Fractal Design

Painter 5

Tutorial (Demo Version)

for Macintosh® and Windows™

Credits

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Chapter 9 & 10 HAVE BEEN REMOVED FROM DEMO VERSION

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Getting Started

Starting Painter

Macintosh
Open the Painter 5 folder and double-click the Painter 5 icon.

Windows
Click the **Start** button and select **Programs▶ Fractal Design▶ Painter 5.**

What is in this Lesson

Painter has some unique features you can try right now. This lesson is about accessing items from palettes and using tools and effects to create a new image quickly. You will open a photograph and use Painter's cloning features to create three different styles of that image. You will quickly master Painter's cloning features to:

• **Link up source and destination images**

• **Trace an image**

• **Clone an image**

• **AutoClone an image**

• **Composite three cloned images into one.**

You can access detailed on-line help via the **Help** menu. With the Painter Help system, you can search for keywords and set bookmarks.

Painter's Palettes

Most of Painter's controls are organized into palettes. Painter opens the first time with its five main palettes showing—**Tools**,

Controls, **Brushes**, **Art Materials**, and the **New Brushes** custom palette. Some of Painter's palettes have menus on them with additional options.

Take a moment to look at the differences between the five palettes.

• The **Tools** palette determines your current activity. For example, you use this palette to tell Painter whether you want to draw, zoom in on a document, or select part of an image.

• The **Controls** palette changes to reflect your selection in the **Tools** palette and to give you instant access to the selected tool's main functions. For example, when you have selected the **Brush** tool, the **Controls** palette shows Draw Style and **Size**, **Opacity** and **Grain** controls.
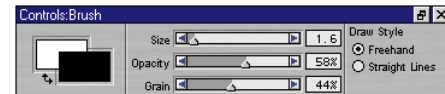
• The **Brushes** palette is where you choose from Painter's wealth of drawing, painting and image editing brushes. Brushes can be moved from inside the palette drawer

to the drawer front. The **Brush**, **Variant**, **Control**, **Nozzle** and **Stroke** menus offer additional options.
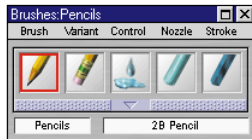
- The **Art Materials** palette is where you select your art materials—from the basics, like a color for your pencil, to unusual patterns and complex color gradations. The subpalettes of the **Art Materials** palette are **Color**, **Paper**, **Grad** (Gradations), **Pattern** and **Weave**. The corresponding subpalette menus offer additional options for each art material.
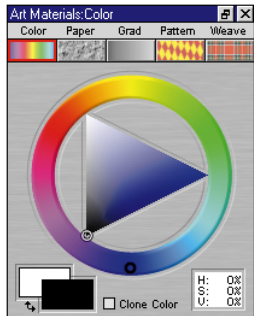
- The **Shortcut to New Brushes** custom palette provides a quick shortcut to loading Painter 5's New Brush libraries. Click an icon to load that brush library into the Brushes palette.

You will only need to use the **Tools** palette and the **Brushes** palette for this lesson. If you would like to, hide the other palettes by clicking their close box. To display a palette, choose **Window menu▶ Show** [palette name].

Establishing a Clone Relationship

Painter's cloning feature establishes a relationship between the source image and the destination image. This relationship allows you to trace an image. It also allows you to clone. Like an incredible special effect, cloning reproduces the source image in a new medium.

To get started:

Open your own image or choose **File menu▶ Open** and select **GEISHA.JPG** from the **TUTORIAL** folder.

To create a clone of GEISHA.JPG:

❶ Choose **File menu▶ Clone**. A new image called **Clone of GEISHA.JPG**, appears.

The source image is in the background. The destination image (foreground) is shown with Tracing Paper on.

The cloned image is an exact copy of the source image with a digital link to the source. Before you can trace the source image, you must clear out the destination file.

2 Choose **Select menu▸ All** to select the entire background. Then choose **Edit menu▸ Clear** or press **Delete/ Backspace**.

3 To turn on tracing paper so you can see the source image underneath, choose **Canvas menu▸ Tracing Paper** or click the **Tracing Paper** icon.
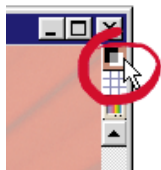
Click the Tracing Paper icon to toggle tracing paper on and off.

Save your Image

NOTE: In the demo version, Save has been disabled. You will not be able to save.

To save your image:

1 Choose **File menu▸ Save As**.

2 Name the file **GEISHA TRACING**, and select a destination folder.

3 Select the TIFF file format from the pop-up at the bottom of the dialog and click **OK**.

Before you can trace the Geisha's face and the lines of her umbrella, you must first choose a brush.

Choosing a Brush

The icons on the **Brushes** palette represent Painter's different brushes. Each brush has several preset options called variants. You choose a variant of the current selected brush from the **Variant** pop-up on the **Brushes** palette.

Once you are more skilled with **Painter**, you can learn how to create your own variants.

The **Scratchboard Tool** is a good choice for sketching. It is a variant of the **Pen** brush.

To choose the Pen brush:

1 Choose the **Brush** tool from the **Tools** palette.

If the **Brushes** palette is not already visible, display it by double-clicking the **Brush** tool on the **Tools** palette or by choosing **Window menu▸ Brushes**.

2 Choose **Pens** from the **Brushes** palette.

If the brush is on the face of the drawer, click its icon. The icon now has a red highlight.
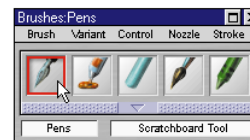
To use Pens, click the icon.

To choose a brush from inside the drawer, first open the drawer by clicking on the push bar below the brush icons.
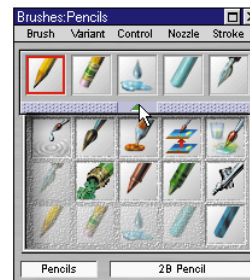
More tools are located inside the drawer. Click the push bar to open the drawer.

3 Close the drawer by clicking on the push bar again.

You can also choose a brush without opening the drawer by choosing it from the pop-up in the lower part of the **Brushes** palette.
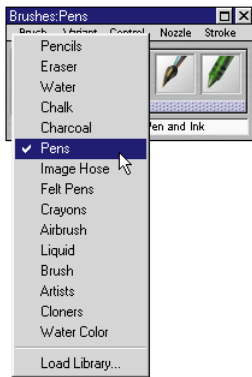
You may also select the Pen brush from the Brush Library pop-up on the drawer.

To select the Scratchboard Tool variant:

Choose the **Scratchboard Tool** variant from the **Variant** pop-up.
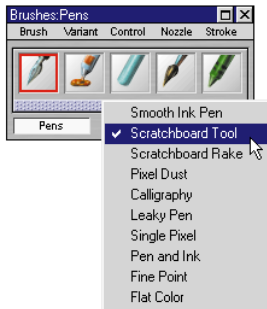
Selecting the Scratchboard Tool variant from the Variant pop-up.

When the **Brush** tool is selected, some standard brush options are available on the **Controls** palette. These include **Opacity**, **Grain** (how the brush interacts with the paper texture), **Size** and **Draw Style**.

Tracing with Freehand and Straight Lines Drawing

With Painter, you can draw freehand, or you can choose a straight-line drawing style. Freehand allows you to drag, in any motion or direction you like. Straight Lines will connect each point click with a line and can be closed (return to origin) by pressing the **Return/Enter** key.

Begin tracing the Geisha's face in the Freehand Draw Style.

To make a freehand stroke:

1 Click the **Freehand** radio button on the **Controls** palette under **Draw Style**.
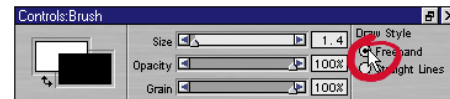
The Brush tool: Controls palette opens when you choose the Brush tool. Use it to choose a freehand or straight line drawing style.

Pressing **B** on your keyboard also sets the draw style to Freehand.

2 Position the pointer where you want to start painting.

3 Push down on the stylus or hold down the mouse button and drag to make a mark.

4 When you have finished, let up on the stylus or release the mouse button.
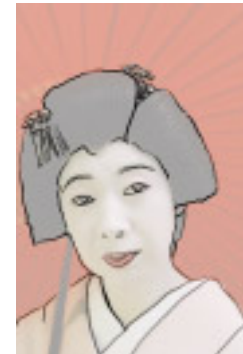
Trace the Geisha's face, hair and kimono.

Any time you make a mark you don't like, use multiple-undo to remove it and start over.

To Undo a stroke:

1 Choose `Edit menu▶ Undo`.

2 To Redo an "undone" operation, choose `Edit menu▶ Redo`. Redo is generally only available immediately after an Undo.

Once you have traced her face, hair and kimono, use the **Straight Line Draw Style** to trace the lines of her umbrella.

To draw a straight line:

1 Click the **Straight Lines** radio button on the `Controls palette: Brush tool`.

Pressing **U** on your keyboard sets the Draw Style to **Straight Lines**. Press the **V** key to end the current polygon and begin a new one.

2 Click the stylus or mouse where you'd like your stroke to start. You'll see an origin point marker.

3 Drag to where you want your stroke to finish. Before you release, you can move the stylus or mouse around and place the finishing point exactly where you want it. Release. Painter fills in a straight line between the two points.

The Straight Lines Draw Style makes tracing the umbrella lines easy and quick!

Navigating your Document

While you are tracing, you may want to zoom-in, pan or change your view of the document. You can even rotate your page to accommodate the way you draw naturally.

To adjust your page using the Rotate Page tool:

1 To rotate the page, first, choose the **Rotate Page** tool from the **Tools** palette.

The **Rotate** tool shares a space on the palette with the **Grabber** tool. Click the **Grabber** and choose the **Rotate** tool from the pop-up.

The Rotate Page tool.

2 Drag in the image to rotate it. To return the image to its original orientation click once in the center of the image.
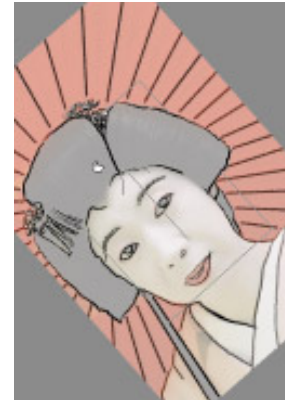
Rotate the page if it helps you trace.

3 While you are tracing turn Tracing paper off to see how your tracing looks.

To zoom in or out of an image using the Magnifier tool:

1 To zoom in, choose the **Magnifier** tool from the **Tools** palette.

2 Click the part of the image you want to enlarge.

Turn off Tracing Paper to see how your tracing looks.

3 To zoom out, hold down the **Option/Alt**. This will toggle the cursor to the (-) magnifier. Click the area you want to reduce.

*The **Option/Alt** key sets the magnifier to "zoom out."*

To pan an image using the Grabber tool:

1 Choose the **Grabber** tool from the **Tools** palette.

2 Drag within the image.

The Grabber tool.

Save your Second Image

Once you finish your tracing, you should save the file one last time. Choose `File menu▸ Save`. Then you can try cloning. To make a second version of the original photograph, first save it as a TIF file (`File menu▸ Save As`) with the name, **GEISHA CLONE.**

Painting in the Clone

Before you can begin painting into your tracing, you'll need to choose a Cloners brush.

To select a Cloners brush:

1 Choose the **Cloners** brush icon from the **Brushes** palette. If the icon is not visible on the drawer front, open the drawer and select the icon.

The Cloners brush icon.

Any brush can be turned into a cloning brush with the **Clone Color** option. This option is located in the **Art Materials: Color palette**.

2 Choose **Impressionist Cloner** from the **Variant** pop-up. The **Impressionist Cloner** copies data from the clone source, and recreates it in chalk.
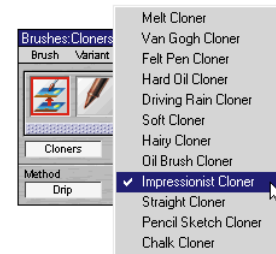
Select the Impressionist Cloner variant of the Cloners brush.

3 Turn on Tracing Paper, by clicking the **Tracing Paper** icon in the upper-right corner of the document window.

4 Begin painting the Geisha's kimono. You should see the image coming through, rendered in a chalk style. Turn off tracing paper to see the result of your efforts.

Turn Tracing Paper off to see your clone.

Save your Third Image

Once you finish painting your clone, you should save the file one last time. Then you can try AutoCloning. To make a third version of the original photograph, first save it as a TIF file (**File menu▶ Save As**) with the name, **GEISHA AUTOCLONE**.

Using AutoCloning

With a **Cloners** brush you can meticulously apply each cloning stroke. AutoClone makes the strokes for you, almost like applying a filter.

To AutoClone:

1 Choose **Effects menu▶ Esoterica▶ AutoClone**. This gradually paints the image by applying dabs of paint.

An AutoClone in progress.

