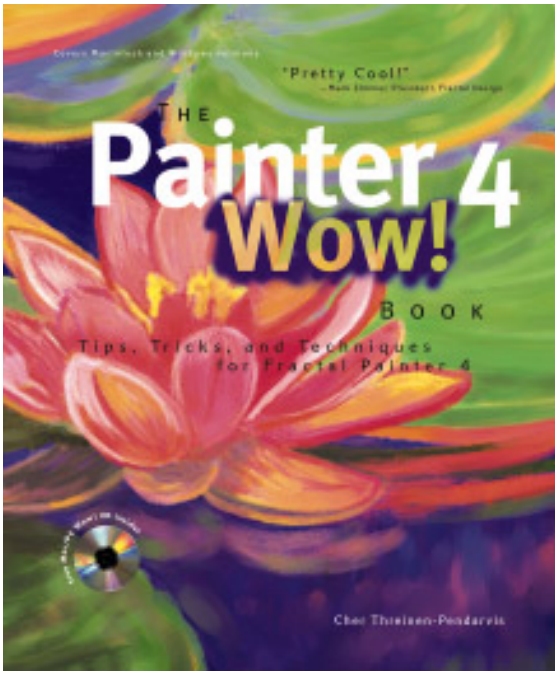
Covers Macintosh and Windows versions

"Pretty Cool!"
—Mark Zimmer, President, Fractal Design

The Painter 4 Wow! Book

Tips, Tricks, and Techniques for Fractal Painter 4

Cher Threinen-Pendarvis



Painter users of all levels will benefit from this inspiring, full-color guide to Fractal Design's award-winning program. The Painter 4 Wow! Book addresses the needs of a wide variety of creative professionals: artists making the transition from traditional to digital media; photographers looking to expand their visual vocabulary; multimedia or print graphic designers hunting for special effects to apply to type, and web designers looking for extraordinary effects to use on screen designs for the World Wide Web.

Clear step-by-step descriptions of real-world projects created by professionals prominent in their field. Hundreds of useful, time-saving productivity tips. Every page completely revised—over 40 new pages have been added—with chapters covering the program's new functions, such as masks, resolution-independent shapes, mosaics, and several features that make Web graphic design easier. The Mac and Windows CDROM includes over 100 stock photos and video clips, demo software, and brand-new Wow! custom brushes, paper textures and special effects scripts.

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

"The latest in Peachpit's wonderful Wow! series, *The Painter Wow! Book* artfully unveils the possiblities of Painter."

"…the hybrid CD-ROM contains a bunch of top-notch custom brushes, textures and effects and scripted sessions of many of the artists profiles in the book."—Richard Koman, *Communication Arts*

•

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

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

•

"Being a fan and a user of Fractal Painter since version 2.0.1, I found this book absolutely fantastic."

"The book has a straight forward, no bull, approach."
—*MouseTales*

"If you work with Fractal Design Painter, you need this book."
—*Bright Ideas*

•

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

•

"*The Painter Wow! Book* is really professionally inspirational, like the *Photoshop Wow!* books."
—*MicroTimes*

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

•

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

•

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

•

"*The Painter Wow! Book* is its (Painter) ideal companion, offering high-quality images and expert instruction." —*PMUG Dialog (Princeton MUG)*

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

•

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

•

"The Painter 4 Wow! Book is a beautifully designed book."
" The Painter Wow! Book is an attractive reference book and learning guide well worth its price…"
Etana Finkler,
—*Washington Apple Pi Journal*

•

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

Reviews from previous editions of the book:

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

•

"Painter Wow! provides both inspiration and instruction."
—*School of Medicine MUG*

•

"This full-color book explores the range of creative styles and effects available in Fractal Design Painter 3.0 and 3.1."
—*Training Magazine*

•

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

•

"The nine chapter book was very clear and easily understandable."
—Marie Taylor, *The Bridge, Memphis PCMUG*

The Painter 4 Wow! Book

Cher Threinen-Pendarvis

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Printed and bound in the United States of America.

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

— Cher Threinen-Pendarvis

Pouring it on with Painter, *illustrated by Corinne Okada*

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The Painter 4 Wow! Book would not have been possible without a great deal of help from some extraordinary people and sources.

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I am grateful to the talented Painter artists who contributed their work and techniques; their names are listed in the Artist Appendix in the back of the book. I would especially like to thank

Pouring it on with Painter, *illustrated by Chelsea Sammel*

Pouring it on with Painter, *illustrated by Mark Jenkins*

Pouring it on with Painter, *illustrated by John Derry*

Sharon Steuer, author of *The Illustrator Wow! Book*, who helped me locate artists who use Painter and became an encouraging friend as our two books developed.

