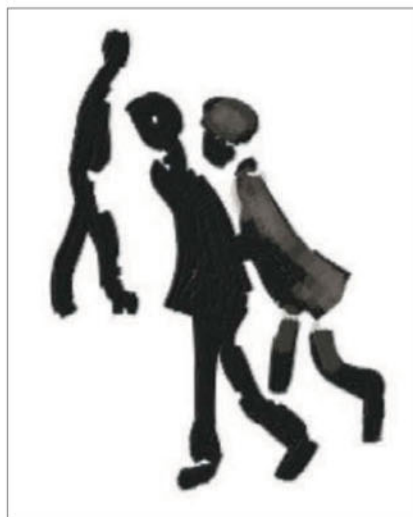
10 The big picture As you concentrate on detail, moving from one area of the image to the next, make a point of zooming out. Try 25-33% to assess the big picture. It is easy to over-treat one area or neglect another when working close up for a long period of time.



11 Brush design It is time to create some of the many people in the foreground. Open a new, small document and choose a black colour to design some of the figures. Use a small oil brush to loosely draw the figure's shape and colour it in oil. Observe the original and create as many different figures as you like.

12 More designs

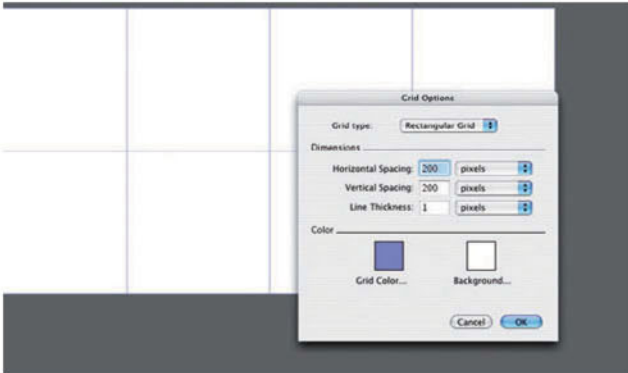
Zooming in on the original matchstick figures shows they are not all black, but contain different shade colour strokes. Use the Color palette or the mixer for a lighter shade and apply to edges of the black figures. You can copy the ones supplied on this issue's disc.



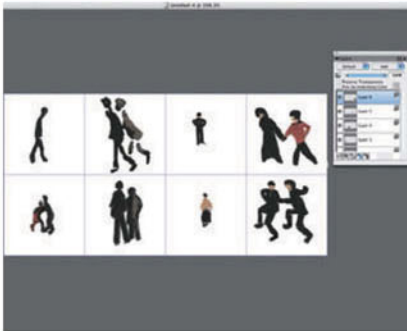
13 Crowds Open the documents containing the figures created in steps 11 and 12. Copy and paste them into the main document. Place in the foreground to see the size, opacity and overall impact. Use tools like Scale and Rotate to vary the figures slightly.

Creating a Nozzle

The easy way to add more people



14 People Nozzle We will design a Nozzle to add figures to the crowd. Open a new document for the Nozzle design. In the Canvas menu, choose Grid>Grid Options and set the grid spacing to the width and height that will hold the largest element (figure) in your Nozzle. Our Nozzle will contain two rows of four, making eight Nozzle elements altogether.

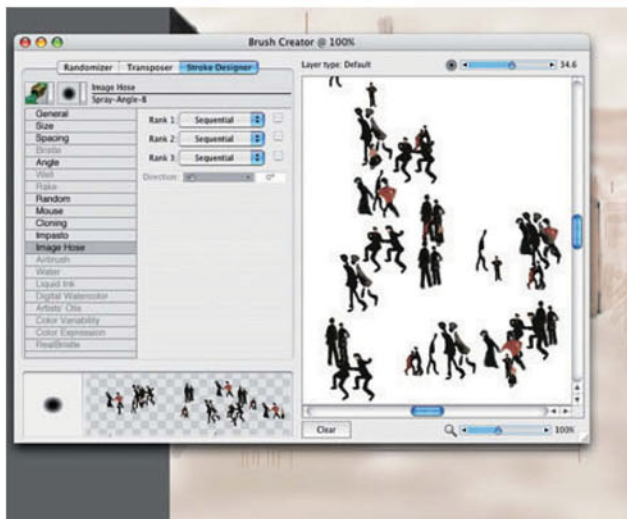
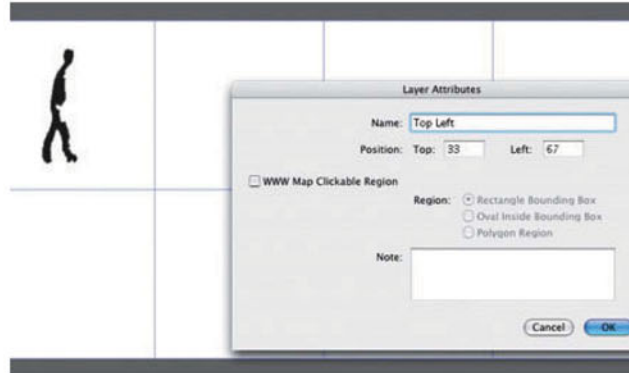


16 Adjust the Nozzle Create an additional new layer containing another of your Nozzle elements and use the Layer Adjuster tool to move the element into the second grid square, second from left on the top row. Repeat this until you have each of your elements on a different layer and in different grid squares.

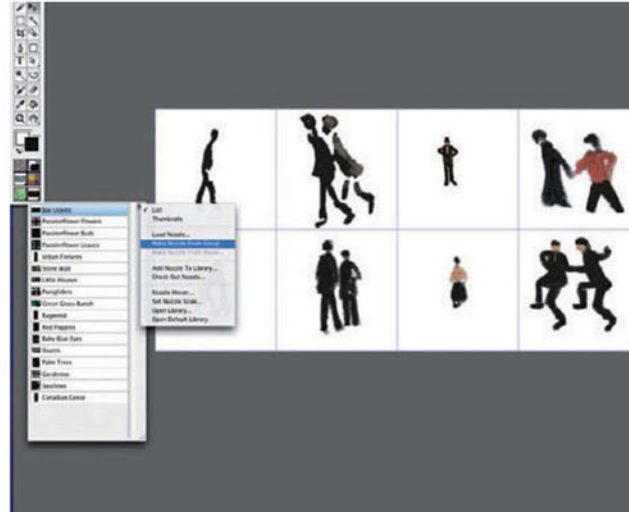
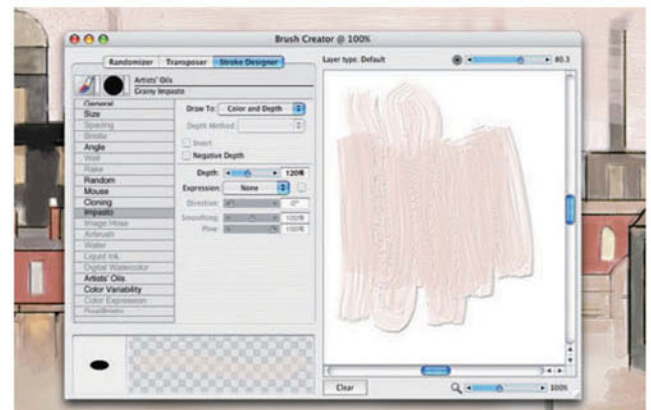
17 Make the Nozzle Hold down the Shift key and, in the Layers palette, select all the Nozzle element layers. Use Ctrl/Cmd+G to group them, or click on the little triangle in the top-right corner of the Layers palette to show the menu. Select Group Layers. At the bottom of the toolbox, click on the Nozzle Selector menu to open the menu and choose Make Nozzle From Group.

18 Load Nozzle

Your Nozzle, with its eight elements, will appear as a separate file. Save this image as a RIFF file. Go to the Nozzle Selector menu and choose Load Nozzle. Locate the RIFF file you saved earlier and click the Open button. Open the Brush Creator to test your brush. Experiment with different Image Hose variants.



15 Putting the Nozzle together Create a new layer and paste one of your people designs into it. This is your first Nozzle element. Now use the Layer Adjuster tool, to move the element into the first grid square on the left of the top row. Use the Layer Attributes box to name the element and add helpful notes.



19 Sky For the pale-pink-looking sky, open the Brush Creator and choose Artists' Oils>Grainy Impasto. Select Draw To Colour and Depth and set Depth to 120%. Set Expression to None, and use a wide brush to apply horizontal lines across the sky area.

Simple technique

Lowry's technique was far from elaborate. He was largely self taught, painting things as he saw them and improvising when needed. He dabbed grey clouds with black dots for the effect of depth, and often used cloth and his fingers. For chimneys, for example, he rubbed across the paint with his finger in the direction of the smoke coming out of the chimneys to add blur. For the finger-rub effect, use the Blenders category of brushes. First apply Blur to the area, followed by Smudge.

The final touches

Smudge and blur your way to a finished image



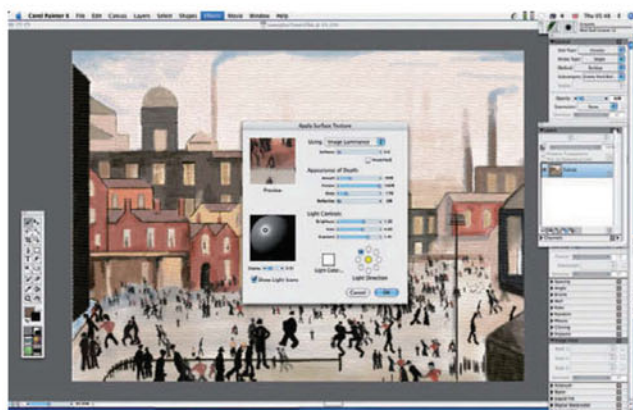
20 Apply the people Apply the people Nozzle to the foreground. Start with a tiny brush for the people in the distance. This might require several attempts, so be sure to set your undo level high, or create a new layer for the Image Hose.



21 More people In the Layers palette, click on the little triangle in the top right and in the menu select Drop All Layers. This will increase performance speed throughout the process. Continue to apply the people Image Hose, increasing in size gradually to end up with biggest characters in front.



22 Create the chimney Light blue patches of colour appear at the top of the picture, coming out of chimneys and on the ground, bottom left. Use the Crayons Brush>Medium Dull at 4-6% Opacity to apply these areas of colour.



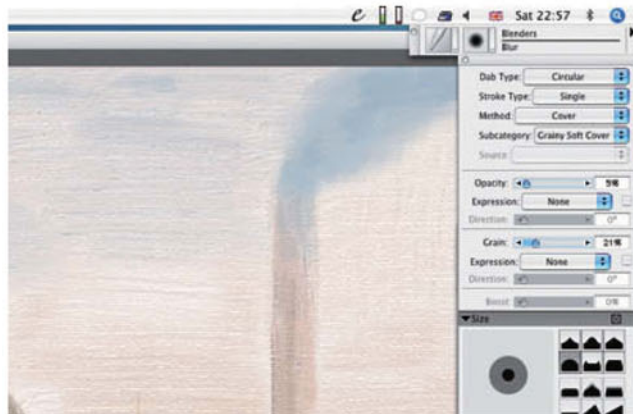
23 Image Luminance Go to Effects>Apply Surface Texture. Select Using Image Luminance and apply texture to the canvas. Try Amount = 50%, Picture = 100% and Softness = 0. If you prefer a more textured appearance, undo and reapply.

24 Saturation Go to Effect>Adjust Selected Colours and reduce Saturation to -14%. Apply and see the effect on the big canvas. If it's too dull, increase Saturation, or just select Shine in the Image Luminance box.

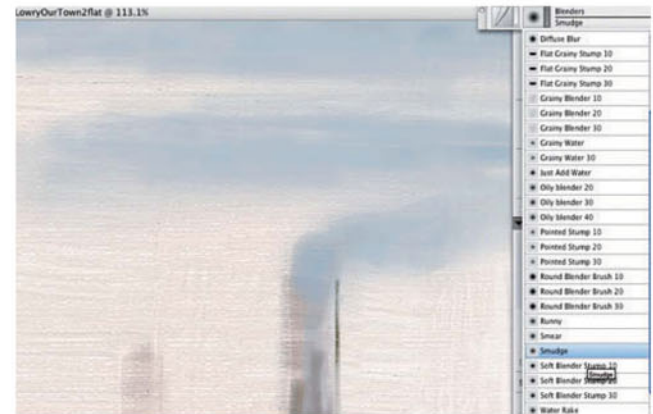


The perfect blend

We use a couple of the Blender variants in this tutorial as a way of emulating Lowry's painting style. The Blenders are a fantastic resource when it comes to getting the look of real media and they allow you to do all sorts of things.



25 Blenders - blur Open the Brush Creator or the Brush Selector and choose the Blenders brush category and the Blur variant. Sample the blue chimney colour and use a big size 20 brush and 5% Opacity to blur the edges, as well as centre of the blue clouds.



26 Blenders - smudge To imitate Lowry's finger smudging, go to Blenders>Smudge. Set Impasto to Draw To Colour only and go over the blended clouds to smudge. Use a size 20 brush and low Opacity. Reapply if needed, just enough to create the blurry smoke look.

showcase

WEN-XI CHEN

TITLE Opium
WEBSITE www.acidlullaby.net
JOB TITLE Science student and digital artist

Wen-Xi Chen balances life as both a science student and a digital artist. She first discovered digital painting six years ago at a young age and has become extremely accomplished during this time. "I've grown to appreciate it more and more with each new technique I learn," Chen says. Born in China, she has lived the majority of her life in the UK. Much of her work has an East-meets-West influence, which is reflected in the style of her paintings. Although Chen is studying hard, she always finds time to paint.

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Learn the art of painting luscious locks

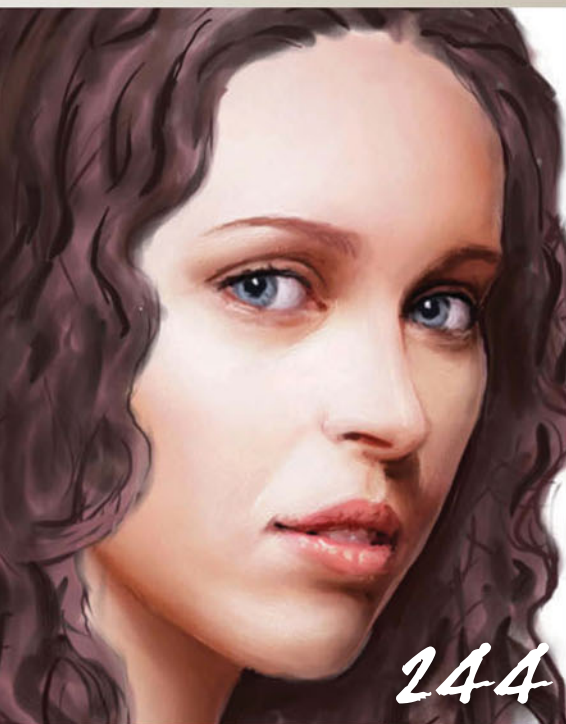
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From light and fluffy to dark and angry

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Achieve perfect flow and texture with this guide

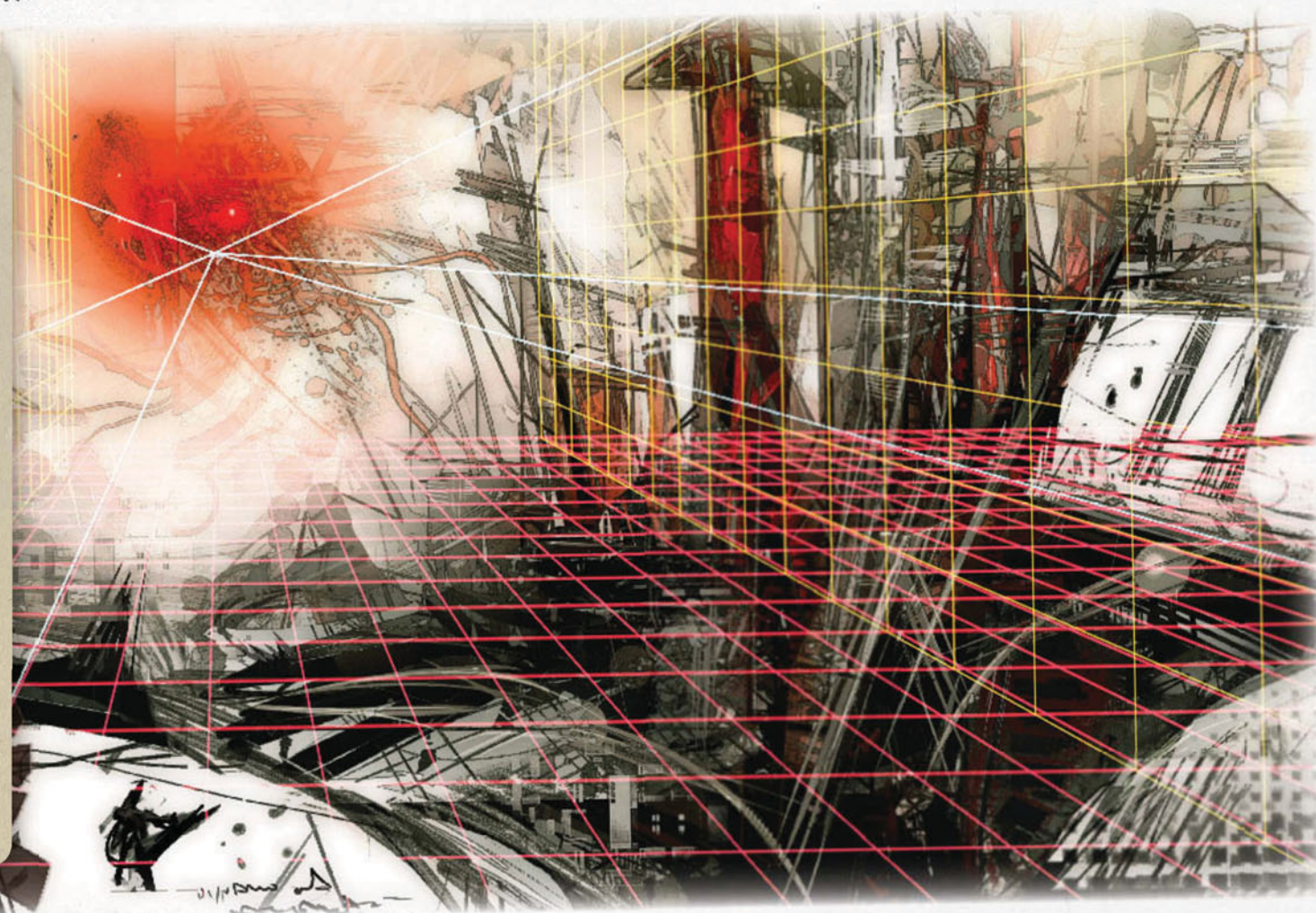






Understand the rules of Perspective

Being able to correctly convey the feeling of depth and distance is essential for any artist. Here Andrew Jones lifts the lid off perspective and uses it in his art



Drawing 101

When I was asked to give a tutorial on perspective, my very first instinct was to cringe. I'm sure many artists also share this natural aversion to this particular technique, so I decided that it was about time for someone to take away some of the long-running prejudices associated with this concept and show how you can actually use this very powerful tool to realise the illusions of your imagination.

Put very simply, perspective is a tool to help achieve the illusion of depth. It is an attempt to represent tri-dimensional objects on a bi-dimensional surface. Perspective is not a constant. It's not a law of nature. It's a technique to trick the eye. But perspective is more than just a cheap parlour trick. The perspective that we know and use today has been the product of tens of thousands of years worth of art history and a direct reflection of our attempt to visually reproduce our

reality. As children our first recognisable drawings are of flat bi-lateral space, they may have been of animals or people. Our minds had to develop before we began placing these objects in space, a typical children's drawing would be of a stick figure and beside them is a drawing of a house. Elements like scale may be arbitrary. It's only later do you see the use of depth or overlap in a child's drawing, it represents a more sophisticated view of the world around them.



Early cave paintings show how perspective used to be linear. As people began to understand depth, the figures started to be placed in front of one another

Before I begin there is one point I want to make perfectly clear as to not confuse you. Many people take the subject of perspective very seriously – to some artists it seems almost like a religion. I am not one of those artists. In my opinion perspective is a trick. A lie, an illusion. It may appear to give the impression of a greater reality to objects, people and places in space, but in actuality it doesn't really exist. There are no totally flat horizon lines in our world. We live on a round planet with a naturally curved horizon. From our limited viewpoint it is easy to make the comparison to a perfectly flat horizon line but it's just not the truth. So why, and how, did it originally come about?