Note that because you did not make a selection, the effect applies to the entire image.

2 Click the mouse button when the image has been filled to your liking. Remember that you can use the **Undo** command if you don't like the effect, or if you want to start over and change when the painting stops.

3 In the **Brushes** palette, choose the **Soft Cloner** variant.

4 Set the **Opacity** to about 10% in the **Controls** palette.
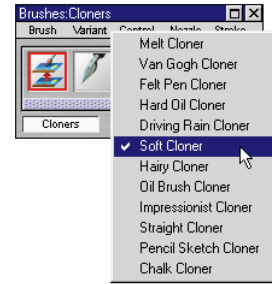
Choose the Soft Cloner variant.

5 Use the **Soft Cloner** to bring back some of the detail.
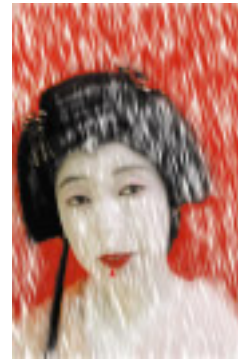
Use the Soft Cloner to restore some detail.

Compositing Three Images

Painter's powerful cloning feature allows you to trace an image, recreate an image in a new medium and composite images into one. It also lets you use clones to create special effects and cool movie techniques. Painter 5's new **SuperCloners** brushes let you clone with multiple points and angles. Cloning is almost unlimited in it's amazing capabilities.
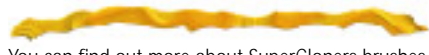
You can find out more about SuperCloners brushes in Chapter 5 "Cloning and Tracing" of the Painter 5 User Guide.

To composite with cloning:

1 Choose **File menu▶ Open** and open each Geisha image.

2 Once the three images are open, you must select one to be the destination (final) image. We chose **GEISHA TRACING** to be the destination image so select it as the active window.

3 Choose the appropriate **Cloners** brush variant. For straight compositing, you can use the **Straight Cloner**. We used the **Soft Cloner** to clone with a softer edge.

4 With **GEISHA TRACING** as the active window, choose **File menu▶ Clone Source** and select **GEISHA AUTOCLONE**.
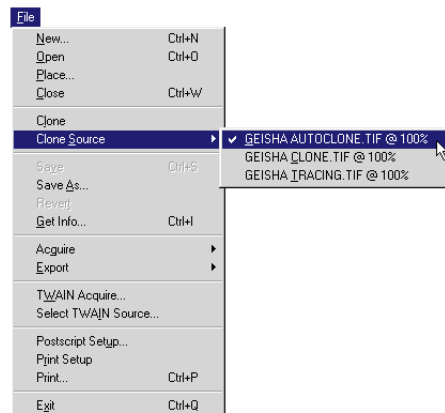
Choose Clone Source to select the source image from the list of open files.

5 Now paint into **GEISHA TRACING**. You will see the data from **GEISHA AUTOCLONE** coming through. Paint in the background, around the eyes and along the parasol handle.

6 When you are finished cloning a section, you are ready to choose a new clone source.

7 With **GEISHA TRACING** as the active window, choose **File menu▶ Clone Source** and select **GEISHA CLONE**.

8 Now paint into **GEISHA TRACING**. You will see the data from **GEISHA CLONE** coming through. Paint on top of the background, in her hair and kimono.

Clone the images in sections for a cool effect.

9 Save your final image.

2

Painting with Brushes

What is in this Lesson

In this lesson you will learn how to use Painter's brushes--the heart of Painter.

The lesson is divided into two parts—Painting with the default Brushes and Painting with Painter 5's New Brushes. **Painting with Brushes** teaches you how to

select and use Painter's basic brushes by painting on a tracing. **Painting with New Brushes** introduces you to Plug-in Brushes as you learn to brush over a photograph, changing the pixels underneath.

Painting with Brushes

Opening an Existing Tracing

You will begin this lesson by opening the tracing of the Geisha image you saved in Lesson 1.

To get started:

1 Choose **File menu▸ Open**.

2 Select the **GEISHA FINAL** file from the **TUTORIAL** folder. This is the file you saved at the end of Lesson 1.

3 Click **Open**.

You will need the **Tools**, **Controls**, **Brushes** and **Art Materials** palettes for this lesson.

4 If your screen looks crowded, choose **Window menu▸ Zoom To Fit** to resize the image window to accommodate the size of your screen.

The traced photograph of the Geisha opens.

Experimenting with Paper Texture Effects

Painter provides a wide choice of paper textures. Many of Painter's brushes, such as Chalk and Charcoal, interact with paper grain. By combining brushes and paper textures, you can create amazing effects.

Using Chalk over a Paper Texture

You can fill in the Geisha's hair using a **Chalk** brush and brushing the chalk over a paper texture.

To select the Large Chalk:

1 Choose the **Chalk** brush from the **Brushes** palette.

2 Choose **Large Chalk** from the **Variant** pop-up.
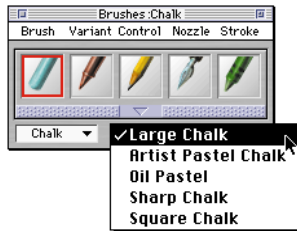
Choose the Large Chalk variant of the Chalk brush.

To select the paper texture:

1 If the **Art Materials** palette is not displayed, choose **Window menu▶ Show Art Materials**.

2 Open the **Art Materials: Paper palette** by clicking the **Paper** icon.

3 Choose the **Hatching** paper texture.

One paper texture is always selected and active. Basic Paper is the preset paper texture.
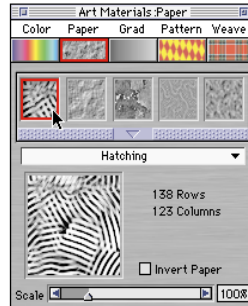
Choose the Hatching paper texture.

Now brush in the Geisha's hair to fill it in with the black **Large Chalk**. Notice that the more you work on an area the more the paper grain fills in. Experiment with painting with light and heavy pressure on your tablet and leave some areas with white paper showing through for highlights.

Brush in her hair with textured brush strokes.

Scaling the Paper Texture

You can increase the grain of the paper texture by scaling it.

To scale the paper texture:

1 Click the push bar to open the **Paper Textures** palette.

2 Drag the **Scale** slider to increase the texture size.

3 Brush in the Geisha's hair to see the difference in scale.

Save your Work

It's a good idea to save your work under a new name. This way, you can revert to this point if you become dissatisfied with future changes.

To save under a new name:

1 Choose **File menu▶ Save As**.

2 In the dialog, type **GEISHA - CHALK HAIR**.

3 Select **TIF** as the file type.

4 Locate the disk and folder you want to use, and click **Save**.

Inverting the Paper Grain

You can "invert" the grain of the paper texture so the "low points" become the "high points." To make this change stand out, you can change the color of the brush.

To invert the paper texture:

1 In the **Paper Textures** palette, click **Invert Paper** or choose `Paper Textures palette: Paper menu` ▶ `Invert Paper`.
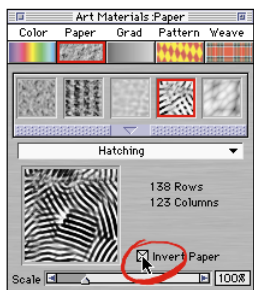
Click Invert paper and make a stroke. It is easier to see the result of the inversion if you change the current color.

The **Paper Preview** shows the new texture. Disable and enable **Invert Paper** a few times and see how this setting changes the texture when you make a stroke. This will be easier to see when you change the current color. Leave **Invert Paper** enabled.

Adding Color

Adding color to an inverted paper texture increases the texture effect.

To change brush color:

1 Open the `Art Materials: Color palette` by clicking the **Color** icon.
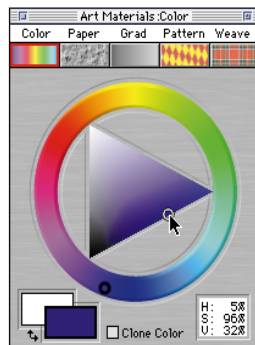
Choose a new brush color.

2 Choose an indigo blue color from the **Color** palette. Click or drag in the ring to choose a blue hue, and then click or drag in the triangle to choose the color.

3 Now paint in the highlight area of the hair with the blue brush. Notice now that the paper grain is inverted as you paint.

To save time, you can tear the **Color** palette off the **Art Materials** palette. This way it is always accessible, no matter what other art material you are using.

Paint in the highlights with the blue color, over the inverted paper texture.

To tear off a palette:

1 Make sure the palette you want is not currently active. You can't tear off the current active palette.

2 Click the icon for the palette you want, such as the color palette, and drag it away from the palette.

Continue to add highlights to the hair by choosing a contrasting color (such as magenta) and brushing over the paper texture.

Changing Paper Texture

Different paper textures can change the look of a brush stroke dramatically. You can select a different paper texture and paint in the kimono.

To paint in the kimono:

1 Choose the **Eggscape** paper texture from the **Art Materials: Paper palette**.

2 On the **Paper** palette, move the **Scale** slider to the right to scale the paper texture up to 250%.

3 Choose a color from the **Color** palette.

4 Choose the **Chalk** brush from the **Brushes** palette.

5 Choose **Large Chalk** from the **Variant** pop-up.

6 Fill in the kimono.

Make sure that you paint lightly enough to leave some white showing and the large scale paper texture will show up looking like a fabric pattern.

Later you'll be going back over this area with a watercolor wash. So keep that in mind when you pick your color, knowing that the area you now leave white will be filled with your watercolor choice later.

Be sure to save your changes.

Fill in the kimono using the Eggscape paper texture.

Choosing and Using Different Brushes

In this part of the lesson, you will learn how to choose and use four different brushes that come with Painter:

• **Airbrush**: **Fat Stroke** variant

• **Watercolor**: **Simple Water** variant

• **Felt Pens**: **Felt Marker** variant

• **Brush**: **Big Wet Ink** variant

You will also learn how to adjust brush **Size** and **Opacity**. These settings are available in the **Controls palette: Brush tool**.

Painting with the Airbrush

The Airbrush gives a nice bold contrasting effect to the pen-and-ink nature of the Geisha image.

To apply the airbrush:

1 Change the paper texture back to **Basic Paper** by choosing it in the **Art Materials: Paper palette**.

2 Choose the **Airbrush** from the **Brushes** palette.

3 Choose **Fat Stroke** from the **Variant** pop-up.

4 Pick any color you want in the **Color** palette.

5 Start coloring in the background, applying the airbrush to the parasol pleats.

6 Color in the lips too.

Your brush strokes don't have to be exact. Just play with the brush and have fun.

Paint in the parasol pleats with the airbrush.

Adjusting the Brush

Notice that the **Controls** palette gives you several options for adjusting your brush. The **Controls** palette changes when you choose a new tool.

You can change brush Size, Opacity and Grain on the Controls palette: Brush tool.

The **Controls** palette lets you increase or decrease brush **Size**, **Opacity**, or **Grain**. Brush **Size** describes the size of the brush dab. **Opacity** refers to the degree the stroke covers or builds up on the underlying colors, from transparent to opaque. **Grain** controls how much color penetrates into the paper texture. You can also set the brush to paint straight lines or freehand style.

1 In the **Controls** palette, drag the **Size** slider so the **Airbrush** is set to a size of about 30.

2 Drag the **Opacity** slider to about 75%.

3 For easy straight lines, click the **Straight Lines** button to apply your airbrush stroke between every point you place as you click in your artwork.

Experiment with these settings until you have a brush stroke you like.

Using Advanced Brush Options

Advanced brush options let you control the way material is layed out on the canvas. These options are found in the **Brush Control** palettes. You can open the **Brush Control** palettes by choosing one (the **Size** palette for example) from the `Brushes palette: Control menu▸`.

If you don't want to open a **Brush Control** palette, you can customize the `Controls palette: Brush tool` to expand to reveal these controls. You will set these "advanced" options specific to the selected brush variant. If the option is not available for the current selected brush variant, it will be unavailable (grayed-out).

To customize and expand the Controls palette for the Simple Water variant:

1 Choose the **Water Color** brush from the **Brushes** palette.

2 Choose **Simple Water** from the **Variant** pop-up.

3 Choose `Brushes palette: Control menu▸ Custom Controls`.

Choose Custom Controls from the Brushes palette: Control menu.

4 In the **Custom Controls** dialog, select **Water** from the **Category** pop-up.

5 Enable the **Diffusion** and **Wet Fringe** checkboxes and click **OK**.

6 Click the zoom box in the upper right corner of the **Controls** palette to hide/show the new custom controls.

7 Choose **Brushes palette: Brush menu▶ Save Variant**. This saves the changes to the **Controls** palette so the new controls are available every time you choose the **Simple Water** variant of the **Water Color** brush.