I'd also like to thank the companies who supplied the *Wow!* book team with supporting software during the development of the book—Adobe Systems for supplying me with Photoshop, Illustrator and Adobe Premiere, so I could demonstrate how nicely these programs work with Painter; Macromedia, for contributing Director for the Multimedia chapter; Netscape Communications for providing Netscape for the Web Graphics chapter; MetaTools and Xaos Tools for their filters; Aladdin Systems for Sitcomm; Baseline Publishing for Screenshot; and Insignia for Soft PC.

Thanks to Digital Stock and PhotoDisc for their support during both editions of the book; these two "stock on CD-ROM" companies allowed us to use their photos for demonstration purposes in the book. I am also grateful to the other companies who provided images or video clips for *The Painter 4 Wow! CD-ROM;* their names are listed in Appendix A in the back of the book.

Additionally, the following companies donated, loaned or gave us a good deal on hardware that helped to create the book: Wacom, for their great pressure-sensitive tablets; Epson and Hewlett-Packard for color printers (for testing of printing techniques); and Pinnacle Micro for a Sierra magneto-optical drive.

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Finally, I would like to thank my family, friends and colleagues for their patience and understanding during the development of both editions of this book.

Mark Zimmer, President of Fractal Design Corporation, and a developer of Painter

FOREWORD

"So, Mark . . . this new edition of *The Painter 4 Wow! Book* is pretty cool, don't you think?"

"Yes, John, it's like a fine wine. It just keeps getting better with age!"

"Cher really put Painter 4 (and us!) through our paces!"

"Yeah, but it's definitely worth the effort. This ought to be made into a major motion picture!"

It seems like such a short time ago that the first edition of *The Painter Wow! Book* was released . . . and now, *Wow!,* here's a completely revised edition that includes all the cool new Painter 4 stuff and then some.

Following the format of the first edition, *The Painter 4 Wow! Book* uses real-world examples of artwork created by top-notch artists to walk the reader through the image-making process. Not only do you learn about the inner workings of Painter 4, but you can also pick up a lot of the artistic "inside stuff" that can transform a good image into a great one.

Just what makes Painter tick, anyway? The primary vision behind Painter is that it provides the tools found in a traditional artist's or designer's studio. Many of these tools even *feel* like the traditional studio tools, especially when used with a pressure-sensitive pen and tablet. These tools act as a doorway to personal expression that can provide endless hours of creative exploration.

Other tools are like some of the more interesting graphics gizmos found in the traditional graphic arts studio—flexible French

John Derry, Vice President of Creative Design, Fractal Design Corporation, and a developer of Painter

curves, felt-tip markers, Zipatone rub-off textures, and so on. Many have an instant appeal that leaves you wondering how you ever got along without them in the past.

And some of Painter's more outrageous tools—the Image Hose or Shapes, for example—take advantage of the unique properties of the computer and have no traditional counterpart. These tools place you at the trail-blazing digital frontier, where no other pixel has gone before.

All of Painter's tools require a period of experimentation in order to master their unique qualities. Some users delight in this experimentation; others just want to cut to the chase and get productive immediately. This book addresses both groups exceptionally well.

It has been a pleasure to watch Cher enthusiastically take on the task of cataloging Painter's tools and elaborating their subtleties through example. She really understands the experimental stage that occurs when an artist encounters a new expressive tool. *The Painter 4 Wow! Book* provides the reader with valuable insight into this process.

Another contribution of *The Painter 4 Wow! Book* is the novel perspective it provides with regard to Painter's organization. Painter's user manual describes all of the individual tools but can go only so far in detailing the interaction among them. Cher has organized subjects so that not-so-obvious tool combinations are illuminated. This provides Painter users with a new perspective that can expand their expressive range.

"Mark, can we go home now?"

"Not yet, John. You gotta see this cool new feature I just coded!"

As we continue to improve Painter at our typical breakneck speed, we hope that both Cher *and* you will stay along for the ride.

Mark Zimmer
John Derry

June, 1996

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WELCOME TO *PAINTER 4 WOW!*

SOME PEOPLE EMPHASIZE THE DIFFERENCES between traditional and digital art tools—almost as if art and the computer are not compatible. But during the early development of this book, we discovered many working artists who had bought computers specifically because they were thrilled by the promise of Fractal Design Painter. It seemed logical that *The Painter 4 Wow! Book* should become a bridge connecting conventional tools and techniques with their electronic counterparts. Early chapters of the book, in particular, touch on color theory, art history and conventional media, and explain how to translate foundational art theory using Painter's tools.

This book addresses the needs of a wide variety of creative professionals: artists making the transition from traditional to digital media; photographers looking to expand their visual vocabulary; multimedia or print graphic designers hunting for special effects to apply to type; even creative explorers out for some mind-boggling thrills. For those of you with a long history in a traditional art form and a short history with computers, we've done our best to guide you through Painter's complex interface, making it as simple as possible for you to achieve the desired effect. And if you've spent more time with a keyboard and mouse than you have with an artist's palette and paintbrush, you may learn a lot about conventional art terms and techniques as you read the book.