An easy place to start is to talk about the intention of perspective. Artists have always striven to manifest images

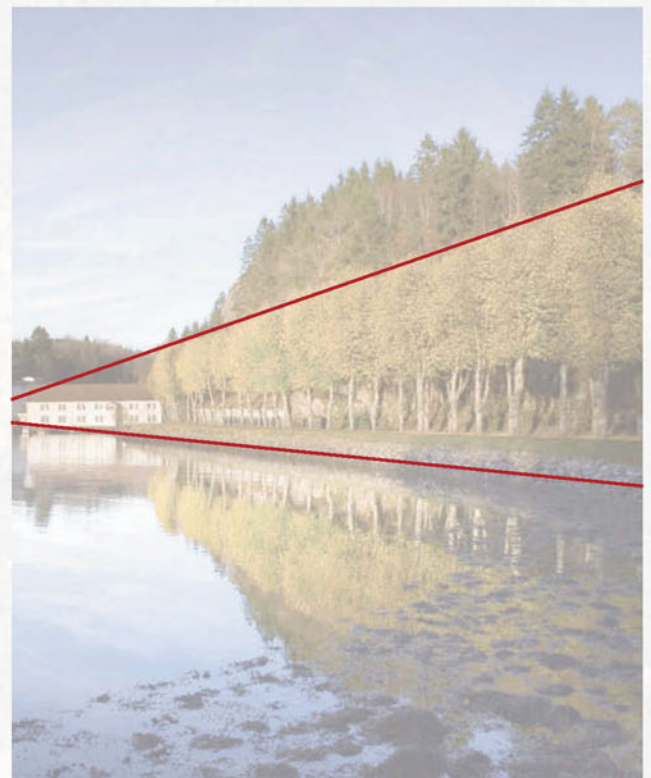
to better understand the world they lived in. We can begin by looking back at the evolution of perspective. From some of the earliest art ever created you can see hints of perspective, in one of the greatest human works of art ever created – the magnificent fresco from the Lascaux Caves in Dordogne, France. There are animals and bulls seen running with varying sizes overlapping each other. Even 2,000 years ago artists were thinking about how to depict the depth of the reality around them!

When the Middle Ages hit, the iconoclasts all but destroyed any progress that was made in depicting three-dimensional form, thankfully the 14th Century bore us artists like van Eyck and Giotto who breathed new life into the lost science. But it was the Renaissance period that made perspective at the heart of artwork. Florentine architect and engineer Filippo Brunelleschi, started to analyse lines and points of perspective. Through his work, artists truly began to understand what was involved in giving the illusion of 3D space within a 2D environment. His work on linear perspective gave us the theory that objects get smaller and closer together the further away they are. Artists like Picasso tried their best to destroy traditional perspective, yet the tradition still lives on. So let's proceed and see how perspective can be another tool within our arsenal to scratch away at the nature of reality around us to make a more accurate depiction of our imagination.

Linear perspective

Everything is parallel

In the example below, you can see how linear perspective works in straight lines. The viewpoint is being directed to the vanishing point in the photo by the line of trees on the right



In this painting, you can see a good example of one point perspective. The eye is being moved towards one point in the images (the bridge)





Types of perspective

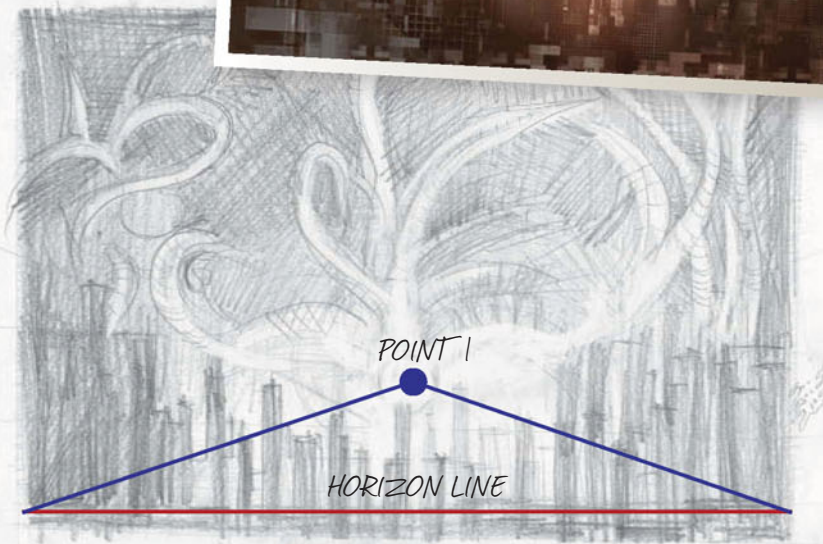
Understand the three basic choices

One of the first places to stop when you're thinking about perspective is the vanishing point. There are three main types of vanishing point, and how many points there are determines how complicated the viewpoint is. We've demonstrated those three types below, and shown how they can be used when creating art.

One point (linear perspective)

One-point perspective relies upon a horizon line and one vanishing point on that horizon line, and from that vanishing point you will reference the angles of any object that you wish to fall back into space. A typical image of one-point perspective is of a straight road for as far as the eye can see. Objects at the front sides are parallel to the picture plane and the side edges disappear into a single point.

In this drawing there is a central vanishing point, which all of the buildings' perspective is based upon and by placing a bright light at the vanishing point I can emphasise the side of the structures and help define their form.

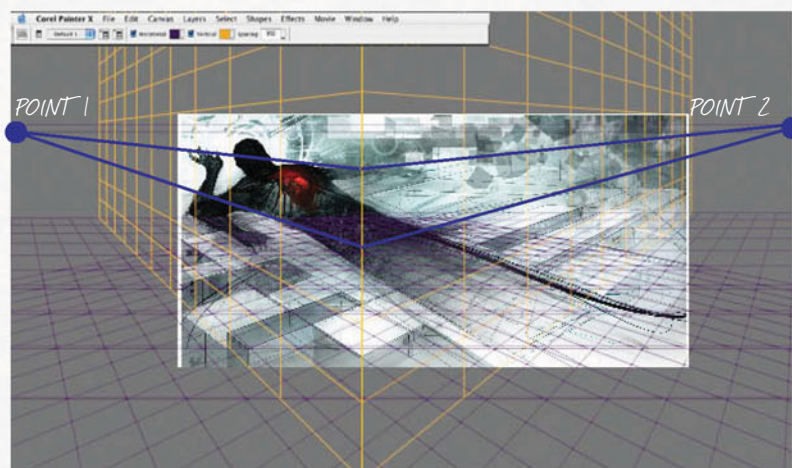


Two point

You guessed it – instead of one vanishing point you add another. This means that you can have objects that face different directions. With two-point perspective, you need to make sure that the front, back and side edges of an object have to recede towards a vanishing point.

You can normally find this type of perspective when buildings are added to a painting. It helps create interest in a piece and also makes structures appear as though they are solid buildings.

The example on the right is of two-point perspective. You can notice there are two vanishing points that I am creating the space from. This helped define the figure resting in space. One of the Renaissance notions was that 'artists must firstly create the space and only then he is able to situate the figures and the object. It is in the Quattrocento that man understood that to acquire the power of God, you had to do just like God; to create the Earth before and then Man; not the opposite.' Or, in other words, organise your space before you try to add in any figures.

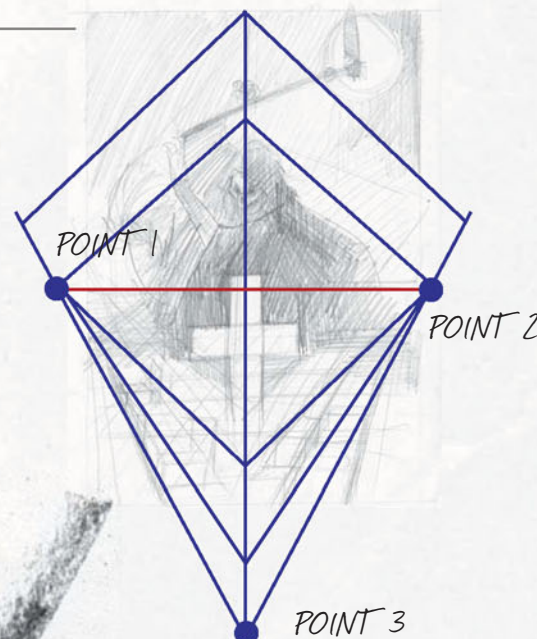


Three Point

Three-point perspective is an interesting one, in that it uses the principles of two-point perspective, ie having two vanishing points, but it also introduces another vanishing point either above or below the horizon line. This sets the point that the vertical objects will vanish to. If the vanishing points are near each other, the objects will appear larger. Push the vanishing points back and the objects will recede.

This was a collaboration between Marko Dejuervic and myself and is an example of three-point perspective; the camera is tilted way up and pointed down, the third vanishing point is placed far down beyond the horizon line.

I intentionally broke some rules here by adding building shapes in the foreground that challenge the perspective. One fortunate aspect of digital painting is the ability to create whatever size canvas you desire, for example, I could expand down as far as I wanted to plot whatever distance I wished the third vanishing point to be.



Foreshortening

All you need is just a little perspective

We've already mentioned that perspective is an illusion, and that is perfectly demonstrated with the foreshortening principle. This is basically an optical illusion that an object or distance is shorter simply because it is angled to the viewer. That object isn't actually shorter, but it needs to be represented as such in order to look as though the perspective is realistic. To get an idea of how the shapes change, pick up a pencil. Hold it in front of you and then gradually tilt it backwards and to the side. Each time you move it, the pencil becomes a different shape.

Foreshortening normally comes into play when drawing living beings, and as such means you can't rely on the same constructed viewpoint as you can with the other types of perspective. The trouble is, it can be very difficult to imagine how foreshortening should look. The Renaissance artist Albrecht Dürer came up with a clever way of helping him draw in correct foreshortened perspective. He placed a wire grid in front of his model, and then drew what he saw on his paper, which also had a grid drawn over it. He viewed his model from

a vertical position, which meant that his viewpoint foreshortened the model. The result was that the parts of the model that were furthest away from him appeared to be smaller.

Sometimes when you are working with foreshortening, your brain can be resistant to how abstract the distortion may appear. Dürer's use of the grid system helped alleviate this. Because the grid system in front of the model matched the grid system on his paper, he was able to transfer what he saw in each grid in front of him onto that grid on the paper. By forcing himself to draw exactly what he saw, Dürer avoided drawing how he thought it should look.

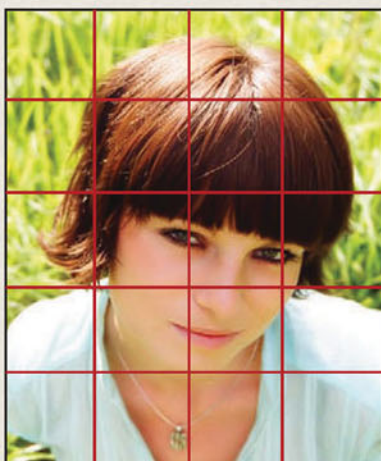
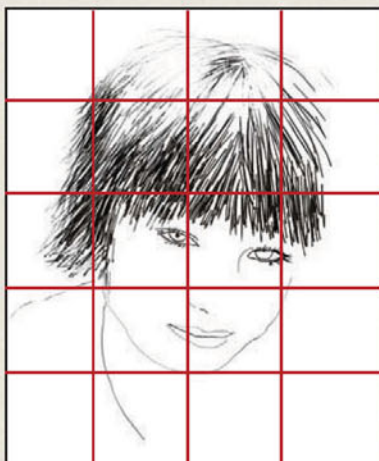
Foreshortening can be used to make an image far more dramatic. Many modern advertisements use foreshortening by having someone hold a product close up to the TV or camera. This extreme foreshortening is an aggressive way of getting attention.

I used foreshortening on this white horse to make it the focal point of the image and increase the dynamic of the image. Although it's quite subtle, it does make the final image more powerful.

Apply the grid system

Ensure accurate sketches without any stress

Sitting in front of a reference and trying to sketch it can be a stressful and ultimately fruitless task. Once you add trying to capture complex perspective into the mix, you could be doomed before you start. The brain can work against you and make you add lines according to how you think they should look, as opposed to how they actually look! Using a grid system avoids all this, though. Instead of seeing the image as a complete whole, you only have to concentrate on what appears in each grid and then transfer that to your paper that has corresponding grids.



Foreshortening is an obvious trick when it comes to grabbing viewers' attention, but if you apply it subtly, it can be very effective

Aerial perspective

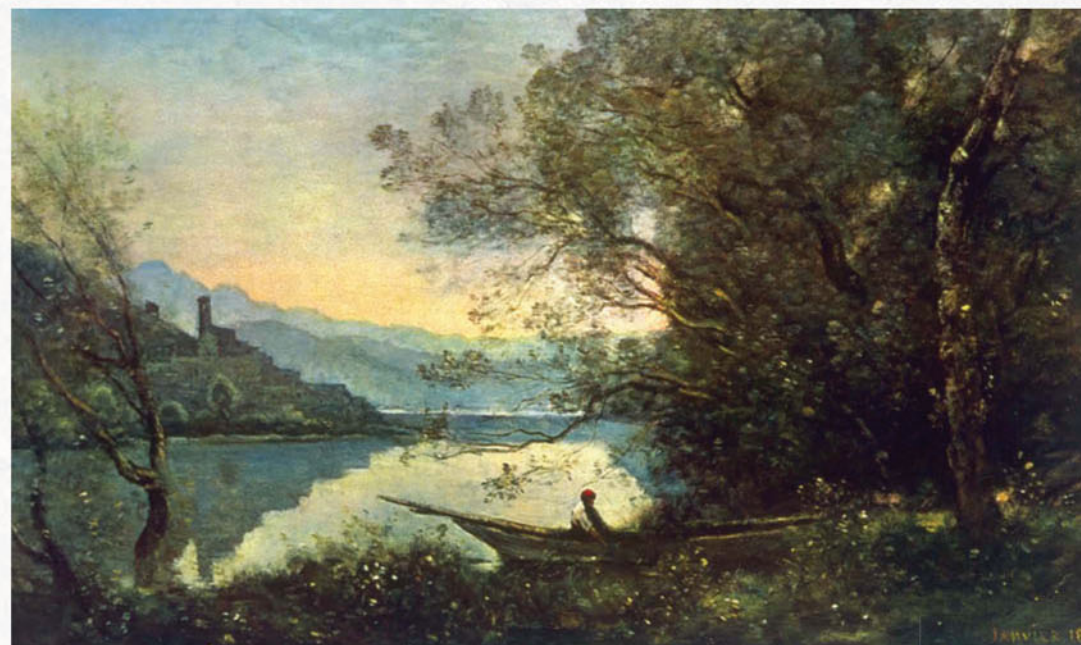
Use colour to give the appearance of distance

The name of this is quite intimidating – when I first heard it I thought it was some kind of perspective drawn from the view of an aeroplane. Can you imagine calculating the movement of vanishing points over distances? Thankfully it turns out aerial perspective doesn't involve a vanishing point, horizon lines or any maths at all.

Aerial perspective, or atmospheric perspective, is the principle that as objects move further away, the contrast between them and the background decreases. It also becomes bluer. So basically, background detail in a painting should be fainter and bluer!

This technique was discovered by Leonardo da Vinci and you can see it clearly demonstrated in the painting of the *Mona Lisa*. Basically, air is full of particles, vapours, smoke, pollution; many things that are almost invisible at short distances, but when there is a great deal of atmosphere between you and an object in the distance, all these things add up and slightly obscure the object. On a sunny day you can see a film of blue haze between you and the object.

I incorporate aerial perspective in many of my works by creating a new layer, selecting the Airbrush tool and setting the Opacity to 2%. I mask off



objects that are close to the viewpoint and lightly 'dust' over objects I want in the distance, the further back, the more opaquely I paint. You will be surprised by how successful the results.

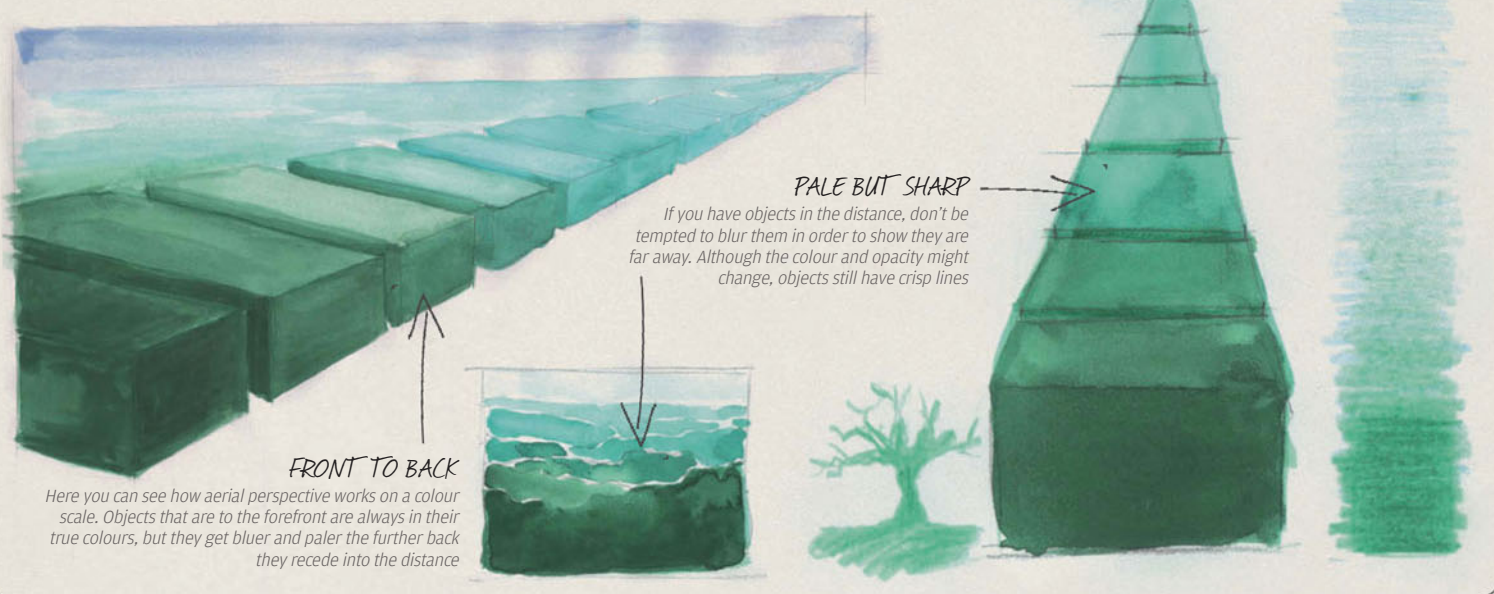
Never forget that aerial perspective only affects contrast. It has no relation

to focus. If you really want something to sit far in the background, set it back with some atmospheric Airbrush, then knock it slightly out of focus with the Blur or Just Add Water tool. I took advantage of aerial perspective in this image to make the buildings seem further back.

In the painting above, you can clearly see how the distant mountains are bluer and lighter the further away they are

Apply aerial perspective

Make your distant objects blue and light



Perspective grid in Corel Painter

Save yourself some time and let Corel Painter do the work for you

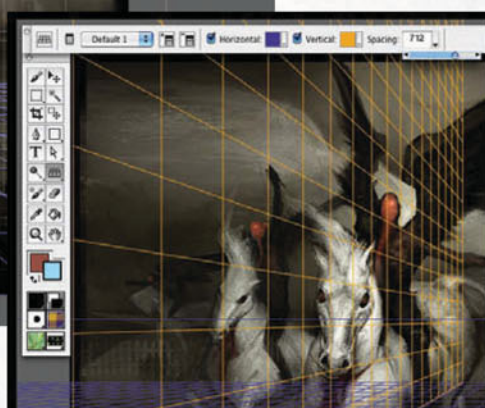


Using the grids built into Corel Painter, you can position your objects with no fuss

As an artist, my time is of the utmost value to me. Perspective and vanishing points take time and concentration to create, time I could be spending enjoying my life away from a computer monitor! If I can use a computer program to lay down a complicated scene with perfect perspective, I will opt for that every time rather than put in the effort it takes to attempt the same results by hand. Fortunately, Corel Painter X

comes with a perspective guide that saves you the effort of accurately plotting and drawing an endless amount of lines.

Perspective is not only reserved for buildings and objects, you can use perspective for anything, even apocalyptic angels riding white horses. This is also an example of foreshortening and overlapping shapes to create space and depth.



Using the Perspective Grid

Eight tips to using the perspective grids in Painter

TIP 1: FIND IT

You can find the grid under Canvas>Perspective Grid>Show Grid.

TIP 2: TOGGLE

When adjusting the perspective grid, switch to Screen Toggle mode to see an expanded version of the grid's boundaries.

TIP 3: CONTRASTING GRID COLOURS

Painter gives you the ability to change the colours of your grid; I usually choose compliments that have a great contrast to the pallet at hand.

TIP 4: SPACING SLIDER

The spacing slider bar will change the frequency of the grid lines; increase the number for less lines, down for more frequent lines.

TIP 5: MODIFY YOUR GRID

You can manipulate the grid by grabbing it at its vanishing point. Follow the grid lines to where they would converge to find this handle.