Note: Saving the variant saves all aspects of the current brush variant. Make sure you are not replacing the default state with unwanted changes.

Click the zoom box to expand and contract the customized Controls palette.

Using Water Color Options

Before using the new options on the **Controls** palette, choose a color. From the **Color** palette, choose a color that will go nicely with the color you sketched for the kimono fabric.

You will use the option s to apply a watercolor over the existing chalk paper texture.

To use the Controls palette options for the Simple Water variant:

1 With the **Brush** tool and **Water Color** brush and the **Simple Water** variant selected, expand the **Controls palette: Brush tool**.

The options that appear in the **Controls** palette include **Diffusion** and **Wet Fringe**.

2 Paint a few strokes into the kimono area. In the **Water** palette, move the **Diffusion** slider to the right to increase diffusion.

The **Diffusion** slider varies the spread of wet paint on the paper. The **Wet Fringe** slider adjusts how much paint wells up at the edge and ends of your stroke.

3 Paint more strokes and play with these controls to see how they affect your brush strokes.

Finishing Up

We finished the image with the **Felt Marker** variant of the **Felt Pens** brush and the **Big Wet Ink** variant of the **Brush**. Use the **Felt**

Create a customized Controls palette to use advanced Water Color brush controls.

Marker to fill in the parasol handle. Use the **Big Wet Ink** to add foliage to the upper right of the image.

To use Big Wet Ink:

1 Choose the **Brush** from the **Brushes** palette.

2 Choose **Big Wet Ink** from the **Variant** pop-up.

3 Choose a dark green color from the **Color** palette.

4 Paint in the basic shape of the foliage.

5 Choose lighter shades of leaf colors to work back over the dark green area.

Finishing up with the Big Wet Ink variant.

Saving Image for Later

Once you've finished painting over the tracing of the Geisha, save the final version as a TIF file (**File menu▸ Save As**) with the name **GEISA PAINTED**.

Painting with New Brushes

This part of Lesson 2 will introduce you to the Plug-in Brushes, new to Painter 5. Dozens of new brushes in 6 different categories are at your disposal through Painter's extensible plug-in architecture.

For this part of the lesson, you'll use plug-in brushes to paint over and manipulate an existing photograph. Not only does this let you create unusual, stunning effects, it also allows you to do photo retouching, such as adding saturation to a photo.

Open an Existing Image

Begin by opening the image, a photograph of an Osaka castle.

To get started:

1 Choose **File menu▸Open**.

2 Select the **OSAKA CASTLE..JPG** file from the **TUTORIAL** folder.

3 Click **Open**.

The Osaka Castle image.

Selecting and Using Plug-in Brushes

You access Plug-in brushes through the **Shortcut to New Brushes** Custom palette, which opens when you start Painter. The **Shortcut to New Brushes** Custom palette contains an icon for each new brush library. When you click the icon, that library becomes the current brush library.

The six categories of Plug-in Brushes are:

- F/X
- Gooey
- Layer
- Mouse
- New Paint Tools
- Photo
- Super Cloners

Within each category, you will find several brush variants. For example, the **F/X** Plug-in Brush provides five variants.

The brushes you will use in this lesson include the following (categories appear in parentheses):

- Add Grain (Photo)
- Hue Sat (Photo)
- Bulge (Gooey)
- Saturation Add (Photo)
- Glow (F/X)

- Fire (F/X)

- Blur (Photo)

- Relief (Photo)

- Left and Right Twirl (Gooey)

As you use each brush, be sure to experiment with different amounts of pressure, direction of brushing, colors and so on. Feel free to play and have fun on your own.

Using the Add Grain Variant of the Photo Brush

The first plug-in brush you will use is the **Add Grain** variant of the **Photo** brush. This brush lets you brush paper grain onto an image. Before you use the brush, you must select a paper texture.

To use the Add Grain variant:

1 Open the **Art Materials: Paper palette**.

2 Choose the **Eggscape** paper texture.

3 Click the **Photo** icon on the **Shortcut to New Brushes** Custom palette.

4 Choose the **Photo** brush from the **Brushes** palette.

5 Choose **Add Grain** from the **Variant** pop-up.

6 Working in the **Osaka Castle** photo, paint into the overhanging foliage to grainize the area.

Adding grain to the foliage at the top of the photo creates an interesting look.

Using the Hue Sat Variant of the Photo Brush

Next, you will retouch the photo by changing the color of the sky.

To use the Hue Sat variant:

1 Choose the **Photo** brush from the **Brushes** palette.

2 Choose **Hue Sat** from the **Variant** pop-up.

3 Choose **Art Materials: Color palette**, and choose a soft pastel color.

A pastel blue or pink makes a nice choice for the sky.

4 With your stylus, paint in the sky area of the Osaka Castle photo.

5 Then, choose a different pastel color from the **Color** palette, and apply that color to the sky.

6 Change colors again to fill in the sky with several pastel colors.

Using the Hue Sat brush to add pastel colors to the sky.

Using the Bulge Variant of the Gooey Brush

Now let's have some fun. This time, you will use the **Gooey** brush's **Bulge** variant to transform the castle windows.

To use the Bulge variant:

1 Click the **Gooey** icon on the **Shortcut to New Brushes Custom Palette**.

2 Choose the **Gooey** brush from the **Brushes** palette.

3 Choose **Bulge** from the **Variant** pop-up.

4 Brush in tight circular motions within all the windows to bulge them.

The initial point of your stylus becomes the focal point for the bulge effect.

Using the Bulge brush.

Using the Saturation Add Variant of the Photo brush

With the **Saturation Add** plug-in brush, you can remove or distort color in an image. Here, you will use the **Saturation Add** brush to change the color of the castle and the sky surrounding it.

To use the Saturation Add variant:

1 Click the **Photo** icon on the **Shortcut to New Brushes** Custom palette.

2 Choose the **Photo** brush from the **Brushes** palette.

3 Choose **Saturation Add** from the **Variant** pop-up.

4 Choose **Art Materials: Color palette**, and select a very light color, white for example.
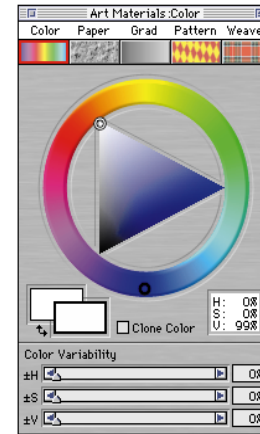
Choose white in the Color palette to create high saturation with the Saturation Add brush variant.

Adjusting the color selection from dark to light changes how Saturation Add works. Dark removes color (bleaches it out) and light distorts color (making it highly saturated).

5 Paint in the castle.

Distort the color of the bug eye windows and the sky around the edge of the castle to make it brighter and wild.

6 Adjust the color in the **Color** palette to a very dark color, like black.

7 Paint in the body of the castle to remove its color, transforming it into a black and white image.

Using the Glow Variant of the F/X Brush

With the **Glow** brush, one of the **F/X** plug-in brushes, you can brush in neon color.

To use the Glow variant:

1 Click the **F/X** icon on the **Shortcut to New Brushes** Custom palette.

2 Choose the **F/X** brush from the **Brushes** palette.

3 Choose **Glow** from the **Variant** pop-up.

4 Open the **Art Materials: Color palette**, and select a bright color.

5 Paint lines at the roof edges to simulate glowing neon lighting.

Add a neon effect with the Glow variant of the F/X brush.

Using the Fire Variant of the F/X Brush

Every party needs flaming tiki torches out in front of the house! To transform the Osaka castle even more, you'll use the **Fire** brush to add flames, like those from tiki torches.

To use the Fire variant:

1 Choose the **F/X** brush from the **Brushes** palette.

2 Choose **Fire** from the **Variant** pop-up.

3 Choose whatever color you'd like from the **Color** palette.

The color you choose will determine the color of your glowing flames. We chose a red-orange color.

4 Brush the flames into the bottom of the photo.

Use the Fire variant of the F/X brush to create flames.

Using the Relief Variant of the Photo Brush

Next you'll use the **Relief** brush to create texture over the body of the castle and the stone wall in front of it.

To use the Relief variant:

1 Click the **Photo** icon on the **Shortcut to New Brushes** Custom palette.

2 Choose the **Photo** brush from the **Brushes** palette.

3 Choose **Relief** from the **Variant** pop-up.

4 Brush in the castle body and the stone wall.

The more pressure you apply as you brush, the more of the building and stone textures emerge.

Add relief to the face of the castle and its stone wall. with the Relief variant of the Photo brush.

Using the Left and Right Twirl Variants of the Gooey Brush

To further distort the Osaka Castle photo, you'll use the **Left Twirl** and **Right Twirl** brushes to create twirls in the foliage above the building.

To use the Left and Right Twirl variants:

1 Click the **Gooey** icon on the **Shortcut to New Brushes Custom Palette**.

2 Choose the **Gooey** brush from the **Brushes** palette.

3 Choose **Left Twirl** from the **Variant** pop-up.

4 In the foliage above the castle, brush in a circular motion in a counter-clockwise direction.

You can also paint in clockwise direction, but for a **Left Twirl**, counter-clockwise makes more sense.

5 Now choose the **Gooey** brush from the **Brushes** palette.

6 Choose **Right Twirl** from the **Variant** pop-up.

7 In the foliage above the castle, brush in a circular motion in a clockwise direction.

Using Left and Right Twirl variants of the Gooey brush to create swirls in the leaves.

Using the Blur Variant of the Photo Brush

Last but not least, now you'll use the **Blur** variant to add a blurring effect to the top of the tiki torch flames, simulating heat vapors.

To use the Blur brush:

1 Click the **Photo** icon on the **Shortcut to New Brushes Custom Palette**.

2 Choose the **Photo** brush from the **Brushes** palette.

3 Choose **Blur** from the **Variant** pop-up.

4 Brush in an upward direction in the top of the flames to blur them.

5 To distort the flames a bit more, try using the **Gooey** brush's **Diffuse Pull** variant.

Click the **Gooey** icon on the **Shortcut to New Brushes Custom Palette**. Choose the **Gooey** brush from the **Brushes** palette and choose **Diffuse Pull** from the **Variant** pop-up.

Using the Blur and Diffuse Pull brushes to create a heat vapor effect.

Save the Image for Later

Once you've finished painting over Osaka castle photo, save the final version as a TIF file (**File menu▸ Save As**) with the name **OSAKA CASTLE FINAL.**
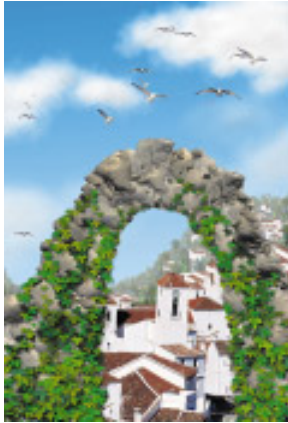
3

The Image Hose

What is in this Lesson

In this lesson, you will learn how to paint with the image hose, a revolutionary painting tool that lets you paint with images instead of color. The Image Hose lays down a variety of changing images, allowing you to create realistic looking imagery made from pieces of photographs or original art.

When you use the **Image Hose** brush, you select a nozzle. The nozzle determines what images you paint with.

In **Painting with the Image Hose** you'll learn how to use some of the Image Hose nozzles that come with Painter to create an image. In **Creating a Nozzle**, you'll learn how to make an Image Hose nozzle from a group of floaters. Floaters are images that hover over the canvas. For more information, refer to Chapter 11, "Floaters" in the Painter 5 User Guide.

Painting with the Image Hose

In this part of Lesson 3, you'll create an image by painting with the Image Hose. You'll use a variety of the default nozzles, including:

- Cumulus Clouds
- Small Forest
- Mediterranean Village
- Stones

When you are finished with this lesson, you'll have an image of a Mediterranean Village on a hillside.

Prepare Your File

To begin this lesson, make a new file and create a blue sky by filling with a gradation.

To create a new file:

1 Choose **File menu▶ New**.

2 Create a new picture that is **400 pixels** (width) by **500 pixels** (height) with resolution set to **72 ppi**.
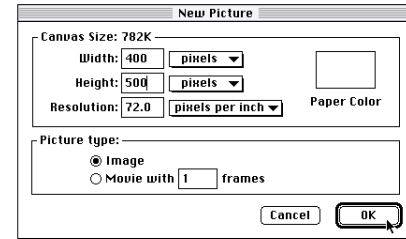
Create a new picture 400x500 pixels.

3 Click **OK**.

To fill your new file with a gradation:

1 Open the **Art Materials: Color palette**. Choose a light blue as your primary color (foreground rectangle).

Leave white selected as the secondary color (background rectangle).