The folks at Fractal Design are famous for their creativity, innovation and dedication to improving and expanding their software tools. Along with new Painter 4 features such as the precision vector-based drawing capabilities of Shapes, the Mosaic brush (which allows you to create resolution-independent tile mosaic images), and tools that make it easy to prepare graphics for use on the World Wide Web, Fractal Design has also made many small

HUGO HIDALGO / BOXTOP INTERACTIVE

Painter 4's new features help you get images ready for use on the World Wide Web. For instance, Painter can create some of the coding for interactive buttons and can convert colors to Web-friendly palettes.

1

2

changes to Painter's interface that make it easier to use. The most noticeable of these are the expanded Toolbox and the new palette menus found on the Art Materials, Brushes, and Objects palettes. The new palette menus help to consolidate your actions to a specific area of the screen, and make procedures such as choosing a brush, customizing a brush variant and building a new library of brushes available within one palette.

To make *The Painter 4 Wow! Book* complete and up-to-date for Painter 4, we've revised every page. And we've expanded the book—adding pages of brand-new real-world tips and techniques that specifically profile features added in version 4.

DO YOU DO MAC OR WINDOWS?

Because Painter works so similarly on both Macintosh and PC/Windows platforms, we've taken the path of least resistance by using only one platform's keyboard commands—Macintosh, our native language. (Just to make sure of our techniques, though, we also tested them on a Pentium machine running Windows 95.) If you're a Windows user, use the Control key wherever the Command key is mentioned, and substitute the Alt key when the Option key is used. Additionally, because versions of Windows prior to Windows 95 require shorter file names, PC users looking for texture libraries will need to find them under somewhat different names than their Mac counterparts. For instance, "More Wild Textures" Paper library on the Mac is "morewild.pap" on the PC. The other differences are few, and they're covered in Chapter 1.

NEWS FOR BEGINNERS AND MORE

If you're new to Painter, welcome! We assume that you're familiar with the basic Mac and Windows mouse functions, that you know how to open and save files, copy items to the clipboard and navigate through the Mac's hierarchical file system or through Windows directories. It's also a good idea, though it isn't essential, to have worked with the *Painter 4 User Guide* and to have completed the tutorial that comes with the program.

Just a few words on some of the "shorthand" naming conventions that we've used to pack more information into the book. Because Painter uses nested palettes that have long names—for instance, the "Art Materials:Paper palette"—we frequently only direct you to the "child" palette. In this case we'd write "Paper palette." Another space-saving measure: In the Brushes palette, we refer to the "Method Subcategory" as the "submethod."

HOW TO USE THIS BOOK

The information we're presenting generally progresses from simple to complex through each of the ten chapters. We've organized each chapter into four types of information: Basics sections, techniques, practical tips and galleries. In addition, hardware, software and other resources are in one section at the back of the book.

3 **SAMPLING PAINT**

You can temporarily switch to the Dropper tool and sample colors by holding down the Command key while you're using many of Painter's other tools.

4

5

1 The **Basics** sections teach how Painter's tools and functions work, and give real-world applications for the tools. *The Painter Wow! Book* wasn't designed to be a replacement for the *Painter 4 User Guide*. We've focused on the tools and functions that we think are most useful. In some cases we've explained items covered in the manual, and, where important, we've dug deeper to help you understand how the tools and functions work. In other cases, we've covered undocumented functions and practical applications shared by contributing artists, or that we uncovered in our own research.

2 Within each **Technique** section, you'll find step-by-step, real-world techniques that give you enough information to re-create the process yourself. In the *Wow!* format, pictures illustrating the stages of the process are positioned alongside the appropriate step in the project. Browse the pictures in the art column within a technique for a quick overview of the development of an image. We've done our best to give you enough information so you won't have to refer to the manual to follow the steps.

3 The **Tips** are easily identified by their gray title bar. We've placed them in the Basics and Technique sections where we thought they'd be the most useful, but each tip is a self-contained tidbit of useful information, so you can learn a lot very quickly by taking a brisk walk through the book, reading only the tips.

4 The **Galleries** are there for inspiration, and one appears at the end of every chapter. With each gallery image, you'll find a short description of how the artwork was produced.

5 No book is an island, so in the **Appendices** in the back of this one, we've included lists of other resources for your use. If you want to contact a vendor, an artist, a fine art service bureau or the name of an art-related book or other publication, you'll find the information you need there.