TIP 6: VERTICAL LINES

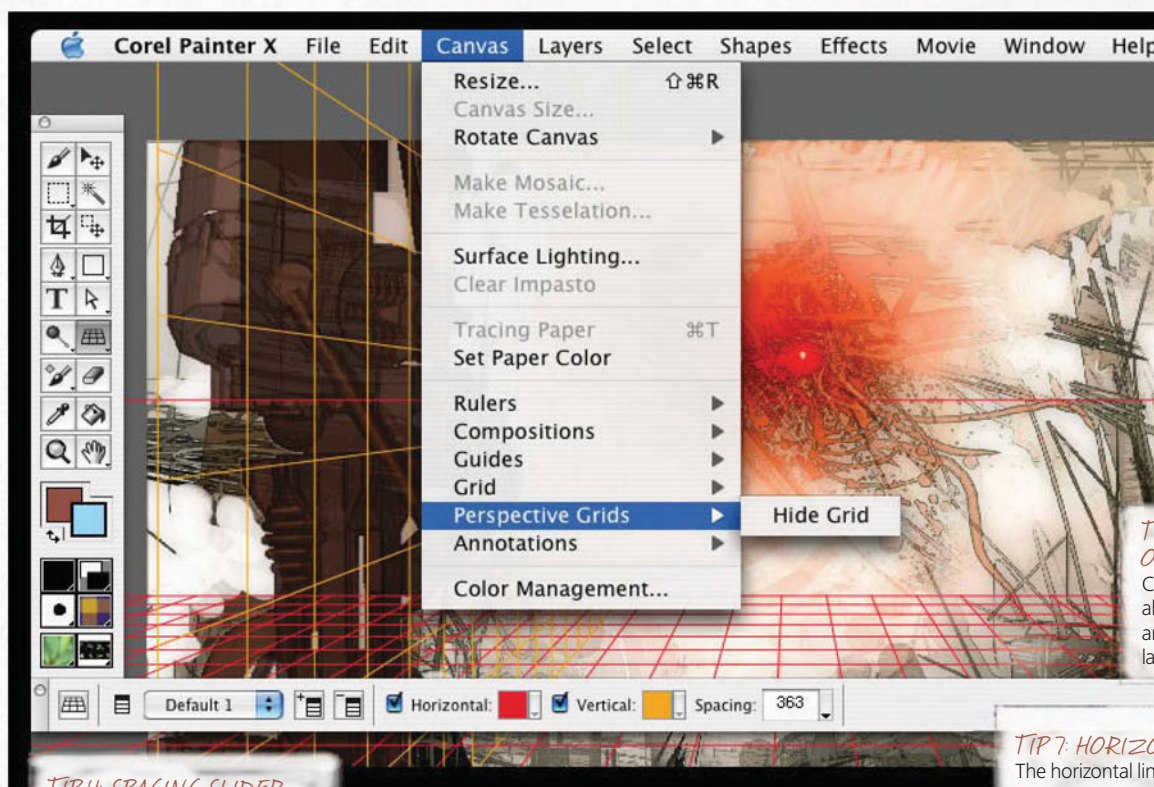
Define your horizon point first and then begin adjusting the vertical lines.

TIP 7: HORIZONTAL LINES

The horizontal lines will establish the vanishing linear, vanishing point and the horizon line, whereas the vertical lines are guides for the perspective marks you will be drawing.

TIP 8: SAVE YOUR OPTIONS

Corel Painter has the ability to remember and save different grid layout options.





Understand the rules of Composition

The core of a successful painting is good composition and there are lots of theories and rules that can help you set up the dream arrangement. We take a look at the best here

Drawing 101

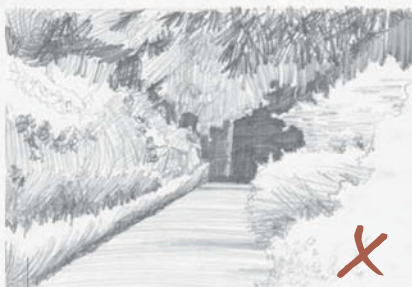


Your painting can be set to succeed or fail before you have even applied any colour or form onto the canvas and it's all because of composition. A truly successful image is one that plays with a viewer's eye, moving them around the different areas in the most pleasing manner. In essence, composition is a jigsaw puzzle. For it to work properly you'll need to work out exactly where to place objects for the maximum effect.

While this may sound quite lofty and annoyingly vague, the good news is that a lot of composition theory is based around instinctive behaviour. Our eyes travel in certain directions and it is such an ingrained action you probably haven't even noticed it. For example, when you read your eyes go in a certain direction and most people tend to look at the top-third section of an image. When an image feels wrong, it is most likely because it is forcing the viewer's eye to

move in an unnatural or awkward way. Try it for yourself – look at an image and try to remember where your eyes land first. Also feel how your eyes 'wander' about the scene. It is this behaviour that can be controlled by what composition techniques the artist has employed.

Now, we know that this sounds like a very wispy concept and to be honest, it is. Everyone is obviously different and you'll never be able to come up with a foolproof way of ensuring that every single person



To keep the viewer's interest, go for a meandering path that leads into an image. This forces the eye to look around the painting. A straight path to the centre leaves little room for exploring



who looks at your painting will respond to its composition in the same way. Well, you could just have one thing filling the entire frame, but even that technique can be improved by applying composition techniques. Thankfully there have been many studies on what makes for an aesthetic arrangement and these studies, plus centuries of artists trying new techniques, have resulted in a set of guidelines that will help you get a good composition. Although some of them have come to be known as 'rules', never ever feel as though you have to rigidly stick to them. Not all of them will work in all situations and sometimes an image's colour or structure or texture will override any composition factors.

While it's easy to think of composition rules only in relation to where objects are placed, it's important to remember that every single element in an image contributes to the success or failure of the composition. For example, having an even balance of light and dark areas will give

a more balanced image. Have an image with too much dark area and you can drag everything down – go for too much light and you have a floaty result.

The fact is that composition covers everything you put in your image, whether you are actually conscious of it or not. But by familiarising yourself with some good composition practice, you will be more in control when it comes to painting a scene and will be able to make informed decisions about how something should be arranged.

We'll be looking at some of the most common composition rules over the following pages, demonstrating how they can help your images become stronger. From the scientific principles of the golden section, the rule of thirds and divine proportion, to general advice for arranging elements so they have maximum impact. Corel Painter also has some inbuilt tools for handling composition, so we'll also look at what these are and how they work.



This is a great example of leading a viewer's eye around a picture. The textured brush strokes and subtle direction lines allow you to discover the two figures and other detail

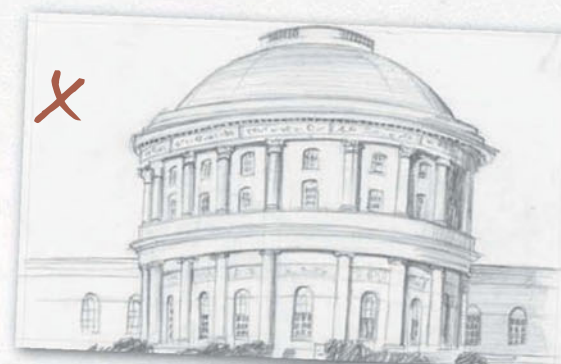


A triangular composition is very handy for portrait paintings and sits well in the frame. In the above example, the two figures actually make two triangles

Arrange your objects

Bigger is not always better

Try not to fill a frame with your main object being used really large. Use a smaller size so there's room for other elements to give a sense of setting



Pick a format

Your first decision

An image's format is an important part of the composition process, because certain formats give you certain benefits. It's then up to you to pick the best one for the type of image you want to create. By choosing the perfect format, you can help ensure that the viewer's attention is on the part of the image that you want. You can use any shaped format that you like, but the main three are landscape, portrait and square.

Landscape formats are good for when you have lots going on in the foreground, because it allows the eye room to explore what's there. It's also a good format to use for, unsurprisingly, landscape paintings because you can have a meandering river or path that leads the viewer's eye towards a focal point. Plus, if you have a moving subject in a painting such as an animal or bird, the landscape format gives more room around the subject and can help heighten the feeling of movement.

The portrait format works well when you have a stationary subject that you want to emphasise. It is also good for landscape subjects, especially those that have a directional device for leading the eye upwards. Because a portrait format is taller, it means that the eye has farther to

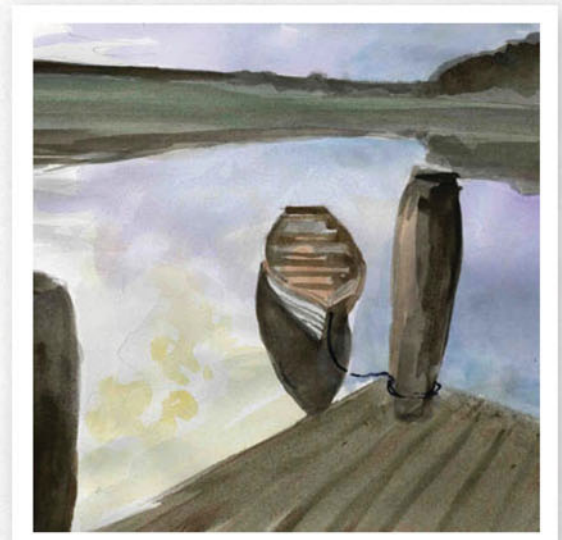
travel from bottom to the top, making the experience interactive and interesting.

A square format isn't as popular as portrait or landscape, but that doesn't mean it's any less effective. If you have a scene with lots of detail at the edges, a square format will help frame this and force the eye to look into the picture.

If you have an image that you're not happy with, try cropping it in a different format. You may find that it's the best solution for getting maximum impact.

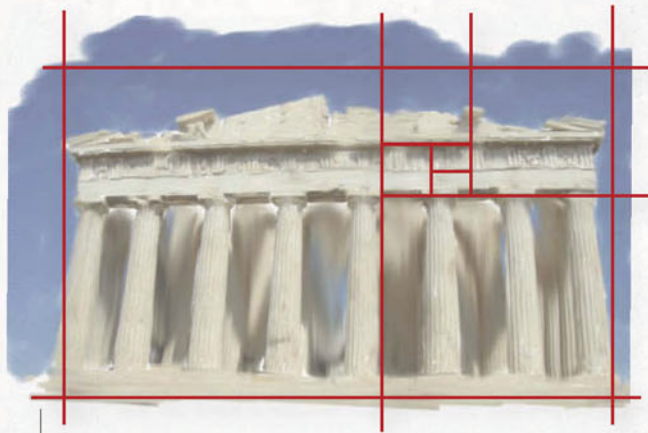


Here we've taken the same scene and applied a landscape, portrait and square format. The landscape one works the best, with its feeling of space



The golden ratio/divine proportion

What happens when maths meets art



Scholars believe that the divine ratio can be seen in architecture. One of the theories is that the Parthenon conforms to the ratio and if the roof was complete, it would fit into the ratio grid perfectly. There are also those who think it was more of a case of the Greeks having a good eye for proportion!

Ironically, a lot of artistic composition theory is based around mathematical equations. When looking at the history of composition theory, many people will cite the ancient Greeks as playing a pivotal role. As artists and architects, the ancient Greeks were fanatical about perfection and this fanaticism drove them to create objects that are still lauded as true works of art. They decided that there had to be a reason why a certain arrangement or balance was pleasing to the eye and why another one wasn't.

Their studies led them to a certain ratio. By constructing a canvas into eight parts horizontally and vertically, and then counting five steps in horizontally from the left and right, and then five steps in from the top and bottom, they

created a grid that has come to be known as the golden section. Well it's actually been called all sorts of things, from golden section, golden number and divine proportion. The intersecting lines created by this grid became the hotspots on a canvas and marked the spots where the viewer's attention would fall. This gave artists a guide as to where to put the subject(s) for maximum impact and interest. For maths fans, the technical definition of the golden ratio is that the sum of two quantities is to the larger quantity and the larger is to the smaller.

You also have something called a golden rectangle. This, not surprisingly, is a rectangle whose side lengths are the golden ratio. You can make one by first making a square. Now draw a line from the midpoint of one side over the opposite

corner. Use this to make an arc, which will then give you the height of the rectangle. You can now complete it.

The golden ratio has been discussed for over 2,400 years, with the Greeks attributing the ratio to Pythagoras. But it wasn't until the Renaissance period that any literature on how the golden ratio can help aesthetics was developed. The first was *De Divina Proportione* by Luca Pacioli in 1509. Pacioli applied the mathematics behind the ratio to explain how it produces harmonious proportions. The three-volume edition was also illustrated by Leonardo da Vinci, who was convinced that the human body had proportions that fitted with the golden ratio. It has been said that he constructed some of his most recognisable artwork using divine proportion, including the infamous *Mona Lisa*. Mr da Vinci was notoriously private about his artwork, but given his love of maths and codes, it's completely believable.



Many believe that Leonardo da Vinci used divine proportion when he created the Mona Lisa



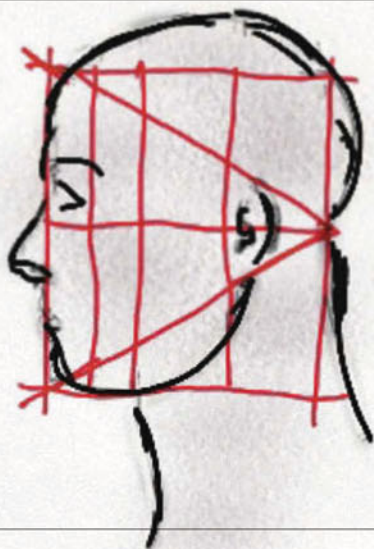
Classical division

Divide and conquer

Luca Pacioli's *De Divina Proportione* text also boasted lots of illustrations by Leonardo da Vinci. These demonstrated how different forms could be split up according to the golden ratio, therefore ensuring that the most aesthetically pleasing arrangement.

This allowed artists to 'see' the human form as measurements and break down parts into their relevant length and width.

Obviously you don't have to adhere to these rules, but they are useful for life drawing, especially the face.

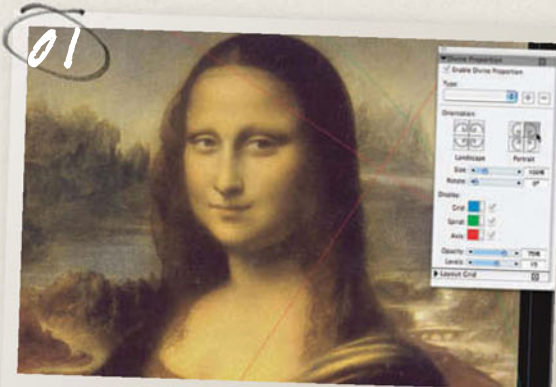


Divine Proportion tool

Heavenly composition for everyone

With Corel Painter X, you can apply guides to help you make your creations adhere to divine proportion. This gives you a greater sense of where the areas of interest are and where to place elements to help move the viewer's eye around the canvas.

Just as with the Layout Grid, you can edit and customise the tool and alter the size, angle, colour and opacity of the guide and also edit how many levels there are, which will affect how many times an area divides into itself. You can also choose to just see parts of the guide.

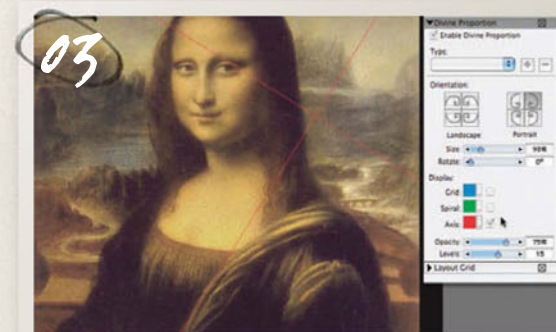


STEP 01 Go to Window>Show Divine Proportion to call up the palette. Click the Enable Divine Proportion checkbox. Use the Orientation area to set which direction you want the guide to appear.



STEP 02

Chances are you will need to resize the guide to make it work with your canvas or existing artwork. This is easily done; simply move the Size slider to the right to make it bigger or go left to make it smaller.



STEP 03 If you have the Divine Proportion tool selected in the toolbox, you can move the resized grid wherever you like on your canvas. You can also turn off some of the guides to just be left with the spiral, grid or axis. Save and delete presets as with the Layout Grid.

Rule of thirds

Meet the main event

The grandam of composition theory has to be the rule of thirds. Employed by artists and photographers, this follows a similar grid system to the golden ratio, except the scene is split into nine equal parts. These lines and the points they intersect are the 'hotspots' and represent the optimum position for your objects.

It is thought that the rule works because the human eye is naturally drawn to a point that's two-thirds up a page. Because it also positions subjects away from the centre, it makes for a more balanced arrangements, since everything isn't clumped in the middle.

When it comes to creating landscape shots, the rule of thirds is a great guide

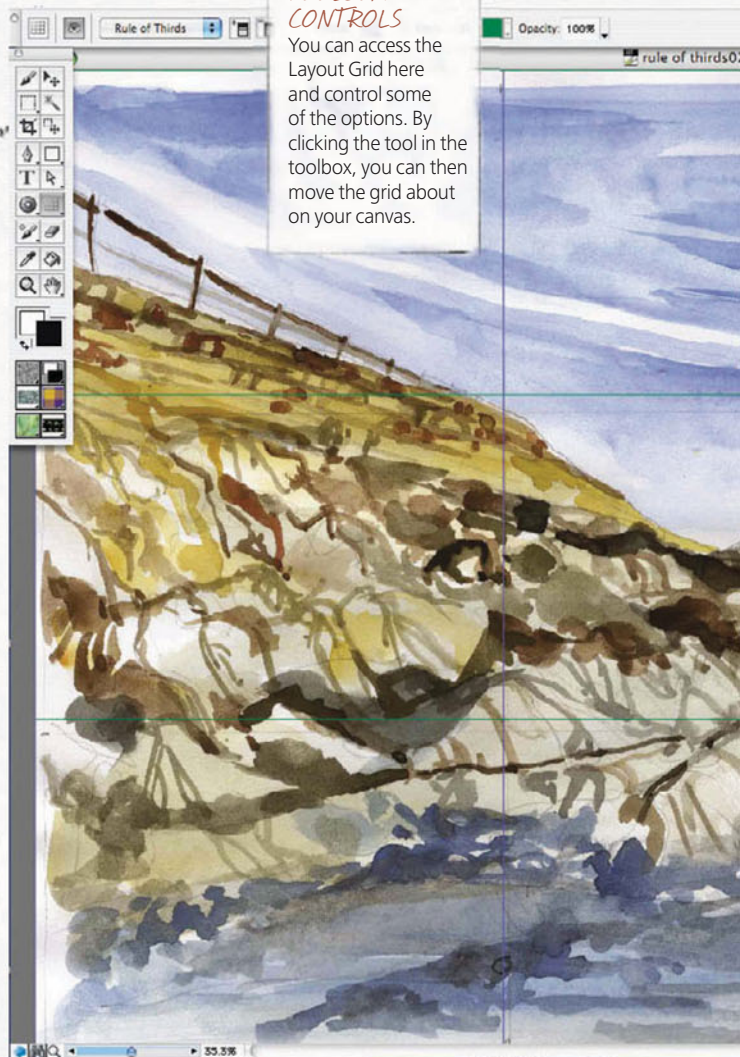
for getting the most from your foreground or background. By placing your horizon line on the highest horizontal line, you give yourself a nice amount of space for foreground interest. If you use the rule of thirds to a portrait format, you have even more room for the foreground elements. Alternatively, get the most from skyscapes by placing your horizon line on the lower horizontal line. Now you have two thirds of the image to dedicate to a dramatic skyline. Even though you have committed to having the top area as the main point of interest, the lower third provides an important 'rest area' before the main event. This avoids bombarding the viewer with the main point of interest and will actually enhance the focal point.



Having the horizon line directly in the middle of your frame lessens the impact. It's better to use the rule of thirds and place it in the top or lower third

TOOLBOX CONTROLS

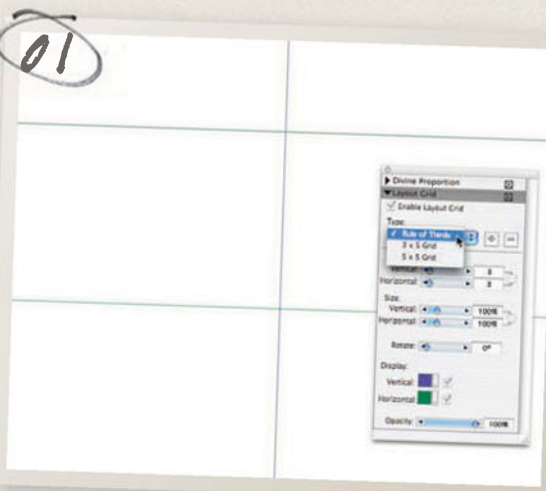
You can access the Layout Grid here and control some of the options. By clicking the tool in the toolbox, you can then move the grid about on your canvas.



The Layout Grid

Divide up your canvas

We've already seen how the rule of thirds has been used in photography and art to improve composition and this grid-based system is at the heart of the Layout Grid. Once enabled, you will see a non-printing grid appear on your canvas. This divides your canvas up into sections and you get three default options straight out of the box. These are the Rule of Thirds, 3x5 and 5x5. You also have the option to modify these grids by altering the number of divisions, angle, colour, opacity or size. Any alterations you make can be saved for future use or to give to other people. Here's how to set the grid up and also use the options.