2 In the **Art Materials: Grad palette**, choose **Two-Point** from the pop-up.

3 Drag the red ball in the **Rotation Ring** to **90˚**.
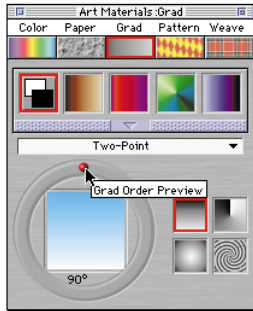
Create a gradation for your sky.

4 Choose **Effects menu▶ Fill.**

5 In the **Fill** dialog, choose **Gradation** and click **OK**.
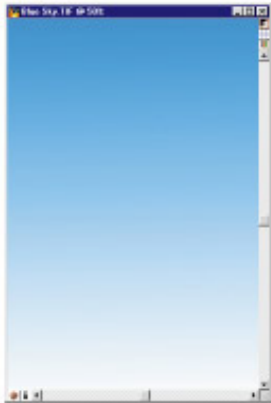
Fill your new image with a gradation to create a blue sky.

Painting with the Cumulus Clouds Nozzle

First, you'll paint some clouds into the blue sky using the Cumulus Clouds nozzle.

To select an Image Hose nozzle:

1 Choose the **Image Hose** from the **Brushes** palette.

2 Choose **Medium Random Spray** from the **Variant** pop-up.

The **Image Hose** variants control the spacing and sequence of the individual nozzle elements. Large, Medium and Small refer to the spacing between the elements as they are laid down. Random and Sequential refer to how the different nozzle elements are chosen. The Sequential variants choose each element in the order they appear in the nozzle file. Linear or Spray indicate whether the elements are laid down in a line or randomly. For more information about the **Image Hose**, refer to Chapter 7, "The Image Hose" in the Painter 5 User Guide.

You must select a nozzle before you can begin painting. You do this in the **Nozzle** palette.

3 To open the **Nozzle** palette, choose **Brushes palette: Nozzle menu▶ Nozzles.**
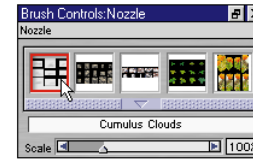
The Nozzle palette is where you select a nozzle for the Image Hose.

The **Nozzle** palette displays a few thumbnails from the default nozzle file, the name of the current nozzle in the **Nozzle** library pop-up, and the **Scale** slider.

4 Choose **Cumulus Clouds** from the Nozzle Library pop-up.

Now paint in the sky and watch the clouds appear.
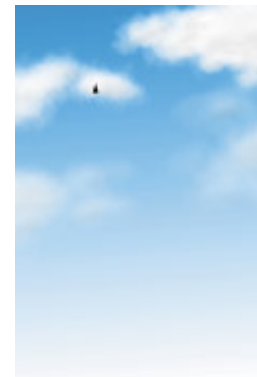
Painting in clouds.

Adjusting the Nozzle

Painter gives you basic controls for adjusting how the nozzle lays down images. The basic controls are:

- **Scale** (size of the images) located on the **Nozzle** palette.

- **Opacity** (transparency of the images) located on the **Controls palette: Brush tool**.

- **Grain** (Secondary color mixed into images) located on the **Controls palette: Brush tool**.

In this lesson, only the basic controls will be explored.

More advanced controls are available when you expand the **Nozzle** palette. Rank describes how the nozzle files are arranged, small to big for example. The **Rank** sliders determine how a nozzle's images come out when you paint—sequentially, randomly, or based on source or pressure. In the example of **Rank 1** "small to big," set to **Pressure**, when you press harder a larger image comes out. For more information about setting the **Rank** sliders in the **Nozzle** palette, refer to Chapter 7, "The Image Hose" in the Painter 5 User Guide.
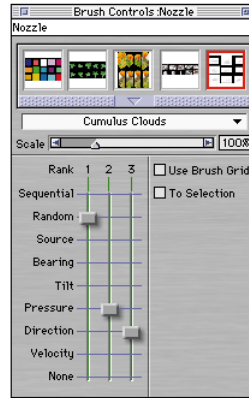
When the Nozzle palette expands, advanced controls are displayed.

Changing the Scale

You can control the size of the images that come out of the Image Hose by using the **Scale** slider in the **Nozzle** palette.

To adjust the scale of the clouds:

1 In the **Nozzle** palette, drag the **Scale** slider to the left for smaller clouds or to the right for larger ones.

2 Brush in the image to see your scale changes take effect.

Adjusting the Opacity and Grain

Now adjust the opacity of the clouds to make them look more like fog.

To adjust the opacity:

1 In the **Controls palette: Brush** tool, drag the **Opacity** slider to the left to reduce opacity to about **10%**.
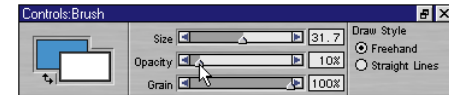
Drag the Opacity slider to the left to lower opacity for the fog.

2 Brush in the bottom of the image to add fog.

Brush fog in the image.

Next, use the **Grain** slider to control the color of the cloud images based on the current background color. That is, the less the grain, the more the background color appears.

To adjust the grain:

1 First, set your colors. To bring in more of the blue color, click the swap arrow icon by the color rectangles in the `Controls palette: Brush` tool.

If you need to reset the background color to blue, open the **Color** palette, click the background color chip to select it and then choose your color.

2 In the `Controls palette: Brush tool`, drag the **Grain** slider to the right (**100%**), and brush in some clouds.

3 Now drag the **Grain** slider to the left to about **25%**, and brush again to see the difference.
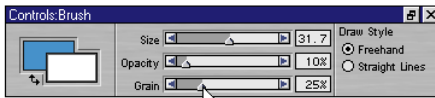
Drag the Grain slider to the left to bring in more of the Secondary color.

Painting with other Default Nozzles

Now you'll use four other nozzles to add to your image. First, you'll use the **Small Forest** nozzle to paint small trees on a curve, to simulate a hillside horizon line.

Then you'll use the **Mediterranean Village** nozzle to intersperse some buildings in the forest.

Adding Trees and Buildings

To paint in the small trees:

1 Choose **Small Forest** from the **Nozzle** library pop-up.

2 Starting about two-thirds down on the left side of the image, brush with an upward curving motion to the right side of the image.

Your tree line should look like it's on a hillside.

To add the buildings:

1 Choose **Mediterranean Village** from the **Nozzle** library pop-up.

2 In the **Nozzle** palette, set the **Scale** slider to a small percentage.

3 Lightly brush in a few images to intersperse some buildings amongst the trees.

Painting buildings along the tree line.

4 Use the **Scale** slider to make the nozzle's images smaller.

5 Use the **Grain** slider `in the Controls palette: Brush tool` with white as the background color to give the images a distance fade look.

6 Work toward the foreground, increasing the scale and grain as you do.
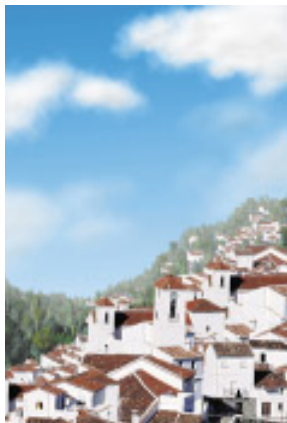
Trees and buildings added to the image.

Stones

Next, use the Stones nozzle to create a stone archway in the foreground of your scene.

To add the stone archway:

1 Choose **Stones** from the **Nozzle** library pop-up.

2 Begin at the lower left of your image and brush up and over, creating an arching pattern of stones.

3 Play with the **Grain** slider and the background color setting to vary the color of the stones. Adjust the **Scale** slider to vary the size.
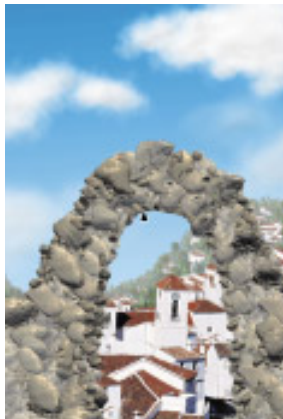
Adding the stone archway.

Ivy

The last nozzle you'll use on your image will be Ivy, which adds the illusion of ivy creeping on the stone archway.

To add the ivy:

1 Choose **Ivy** from the **Nozzle** library pop-up.

2 Brush in the ivy along the stones.

3 Again, you can adjust the scale and grain of the images as you work.

Painting creeping ivy over the stones.

Saving the Image

Now that you're finished, be sure to save your work. Save the file as a TIF (**File menu▸ Save As**) with the name, **HILLSIDE VILLAGE.TIF**. You will use this image later in this lesson.

Creating Your Own Nozzle

In this part of Lesson 3, you will learn how to create your own Image Hose nozzle. The easiest way to make a nozzle is from a group of floaters. The steps you'll take are:

- Select the floaters
- Make the Nozzle from the floaters
- Paint with the nozzle
- Add your nozzle to the library

When you're done with this part of the lesson, you will have created a nozzle of seagulls to paint in the sky of the Mediterranean hillside image.

Selecting the Floaters

The first step to creating your own nozzle is to select (or create) the floaters to use as the nozzle's images. In this lesson, you'll use floaters stored in the **Gulls!** library, in the **TUTORIAL** folder in the **PAINTER 5** folder.

1 Make sure the **Objects** palette is open. If it isn't, choose **Window menu▶ Show Objects**.

2 Click the **Floater** icon in the **Objects** palette to display the **Floater List** palette. This will help you work with the floaters.

3 Choose **Objects palette: Floater menu▶ Floater Portfolio**.

The current floater portfolio opens. Each icon represents each floater in the portfolio.

The default Floaters portfolio.

4 Choose **Floater Portfolio: Floater Library pop-up▶ Load Library**.

5 In the dialog, locate the **Gulls!** Floater library in the **Tutorial** folder in the **Painter 5** folder.

Notice that the right side of the dialog shows a thumbnail of every image in the selected library.
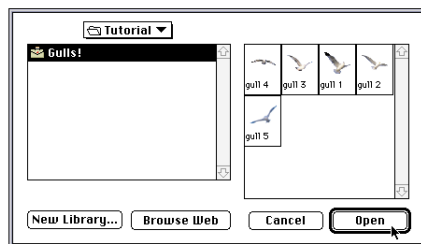
In the Load Library dialog, locate Gulls! and click Open.

6 Click **Open**.

Make the Nozzle from the Selected Floaters

Now you'll create your nozzle from the seagull floaters. This process involves grouping the floaters and then making the nozzle from the group.

1 Choose **File menu▶ New** to create a new canvas that is 750 x 250 pixels at 72 ppi.

2 Choose the **Adjuster** tool from the **Tools** palette.

The Adjuster tool selects floaters.

3 One at a time, click on an icon and drag each of the five gulls in the floater portfolio onto your canvas. Begin by dragging the first gull image all the way to the left side of the canvas, and arrange each gull to the right of the last one.

The Gulls! floater portfolio opens to reveal the seagull images. Click on an icon and drag it to your canvas.

4 With the **FLoater Adjuster**, drag a marquee around all the gulls to select them.

Selecting all the seagulls.

5 To group the selected floaters, click the **Group** button in the **Objects: Floater List** palette.

6 Now make your nozzle by choosing **Brushes palette: Nozzle menu▸ Make Nozzle From Group**.
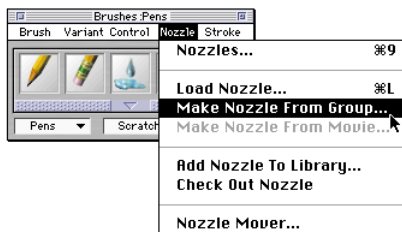
Chose Make Nozzle from Group to create your new nozzle.

The canvas shows your new nozzle, with the seagull images appearing on a black background. Notice that the images are in the reverse order of how you dragged them onto the canvas.

Nozzle files must be saved in RIFF format before you can load them and paint with them.

7 Choose **File menu▸ Save**, name your file **GULLNOZ.RIF** and click **Save**.

8 Choose **File menu▸ Close** to close your file.

Painting with Your Nozzle

Now that your nozzle is created and saved as RIFF file, you can use it to paint with, just as you'd use any of the Image Hose nozzles that comes with Painter. In this exercise, you will paint seagulls into the Mediterranean Village scene.

To paint with your nozzle:

1 Open your Mediterranean Village scene from the beginning of this lesson— **HILLSIDE VILLAGE.TIF**.

2 Choose the **Brush** tool from the **Tools** palette.

3 Choose the **Image Hose** brush from the **Brushes** palette.

4 Choose **Brushes palette: Nozzle menu▸ Load Nozzle**.

5 In the dialog, select your **GULLNOZ.RIF** file and click **Open**.

Paint some gulls into the sky above the stone archway in your Mediterranean scene.

As you paint, experiment with the **Scale**, **Opacity** and **Grain** sliders to vary the effects.