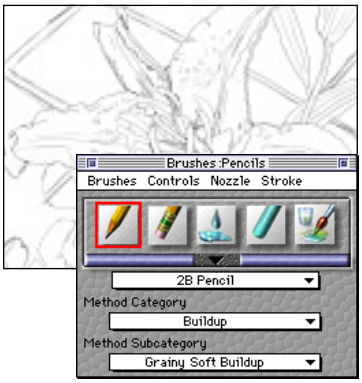
The Painter 4 Wow! Book was created to share useful techniques and tips and to provide creative suggestions for using the program. We hope that you'll use it as inspiration and a point of departure for your own creative exploration. Above all, don't be overwhelmed by Painter's richness. . . Just dig in and enjoy it!

Cher Threinen-Pendarvis

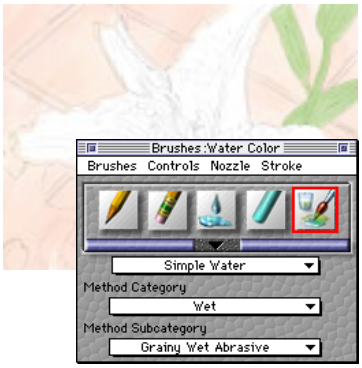
June, 1996

Glazing with Watercolor

Overview *Make a pencil sketch; apply layers of color to the sketch with Water Color brushes, drying the image between applications of color; add final highlight detail to the dried image with an Eraser brush.*



The line sketch made with the 2B Pencil



Adding very light tinted washes to the pencil sketch with the Simple Water brush

Adding slightly darker washes after drying

MARY ENVALL

TWO COMMON TRADITIONAL WATERCOLOR techniques that are easily emulated with Painter are *wet-into-wet* and *glazing*. Wet-into-wet creates a softer-edged look—the painting surface is kept wet as new color is applied, so new paint blends easily with old. Glazing involves applying transparent washes of watercolor, drying the painting between successive washes; colors are usually built up in layers from light to dark. Drying an image after applying each new layer of color allows crisper rendering than is possible with the wet-into-wet technique.

Mary Envall frequently paints a close-up view of her subject to emphasize subtle details. Before beginning *Stargazer Lily*, one of a series of watercolor flower studies, Envall shot photos to use for reference. She began this image with a tight pencil sketch in Painter and used transparent glazes to build layers of color and value, progressing from light to dark.

1 Starting with a sketch. Open a new file with a white background (Envall's file was 1593 pixels wide); then choose a texture from the Papers palette. Envall used Cotton Paper because she felt its natural-looking fine grain would complement her watercolor rendering. Choose a neutral gray color, select the 2B Pencil variant and draw your line sketch.

2 Adding the first washes. Using highlight colors for the first glaze layer, Envall added washes to her pencil sketch. Choose light colors and block in the large areas with the Large Simple Water and Simple Water

USE THE OPACITY KEYS

To change the opacity of your brushstrokes without using the Controls palette's Opacity slider, use these keyboard shortcuts: Press 1 for 10% Opacity, 2 for 20%, and so on (press 0 for 100% Opacity).

3a

Applying long strokes of color from the center of the flower toward the petals

3b

Adding midtone detail with the Diffuse Water and Simple Water brushes

4

Painting the foliage and adding final detail with the Simple Water brush

Brittany in Sailor Hat *was painted using the Simple Water variant and a freer wet-into-wet style (the painting was kept wet—saved in RIFF format—throughout the painting process). Paying careful attention to her light source, Envall applied washes of highlight colors and the lightest skin tones, then added detail overall, varying color in the shadows.*

variants of the Water Color brush. (Selecting a Water Color brush automatically activates Painter's Wet Layer.) With conventional watercolor, you can't paint on areas that you want to keep white, but Painter lets you lighten or remove color: Use the Wet Eraser variant of the Water Color brush.

If you want to erase linework on the background, do so with a "dry" Eraser variant before you dry the Wet Layer, since drying the Wet Layer drops it permanently to the background. Envall kept the pencil lines she needed for emphasis and erased others with the Ultrafine Eraser.

To complete the first glaze, choose Canvas, Dry to dry the Wet Layer, then start the next glaze by choosing a Water Color brush and continuing to paint. Select the Simple Water variant, for example, and add a slightly darker series of washes with more detail, as Envall did before developing the midtones in the next step.

3 Building form and midtone values. Choose medium-value colors and develop your midtones, applying lighter colors first, then darker ones to create form. Keep your light source in mind and let your strokes follow the direction of the forms.

Envall dried her image again, then added the larger intermediate-value shapes and some of the shadows. She applied a darker red to the interior of the lily (to help make it appear to recede), and used the Diffuse Water variant of the Water Color brush to paint long, soft strokes from the interior of the lily toward the tips of the petals. She also used the Diffuse Water variant to paint bright red spots on the interior of the lily. She defined the petal edges and added shadows with a small Simple Water brush. Changing brush sizes intuitively as she worked, Envall painted and dried her image many times, developing subtle layers of color and contrast.