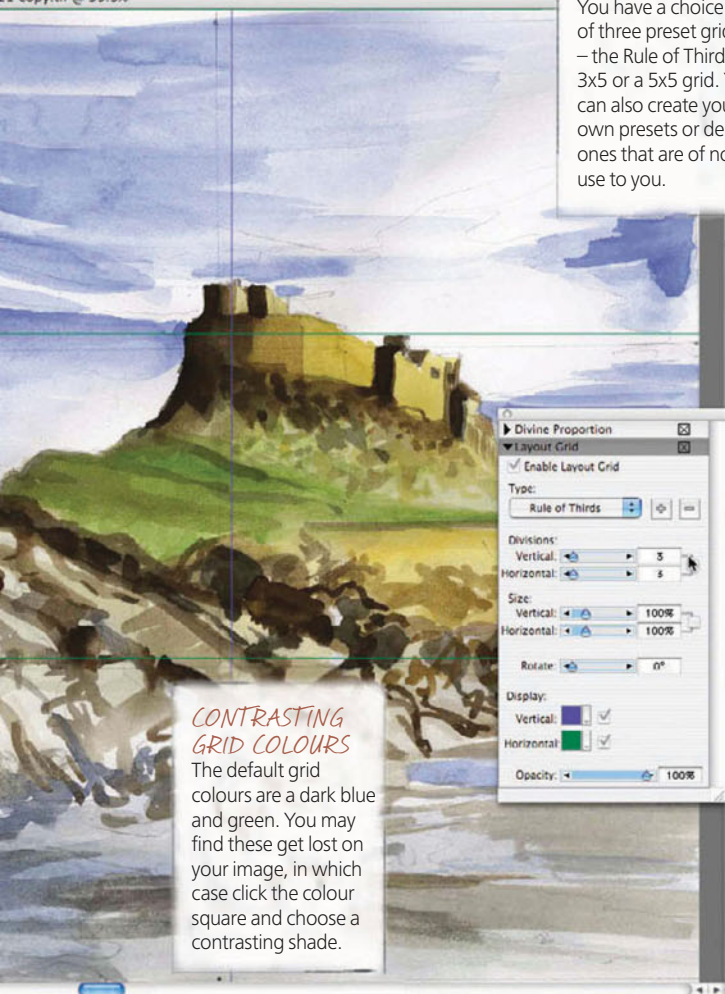


STEP 01 With your canvas open, go to Window>Show Layout Grid. Once the palette opens, click the Enable Grid check box to see the grid. Use the drop-down menu to apply one of the presets - we picked Rule of Thirds.



STEP 02 Horizontal and vertical lines will appear on your canvas. If you'd rather these were different colours, simply click the arrow next to the colour square and then pick a colour from the picker. To change how strong the grid lines are, alter the Opacity slider. By having a low opacity, you can get on with your composing and not get bogged down in guidelines.

21 copy.tif @ 35.3%



SETTING THE GRID TYPE

You have a choice of three preset grids – the Rule of Thirds, a 3x5 or a 5x5 grid. You can also create your own presets or delete ones that are of no use to you.

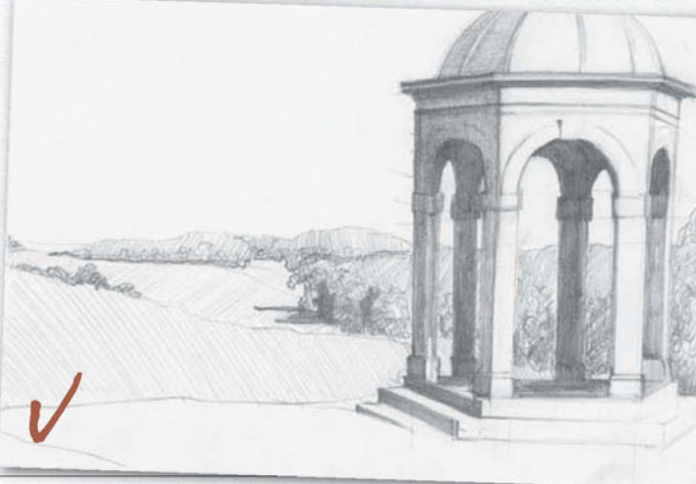
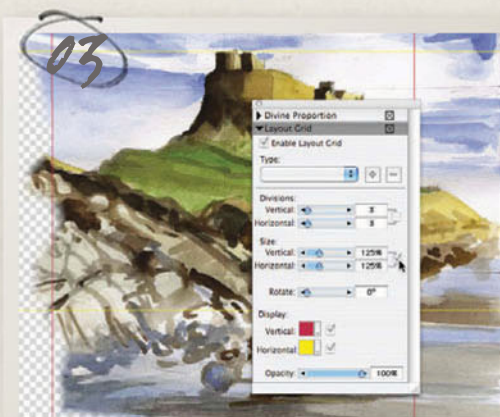
CONTRASTING GRID COLOURS

The default grid colours are a dark blue and green. You may find these get lost on your image, in which case click the colour square and choose a contrasting shade.

Go off-centre

A quick way to boost interest

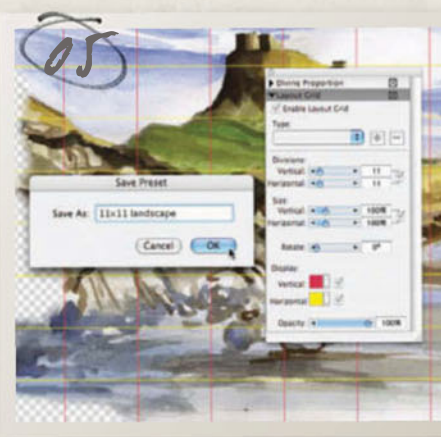
By using the rule of thirds when constructing your composition, you can make sure you have maximum impact from the objects. Don't go centre – near the side is better.



STEP 03 It might be that you'd rather use the grid at a different size to how it appears. This is easily done. Go to the Size area and move the Vertical and Horizontal slider. If you want to resize the grid proportionally, simply click the Synchronize box.



STEP 04 You might want to make up your own compositional guide, in which case you need to make a trip to the Divisions area. In here, set the number of horizontal or vertical lines you want. To link these values, select the Synchronize the Divisions check box.



STEP 05 If you want to move a grid, click the Layout Grid icon in the toolbox and drag the grid into your new position. To save a grid as a preset, click the Add Preset button (looks like a plus sign). Give it a name and then click OK. To delete a preset, choose it and then click the Delete Preset button.



Other rules

General guides for getting the best composition

As artists have developed and started to experiment, various other rules of composition have sprung up. While they may not be as iconic as the ones we've looked at so far, they are still good techniques to employ in your work.

The diagonal rule splits one half of a picture into two and then each half is divided into three separate parts. The adjacent side is then divided so the lines connecting the points make a diagonal frame. The most important elements of a picture should then be placed along these diagonals.

Diagonal lines in a painting are preferable to horizontal or vertical, since they do not run parallel with the frame of the picture. You can merge all lines, but make one noticeably longer. When using a diagonal composition, try to have elements in both sections. A straight strong diagonal line with objects just on one side won't look that good. Keeping a diagonal line in mind when it comes to adding a second object of interest is also helpful. Keep one larger than the other, and place them diagonally across from each other. This will be far more attractive than right on top of each other! In fact, on the subject of multiple points of interest, it's worth saying that multiple subjects should be grouped within the centre of interest. Do not scatter them

all over the image otherwise they will compete for the eye's attention. Also, if you can, try to stay away from even numbers or rigidly symmetrical images. Things always seem to work better with odd numbers.

Triangular composition is an interesting one and is very good for painting portraits. It works best if the background is simple and plain and then the figure is placed to the side in a triangular format. The space around the figure will actually make it more powerful and the clean geometry will enhance it even further.

It may sound like a bit of a weird thing to say, but when thinking about composition, you need to make sure that you don't push a viewer out of the picture frame. If you have a road or river or any other such element, don't have it leaving the frame. It needs to go into the horizon, rather than out of the frame. If you have an animal or person in your painting, have them facing straight out or facing and looking inwards.

When it comes to the actual objects in your image, try to mix up forms and shapes. If you have lots of mountains or vertical elements, fluffy round clouds will act as a good balance. In a similar vein, if your scene has lots of horizontal planes, try mixing things up by adding vertical detail such as trees.

Lines of interest

Make the viewer's eye travel around the canvas



Mix and match lines

When there are no objects, use lines to add interest to the scene

There doesn't have to be an object in a scene for it to be interesting. In the example below, the trees and sun look lost because there is so much nothingness. Even though the example on the right had no real excitement in terms of form, the fact it has horizontal, vertical and diagonal lines makes it dynamic and appealing to the viewer.



The paint-can bonus

Limited edition tools



If you have bought the limited-edition paint can, you will benefit from the special composition guide tool. With this, you can physically place a grid over the scene in front of you and then use it to transfer what you see onto the canvas.

There are five different grids in this tool, covering the rule of thirds, divine proportion (both grid and spiral), 5x5 grid and the diagonal rule. To use it, simply pull out the one that you want and then hold it up in front of you. You can then call up the corresponding tool from the Corel Painter X software and use the guides to paint your picture. This tool is perfect for if you are out and about, maybe using a laptop to do some digital painting on the fly.

Keep it odd

Stay away from symmetry

When you are dealing with landscape paintings, think about where your lines are directing the viewer. As general good practice, you should add a bit of excitement for the viewer and avoid straight lines. Even though the image on the left goes towards a central horizon, the fact that the path leading there is curvy makes things far more interesting. In the example below, the path goes past the house and off the canvas. Always try to keep the viewer in the canvas – trips off the side means the eye misses whatever has been painted!



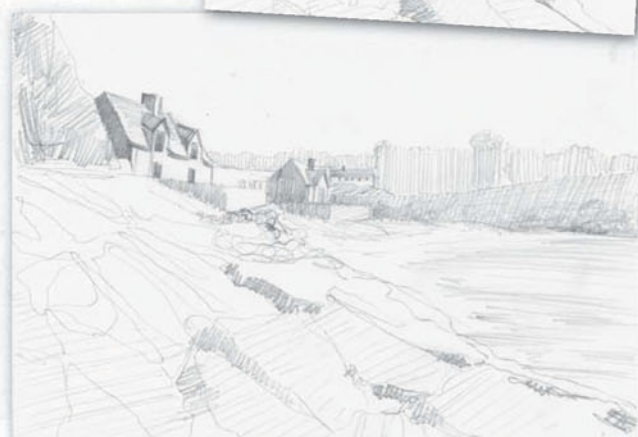
A symmetrical composition may look nice and neat, but if you go for one with angles and odd bits you'll end up with a much more interesting effect



Diagonal compositions

Good advice for working on a slope

Diagonal compositions are really effective, but they work best when it's a subtle suggestion. Don't divide your image into stark light/dark, or space/detail. Have things on both sides of the line

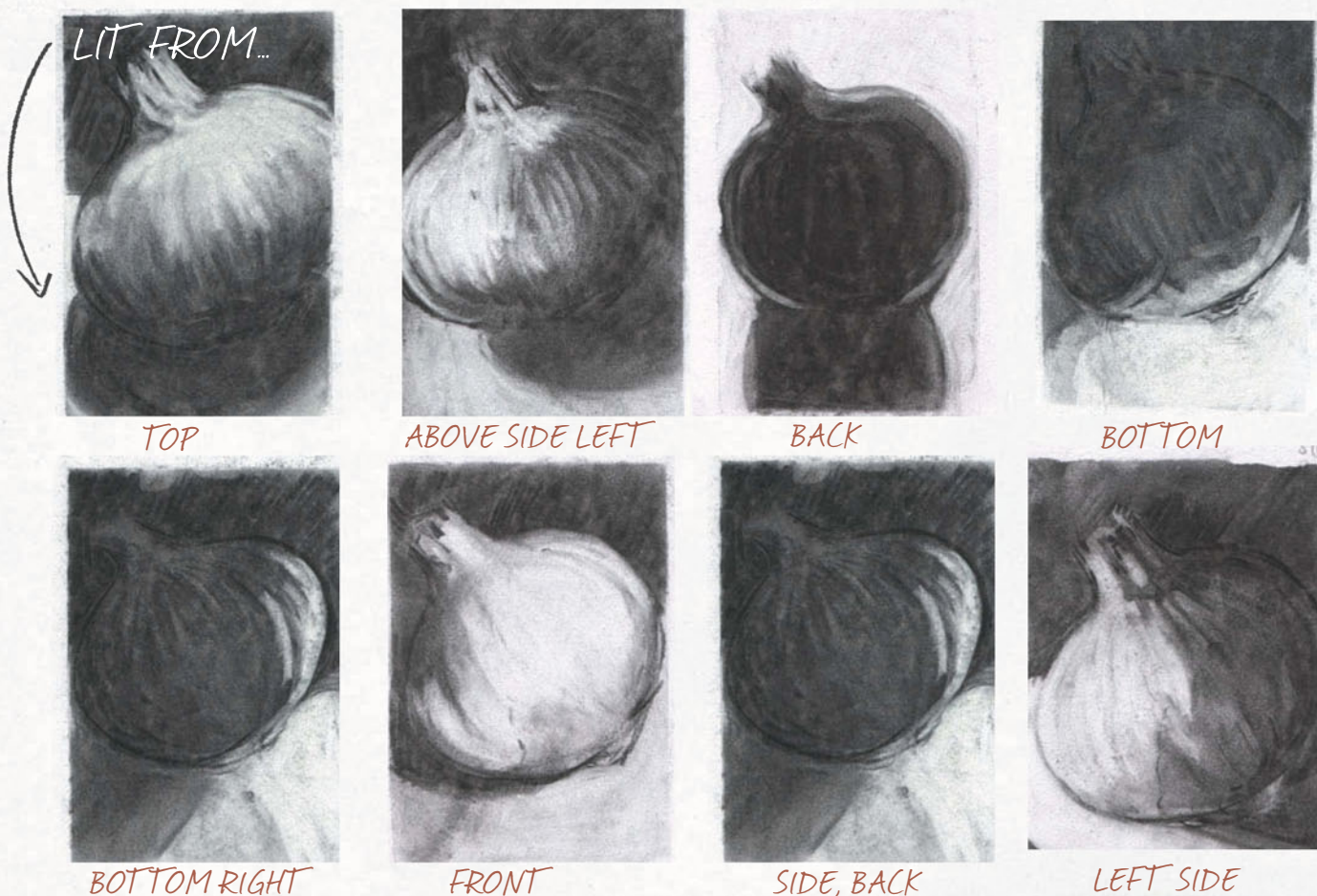




Understand Light and shade

Discover some of the fundamental rules for applying light and shade in your images

Drawing 101



Practice your shading skills

Take the guesswork out of highlights and shadows

It can be tricky trying to imagine how a light source should fall and what the subsequent shadows will be, so load up the photo references on the disc. These are perfect for anyone keen to improve their drawing skills and master this important technique.

PHOTO STUDIES ON THE CD!



Lighting is one of the most important concepts when it comes to creating art, and it pays to have a rough grasp on the various aspects involved in it. These cover a wide range of effects, from the basic principles of using highlights and shadows to define a form right through to incorporating the theories of colour temperature into landscape art.

When it comes to talking about light, it's impossible to not also venture into shade. By getting the correct relationship between the two, you will achieve infinitely better images. You can use light and shadow as a way of defining form, but you can also use it to define other factors such as time of day and even texture. The journey through light and shade also takes tonal values into consideration. By deciding how extreme the difference between highlights, midtones and shadows are, you can help manipulate the mood of an image.

"The strong contrast between light and dark is a great way of achieving dramatic effects"

This contrast between light and shade is fundamental to the chiaroscuro technique. The charcoal chiaroscuro effect has been used to suggest form since about the 16th Century. Chiaroscuro is used by many artists to boost their artworks. The strong contrast between light and dark is a wonderful way of achieving some very dramatic effects, and is especially effective when it comes to portraits.

Over the next few pages, we're going to look at some of the ways that light and shadow can be used to improve

your artwork. We're going to start by looking at how an image can be broken down into light source, shadow and cast shadow, which is an essential concept to grasp when it comes to drawing any object. From here we will move onto using contrast in your images, and show what a difference a high contrast and low contrast effect has on the same scene.

A logical progression from contrast is to look at how tonal values can be used in artwork and how the relationship between highlights, midtones and shadows work inside an image.

When an image is bereft of colour or strong contrast, the light setup can be used to add interest and form



The lighting in this portrait helps define the woman's cheekbone and emphasises the mood in her face

In addition to conveying a mood, light and shade can be used to give qualities to objects, such as texture. By showing light behaving in a certain way, you can easily give the impression of a certain texture. Another important part of working with light, especially when it comes to landscape painting, is understanding how the quality of light changes according to the time of day. We'll look at how the colour of light changes in addition to how shadows work.

Thinking about light and shade is one way of making sure that your images look the very best they can. By keeping your light source and shadows in check, you can play with mood and drama, as well as enjoying more realistic results.



This photo taken at dawn would make an excellent reference for a painting. Notice how there's a clear, blue atmosphere, and the mixture of natural and artificial light gives a soft feeling

Light source

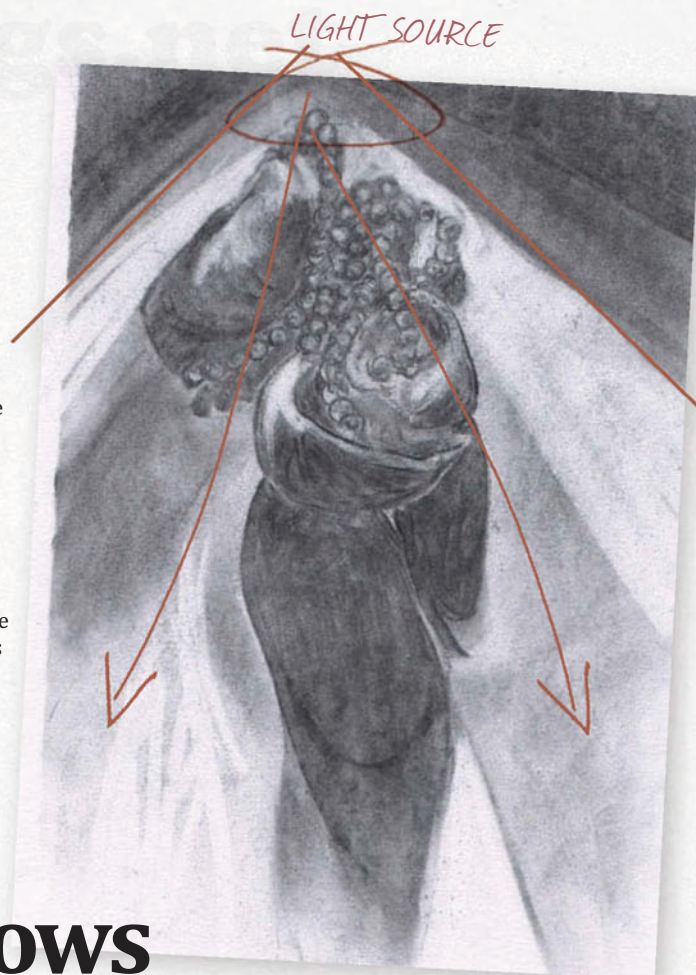
Decide on a source and stick to it

The starting point when it comes to working with light and shade is deciding upon a light source. The light source affects everything else in an image, so once you have chosen this, you can then work out the rest of the image and lay in the shadows.

When you have decided upon a light source, work backwards and lightly apply the tone of the drawing. This example here started as a rough line drawing of a group of objects. Once it was decided to put the light at an extreme angle behind the objects, it was possible to mark in where the highlights were (the areas that

the light source hit) in addition to the areas where no light would hit.

Light source can also play a major part in deciding upon the mood of a piece. Our series of images at the beginning of this guide shows how different light sources affect how the same scene works. A diffuse or even light will give a soft impression, while a more dramatic light source, such as underneath an object or to the side, will give a higher contrast between light and shadow, and therefore more drama. Always think about mood when picking a light source.



Shadows

Picking out the pits and troughs

Once you have decided on a light source and its position, you can then pick out the shadows.

These are the parts of an object that aren't touched by the light source, and tend to be opposite the light source. The shadows are the darkest part of the image and are often the most interesting parts. It is generally the shadows that pick out textures of an object and also bring attention to the shapes and helps define the object.

In our example here, the shadows are quite extreme due to the strong light source, and their presence helps the viewer make out the curves and dips of the objects being sketched.

Shadows also give drama to an image, whether it is moody atmosphere in a portrait image or dark areas of a landscape. It is extremely important to get the shadows looking right, especially if you want an image full of depth with the feel of a 3D object.