To see the contents of your nozzle file, choose **Brushes palette: Nozzle menu▸ Check Out Nozzle**.
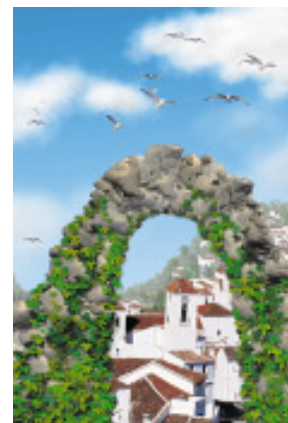
Your Mediterranean scene, created entirely with the Image Hose, is now complete.

Adding Your Nozzle to the Library

You can save your nozzle to current library, which makes it available each time you load the library.

You can change the current **Nozzle** library at any time by choosing **Nozzle palette: Library pop-up menu▶ Load Library**. Remember that a library stores many nozzles, while a nozzle file stores several small images.

To add your nozzle to the library:

1 Choose **Brushes palette: Nozzle menu▶ Add Nozzle to Library**.

2 In the dialog, type the name you want to use for your nozzle and click **OK**.

The nozzle appears in the **Nozzle** palette as the current nozzle. It will be there the next time you launch Painter.

Be careful not to overload your default libraries. It takes additional memory to load larger libraries. You can always create new libraries and transfer library items between libraries or delete items using the Movers. For more information about Libraries and Movers, refer to Chapter 1, "Painter's Interface" in the Painter 5 User Guide.

4

Retouching and Applying Effects to a Photo

What is in this Lesson

While Painter is famous for Natural-Media painting, you can also use Painter to retouch and color-correct photographic images or to apply special effects to them. In this lesson, you will learn how to do both.

The lesson is divided into two parts. **Repairing a Damaged Photo** teaches you how to use Painter's retouching and color-correction tools. **Applying Effects to a Photo** introduces you to some of the cool new effects you can achieve with Painter 5.

Repairing a Damaged Photo

In this part of Lesson 4, you will learn how to:

- Remove scratches and fix torn photos
- Adjust the black and white points
- Color-correct a photo

Removing Scratches and Repairing Tears

Begin by opening a damaged image. The **LIGHTHOUSE.JPG** photo is a good example because it has been scratched and torn at the corner. It also lacks clear contrast and has a color cast.

To begin with your damaged image:

1 Choose **File menu▸Open**.

2 Select the **LIGHTHOUSE.JPG** file from the **TUTORIAL** folder.

3 Click **Open**.

*The LIGHTHOUSE.JPG image is torn and scratched.*

Using the Scratch Remover Variant of the Photo Brush

Painter 5 has a new and powerful tool, the **Scratch Remover**, which is specifically designed to remove scratches from photographs. The **Scratch Remover** variant of the **Photo** brush works by sampling the area around the scratch to fill it in as you brush in the image.

To use the Scratch Remover:

1 If the **Shortcut to New Brushes** Custom palette is not visible, choose **Window menu▸ Custom Palette▸ Shortcut to New Brushes**.

2 Click the **Photo** icon on the **Shortcut to New Brushes** Custom palette to load the **Photo** brushes into the **Brush** library.

3 Choose **Scratch Remover** from the **Variant** pop-up.
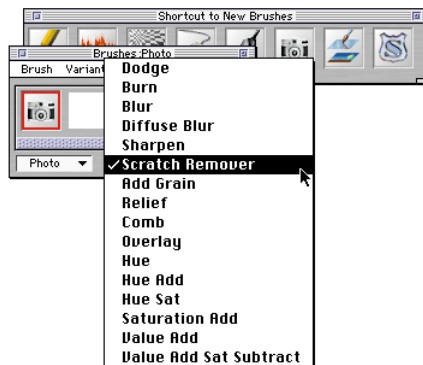
Choose the Scratch Remover variant of the Photo brush.

4 Brush directly on the lint and scratch marks around the top of the lighthouse to remove them.

You may want to zoom in on the areas that need retouching. If the **Tools** palette is not visible, choose **Window menu▸ Show Tools**. Choose the Magnifier tool from the Tools palette. Drag in the image to magnify that portion.

Tip: Reduce the size of the **Scratch Remover** to retouch detailed areas, such as the edge of the lighthouse.

You can use the Controls palette to adjust brush size.

Using the Soft Cloner Brush

Next, you will repair the torn corner of the **LIGHTHOUSE.JPG** image using the **Soft Cloner** variant of the **Cloners** brush. This brush works by copying data from the clone source and recreating it in a process called point-to-point cloning. Here, you paint using the image area to the left of the tear to replace the missing sky to the right.

To use the Soft Cloner brush:

1 Choose the **Cloners** brush from the **Brushes** palette.

2 Choose **Soft Cloner** from the **Variant** pop-up.

3 Hold down the **Control /Shift** key, and click in the sky area of the image just to the left of the tear.

When you click, the cursor changes to a crosshair, indicating that you've set the initial point of your source area.
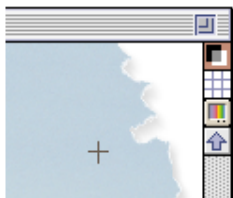
Set the initial point of your source area.

4 Release the **Control/Shift** key, and move your stylus over the torn area.

Now start painting over the tear.

The source area that you selected in step two is now being used as your painting material. You may want to reselect the source area from time to time as you continue to fill in the tear. That way, the torn area will have a more realistic appearance.

The scratches and tears are repaired.

Adjusting Black and White Points

The **LIGHTHOUSE..JPG** image lacks clear contrast. You can adjust black and white points to increase contrast in an image using Painter's **Equalize** effect.

To adjust the black and white points:

1 Choose **Effects menu▶ Tonal Control▶ Equalize.**

The **Equalize** dialog appears. The Equalize dialog holds the controls to adjust white and black points (under the image histogram) and overall brightness with the **Brightness** slider.
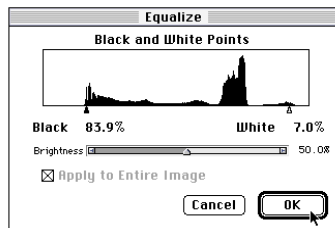
When the Equalize dialog opens, Painter automatically adjusts the lightest parts of the image to white and the darkest to black. In most cases, this produces pretty good results.

Use the Equalize dialog to improve image contrast and tonality.

Adobe Photoshop users will note the similarity of these controls to Photoshop's **Adjust Levels** dialog. In Painter, the **Brightness** slider adjusts the midtones or "gamma" of the image, like the middle slider of Photoshop's Levels control.

The histogram displays the range of tonal values in this image. The horizontal axis maps the image tones from black (100%) on the left to white (0%) on the right. The height of the histogram indicates how many image pixels have that particular lightness/darkness value. The black and white triangles let you set the darkest and lightest colors in the image.

As you slide the black triangle, notice that the image gets darker. All of the pixels in the histogram to the left of the black triangle are converted to pure black. As you slide the white triangle, the image pixels in the histogram to the right of the it are converted to pure white. This lightens the entire image.

2 Return the black and white triangles to their initial values: 84.9% black and 7% white.

3 Click **OK** to equalize the image.

The LIGHTHOUSE.JPG image is equalized.

Color-correcting the Photo

You can correct color casts and make other tonal adjustments using the **Correct Colors** feature. With this feature, you can manually adjust a tonal curve.

To color-correct the photograph:

1 Choose **Effects menu▸ Tonal Control▸ Correct Colors**. The **Correct Colors** dialog appears, containing four

different sets of tonal controls: **Contrast and Brightness**, **Curve**, **Freehand** and **Advanced**.
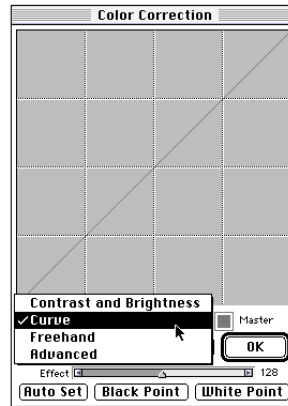
The Correct Colors dialog.

2 Choose **Curve** from the pop-up.

The Curve control in the Correct Colors dialog provides you with a tonal curve that you can interactively shape to accomplish almost any kind of tonal adjustment you want. For complete information on the Correct Colors Curve, refer to Chapter 13, "Image Effects" in the Painter 5 User Guide.

3 Since you will only be adjusting the red values in the image, click the red square in the dialog.

Click to select the color you want to adjust.

4 To increase the amount of red in the image, start with the midtones: position your cursor at the center of the curve and drag up and to the left to displace the curve.
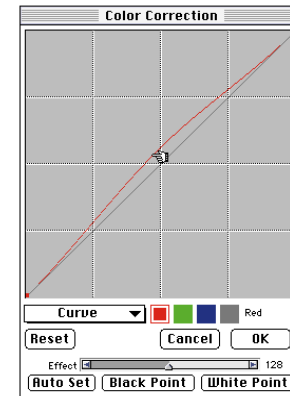
Adjust the red curve to correct the cyan cast.

When you release the cursor, the image reflects your changes.

5 Adjust the curve until you have approximately corrected for the cyan cast.

If you don't like your changes and want to start over, click **Reset** in the Correct Colors dialog.

6 Click **OK** to apply your changes.

The image has more accurate color after color correction.

Saving Image for Later

Now save this image; you will use it later in this lesson to apply some special effects. Save the file as a TIF (**File menu▸ Save As**) with the name **LIGHTHOUSE RETOUCHED.TIF** and select a destination folder.

Applying Effects to a Photo

In this part of Lesson 4, you will learn how to apply cool effects to a photo, including:

• Pop Art Fill

• Surface Texture

• Lighting

• Custom Tile Effect

Applying a Pop Art Fill

Painter 5 gives you a new image effect called the **Pop Art Fill**. With bold colors and half-tone dots, your photos can look like a pop work of art in no time.

Applying the **Pop Art Fill** can be as simple as choosing **Effects menu▸ Esoterica▸ Pop Art Fill**, and then clicking **OK** in the dialog. However, to get the best results, you'll want to follow these tips:

• Posterize the image to limit its number of color levels.

• Turn your image into a negative before using the Pop Art Fill. Pop Art Fill creates a negative of your image—do this first to end up with a positive image.

• In the Pop Art Fill dialog, experiment with various settings to fine-tune your effect.

Posterizing the Image

Starting with a photograph with a limited number of color levels yields the best results for the Pop Art Fill. This can be done by Posterizing the image.

To posterize the image:

1 If the lighthouse image is not already open from the previous steps, choose **File menu▸ Open** and open the **LIGHTHOUSE RETOUCHED.TIF** image.

2 Choose **Effects menu▸ Tonal Control▸ Posterize**. The **Posterize** dialog appears.
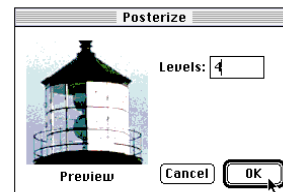
The Posterize dialog lets you specify the color levels.

3 Type **4** in the **Levels** entry box to set the number of color levels to 4.

Notice that the dialog's Preview window updates to show your changes.

4 To see to another part of the image in the Preview window, drag in the Preview window until the part you want is visible.
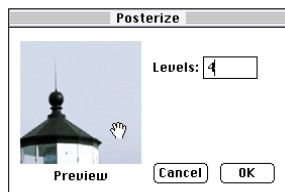
Move the image in the Preview window.

5 Click **OK** to finish posterizing the image.

The image is posterized with four color levels.

Turning the Image into a Negative

Because the Pop Art Fill turns the image negative, you will want to start out with a negative if you want the result to be positive.

To turn the image into a negative:

1 Choose **Effects menu▶ Tonal Control▶ Negative**.

The negative of the image.

Applying the Fill

Now you are ready to apply the Pop Art Fill.

To apply the Pop Art Fill:

1 Choose **Effects menu▶ Esoterica▶ Pop Art Fill**. The **Pop Art Fill** dialog appears.
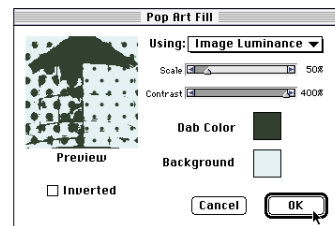
The Pop Art Fill dialog.

2 Choose **Image Luminance** from the **Using** pop-up.

3 Set **Scale** to 50%, **Contrast** to its highest setting (400%) and **Dab Color** to something neutral, like a dark Earth-tone green.

The **Invert** option only applies to the dots; you don't need to use it for this lesson.

4 Click **OK** to apply the effect.

Your finished Pop Art Fill should look similar to this.

Saving the Image

If you want to save your Pop Art Fill, you can do so now. Be sure to save it to a different name, because you will be using the **LIGHTHOUSE RETOUCHED.TIF** image in the next exercises. If you like the results of the next few exercises, save the files as new names. However, saving these files is not necessary for the Painter 5 tutorial.