4 Adding final details. Using the Simple Water variant, Envall painted the foliage more loosely than she did the flower. She also sharpened areas in the image that needed definition with a tiny Simple Water variant. After drying the image a last time, she defined highlights along the edges of the petals with the Ultrafine Eraser variant. Finally, she sprayed soft spots onto the cement background with the Spatter Water variant.

COMBINING WET AND DRY

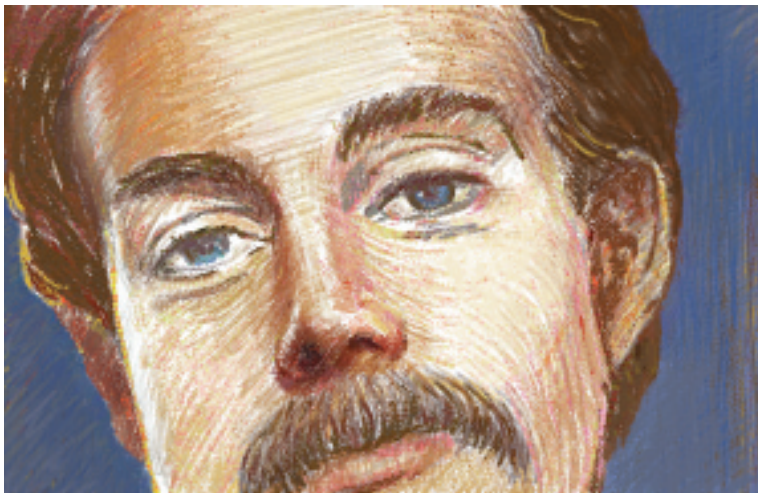
You can easily switch between working in the Wet Layer and painting on the "dry" background: Switch to a "non-wet" brush to add linework or erase lines on the background, then return to the Water Color brushes to continue your work in the Wet Layer.

USING POST-DIFFUSE

To soften the edges of brushstrokes in the Wet Layer, press Shift-D—Painter's Post-Diffuse command. Repeat the key combination to increase the effect.

Drawing with Colored Pencils

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



CTP

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

1 Starting with a sketch. Open a new, 4 x 2.5-inch, 225 ppi document with a white background, then choose the Cotton Paper texture. Choose a dark brown color, select the Colored Pencils variant of the Pencils brush and sketch the portrait.

1

The line sketch drawn with Colored Pencil

2 Developing value and adding color. Change the Colored Pencil's method to Cover and the submethod to Grainy Edge Flat Cover. In the Size palette, set Size to 3.4 and ± Size to 1.54. Use this brush and a lighter brown to develop values throughout the sketch. Choose a skin color (we chose a tan for this portrait of Steve Pendarvis) and apply strokes with a light touch to partially cover some of the brown sketch. Follow the form with your strokes, switching colors and brush sizes as you draw.

2a

Developing values

2b

Adding color

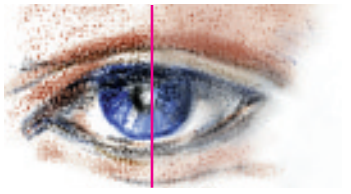
3 Building dimension. To give a shimmery look to the color as it's applied, drag the Hue (± H) and Value (± V) sliders in the zoomed-out Color Palette to 3%. Use this new pencil to apply a fresh layer of strokes in the areas of strongest color (in our drawing, the forehead and nose shadows and the hair). Remember to use a light touch to allow the underpainting to show through.

3

Building dimension using increased Color Variability settings and strokes that follow the form

COLORED PENCIL WASHES

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

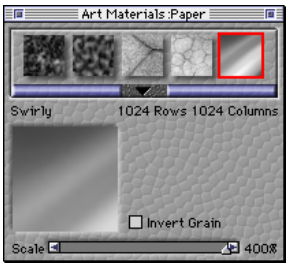


Creating Beveled Cast Metal

Overview *Make a dark background; set type; widen the type to make bevels; apply color and texture to the type and bevels.*

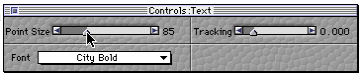
CTP

1



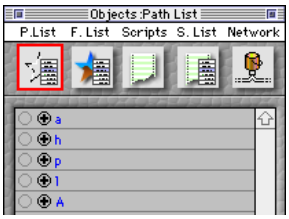
Creating a fabric-like background with the Swirly paper texture, scaled to 400%

2a



Sizing type in the Controls palette

2b



Letterform selections in the Path List

3

The soft shadow, filled with black

4a

An active, widened text selection

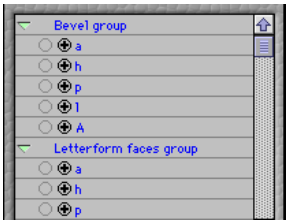
TO BUILD BEVELED CAST METAL LETTERFORMS that appear to hover above a soft fabric background, we set type in Painter, kerned it and created a drop shadow. Widened selections were generated from the type to create a bevel. We filled the type with a creamy gold tint, then applied a series of Surface Control effects—Color Overlay and Surface Texture—and painted airbrush highlights and shadows to make the metal casting look real.