Cast shadows

Moving outside of the object

In addition to the shadows on an object, you also have to consider the cast shadow. Cast shadows refer to the shadow created by the physical presence of an object. Cast shadows do a number of things. For starters, they emphasise the light source by telling the viewer where the light is coming from. They also help show how strong the light source is. A weak light source will give a softer cast shadow, while a strong light will give a darker and more defined shadow. The cast shadow is opposite a light source, but it is affected by the surface it is falling on. A smooth surface will give a smooth shadow, while a rough surface will give

a rough and bumpy shadow, so they are also excellent for suggesting the texture of surfaces.

In our example here, the cast shadow is long and extreme, which tells us that the light source is quite low and strong. It also shows that the surface is smooth, as there isn't much distortion.

Of course, the most important reason for having a cast shadow is to anchor an object to a surface. Without a cast shadow your object will look as though it is floating in space, so make sure you give your objects cast shadows. Just remember to make sure the cast shadows are all in the same direction!



Contrast, soft and hard light

Use light and shadow to evoke a mood

High contrast

A high-contrast image is one with very dark darks and very bright lights. High-contrast images tend to have the most impact, as they give plenty for the eye to look at.

High-contrast images occur when the light is hard. Think about a very bright summer's day. Light objects will be emphasised because the light will shine off them, which makes the shadows darker.

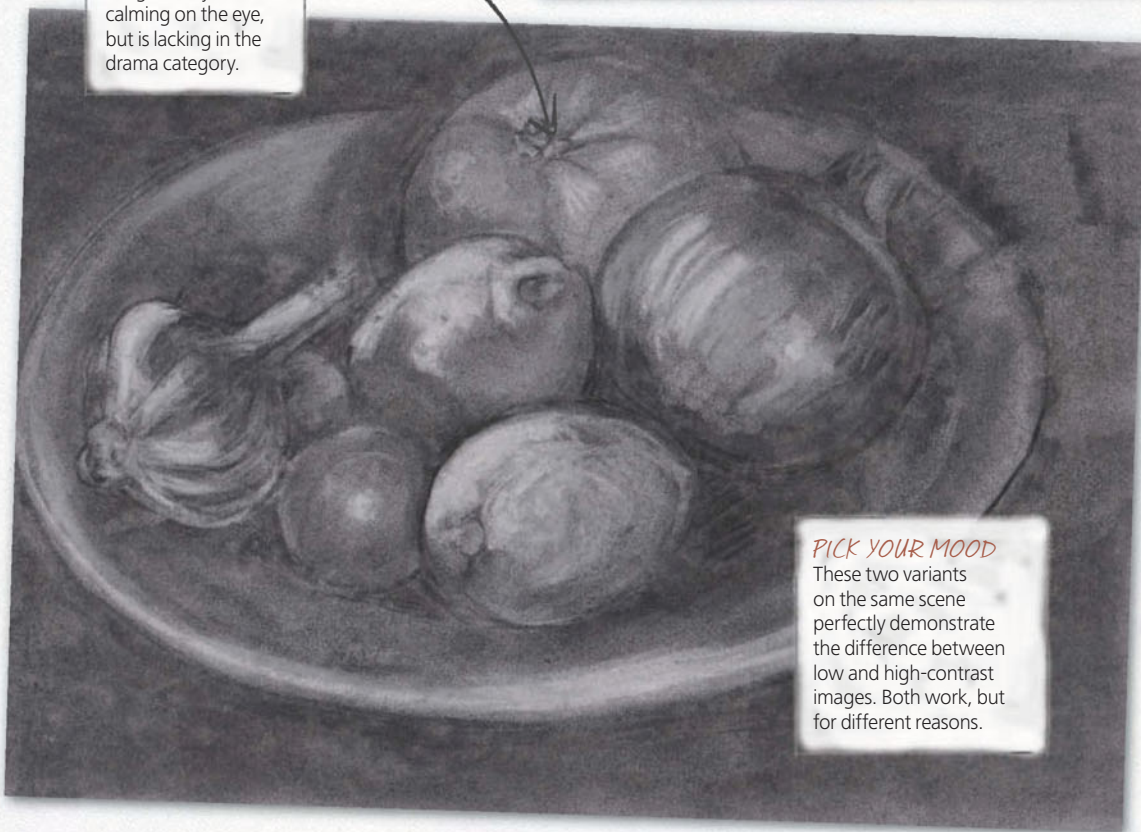
In Corel Painter, you can alter the contrast using the Brightness/Contrast slider in the Tonal Controls Effects menu. Move the slider to the right to boost the whites and darks, making for a high-contrast image.



LIGHT AND DARK
The strong distinction between the highlights and shadows in this image make it more visually arresting than its low-contrast sibling.

EVEN KEEL

The even tone of this low-contrast image is very calming on the eye, but is lacking in the drama category.



PICK YOUR MOOD

These two variants on the same scene perfectly demonstrate the difference between low and high-contrast images. Both work, but for different reasons.

Low contrast

Low-contrast images, on the other hand, have a more even tone, so the difference between light and dark isn't so pronounced. The shading is very close together, so there isn't any great jump in tone. This type of lighting is also called ambient light.

Soft light presents a low contrast image. Think of a cloudy day. All the colours are washed out, giving an overall grey look to the scene. Edges aren't so defined in low-contrast images, and there's an overall feeling of softness. Unfortunately, this softness can also translate into flatness, so for more three-dimensional images you need a full range of tones.

By moving Corel Painter's Brightness/Contrast slider to the left you can reduce the contrast in an image. This is particularly good if you need to even out the tone to set up a low-contrast effect before you start painting.

Tone and values

Break an image down into sections

When it comes to shading your art, you need to venture into the territory of tone and tonal values. Tone simply refers to how light or dark an area is. Tonal value refers to the gradation of a tone from white to black. A lot of different factors affect how tone works in an image, such as what the contrast is and the quality of light (whether it is diffused, direct and so on).

You could send yourself mad trying to paint every single tonal value in an object, so you really need to train your eye to simplify an image and pick out the tonal values. You can have any number you

volume to an object and makes it seem like a 3D form.

When it comes to adding tones to a sketch, there are a variety of strokes you can use. In painting you just adjust the saturation of a colour, using Corel Painter's Saturation triangle. For drawings, hatching is a good method of applying shading.

The best way to learn how to see tone is by looking at objects and simplifying. Start off by reducing the image into two tones and then gradually increase. Try not to go above nine, otherwise you risk getting bogged down in needless detail.

"To see how an image is made up of tonal values, look at an object and half close your eyes"

want, although three is the minimum for a decent level of realism, as this will give you the required highlights, midtones and shadows.

To see how an image is made up of tonal values, look at an object and half close your eyes. Pick out the darkest areas, then the lightest and finally add the middle tones. Roughly block them in and then smooth the edges.

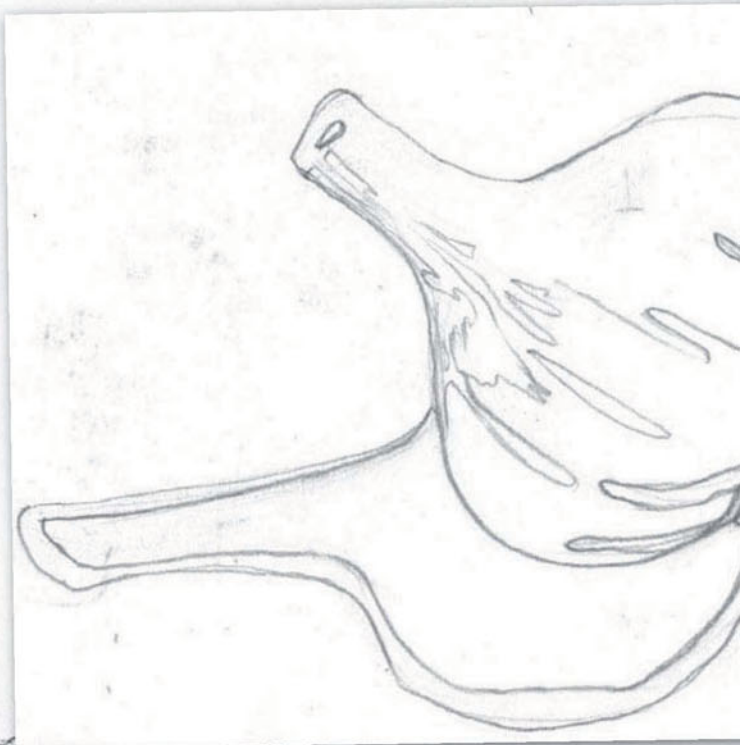
Capturing these tones is known as shading or adding value. It helps give

As you can have both high and low-contrast images, you are also able to have different tonal images. A high-tonal key uses tones that are found towards the higher end of the scale. This technique is best used in delicate images. A middle tonal key image is very balanced, so is good for giving a more relaxed atmosphere. A low-tonal key image has very stark whites and very dark blacks. This gives a dramatic effect and makes objects pop off the page.

Use tone in your work

Shade and define form

Before you start drawing or painting anything, you need to decide on how many tones you want and how simple you want these to be. For example, in this image we have a small range of tonal values, but because they encompass very dark through to very light, the effect is realistic and interesting. Before we applied the tonal values, we quickly simplified the object into its tonal areas.



Simplify an image in Corel Painter

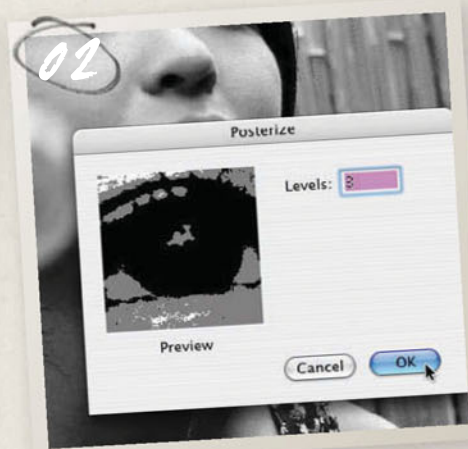
Let the program do the hard work for you

If you find it difficult to see how a photo should be simplified into its tonal values, you can use Corel Painter to do the job for you. Here's how to set it up...



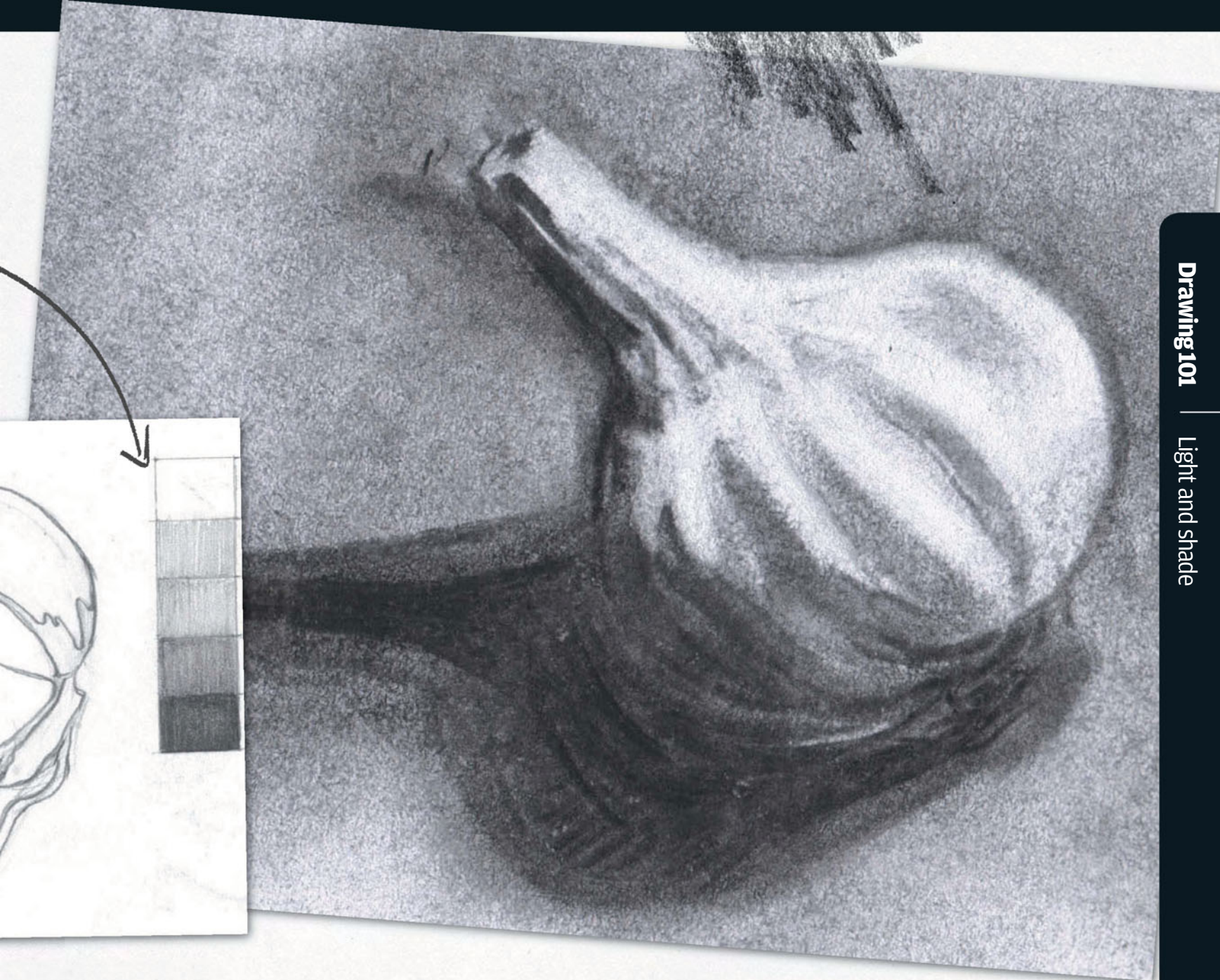
GET RID OF COLOUR

To get a good idea of the tonal values in an image, you first need to remove any colour. Load up your image in Corel Painter and then go to Effects>Tonal Control>Adjust Color. Move the Saturation slider to the left and hit OK.



SET THE LEVELS

Now you have a monochrome image, go to Effects>Tonal Control and pick Posterize. Enter a number in the Levels field. The higher this is, the higher the number of tones. Start low, say 3. Hit OK to apply.



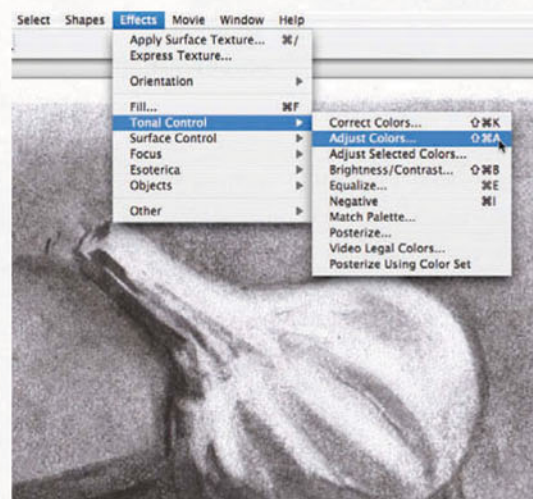
Control your tone

Digital options

When it comes to managing the tones in an image once it is loaded into Corel Painter, the Effects menu is the place to visit. In here you will find the Tonal Controls set of options, which as their name suggests, allow you to alter the tonal values of an image.

You can use these options for a variety of uses. You may want to prepare a photo reference before you start painting, by altering its tones to get the ones you want. Alternatively, you might decide an image needs more tonal interest, in which case you can use the tools here to carry out your edit.

The Correct Colors option is particularly useful, because it allows you to target different tonal areas of an image, such as contrast and individual colours, and then use a curve system to apply very precise control.



By visiting the Tonal Control effects, you can tweak the tonal values of your sketch or painting



DECIDE ON DETAIL

Here we entered 5 as the number of levels, and have ended up with a nice distribution of tone. This can now form the basis for a sketch and you know exactly where to put the different tones.

Light and texture

Capture different textured surfaces

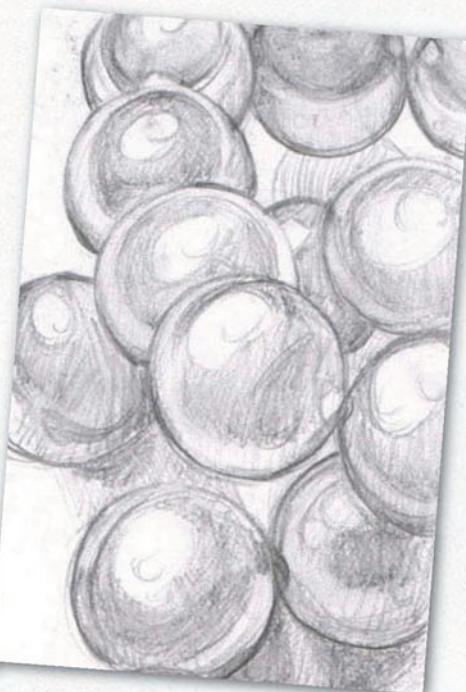
Smooth surface

When light hits a smooth object, it spreads out in an equal manner. There will always be a point of light – the highlight spot – but the rest will disperse out into the shadows. In our example of the egg, you can see how the even distribution of light helps give form to the shape and convey a smooth surface. Although there is a definite light source, it spreads out smoothly.



Shiny surface

As you have no doubt guessed, shiny surfaces reflect any light that hits it. The areas of tone are more defined on a shiny surface, and the light source may even be reflected in it. Our example here shows how the light and shadow areas are very defined. The point where the light hits is a solid shape, with sharp edges and equally proud shadow areas.



Rough surface

Rough surfaces absorb light and create pockets of shadow. Light is important in bringing out the rough texture and the direction of the light source will determine how much of the texture is seen. In our fossil example below, the shadow is the important tool in defining the rough and bumpy surface of the object, especially when it comes to the sharp edges.



Capturing natural light

Bring realism to your work

Anyone interested in landscape painting needs to understand how natural light changes. A city, for example, will have a duller light than the country, because the pollution muddies the light quality. Obviously the weather affects light as well, since it alters the amount of sunlight that can get through. Time of day is one of the most interesting factors affecting natural light, though, and the 'colour' of light changes throughout the day. Certain

colour bandwidths are scattered in the Sun's rays at sunrise and sunset, making the light pass at an angle through the atmosphere. This means that bluer tones are reduced, which gives an orange glow. However, if there are clouds, the sky light is intensified and this makes the colour bluer. As the Sun rises, the light becomes stronger and brighter, giving another type of colour.

Here's a quick look at how to capture the light of different times of day.

Dawn

Up with the birds

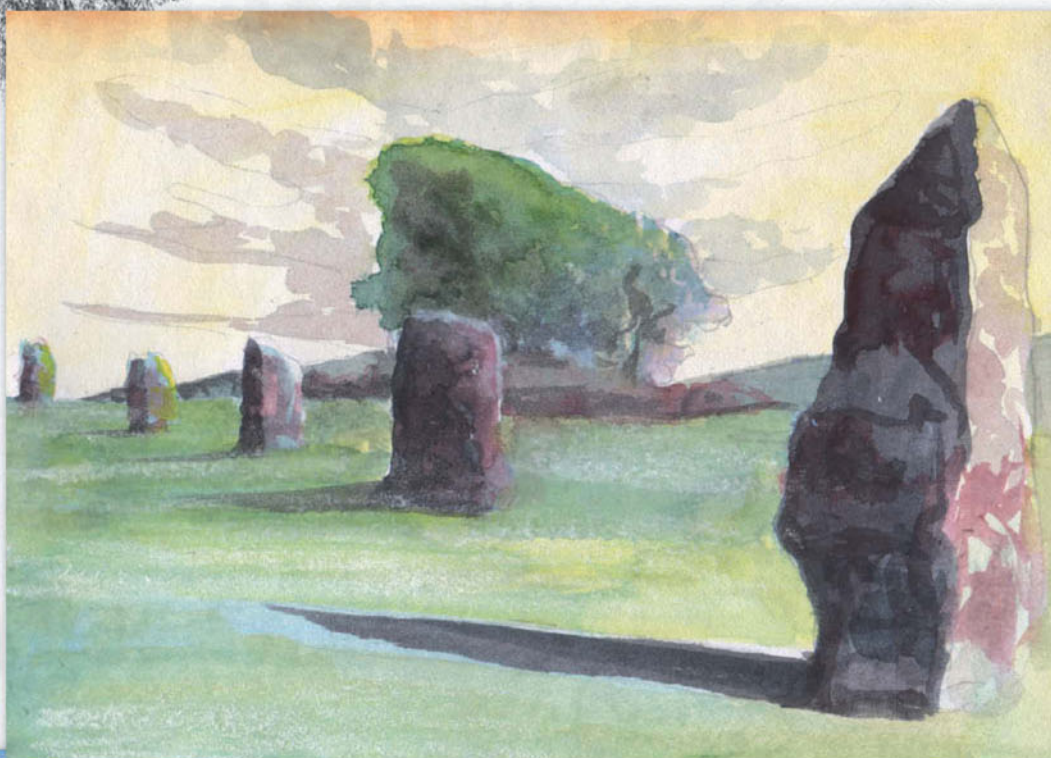
You don't have to get up at four in the morning to capture the dawn light – just choose your colours wisely and you can capture the mood perfectly. Dawn light is very cold and very blue, because the Sun hasn't risen to warm things up. This lack of sun also means that the light is very soft and no shadows are cast. Colours tend to be muted and light quality is clearer because there aren't as many pollutants in the air.