Save the file as a TIF (**File menu▶ Save As**) with the name **LIGHTHOUSE POP ART.TIF** and select a destination folder.

Applying Lighting

Now you will learn how to apply lighting to an image. Here, you'll add a cool effect by placing a bright beam of light onto the image, as if the lighthouse beacon were shining.

To apply lighting to the image:

1 Open the color corrected photo named **LIGHTHOUSE RETOUCHED.TIF**, which you saved earlier in this lesson before you applied the Pop Art Fill.

2 Choose **Effects menu▶ Surface Control▶ Apply Lighting**. The **Apply Lighting** dialog appears.
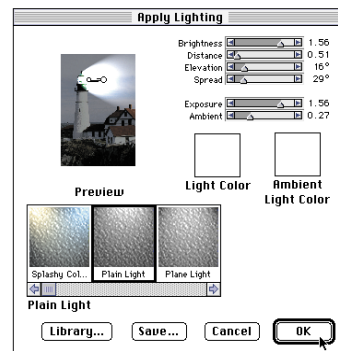
3 Click **Plain Light** from the presets to simulate a lighthouse beacon.

There are many types of light options available. To see more options, scroll below the light icon area.

4 Set the sliders for the light as shown below.

The Apply Lighting dialog showing the settings to use.

5 In the Preview window, specify the light source and direction as follows: drag the larger circle (representing the light source) so it is on top of the lighthouse's beacon window. Drag the smaller circle (representing light direction) around to the left to -180 degrees. Drag the larger circle to the right to adjust the position of the light indicators so they look like the ones shown above.

Working with the light indicators in the Preview window can be tricky. For example, if you click the smaller circle again, you create another light direction. If you create a new light, press the **Delete/Backspace** key to remove it.

6 If you want to save your lighting specifications, you can do so by clicking **Save**. When you save your lighting, it appears as a lighting option in the

scrolling area of the dialog. If you don't save your lighting, after you click **OK**, the dialog's settings revert back to their preset values.

7 When you are finished, click **OK** to apply your lighting.

Lighting effect applied to the lighthouse.

Before you proceed, close the image window. You can save it if you wish, but it isn't necessary for the lesson.

Applying a Custom Tile Effect

In this exercise, you will apply a custom tile effect to the lighthouse, giving it a mosaic appearance.

To apply a custom tile effect:

1 Open the color corrected photo named **LIGHTHOUSE RETOUCHED.TIF**, which you saved earlier in this lesson.

2 Choose **Effects menu▶ Esoterica▶ Custom Tile**. The **Custom Tile** dialog appears.

3 Set the sliders as shown below.
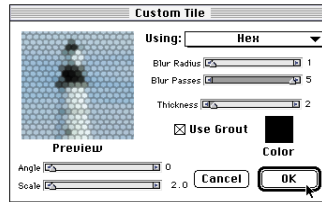
The Custom Tile dialog showing the settings to use.

4 To see how different settings affect the tile appearance, look in the dialog's Preview window as you play with the sliders.

5 When you are finished, click **OK** to apply the tile to the image.

The Custom Tile effect resembles mosaics.
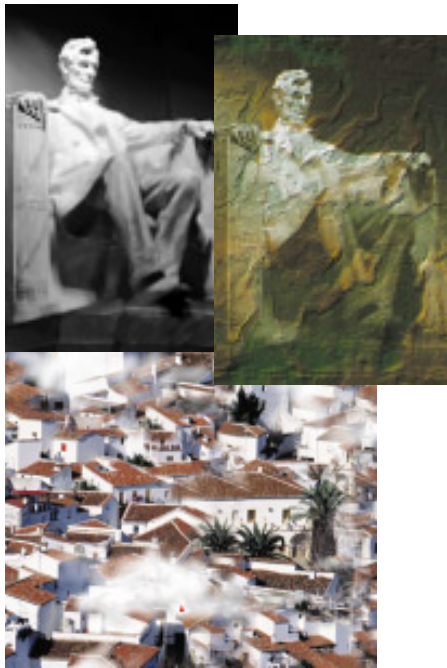
5

Textures and Patterns

What is in this Lesson

In this lesson, you will learn how to use Painter to create patterns and textures.

Painter offers many ways to use patterns, we will look at three:

- Making a fractal pattern and adding it to the **Texture** library
- Selecting a rectangular area from an image and capturing it as a pattern
- Defining an entire image as a pattern and adding it to the **Pattern** library.

In **Making a Background Pattern** you'll learn how to create a pattern, save it as a paper texture and apply it as a background to an image. **Making a Seamless Background Pattern** instructs you how to capture a pattern from a rectangular image selection and how to eliminate seams in tiled patterns, a technique that is useful for creating Web page backgrounds.

Making a Background Pattern

In this part of Lesson 5, you will learn how to:

- Create and save a fractal pattern

- Apply the pattern to an image
- Apply surface texture to the image and to the paper

Creating a Fractal Pattern

Painter includes a feature called **Make Fractal Pattern**, which takes advantage of Painter's powerful fractal geometry to create textured patterns.

Creating the Pattern

Before you begin, close any open files on your screen. You don't need to have a file open; Painter will create one when you create the pattern.

To create the fractal pattern:

1 Choose Art Materials palette: Pattern menu▶ Make Fractal Pattern. The **Make Fractal Pattern** dialog appears.
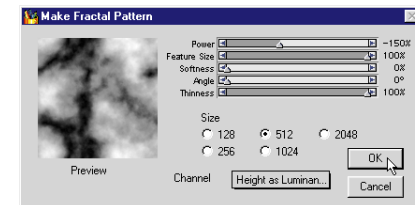
The Make Fractal Pattern dialog lets you design your pattern.

2 In the **Make Fractal Pattern** dialog, set the sliders and options as shown above.

As you adjust the sliders, notice that the Preview window updates to reflect your changes.

The **Size** option refers to how large the resulting pattern file will be. To get the best resolution, select the largest number you can. Some of the options may be grayed out, depending on your computer's memory capacity.

3 When you are finished, click **OK**.

Painter creates a new grayscale file containing your pattern, at the size you have specified, and displays the pattern in a new window.

The resulting fractal pattern is self-tiling.

Applying Glass Distortion

Next you will apply a glass distortion to the fractal pattern you've just made.

To apply glass distortion:

1 Choose **Effects menu▶ Focus▶ Glass Distortion**. The **Glass Distortion** dialog appears.

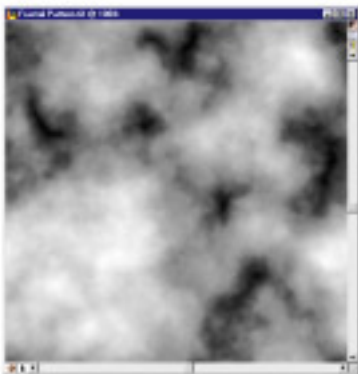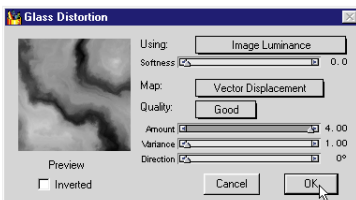*Use Glass Distortion to distort the pattern.*

2 Choose **Image Luminance** from the **Using** pop-up and set the sliders and options as shown above.

These settings give the pattern a petrified wood appearance.

3 When you are finished, click **OK**.
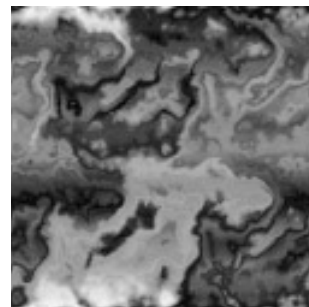
Painter applies the glass distortion to the fractal pattern.

Capturing the Pattern as a Texture

Now you'll capture (or save) this pattern as a paper texture, so you can apply it to an photographic image later in this lesson.

To capture the pattern as a texture:

1 Choose **Select menu▶ All** to select the whole pattern.

2 Choose **Art Materials palette: Paper menu▶ Capture Paper**.

3 In the **Save Texture** dialog, type a name for your paper texture, and click **OK**.

Painter saves the texture in the **Paper Texture** library and places it in the **Paper** palette drawer and on the **Paper Library** pop-up.

Applying the Paper to an Image

Continue by opening the **LINCOLN.JPG** image. You will apply your paper texture to this image.

1 Choose `File menu▸ Open`.

2 Select the **LINCOLN.JPG** file from the **TUTORIAL** folder in the **Painter 5** folder.

3 Click **Open**.

Open the Lincoln image.

Expressing a Custom Gradation

In this exercise, you'll use Painter's **Express Gradation In Image** feature to express a custom gradation into the Lincoln image. This feature replaces an image's luminance values with the gradation's.

Before you continue, tear off the **Color** palette from the **Art Materials** palette, and move it to the lower right corner of your screen. (The icon of the palette you want to tear off cannot be selected. Click the Grad icon first, then drag the Color icon off the palette to create a second palette.) This way, you'll be able to choose colors while you're creating the custom gradation.

To create a custom gradation:

1 Choose `Art Materials palette: Grad menu▸ Edit Grad`. The **Edit Gradation** dialog appears.
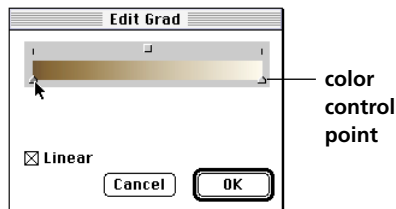
Use the Edit Gradation dialog to set up your gradation.

For this exercise, you will create a two-point gradation, a gradation with two colors: white and dark sepia.

Be sure to set the left color control point to the darkest color (sepia, in this lesson) and the right color control point to the lightest color (white). Otherwise, when you express the gradation in the Lincoln image, the image appears in negative.

2 In the dialog, click the left color control point, and then choose a dark sepia tone.

Chose a dark sepia tone for the dark areas of the gradation.

3 In the dialog, click the right arrow, and then choose white from the **Color** palette.

To add more colors to the gradation, click in the gradation bar to add a point, and then choose a new color from the **Color** palette.

To remove a point along the gradation, click it and the press **Delete/Backspace**.

Leave the **Linear** checkbox selected to create ramps that blend linearly between colors.

4 When you are finished, click **OK**.

Now you can use this gradation to express into the black and white Lincoln image.

To express the custom gradation in the Lincoln image:

1 Choose **Art Materials palette: Grad menu▶ Express in Image**.

The **Express In Image** dialog appears.

2 Drag in the Preview window until Lincoln's head is visible.

3 In the **Express In Image** dialog, set the **Bias** slider to **0%**.

You can play with the **Bias** slider to shift how the gradation is being matched to the image's luminance.
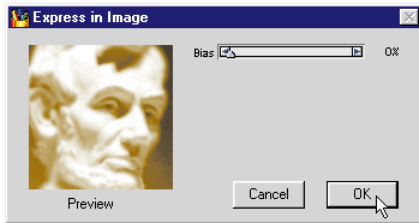
Use the Preview window to determine Bias.

4 When you are finished, click **OK**.

Express the two-point gradation into the Lincoln image.

Using a Color Overlay

Now you'll use your new paper texture to apply a color overlay to the image. Using a dark green color, you'll give the image a mossy slate appearance.

To use a color overlay:

1 Make sure your new paper texture is selected in the **Art Materials: Paper Texture palette**.

2 Choose **Effects menu▶ Surface Control▶ Color Overlay**. The **Color Overlay** dialog appears.
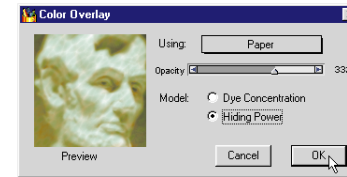
Use the Color Overlay dialog to create a mossy slate appearance.

3 In the **Color Overlay** dialog, choose **Paper** from the **Using** pop-up.

4 Select **Hiding Power** as the Model.

Hiding Power means the color covers what's beneath it. **Dye Concentration** means the paper absorbs the color.

5 Choose a dark green color from the **Color** palette.

Try playing with the opacity setting. Watch in the Preview window to see your changes.

6 When you are finished click **OK**.

Applying Surface Texture

Notice that the Lincoln image lost some of its definition once you used a color overlay. In this exercise, you'll compensate for that by applying surface texture.

Using a color overlay in the image.

First you'll add surface texture to the image itself, and then to the paper. The different effects are achieved by choosing either **Image Luminance** or **Paper** from the **Using** pop-up in the **Apply Surface Texture** dialog.

Adding Texture to the Image

You will apply surface texture to make the Lincoln image seem like it's part of the slate.