1 Making a background file. For a soft background that won't compete with the gleam of the type effect, choose a dark color in the Color palette. In the Paper palette, choose a texture. We started with a 3.6-inch wide file at 72 ppi, chose Swirly from the Nature paper library and scaled it to 400%. To apply your texture, choose Surface Control, Color Overlay, using Paper Texture, and click the Dye Concentration button. We then increased the file's resolution to 266 ppi using Canvas, Resize.

2 Setting the type. Choose the Text tool and pick a font in the Controls:Text palette. We chose 85-point City Bold. To accommodate a bevel, you'll need to give the type additional letterspacing. You can do this by moving the Tracking slider to the right before setting the type, or by kerning individual letters after it's set (see below). Decide how wide you want the bevel to be (we chose 5 pixels) and set the type. Painter knows the identity of the letters typed, and brings named, individual letter shapes into the Objects:Floater List. To kern, deselect your letters, then choose the Floater Adjuster tool and click on an individual letter to reselect it. (Or click on its name in the Floater List to highlight it.) Move the active shape with the left and right arrow keys; each key press moves the shape one screen pixel.

3 Making the shadow. After kerning the type shapes, we created a soft shadow to add dimension. Since shapes do not accept feathering, convert the text shapes to selections using Shapes, Convert to Selection. Next, position your selections where you want the shadow to fall using the Selection Adjuster tool, then use the slider in the Controls:Adjuster palette to feather them (we set a feather of 26.1). Choose black, then Effects, Fill (Command-F),

4b



Opened groups in the Path List. Close each group by clicking on its green arrowhead.

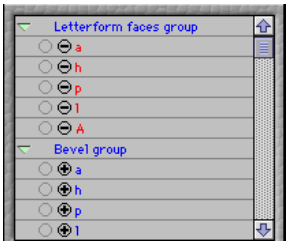
5

Sampling a gold color from a photo reference (left), and filling the active selection

6

Applying Color Overlay to all selections

7a



Moving a group of negative selections above positive selections in the Path List

7b

Using Color Overlay to darken the bevel

8

Spraying highlights on the bevel with the Feather Tip Airbrush

using Current Color and 70% Opacity (for a softer, more transparent shadow).

4 Positioning and widening the text selection. Now that you've used the selections to make the drop shadow, you can use them to set up the letterform faces and bevel. You'll need to unfeather your selections (do this now by dragging the Feather slider to 0) and move them. Use the Selection Adjuster tool to select all of the selections and move them up and to the left about 8 pixels. Click the Widen button in the Path List palette and type 5 to create a 5-pixel bevel. (If you're using smaller type, check your bevel width so the letterforms don't overlap each other.)

Widening the letterforms will create a new set of selections, and each selection will appear directly above its original in the Path List. You can double-click on the current names of the widened selections to rename them if you like.

It's a good idea to group the two sets of text selections so you can turn them on and off easily. Shift-click to select all of the original selections in the Path List. When they are all highlighted in blue, click on the Group button. Follow the same process to create a group for the widened selections. We named our groups "Letterform Faces group" and "Bevel group," respectively. Close the groups by clicking the green arrow.

5 Filling the selections. Choose a gold color. A realistic gold can be difficult to mix, so we sampled color (Dropper tool) from a photo of gold bars for a natural look. Use your creamy gold to fill all selections with flat color, covering the faces and bevels with a base coat (Command-F, Current Color at 100% opacity).

6 Adding a gold texture to the letterforms. Select the Driven paper texture from the More Wild Textures library and scale it to 400%. Keeping the same gold color and with all selections active, choose Effects, Surface Control, Color Overlay, using Paper Grain at 100%. Click on the Hiding Power button.

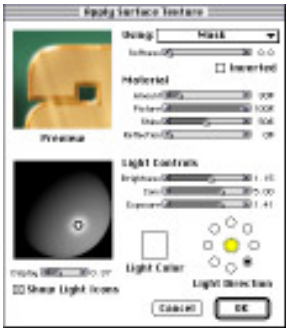
7 Darkening the bevel. A darker bevel adds to the 3D illusion. Choose a darker gold in the Color palette. Select the Letterform Faces group by clicking on its name in the Path List. Open the group and Shift-select its members and turn all of them negative by clicking on each Plus button to toggle it to a Minus: this isolates the bevel and protects the letterform faces from editing. In your image, the Bevel group should be positive (black marquees), and the original Letterform Faces group should now be negative (red marquees). For a negative selection to work, it must be on top of any positive selection that surrounds it. Close the Letterform Faces group and drag it above the Bevel group in the Path List.