Sunrise

Capture the clear drama

As soon as the Sun appears, the blue colours of dawn make way for the orangey and pink tones of sunrise. Shadows will now appear, although they will be long since the Sun is still quite low. Because it is early in the day and the usual pollutants haven't had chance to build up, the light is still clear and crisp. Sunrise offers the artist a lovely range of tones to work with, and provides calm scenes.



Noon/daylight

Light and bright

The light at high noon is very bright and harsh, giving dominant highlights and very strong shadows. Where dawn has a blue quality, the midday light is white. Atmospheric pollutants have had a time to build up so take this into account, especially if you are painting a cityscape. If you are painting people, the skin tones will be more bleached out than at other times, and the light source will be directly above. Obviously if there are clouds, this will diffuse things slightly.



Sunset

The most dramatic of them all

The vibrant oranges and reds of a sunset whet any artist's appetite, so to make sure yours are as good as they can be, take these tips into consideration. Air pollution will have had time to build up, so the quality of light isn't as clear as it is at sunrise. This means that you might have a slight haze to objects, especially in city scenes. The light is quite strong, so the cast shadows are nice and dark. Because the Sun is lower in the sky, shadows are long and dramatic. The light is perfect for skin tone, as you can play with sumptuous golden colours.



How to... paint trees

One of nature's trickiest items to paint are trees, coming in so many shapes and sizes as they do. We take you through our guide to the easy way to draw and paint the different varieties in Corel Painter

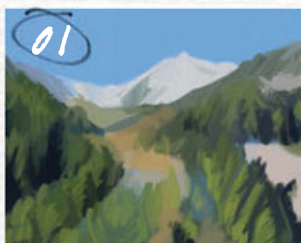
Faraway trees

When painting trees in the distance, the trick is actually to do as little as possible. It's easy to fall into the trap of using a really small brush and trying to get as much detail in there as you can. In actual fact, try using the largest brush you can get away with, and restrict the number of tones

you use as well. You want to create the illusion at a glance that everything is how it should be, so that your detailed foreground elements are brought into focus. And for correct perspective, the further away your trees are getting, the bluer they need to be.



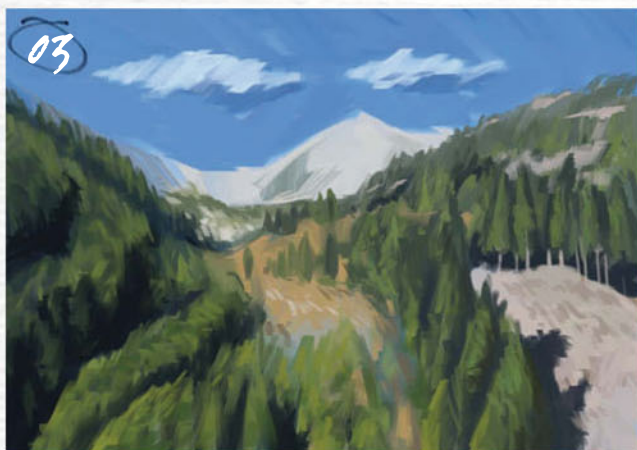
Pine trees



Starting with some Soft Acrylics, we loosely build up the scene in terms of tone and composition.



A Palette Knife is introduced to help define the angular pine trees. It's more important to draw the shadows between the rows of pines, as that will define where the trees then appear to be.



Continuing to work into the piece with the Palette Knife, despite the abstract marks there is still a sense of depth, showing how important highlights and shadow are. Note that only three colours were used.

Oak trees



As you can see, with a relatively large brush and some subtle blending, you can very quickly render a tree that can be perfectly convincing in the background of a piece.

As your trees edge closer to the foreground, using the Eraser to reveal gaps in the foliage can pay dividends. When something is in the background or middle distance, it's the shape that defines it and makes it feel real, rather than tiny details.



Bare trees

A lot of your artwork will doubtlessly be influenced by the scenery outside, and as autumn creeps in, this inevitably means trees shedding their leaves. But for an artist, this presents a welcome challenge, as bare trees command so much presence and evoke powerful emotions that are personal to each viewer.

Getting the shape and details just right though are crucial in creating a believable backdrop. Too much detail can draw unwanted attention to the tree, which is predominantly a background item, and that's where this guide comes in.

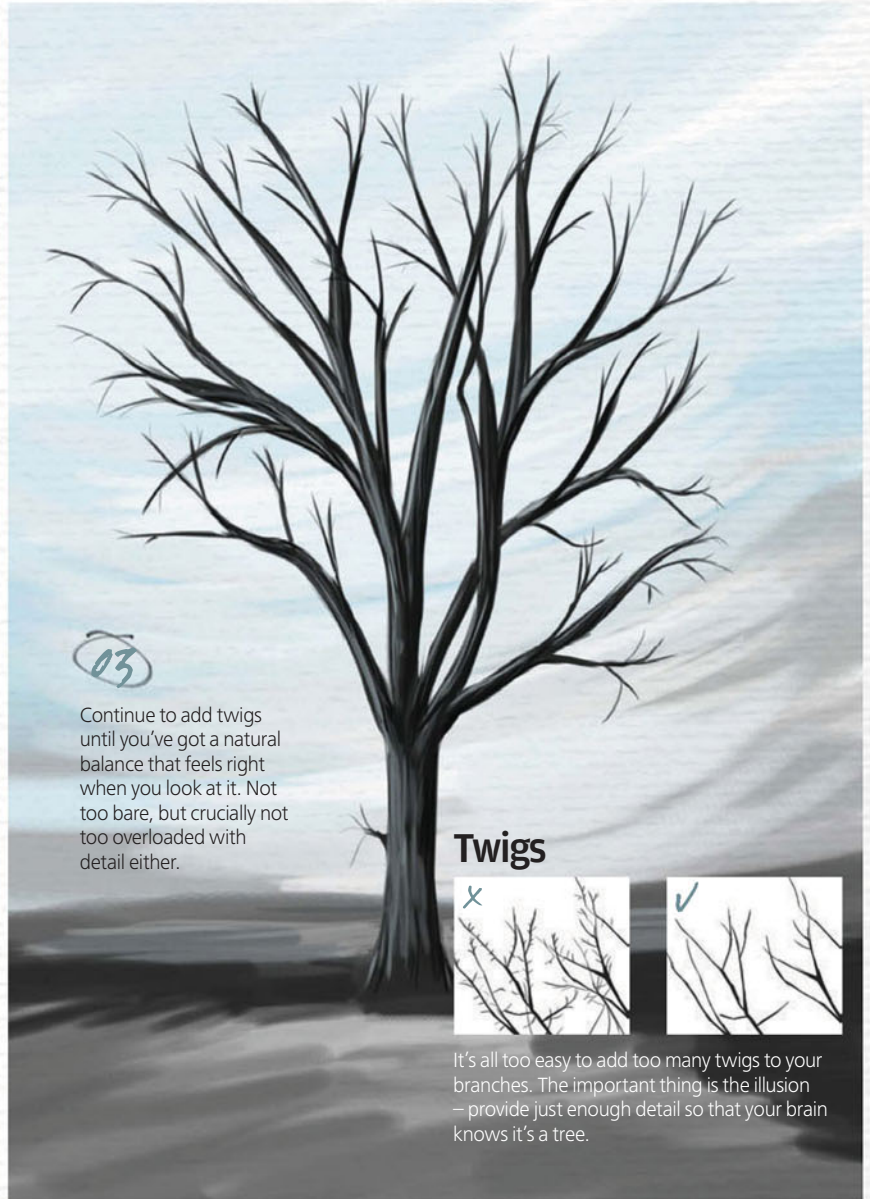
Step-by-step



A simple background is created first – it doesn't really matter what media you use, but if you keep the Resat level of the brush down low, you can blend it in loosely as you continue to paint.



The Wet Detail Acrylic Brush is perfect for making the initial marks. Keep your strokes as loose and fluid as possible. Decrease the brush size a few pixels at a time.



03

Continue to add twigs until you've got a natural balance that feels right when you look at it. Not too bare, but crucially not too overloaded with detail either.

Twigs



It's all too easy to add too many twigs to your branches. The important thing is the illusion – provide just enough detail so that your brain knows it's a tree.

Painting trunks



As well as having an overall fade in brightness from one side of the trunk to the other, add notches and bumps where you can. For realism, remember that shadows from the leaves will also bend round the trunk.



Dappled sunlight

When rendering bark, it is important to vary the tones, working quickly with natural strokes. Whichever brush or brushes you use, keep the Opacity low so all the tones blend in together. The Artists' Oils are particularly useful.



Art study | How to paint trees

Art study

Leafy trees

Leafy trees bring landscapes to life, but it can be easy to get bogged down in detail when trying to paint them. As with everything, the trick is to keep things simple. You can build a realistic tree just using blobs. Pick a shadow, highlight and midtone colour and use these to create depth. Be sensitive to the time of year as well, adjusting your colour palette accordingly. Start with a general shape and then add brush dabs until your tree is complete and looking fabulous!

Mark-making



Building up the leaves



Paint in the direction of the trunk



Colour palette

Spring / Summer



Autumn



Step-by-step

01

We used the Wet Detail Acrylic Brush to create this. To start with we made a very loose outline of the tree, and started to define some of the tones of the leaves.



02

Next it's a case of filling in the gaps, slowly reducing the brush size and starting to define how the leaves shape the edge of the foliage, ie the silhouette of the tree.

03

More tones are introduced, helping to establish the sense of the leaves without having to draw them all individually. The Eraser cuts some of them away too, making the overall shape much more interesting.



04

Finally, the contrast between shadow and light is increased with bright, saturated tones added to some of the foliage. A simple background helps enhance the final composition.



Pine trees

Striking in either the foreground or background, these tall, thin coniferous trees create a peaceful, ambient mood. When painted in the distance you only need to paint a tall spire, and things aren't that much more difficult when it comes to close work. The main thing to remember is that you need to make the branches spread out gradually and they need a textured, rough feel. Green is the colour of the day, from dark through to a lighter highlight.



Building up the branch marks



Step-by-step

01

Starting with a Calligraphy brush at full Opacity, quickly mock up the trunk and the main foliage areas. Use the angle of the brush to your advantage, leaving edges angular.



02

Start to work in some more foliage tones, by reducing the brush Opacity, Resat levels and Size.



03

A loose background will just help to bring the tree forward, and help highlight where more detail is needed.



04

Add some simple definition to the trunk, and then use a Palette Knife to really help the foliage feel like spiky pines rather than soft leaves.



How to...

paint hair

Creating realistic hair in Corel Painter isn't as difficult as you might think. Read on for our guide to quick and easy techniques to painting hair in different mediums



Straight hair

Dry medium (chalk)

Chalk is a natural for quick, expressive, volumetric rendering and the method used here is one of drawing in loose gestural details followed by blending. Start by drawing the basic outline of the hair using the darkest value and a Tapered Artists Chalk 30, using a broader line for the outer edges. Block in the two darkest values with a Dull Grainy Chalk 30 using directional strokes following the hair's shape, keeping it loose. Use the Smudge tool set to a Size of 40 to blend the two values.



Make directional lines with two dark values using the Tapered Artists Chalk 20. Add a few shadow lines of the darkest value in the lighter areas and add a bit of shadow at the parting. Use the Smudge tool at 40 along the grain to blend the lines in. A few light strokes in places will break up any lines that seem too 'regular'.



Use the Tapered Artists Chalk 20 to add the two lightest values (darkest first and lightest smaller and on top) at the highlights. Switch the Size to ten and add more hair strands. Smudge as before.

Wet medium (watercolour)

The process used here is to draw in details over a light rough-in and then slowly darken the values by adding successive layers with a broad brush. Basic paper is a good choice for texture. Open up a Watercolor layer. Use the Smooth Runny Camel 30 to quickly sketch in the shape of the hair. Then use it like a wash, with long directional strokes to begin defining the hair. Use the Dry Watercolor Eraser to get rid of any strokes that overlap the figure. Merge the layer down.



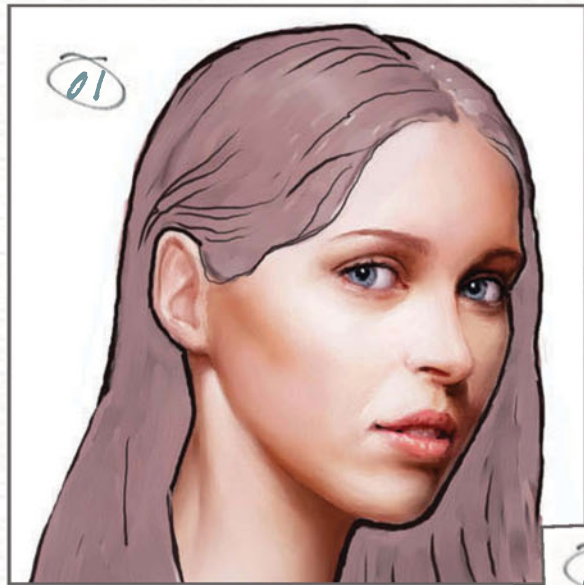
Lay down the rough outline of the hair and apply the rough areas of light and dark.

Open another Watercolor layer. Take a Wash Pointed Flat sized to 30 to define hair shape. Resize the Dry Eraser to 40 and lighten the lines in places. Merge down.

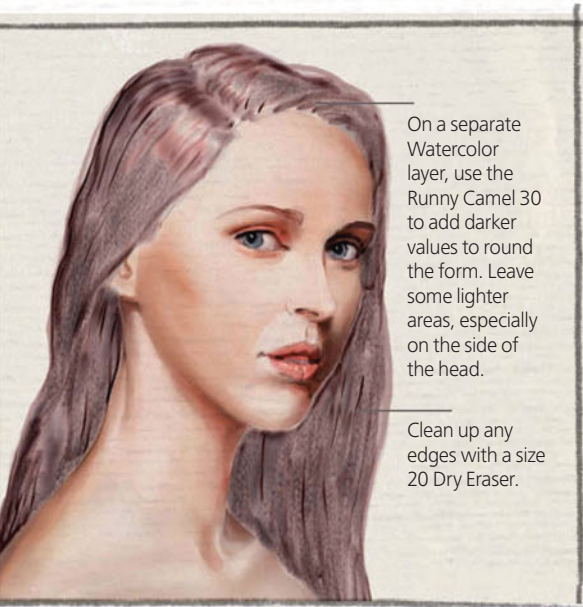


Thick medium (oils)

Long silky straight hair is what the Oils were made for. For this section we will start from a base painted with some lovely bristly textures. We will build up a loose and painterly value scheme with a few brushes and some soft blending. Start with the darkest value loaded on a Thick Wet Camel 10, and with a relaxed stroke draw in the outer edges of the hair shape. Put a nice strong line everywhere except the forehead and ends of the hair.



Using the second lightest value, start with a Fine Camel 30 for blocking in the basic undertone. Add a few directional strokes with the Thick Wet Camel 10 to better express how the hair falls.



On a separate Watercolor layer, use the Runny Camel 30 to add darker values to round the form. Leave some lighter areas, especially on the side of the head.

Clean up any edges with a size 20 Dry Eraser.



Use a Fine Camel 20 to paint in the darkest value with directional strokes. Take a Fine Feathering Oil 30 and the darkest value for gentle blending. With a Detail Oil Brush 10, alternate between the darkest and second darkest value to add strands of hair. Grab the Fine Feathering Oil 30 with the second darkest value to loosely blend.

Pick the darkest value and use the Detail Oil Brush 10 to define areas. Use the second darkest value and pull along some of those strands to blend them in. Switch back to the lightest value and use the two brushes in the same way for the highlights. Repeat until happy!



Curly hair

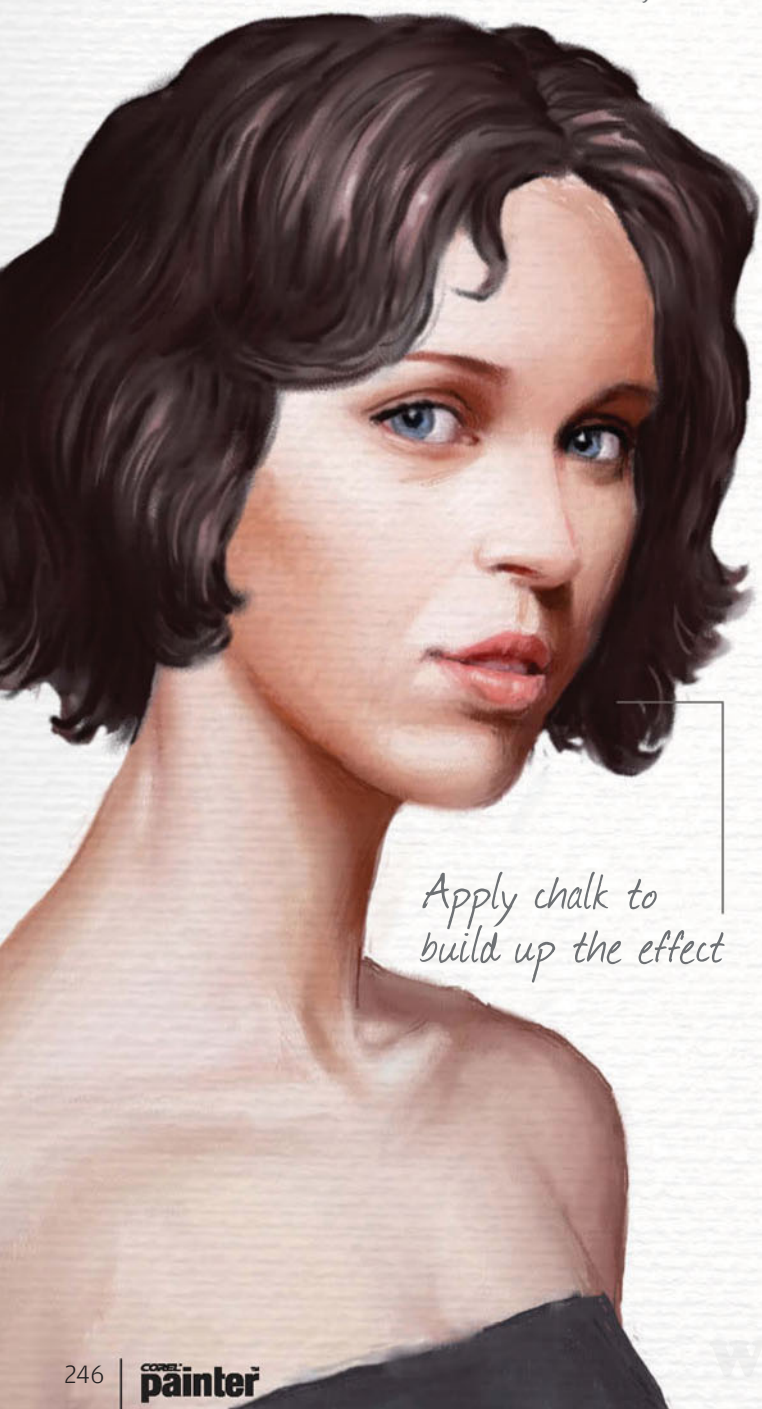
Wet medium (watercolour)

Open a Watercolor layer and select a Smooth Runny Camel with the second lightest value. Draw the basic hair shape. Using a Fine Camel 15, draw in the hair outline and make gestural strokes. Open a Watercolor layer and use the Smooth Runny Camel 30 to model the basic values. On a final Watercolor layer, use the Watery Glazing Round 30 with a little sampled light skin tone and add a little colour variation throughout.

Apply skintones

Hair contours

Erase to the edges



Apply chalk to build up the effect

Dry medium (chalk)

Curly hair can seem a bit overwhelming to contemplate rendering, but simplifying the forms and limiting the areas of interest a bit make the job much easier. We're going to employ the same basic method as in the straight hair/chalk section, namely going back and forth between gestural lines and artful blending. Start by picking the darkest value and, using a Tapered Artists Chalk 20, draw in the basic outline of the hair. Carefully make a nice thick line along the left side of the face.

01

Take the Dull Grainy Chalk 30 and block in the two darkest values to follow the contour of the hair. Blend with the Smudge tool. Switch to a Tapered Chalk 40 and block in the two darkest values with directional strokes as long as the hair. Blend with the Smudge tool and repeat until the values are pretty final. Use the second brightest value and a Tapered Chalk 30 to add in highlights on either side of the parting and on the curl at the ear. Blend with the Smudge tool.