To apply surface texture to the Lincoln image:

1 Choose **Effects menu▶ Surface Control▶ Apply Surface Texture**.

2 In the **Apply Surface Texture** dialog, set the sliders and options to those shown below.
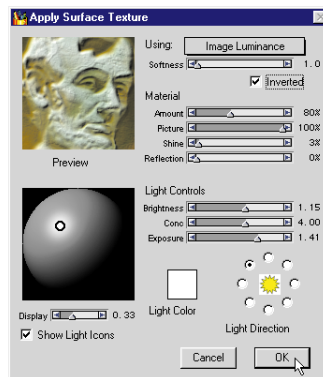
Adjust the settings for applying surface texture to Lincoln.

3 When you are finished, click **OK** to apply the texture to the image.

After applying surface texture to the image using Image Luminance, Lincoln looks pressed into the image.

Adjusting the Paper Texture

Next you'll adjust the surface texture of the paper to bring out the texture in the slate surface.

To adjust the paper surface texture:

1 Make sure the fractal pattern you saved as a texture is selected in the **Art Materials: Paper palette**.

2 Choose **Effects menu▶ Surface Control▶ Apply Surface Texture**.

3 In the **Apply Surface Texture** dialog, set the sliders and options to those shown below.
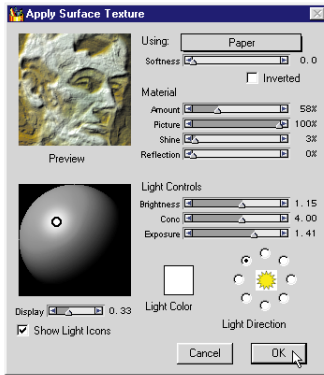
Adjust the settings for applying surface texture to bring out the slate surface.

4 When you are finished, click **OK** to apply the texture.

After applying surface texture to the image using Paper, the slate looks real.

Saving the Image

You've completed the first part of this lesson. Now, save the work you've done on the textured Lincoln image. Save the file as a JPEG (**File menu▶ Save As**) with the name, **LINCOLN TEXTURED.JPG**. Use the highest quality JPEG option you can.

Making a Seamless Background Pattern

In this part of Lesson 5, you will learn how to create a background pattern by repeating a rectangular image tile.

A pattern is a repeating design. The smallest unit of a pattern is called a tile. When you fill with a pattern, the tile repeats across the area.

When you develop patterns, you're creating images for tiling. Ideally, the images will tile seamlessly. That is, the eye will not be able to distinguish between tile edges, neither horizontally nor vertically.

Painter provides special features to help you generate seamless patterns. Those you will use in this part of the lesson include:

- Capture a rectangular selection as a pattern
- Use the **Soft Cloner** brush to eliminate hard-edge seams both vertically and horizontally
- Use the **Airbrush** tool to add seamless painting effects
- Add your pattern to the **Pattern** library
- Fill a new image with your pattern

Capturing a Pattern from an Image Selection

Begin by opening (**File menu▶ Open**) the **SPANISH ROOFTOPS.JPG** image from the **TUTORIAL** folder.
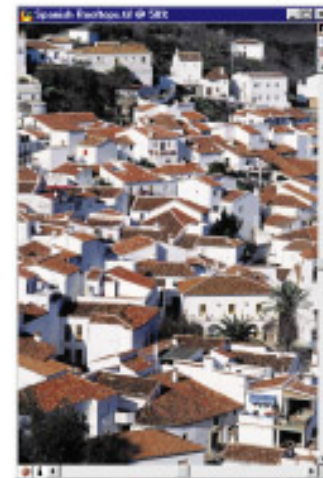
The Spanish Rooftops image opens.

Now you will select a rectangular area to use as a tile, and capture (save) the pattern in the **Pattern** library

To capture a pattern from an image selection:

1 Choose the **Rectangular Selection** tool from the **Tools** palette.

Choose the Rectangular Selection tool.

2 With the **Shift** key held down, drag in the image to select the area to use.

The tiled area of the image is selected.

3 Choose **Art Materials palette: Pattern Menu▸ Capture Pattern**. The **Capture Pattern** dialog appears.

The small Preview window displays how your selection will look as a tiled pattern. Here you can give your tile a horizontal or vertical shift.
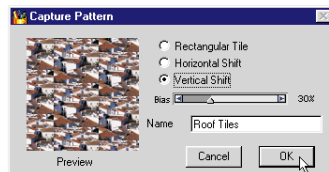
The Capture Pattern dialog lets you control pattern offset.

4 Choose **Horizontal Shift** or **Vertical Shift** and adjust the **Bias** slider.

Try using a 30% **Vertical Shift**.

5 Type a name for your pattern.

6 When you are finished, click **OK**.

Painter saves your pattern in the **Pattern** library. Notice that it is now the current pattern in the **Patterns** palette.

Making the Pattern Seamless

If you applied your new pattern now it would have hard edges where the image from each tile meet. To make your pattern seamless, you can use the **Soft Cloner** brush to clone the image over the seams.

To make the pattern seamless:

1 Make sure your new pattern is selected in the **Art Materials: Pattern palette**.

2 Choose **Art Materials: Pattern Menu▸ Check Out Pattern**.

A new window opens with your pattern in it. You may want to zoom in the window so you can see the details more closely.

3 Choose the **Grabber** tool from the **Tools** palette.

4 Hold down the **Shift** key, and drag in the image until both the horizontal and vertical boundaries of it are visible.

This will let you scroll through your tiled pattern so you can work on the hard edges.

5 Choose the **Brush** from the **Tools** palette.

6 Choose the **Cloners** brush from the **Brushes** palette.

7 Choose **Soft Cloner** from the **Variant** pop-up.

8 Hold down the **Control/Shift** key and click in the image to set your source point.

9 Release the **Control/Shift** key and paint over the hard edge and make it disappear with a softened clone of the adjacent image.

You may want to repeat step seven through nine to redefine the source point for a more realistic look.

Clone over the seams of your pattern.

Adding Additional Effects

Your new seamless pattern looks just fine for a background. But, to make it more interesting, you can airbrush in some effects. Here, you'll use the **Airbrush** to paint in some clouds.

To add additional effects with the Airbrush:

1 Choose the **Airbrush** brush from the **Brushes** palette.

2 Choose **Fat Stroke** from the **Variant** pop-up.

3 Choose a white color from the **Colors** palette for the clouds.

4 In the image, paint in some clouds.

Try painting beyond the edge of your image and notice how the stroke comes back around the other side.

Airbrush clouds into the tiled pattern.

Saving the Pattern

Now save your pattern so you can reuse it later.

To save your pattern:

1 Choose **Art Materials palette: Pattern Menu▸ Add Image To Library**. The **Save Pattern** dialog appears.

2 Type a new name for this pattern.

If you leave the pattern name as it appears, Painter will replace the original pattern with the new one.

3 Click **OK**. Your saved pattern becomes the current pattern.

Using Your New Pattern

Now you can use your new pattern to see how it will look as a background.

To use your new pattern:

1 Choose **File menu▶ New**. The **New Picture** dialog appears.

2 Set **Width** and **Height** to whatever you like.

3 Click **OK**. A new, untitled window opens.

4 Choose **Effects menu▶ Fill**. The **Fill** dialog appears.
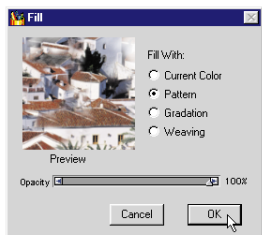
The Fill dialog opens.

5 In the dialog, select **Fill With Pattern**.

6 Adjust the **Opacity** slider to **60%**.

7 Click **OK** and the pattern fills the new window.

Your pattern fills the new window.

If the pattern seems to large or too small, you can adjust its scale using the **Scale** slider in the **Pattern** palette.

To adjust pattern scale:

1 Open the **Pattern** palette by clicking the **Pattern** icon in the **Art Materials** palette.

2 If necessary expand the palette by clicking the Grow box in the upper right corner of the **Art Materials** palette.

3 Drag the **Scale** slider to the desired scale percentage.

4 To see the adjusted pattern in the window, choose **Effects menu▶ Fill** again.

If you intend to use your new seamless pattern as a background for a Web page, save the image filled with the pattern as a GIF file. Be sure to select the interlacing, transparency and other GIF file options that you want.

6

Creating PostScript Shapes

What is in this Lesson

In this lesson, you will learn how to create shapes and text in Painter. Shapes (including text) are vector-based objects that you draw, stroke and fill. With shapes, you can create smooth curves and lines.

Shapes allow you the flexibility of a drawing program, but in the powerful design environment of a paint program.

This lesson uses the **LINCOLN TEXTURED.JPG** image you created in Lesson 5 to make a poster. In **Creating a Shapes Image** you'll create a vector-based graphic of the Capitol building to use as a logo for the poster. In **Working with Text** you'll add text to the poster and manipulate the text for an interesting effect.

Creating a Shapes Image

In this part of Lesson 6, you'll create a logo of the Capitol building for your poster. As you do this, you will learn how to use:

- The **Oval** and **Rectangular Shape** tools
- The **Set Shape Attributes** and the **Blend** features
- The **Adjuster** and **Shape Selection** tools
- The **Pen** and **Quick Curve** tools

Creating the Shapes

The first step to creating shapes is to create a new file and set up the palettes.

To begin creating shapes:

1 Create a new, blank document by choosing **File menu▶ New**, and set the dimensions to 400 by 400 pixels at 72 pixels per inch. Use white as the paper color.

2 Open the following palettes by choosing them from the **Window** menu, if they are not already visible on your screen: **Tools**, **Controls**, **Objects: Floater** and **Art Materials**: **Color** palettes.

You may want to rearrange the palettes onscreen so they don't overlap.

3 Choose **Shapes menu▶ Set Shape Attributes** to set the shape attributes for the logo. The **Set Default Shape Attributes** dialog appears.
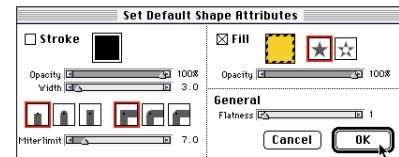
Use the Attributes dialog to set shape color.

4 Double-click the **Fill** color chip and select a golden color. If the **Stroke** option is selected, uncheck it. You will use that option later.

5 Click **OK**.

The Capitol building is composed of:

- **One modified oval shape (the dome)**
- **Three rectangular shapes (the stories of the building)**
- **Two sets of vertical rectangles (for columns)**
- **Three wide, straight lines (the steps)**
- **A freehand object (the flag)**

Creating the Dome

The dome of the Capitol is half of an oval shape.

To create the oval:

1 Choose the **Oval Shape** tool from the **Tools** palette.

The **Rectangular Shape** and **Oval Shape** tools share a space on the **Tools** palette. You may have to click the icon that is visible to select the **Oval Shape** tool from the pop-up.

Choose the Oval Shape tool. You may have to press down to pop it up.

2 Click in the empty window and drag down and to the right to create an oval.
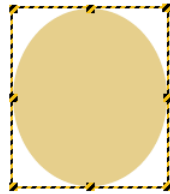
Drawing the oval shape.

3 If you don't like the color you set as default, you can change it now. Choose **Shapes menu▶ Set Shape Attributes** to display the **Set Shape Attributes** dialog.

4 Double-click the color chip to choose a new color and click **OK**. Click **OK** to dismiss the **Set Shape Attributes** dialog.

If you want to set this color as the new default, you need to repeat steps 3, 4 and 5 from the very beginning of this lesson.

As you draw the oval, the **Controls** palette shows its dimensions.

After creating the oval, notice that a Shapes Floater entry appears in the **Floater List** palette. The highlighted entry indicates that this object is selected. You'll use the **Floater List** palette later in this lesson.

In Painter, shapes exist on the canvas as layers. Each shape occupies a different layer. The **Floater List** palette lists the shapes in layer order.

To cut off the bottom half of the oval:

1 Choose the **Shape Selection** tool from the **Tools** palette.

The **Shape Selection** tool has the hollow arrow icon. It shares space on the **Tools** palette with the **Adjuster** and **Selection Adjuster** tools.
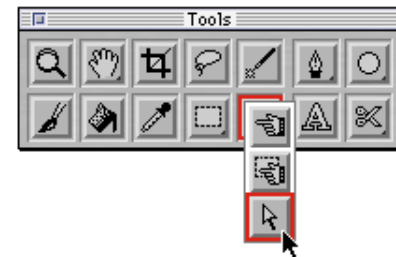
Choose the Shape Selection tool.

2 Starting outside the of the oval, drag over the lowest point to select the bottom anchor point. The selected point appears in red.

3 Press the **Delete/Backspace** key to remove this point.

Delete the ovals' bottom anchor point.

Now you'll replace the bottom of the oval with a straight line by joining the endpoints.