It's time to apply the new color to your bevel. Select Effects, Surface Control, Color Overlay, using Paper Grain, but this time use Dye Concentration instead of Hiding Power. We used an

9

Airbrushing soft strokes across the letterform faces

10

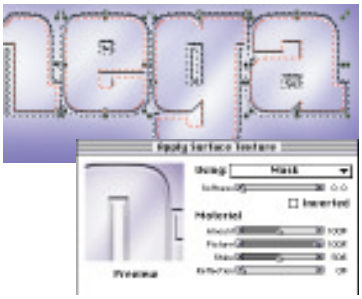


Adding more emphasis to the bevel with Apply Surface Texture

11a

Creating the soft glow behind Omega, and airbrushing across the letterforms

11b



The first of three applications of Surface Texture using Mask

11c

Omega with final pass of Surface Texture

opacity of 75% and scaled the Driven paper texture to 300% so the resulting lines would add to the illusion of a receding bevel.

8 Adding highlights and shadows to the bevel. Use the same negative and positive selection setup to fine-tune the bevel. We used the Dodge brush to lighten some areas of the bevel and the Burn brush to darken other areas. We painted tiny white highlights with the Feather Tip variant of the Airbrush.

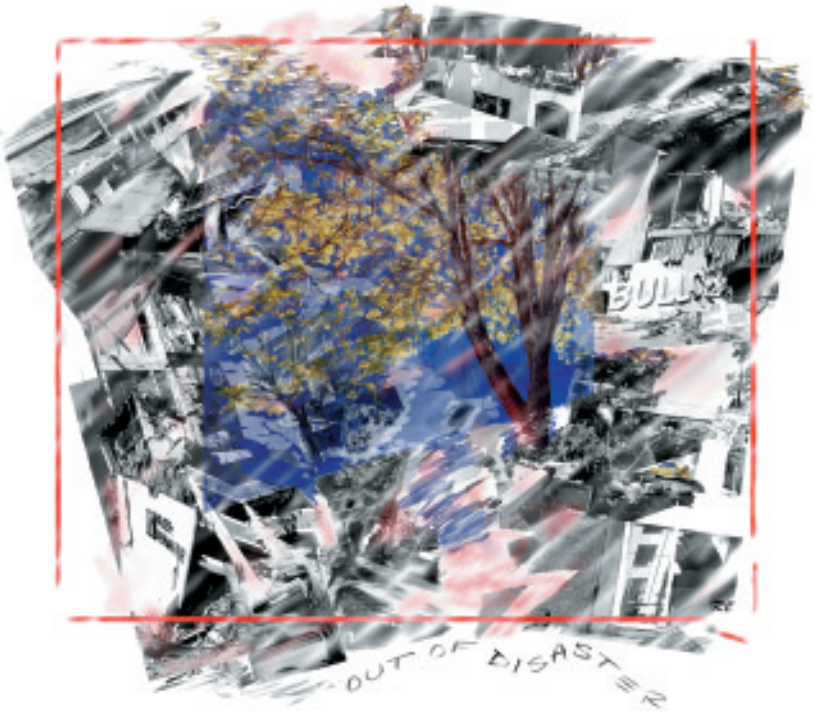
9 Painting soft detail on the letterform faces. We painted subtle highlights and shadows on the letterform faces, planning our strokes to complement the light that already appeared to be falling on the diagonal folds of the fabric background. To paint on the letterform faces, open the Letterform Faces group in the Path List, Shift-select items in the group and turn the selections from negative to positive by toggling the button from a Minus to a Plus, then select the closed Bevel group and press Enter to deactivate the bevel. Now only the faces are active. Choose the Fat Stroke Airbrush variant and reduce its opacity in the Controls palette to 10–15%. Paint soft strokes across the gold letterforms.

10 Popping the bevel. After airbrushing the highlights and shadows, we applied a small amount of Surface Texture using Mask to make the metal look more realistic. Painter can't feather a closed group of selections, so open the Bevel group, Shift-select each selection, choose the Selection Adjuster tool, then drag the Feather slider to exactly the same number of pixels you used for the bevel. We used 5 pixels to match our 5-pixel bevel. Press Enter to reactivate all of the selected Bevel letterforms. Choose Effects, Surface Control, Apply Surface Texture; set Using to Mask, Amount to 30%, Picture and Shine to 100%. Choose a Light Direction button that complements your airbrush work. Click OK. We heightened hot spots and darkened some of the shadows with the Thin Stroke Airbrush. The result is shown at the top of page 85.