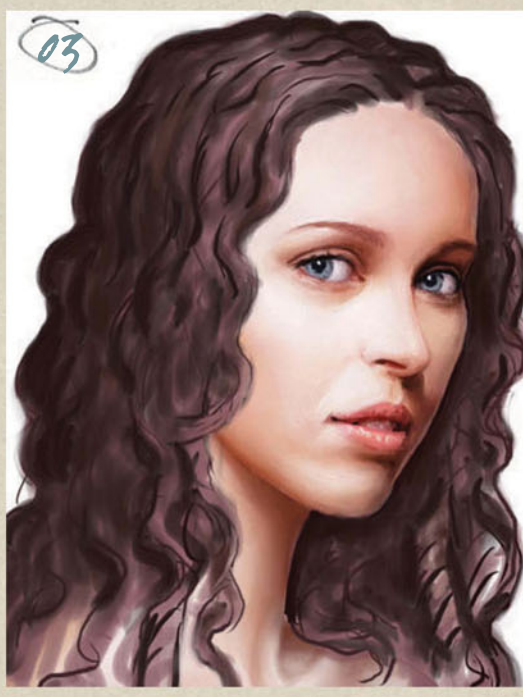
02

Use the Tapered Artists Chalk 30 with the lightest value and add highlights in the areas of interest. Blend with the Smudge Tool 40. Pick the Tapered Chalk 20 and render more shadows and hair strands. Switch to the Tapered Chalk 10 and put in a few highlights in the shadows and shadows in the highlighted areas. Blend with the Smudge tool and repeat as desired. Clean the edges with the Basic Eraser and the Tapered Chalk.

Work up
to highlights

Thick medium (oils)

We will start with the basic structure and refine the shapes and contours. Using the Fine Camel 30 loaded with the second lightest value, paint in the basic shape. With the Fine Feathering Oils 30 loaded with the darkest value, make some gestural lines. Load the Fine Camel 30 with the second darkest value and enhance those contours. A light touch with this brush produces lively thick/thin lines. Use Detail Oil 10 to create a clean line across the left side of the face.



Load a Fine Feathering Oil Brush 30 with the darkest value. Use directional strokes to darken shadows and use the next value to lighten. Create a new layer. Take the Fine Feathering Oil with the darkest value. Use it to add definition to shadows throughout. Do the same with the Detail Oil 15. Erase with a 40 Eraser to soften.



Erase parts
to add texture

With a Fine Feathering Oil 20, start defining the shapes of the curls. Use the middle two values for this. A Detail Brush 15 loaded with the darkest value helps finish the shapes. Switch to the next lightest colour and add some highlights. Do the same with the other two values and progress to a few bright highlights.

Art study
How to paint hair

How to...

paint clouds

A cloud can evoke many reactions. It can be foreboding, it can be fascinating. It can transform into an object that only you can see, hence they can be very personal. It can change the whole mood of a painting. Here's your chance to take control of the skies!

Brushes and value sets

We are going to take you through some of the different brushes available within Corel Painter that can be used to create realistic

cloud formations. Whatever mood or season you wish to depict, you will be able to portray it to the viewer using one of our

suggested sets of three values. With our help, nothing will stop you from creating the perfect sky!



Wet Soft Acrylic

This picture shows how the Wet Soft Acrylic brush can be used to create painterly clouds. Painted with the same brush (and size) using the three values for sunny skies.



Working with pastels

This panel shows four different brushes that really work well for pastel. The first is the Square Hard, perfect for details and edges. The second is the Round Soft, which is good for quickly blocking in major values. The third takes the Round Soft to 50% Opacity and shows how well suited it is at that point for building up shapes. The last shows how the Soft Blender Stump can be used at this point to blend the values together for quick, convincing results with minimal effort.



Using oil brushes

The first two columns show the Glazing Round and the Fine Feathering Oil brushes, with a one-stroke (firm stroke, out of the box settings) application on top and three strokes on the bottom. The next two columns take those same four patches and smudge them together with the Smudge tool, using strokes that pull the darks into the lights. The last two columns use the same strokes and this time pulls the lights into the darks. This highlights the latitude you have to work with on a simple technique for very different results with the simplest means possible.



Watercolor brush

The easiest Watercolor brush to handle for painting clouds is the new simple Water Digital, used in this picture exclusive of any other brush.

Moonlit skies

Here is a three-value set that works very well for painting those clouds that are back lit by a bright moon.



Sunny days

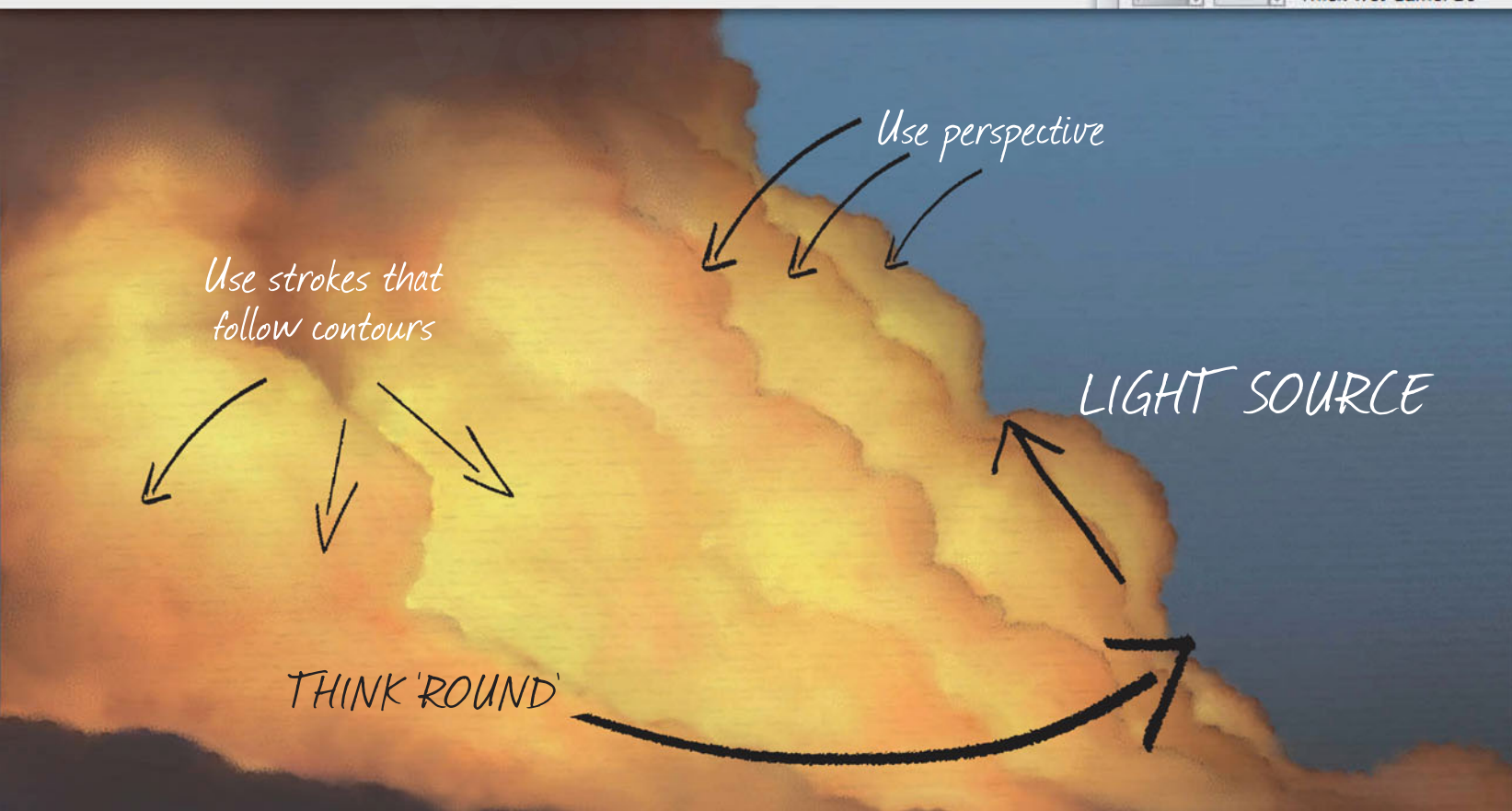
This shows five cloud value groups for different conditions. The first and last are for midday sunny skies, colour schemes for cooler weather and an optimistic perfect day respectively. The second can be used to paint a common grey, overcast sky. The third and fourth are for painting clouds at sunset, red and orange respectively.



Thunder colours

The first trio of values is excellent for making thunderheads lit by an orange sun. The second works well for painting the more typically lit looming thunderclouds. The third is great for painting the lighter, more washed-out values of a thunderstorm on the horizon.





Step-by-step

Thunder clouds

Let's try to paint a massive thunderhead, lit by a golden sun, and maybe capture a bit of the thrill associated with such a sight. To get a nice dramatic effect, we will start with a graded background that is suggestive of heavy rain-laden clouds. We will pick nice complements to our background, sticking with highlight, midtone and dark values only. Our primary modelling tools will be the versatile Oil Glazing Round brush paired with the Smudge tool.

Tones



Take the Feathering Oils 30 and loosely paint in the rough shape of the leading edge, anvil-shaped top and bottom of the cloud using the darkest value. Blend fairly smoothly with the Smudge tool set to 30. Add a more detailed edge with the Detail Oil Brush 10, and feather back into the mass with the Smudge tool.



Use the Oil Glazing Round 30 loaded with middle value to paint in the strokes, beginning at the edge and pulling away. Modelling is easier the more gradual it is. Use the Smudge tool to blend into the darker tone loosely. Repeat all this, starting your stroke further back from the edge.



Take the Glazing Round and, using a circular stroke, create the diameter of each 'puff' you wish to represent. Begin painting in the lightest value, this time starting a bit further from the edge of the cloud than the last midtone. Blend with the Smudge tool and repeat the whole process again, as in the previous step. Try to leave only two or three areas of highlight, and keep in mind the shape of the cloud as you model.



Start the next line of contours just behind the first, using the same method as in the first step. Be careful to be spontaneous and irregular in your drawing. Repeat the processes in the second and third steps as well, tying the ends of each line in with the base and top loosely. Each successive band is then painted in using the same method. The wicked little cloud in front lends some sense of scale and a bit of depth.

Use the Glaze brush to lay down the colour

LIGHT SOURCE

Cirrus and stratus clouds

The light clouds we will now be looking at are the high-flying cirrus and the low-hanging stratus, two very common types of clouds with distinct shapes. Cirrus clouds are very thin and wispy, and a couple of values and the Glazing brushes combined with a Smudge tool will represent them nicely. Stratus clouds, on the other hand, can be as defined as any other cloud in places, so all three values will be needed, and a bit more attention must be paid to their edges as well.

Smudge the three values together

Step-by-step

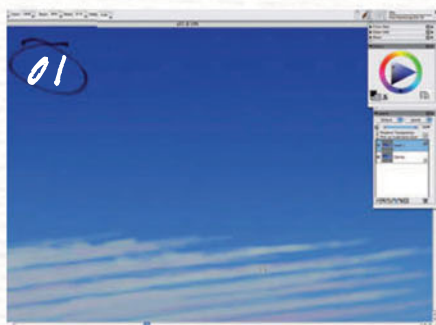
Tones

Dark

Middle

Light

Copy the background onto itself and paint on the second layer. Grab a Fine Feathering Oil 30 loaded with the middle value. Paint long thin parallel lines of uneven thickness. Then, with an Eraser sized to 20, erase around the edges of the clouds to fine-tune their shapes.



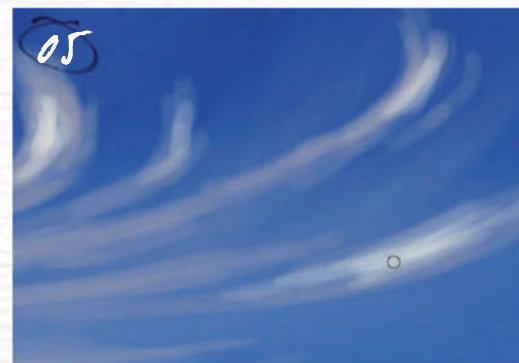
After merging down, grab a Glazing Round 20 and some of the darkest value, and paint the bottom of the clouds using light, long strokes. Then, using the same brush, paint the lightest value just inside the top edge in skittery strokes along the length of the first several clouds. Use a Smudge tool with Size set to 25 to lightly blend all the values together. Stay gestural and loose to keep things looking natural.



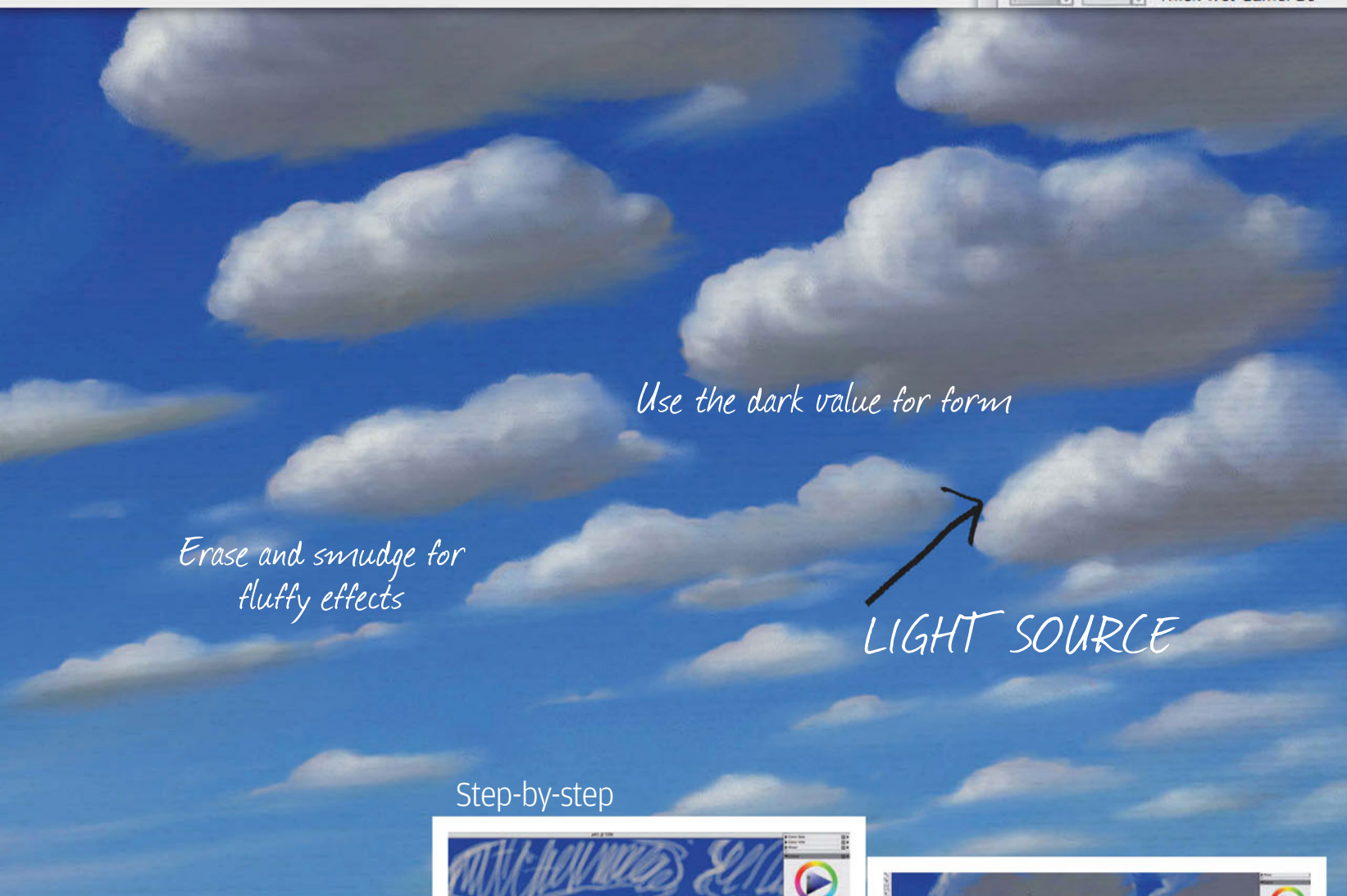
Go back over the first three or four clouds with the Glazing Round 30 and add a bit more highlight in areas that may have flattened during blending. Take a very large Smudge tool (around 100) and gently blend the furthest clouds into the canvas a bit. It pays to squint while doing this, as the effect is easier to judge that way.



Cirrus clouds often appear in different forms at the same time. Here we will begin with some very faint clouds in the background. With a Glazing Round 20 and the middle value, paint in some sweeping shapes very lightly. Then, with the large Smudge tool, blend those strokes together with long strokes that accent the gesture of the clouds. Try and make these clouds pretty smooth.



Now, with the Glazing Round 30 and a bit more of the second value, paint in a few bolder wisps. Accent them with touches of the lightest value in several places that help the gesture. Then, with the Smudge tool reduced to around 40, blend those strokes into the background a bit, taking care to retain the gesture while softening the strokes considerably.



Step-by-step

Cumulus clouds

These clouds have well-defined shapes with a bunch of detail, so we will use a nice assortment of goodies when painting them. We will split time between the Fine Feathering Oil and the Glazing Round, with our trusty Smudge tool as our blender. We will use the same three values as in the facing page and rely on technique to create many more.



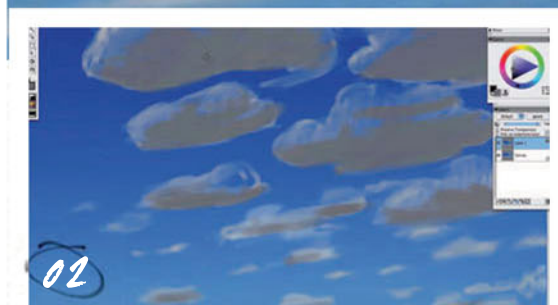
Grab the Fine Feathering Oil 30, this time loaded with the middle value. Staying within the edges and using curved strokes to suggest form, lay in the sides of the clouds, bearing in mind to use a single light source (this time in front and above) to determine lighting. Use the Smudge tool to blend the edges between the two values together.



Copy the background onto itself and paint on the second layer. Using the Glazing Round 20 and the middle value, draw in the shapes of the clouds. A typical cumulus is flat-bottomed, puffy on top and usually separated from one another a bit. The top clouds are closer and therefore larger, as well as a bit more spread out. Take the Smudge tool at 44 and loosely blend the clouds into the sky.



Next we'll switch to the Glazing Round 30 and an even lighter touch when using the lightest value, as very little extra is too much. Staying well inside the edges, add highlights in areas that the light source suggests would be catching the most light. Use curved directional strokes to help with creating both gesture and rhythm. Blend the highlights a bit into the rest using the Smudge tool.



Using the Fine Feathering Oils 30 loaded with the darkest value, paint in about two thirds of the bottom of the clouds. Be gestural, and don't bother too much with the edges. Then, using the basic Eraser set to about a size of 20, establish the edges of the clouds by erasing to create lively, varied edges. When everything looks good and harmonious, merge the layer down.



Using the Detail Oil Brush 15 and the middle value, redraw any upper edges that need it. Use the Smudge tool with circular strokes to drag the lighter values into the new edges. Blend them into the cloud body. Resize the Smudge tool to 20 and pull some wisps from each cloud base.

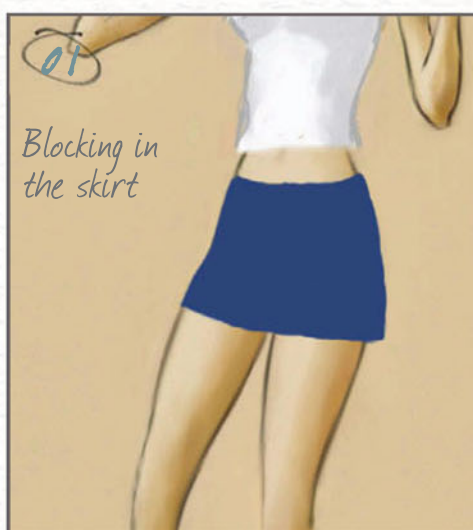
How to...

paint fabric

Here we provide you with a quick guide to getting started in painting realistic-looking fabric

Denim

Let's take a moment to ignore the bitter chill in the air, and pretend it is still summer, dressing our happy model in a casual outfit consisting of a denim skirt and tank top. Denim is fun to paint because we are all so familiar with it. Think double stitches on thick seams, fading, creases and the like. Pick the right values and you are halfway home, but add those details and get all the way there. Just basic brushes and the creative use of the Smudge tool are all that is needed, reworking any details as needed with a brush and blender. Don't be afraid to add depth to any creases (or brightness to any highlights, for that matter) that may seem too flat.



01
Blocking in the skirt

When imitating denim, it is important to get the right values from the start. The values chosen are just right to represent faded blue denim. Grab the Tapered Round Oil 15 and block in the skirt with the middle value. Grab some of the darkest value and paint in the pockets, the hems, the belt loops, some creases and the outer edges.

Don't miss fun details like the bunching that occurs in worn denim around stitches and seams (it is a thick coarse fabric, after all)



02
Middle ground

Next up, load the Tapered Round brush with some of the lightest value, and paint in highlighted areas. At the moment, focus only on blocking in strong values as the details come later.



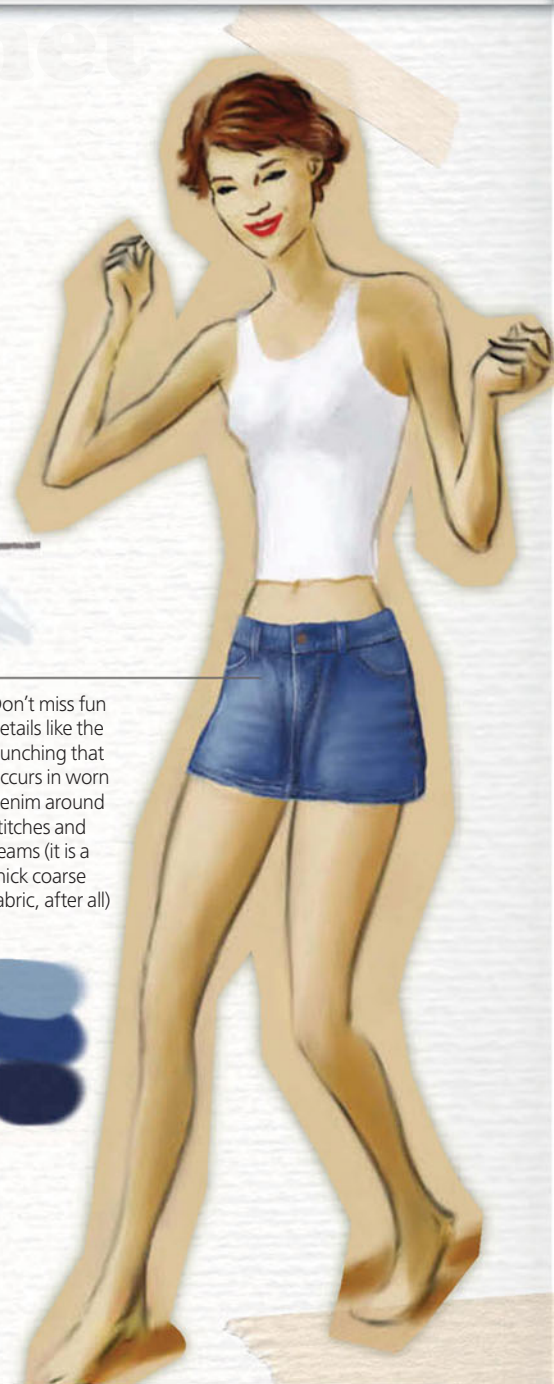
03
Creative smudging

Set the Paper (in the toolbox) to Retro Fabric. Grab the Smudge tool, set to about 20, and begin to merge the three values together. You can use this to easily pull the paint around to create details like oft-creased jeans.



04
Adding convincing detail

Load the Tapered Oil 15 with some of the darkest value in the skirt. With a light touch, add highlights to the tops of the pockets, the zipper flap and the belt loops. Pick up a little orange and using short strokes, paint in the stitching.



Satin

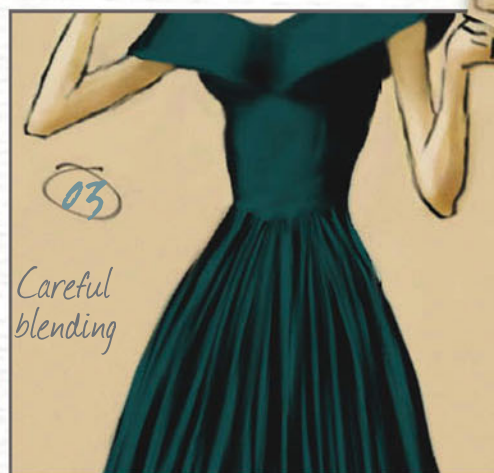
Now it's out of the sun and into the ballrooms, with a formal gown of satin. The bunch of tight pleats seems daunting, but with the right brushes and a good range of values, they are a snap. We will set about picking our colours and, using the Tapered Oil Round and the Round Blender brush as our weapons of choice, we will make short work of this long dress.



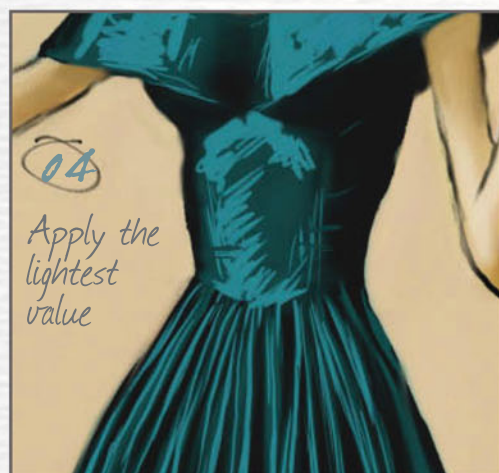
Choose three values that create a fair representation of the range of values in silky material. It's easier to express the effect if the fabric is fairly dark, so the three values represented here will create a nice rich turquoise. Take a dab of the darkest value and your favourite brush for blocking in and paint in the basic dress silhouette.



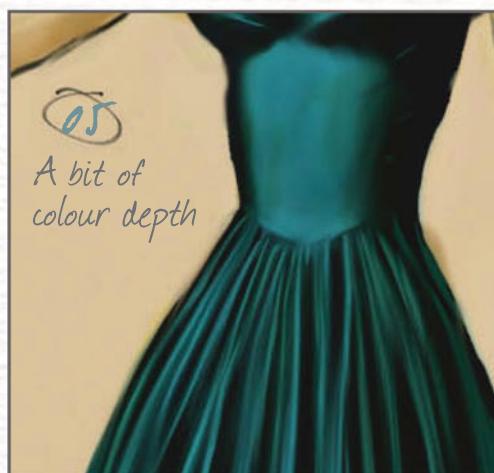
Now grab a Tapered Round Oil 15, load it with the middle value and paint areas of highlight with it. When painting the pleats, start with a light touch at the beginning of your strokes down the garment to create the initial taper.



Using a Round Blender brush set to size 15, make vertical strokes along the edges of the pleats. Leave a few edges fairly sharp and a few very mixed. Double the brush size and tackle the areas near the upper torso and shoulders.



Load the Tapered Oil 15 with the lightest value. Staying inside the edges of the middle tone, paint in areas of the garment with bright highlights. Using the Round Blender brush (size 15), repeat the previous step's procedure.



Open up a Gel layer, load the Digital Airbrush with a bit of the skin tone and paint a layer over the whole dress. Grab a Gentle Bleach Eraser 10 and resize it to 20. Then gently pull away the paint in areas of greatest highlight.



Lay down your colours first, but blend away to silky-smooth fabric effect

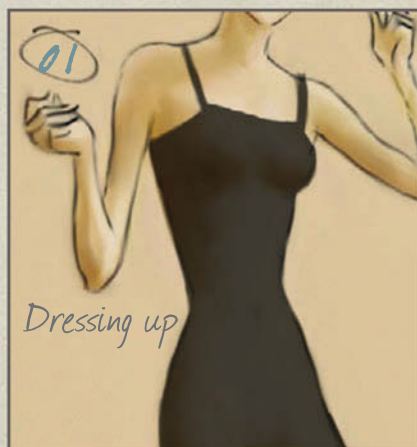


Transparent fabric

Digital painting is made for some tasks, and creating a translucent or nearly transparent effect is one of them. The black ensemble pictured here is wrapped in patterned lace, and though it may seem complex, it is actually very easy to paint using the right tools. The Gel layer is very useful for this sort of thing and will be put to work here. With only the Digital Airbrush and a couple of values, we will cut through this study like thin fabric.



Vary the Opacity of the dress at different sections to preserve the modesty of the model



Using the darkest value and the Digital Airbrush, open a Gel layer and paint in the basic shape of the dress. Select the canvas as the layer and use a Splatter Airbrush (30) and the background colour to lighten the leg lines and the shadow of the right inner thigh a bit. Keep the legs slightly visible to express the semi-transparency of the cloth.



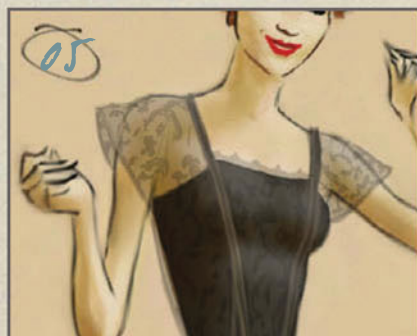
Flatten the image and open another Gel layer. Load the Digital Airbrush with the lighter value and paint in the outer edges of the lace vest and hemline. Start building a little depth of shadow by painting into the figure with a large brush, darkening areas away from the light. The Eraser at 20% Opacity will soften harsh edges.



Open a Lighten layer, set to 60% Opacity and select the lightest value. Grab a Digital Airbrush 6 and paint inside the dress to outline the vest, belt, the two ribbons, and some folds. Select the background colour to extend any folds or edges beyond the dress.



Flatten the image and open another Gel layer. Grab the Digital Airbrush 6, load it with the middle value and paint in the lace. A kind of worming squiggle leaves a nice mark that resembles a stitched pattern without labours the details. Make sure you darken the outer seams and the edges a bit.



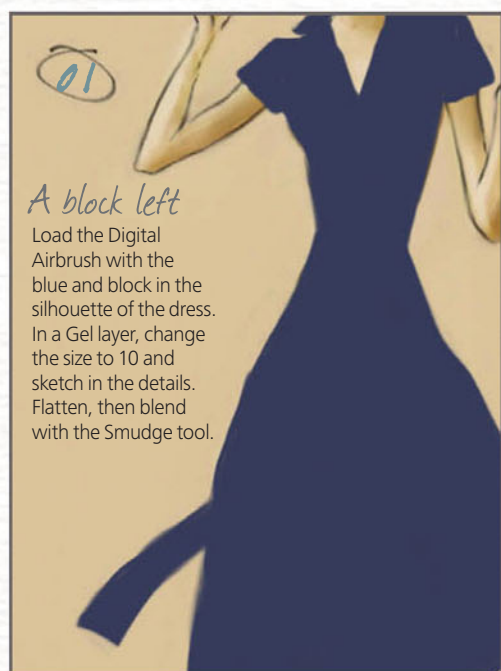
More depth

Open a Soft Light layer and select the lightest tone. Gently paint in broad highlights with a 60 Digital Airbrush set to 50% Opacity. Take your cue from the forms under the dress. Use a default Eraser of the same size set to 20% Opacity to soften the edges. Flatten the image and open a Gel layer. Using the Digital Airbrush loaded with the lighter value and the default Eraser, repeat the procedure for shadows.

Patterned fabric

Now for a tartan-esque pattern that is simple and fun. You only need the Digital Airbrush and the default Eraser for this one. We will make good use of a few of Painter's layers that are additive, namely Soft Light, Gel and Overlay, to help us greatly in making our pattern. Their interaction with preceding layers will make a normally difficult task quite easy.

We've picked two different, yet complementary colours for our tartan pattern



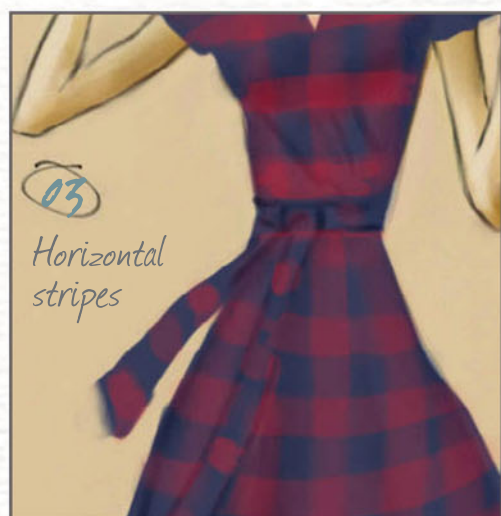
01 A block left

Load the Digital Airbrush with the blue and block in the silhouette of the dress. In a Gel layer, change the size to 10 and sketch in the details. Flatten, then blend with the Smudge tool.



02 Vertical stripes

Open up a Soft Light layer. With the Digital Airbrush 20 loaded with the red, paint in the vertical lines. Don't miss the opportunity to help express the gesture by making your lines follow the contours.



03 Horizontal stripes

Flatten the image and open another Soft Light layer. With the same tool and colour as in the last step, paint in the horizontal stripes. Pay every bit as much attention to contours as well.



04 On the grid

Flatten the image and open up a Gel layer. Load the Digital Airbrush (sized to 13) with the blue, and paint in a large, thin square grid, cantered in every other row and column.

Flatten the image. Open up an Overlay layer. Load the Digital Airbrush with the red and paint in the vertical lines. Do any touch-ups as needed once the layers are merged

Create your own art gallery

Sign up at the www.paintermagazine.com website and share your Corel Painter artwork with people from around the world!

Tutorial info

Painter master
Jo Cole

Time needed
10 minutes

Skill level
Beginner

In addition to offering users a delicious array of tools and commands for creating outstanding digital artwork, Corel Painter comes with a ready-made community of loyal users who are only too willing to pass on their advice to others.

If you are looking for somewhere to share your work or pick up advice from said Painter artists, get yourself over to www.paintermagazine.com. Brought to you by the makers of this book, it is a place for artists to showcase their work to a global audience. All you need to do is register at the site for a free account and then you can upload as many of your images as you like! It's a great place to show your work to like-minded people and is also a fabulous place to come and get inspiration.

One thing that we want to make clear is that this isn't a site just for Corel Painter professionals. We welcome users of all abilities and styles, so don't feel shy if you've just started using the program.

Below you will discover how to create a gallery, upload an image and set an avatar for your profile. Once you have this basic knowledge, you can start exploring the other features on the website and become an active member of the community!



Register online

Inputting profile information and uploading images

01 Register
Pop along to www.paintermagazine.com. You'll be taken to the home page of the website. Go up to the Sign-up link and click on it. Fill in the form and make sure you enter the correct email address. Once completed, click Create User and wait for an email. Click the link and you're now a member!

Newest Member

Markie

02 Your profile There's a default avatar, but you might prefer to add your own image. This is easily done. Make sure you are logged in and then click on Edit Profile. Go down to the avatar bit and click Remove This Image. Now click Choose File.



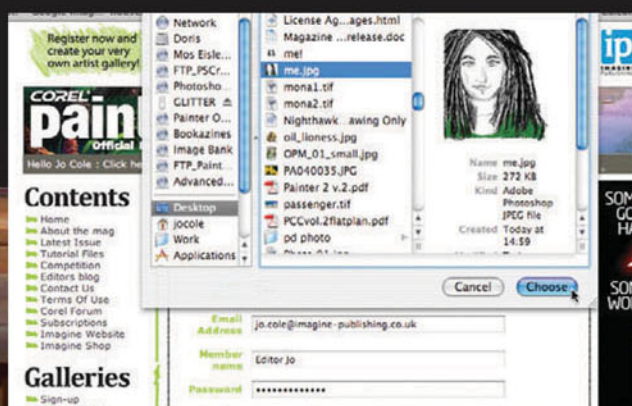
Top Rated Gallery

painter_fan_75

Featured Gallery

Jo Cole

Picture of the Week

'An Homage to Van Gogh'

03 Set the file Navigate to where the image is you want to use and select it. For ease of use, make sure it is relatively small, but the image will be automatically shrunk to fit the space. Make sure it is a square format to start with.



04 Uploading Make any other changes to your profile and click Update. Now let's add some images! Go to Gallery Images and click Add New Image. Make a note of the file format rules and click Choose File to select your picture. Use the Description area to give some information and then click Submit Image.



05 Words of wisdom Once uploaded, other members can rate and leave comments on your image. When you look at your gallery (or anyone else's), you can see which images have rating or comments and how many.



On the CD

PC and Mac

All you need to start using Corel Painter to create art

Load the CD: Microsoft Windows

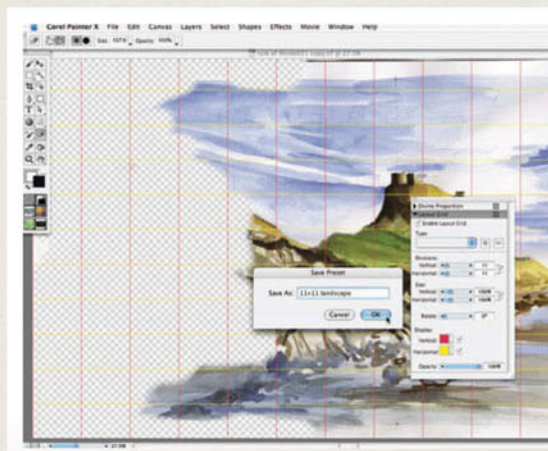
We support Windows XP unless otherwise stated. The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme.txt' if there's one present to find out which files you need to launch to run the interface.



Tutorial resource files

Look out for the 'On the CD' references in the tutorials. Whenever you see one of these, head over to the Tutorials section on the disc and download the source files. You'll find all sorts in here, from reference photos right through to line drawings.



Using Corel Painter X

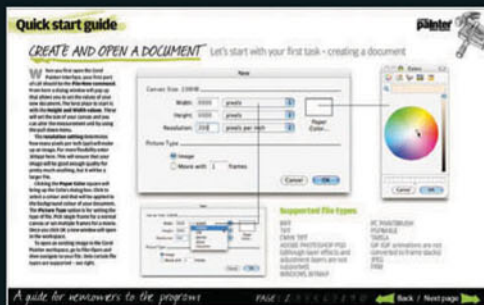
In addition to the tutorial source files, you'll find a 90-day trial of Corel Painter X on the disc. Load this to discover what the latest version does and follow the tutorials. There's also a Quick Start guide to help newcomers take their first steps in the program.

Load the CD: Apple Macintosh

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead...

1. Double-click the CD icon on your Desktop.
2. Read the 'readme' file if there's one present to find out which file you need to launch in order to successfully run the interface.

Corel Painter interactive quick-start guide



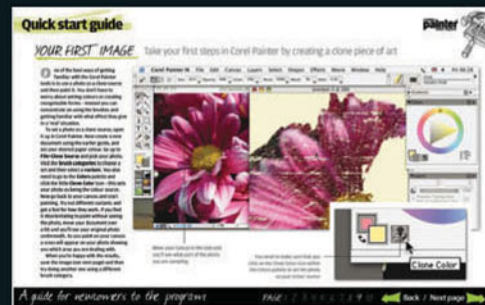
➔ Create documents

Learn how to create and open your first document and start painting your masterpiece



➔ Brush control

Discover how to select brushes and then tweak them to suit your artwork



➔ Your first painting

Take your first steps with the program and use the Clone function to create art!



PC
and
Mac

**All you
need to
start
painting
digitally
today!**

**Get started in
Corel Painter**

Special ten-page
PDF guide to help
you understand
the program

➔ Start here!

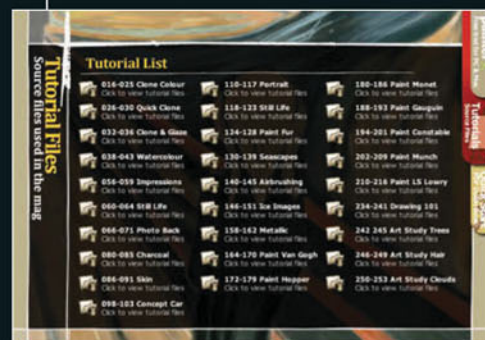
Access all of the content
by clicking the side tabs

➔ Corel Painter X trial

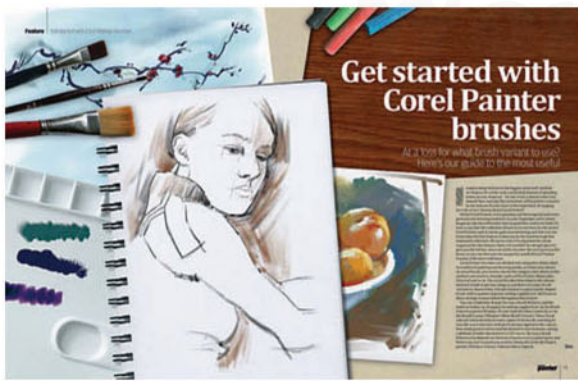
Use the 90-day trial to test out the latest
version of the program or try the tutorials

➔ Tutorial files

Some tutorials come with starter files,
which you'll find in this section of the disc



Use the disc content to create your digital masterpieces!



Learn more about Corel Painter

Get to grips with the Corel Painter program using the special features and guides



Create amazing art from photos

Easy-to-follow tutorials that show how to transform your digital photos into digital masterpieces



Push your creativity

Learn how to apply colour and shading to line drawings and create stunning images



Become a better artist

Discover how traditional art techniques, such as composition and perspective, can improve your work

THE COMPLETE GUIDE TO...

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WATERCOLOUR · OILS · PASTELS · CHARCOAL · ACRYLICS

When it comes to creating outstanding digital art, you can't beat Corel Painter. This powerful piece of software mimics the look and feel of traditional media, allowing you to create luscious paintings from scratch or from photos. Use this book to learn how the program works and create your own masterpieces!



Learn to paint digitally today!

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Missed an issue of Official Corel Painter magazine? You'll find lots of content from past editions in this publication!

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