11 Building a debossed bevel variation. We began Omega with a purple background, then built letterform faces and bevels in a process similar to Alpha, in steps 1–10 above. To create the glow, we activated all the selections and applied a feather of 50 and a fill of white. A recessed bevel works best using a small Feather setting to emphasize the edge of the mask—just enough to remove the jagged edges on the curves when Surface Texture is applied—so we gave all selections a 1.3-pixel feather. We sprayed diagonal strokes across the letterforms with the Fat Stroke Airbrush for a metallic look, then made the faces negative and the bevels positive and applied Surface Texture using Mask three times: first with Amount, Picture and Shine set to 100% with the top Light Direction button; next with Amount lowered to 30% with the right Light Direction button; and finally with Shine slider moved to 0% to accentuate the recessed, stamped-metal look.

■ **Gary Clark's** current fine art work incorporates still digital photography, computer manipulation and direct painting. To begin ***Dictates of Conscience*** (right) he used a Canon still-video camera to capture mannequin faces in a local department store. Back in his studio, he chose one of several colored tempera studies to use as a textured background element for the piece. He scanned the study, a stalk of wheat and a piece of kiwi fruit, then enhanced the tone and color of the scans and video shots using Painter's Brightness/Contrast and Adjust Colors controls (from Effects, Tonal Control). All source images were pasted into the color study, arranged and dropped. Clark added color with the Water Color brushes, pulled forms with the Distorto variant of the Liquid brush and used Effects, Surface Control, Apply Lighting to create a sense of drama.

■ Photographer **Fred Gillaspy** shoots images with Painter in mind. For ***Recuerdos de Sante Fe*** (below), he used a 2¼-inch Ukrainian Kiev 88 camera (90 seconds at *f* 32) to capture the soft glow of the *luminarias*—candles in brown paper bags—set out on Christmas Eve in Santa Fe, New Mexico. He scanned and cloned the photo, then used a number of different Airbrush variants to retouch the image—eliminating autos parked in the courtyard, for example. He added brush strokes with the Just Add Water variant and retouched the foliage using textures from the Trees and Leaves library. To amplify the original photo's suggestion of heat, Gillaspy added brush strokes to suggest a lava flow along the driveway. Using a small Water brush and a tiny white Airbrush, Gillaspy burned out the center of every light source and reflection and added a light flare to each light source.



■ Photographer **S. Swaminathan** uses Painter to enhance old transparencies, some of which are over three decades old. Working as a photojournalist, he photographed the original image for ***Cicero Civil Rights Riots 1966*** (above) in Chicago at the event that marked the end of the nonviolent civil rights movement. Swaminathan cloned the image and used Airbrush variants to restore color and clouds to the faded transparency, then adjusted the brightness and contrast of the image. To capture the emotion of the moment rather than the details, he used Painter's Cubist Cloner Look (Brush Controls palette) to diffuse and distort the faces of the crowd.

■ The devastating Los Angeles earthquake of 1994 provided the source images for **Rhonda Campbell's** ***Out of Disaster*** (left). The black-and-white images of disaster and the color tree—a symbol of hope and renewal—were pasted and arranged in a single document in Painter. Campbell painted and colorized the image using the Pencils, Airbrush, Eraser and Crayons brushes. She made "progressive clones" as she painted, making it easy for her to access different stages of her work.

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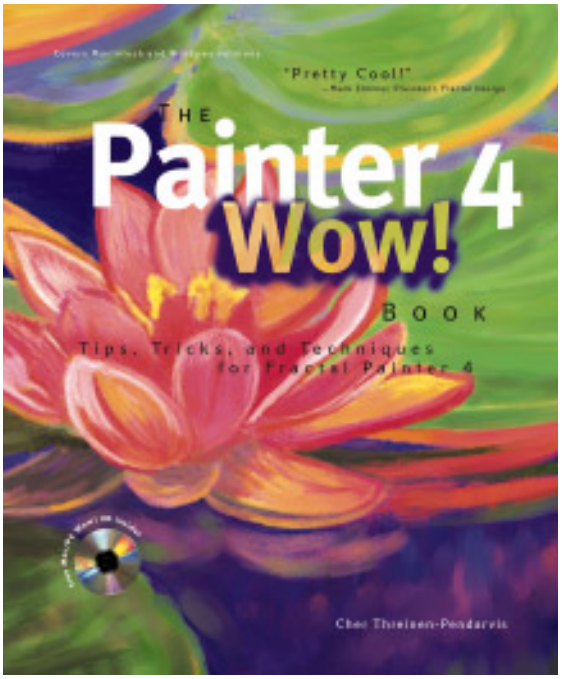

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