To join the endpoints:

1 Choose the **Shape Selection** tool again.

2 Drag over the bottom half of the oval to select the two bottom points.

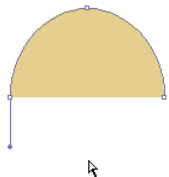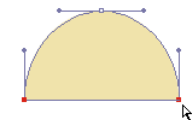**3** Choose **Shapes menu▶ Join Endpoints**.

Join the ovals' endpoints.

Creating the Stories of the Building

In this exercise, you'll use the **Rectangular Shape** tool to create the two stories of the Capitol building.

To create the stories of the building:

1 Choose the **Rectangular Shape** tool from the **Tools** palette.

Remember that this tool shares a space on the **Tools** palette with the **Oval Shape** tool.

2 Click below the dome shape and drag down and to the right to create the next story.

3 Repeat step two to create the bottom story of the building.

Use the Rectangular Shape tool to add the building's stories.

Make sure the stories and the dome are aligned along their center points. Painter can do this for you, but first you must select each object. Holding the **Shift** key down, click each object in the **Floater** List palette. Then choose **Effects menu▶ Objects▶ Align**. In the Align dialog choose Horizontal: **Center** and click **OK**.

Adding the Building's Columns

Next you'll make the building look more like the Capitol by adding columns into the rectangular shapes.

To add columns in the top story:

1 Choose the **Rectangular Shape** tool from the **Tools** palette.

2 Draw a slender vertical rectangle inside the center shape along the left side.

3 Choose **Shapes menu▶ Set Shape Attributes** to open the **Set Shape Attributes** dialog.

4 Double-click the color chip, choose a dark green color and click **OK**.

5 With the column rectangle selected, copy and paste it to place a duplicate along the right side of the rectangle (**Edit menu▶ Copy, Edit menu▶ Paste**).
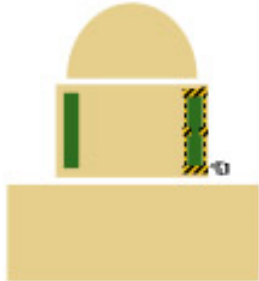
Create one column, copy and paste a second column, then move it into place.

Now you'll use the **Blend** feature to automatically create evenly spaced rectangles between the two columns.

To use the Blend feature:

1 **Shift-click** on both green columns with the **Adjuster** tool to select them. After you pasted your column, above, Painter automatically selected the **Adjuster** tool.

2 Choose **Shapes menu▶ Blend**.

3 In the **Blend** dialog, type **3** for **Number of Steps**, and select the top **Ramp Type** option.

Use the Blend dialog to create more shapes.

4 Leave the other options in their default state, and click **OK**.
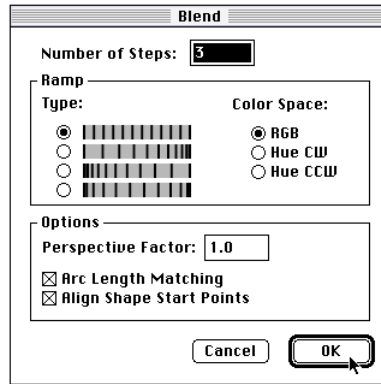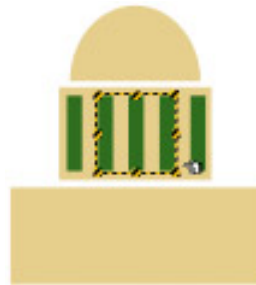
Use Blend to add three more evenly spaced columns between the first two.

Repeat this procedure (for the top story) to add columns to the bottom story. This time, use **5** for the **Number of Steps** in the **Blend** dialog.

Your Capitol building should look like this so far.

Adding Strokes to the Shapes

Now you'll add a stroke to the shapes of the building, but not to the columns. Stroking a shape refers to coloring a line on the outline path. In Painter, you stroke a shape using the **Set Shape Attributes** dialog.

To add strokes to the shapes:

1 **Shift-click** on the three building shapes with the **Adjuster** tool to select them.

Use the Adjuster tool to select shapes.

Be careful not to select the column shapes; these don't need a stroke.

2 With the desired shapes selected, choose **Shapes menu▸ Set Shape Attributes**. The **Set Shape Attributes** dialog appears.

Use the Attributes dialog to set a stroke and stroke color for your shape.

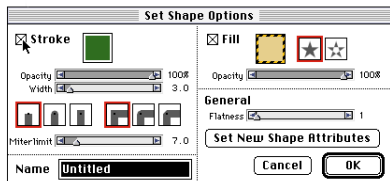**3** In the dialog, click the **Stroke** checkbox.

A black outline appears around the three shapes.

4 To change the stroke color, double-click the color chip in the dialog, and choose the same dark green color you used for the columns from the color picker.

5 Click **OK** to apply your changes.

You can reshape the scale of your building parts by selecting all the elements in it and grabbing the edge or corner handle with the **Adjuster** tool.
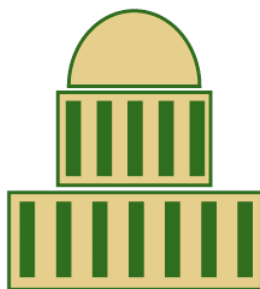
The building's shapes with the stroke applied.

Drawing Straight Lines

In this exercise, you'll use the **Pen** tool to add the steps to the base of your building.

To add the building's steps:

1 Choose the **Pen** tool from the **Tools** palette.

Use he Pen tool to create steps.

2 Click below the building where you want the first step to begin (to the left) and click again where you want it to end (to the right). Be careful to click abruptly, not drag.

3 To adjust your line's angle or length, select an endpoint with the **Shape Selection** tool and drag the point to make your changes.

4 Draw three lines to represent the capitol steps.

5 To begin a new line, disconnect from the current segment by deselecting its endpoint. An easy way to do this is to hold down the **Command/Ctrl** key and click in any open area of the document.

To change the color and thickness of the lines:

1 Choose the **Shape Selection** tool from the **Tools** palette.

2 Drag over all three lines to select all the points.

3 Choose **Shapes menu▸ Set Shape Attributes**.

4 In the **Set Shape Attributes** dialog, click the **Stroke** checkbox, double-click the color chip and choose the same golden color. Click **OK**.

5 Adjust the **Stroke Width** slider to get the look you want. Click **OK**.

Add steps to the building.

Drawing a Freehand Shape

You'll finish off the top of the building with a flag. To do this, you'll use the **Quick Curve** tool.

To create a small box for the flag to fly from:

1 Choose the **Rectangular Shape** tool from the **Tools** palette.

2 Drag a small rectangle above the dome.

3 Choose `Shapes menu▶ Set Shape Attributes`, and set a **Stroke** for the shape the same color as the other strokes on the building parts. Choose the same golden color you used for the rest of the building as your **Fill** color.
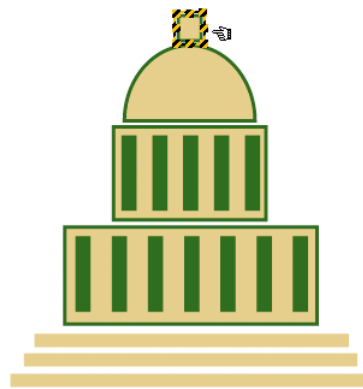
Add the flag stand with the Rectangular Shape tool.

To create the flag:

1 Choose the **Quick Curve** tool from the **Tools** palette.

The **Quick Curve** tool shares a space on the palette with the **Pen** tool.

Use the Quick Curve tool to draw the flag.

2 Draw a wavy flag shape above the flag stand you just created.

3 To finish the shape, draw over the point from which you started. The shape fills with color.

4 If you miss the starting point or need to interrupt your stroke, click the red endpoint and pick up where you left off. If you're close enough, click the **Close** button on the **Controls** palette to complete the shape.

5 Apply a stroke to the new shape.

You may want to edit the flag's shape. You can add a point, remove a point or create a curve point with the **Shape Edit** tools.
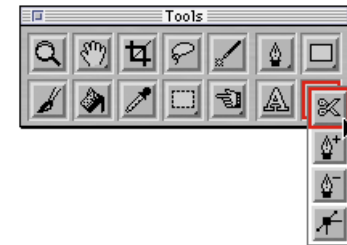
The Shape Edit tools share a common space on the Tools palette.

To adjust the wavy lines:

1 Choose the **Shape Selection** tool from the **Tools** palette.

2 Drag any anchor point to improve the curves.

3 Move several points, if necessary. Select them by dragging around them or **Shift**-**clicking** them one by one.

4 If the line has extraneous anchor points, choose the **Remove Point** tool and click the points you want to remove.

Delete an anchor point, if necessary.

Now you have all the elements finished for the logo. In the next part, you'll put together your poster using this logo and adding text and effects.

Saving the Image

You've completed the first part of this lesson. Save the file as a RIF (**File menu ▶ Save As**) with the name, **CAPITOL LOGO.RIF**.

Working with Text
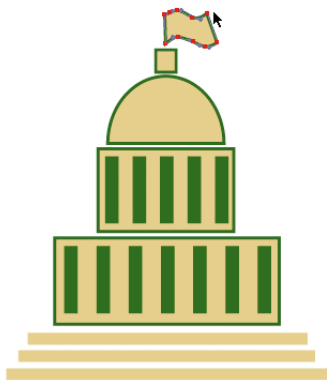
In this part of Lesson 6, you will learn how to create and manipulate text. As you do this, you'll learn how to use:

• The **Text** tool

• The **Floater List** palette

• The **Apply Surface Texture** feature

Begin now by opening the **LINCOLN TESTURED.JPG** image that you saved from Lesson 5.

The LINCOLN TEXTURED.JPG image.

Before you proceed to add text, you need to create a rectangular shape at the bottom of the image. The text and the logo you created appears on this rectangular background.

To create the rectangular background for the text and the logo:

1 Choose the **Rectangular Shape** tool from the **Tools** palette.

2 Drag to create the rectangular shape.

3 Choose **Shapes menu ▶ Set Shape Attributes** to open the **Set Shape Attributes** dialog. Choose a dark green **Fill** color and click **OK**.

*You will add text over this rectangular shape.*

Adding Text

Now you'll type in three groups of text at the bottom of the Lincoln image.

To add text:

1 Choose the **Text** tool from the **Tools** palette.

2 Choose a color for your text from the **Color** palette.

Try using the same golden color you used for the Capitol building parts.

3 In the **Controls palette: Text tool**, use the **Font** pop-up to choose **Other Font**. The **Choose Font** dialog appears.
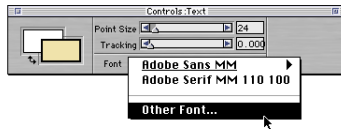
Chose Other Fonts from the Font pop-up.

4 Select a font, such as **New York** or **Arial**, and click **OK**.

5 In the **Controls palette: Text tool**, use the **Point Size** slider to change the size of the font to 12 point.

6 Click inside the rectangular background and type **Washington D.C.**

7 Now click just above the rectangular background you created earlier.

8 Type **Capitol Tours**.

9 To add the headline, click about a third of the way down from the top of the poster to set the text insertion point.

10 Change the point size to **36** on the **Controls** palette.

11 Type **Lincoln**, press **Return/Enter** to start a new line, and type **Memorial**.
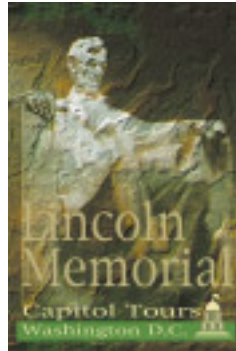
Your text should look like this.

Notice that the **Objects: Floater List palette** lists each individual letter for all of your words as a separate shape.
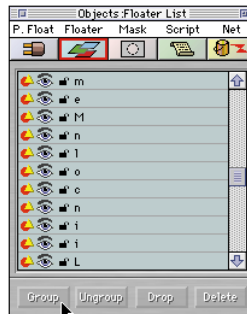
The Floater List palette lists each letter as a separate shape.

Manipulating Text

After you finish typing in the text, you'll also scale one line of text to give it a different look. Before manipulating text, you should group all the letters of a word or set of words together, so you can manipulate them as one unit.

Painter treats text as Shape objects. So, when you manipulate text, you adjust each letter of text as an individual vector-based object.
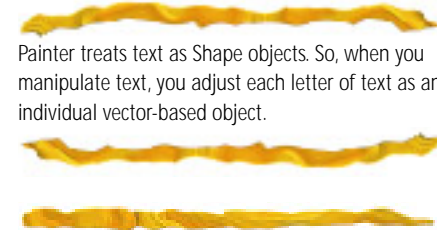
To group text:

1 Choose the **Adjuster** tool from the **Tools** palette.

2 Drag around the **Lincoln Memorial** words to select them.

3 Click the **Group** button in the **Objects: Floater List palette**.

Repeat this procedure to group together the letters that form the words **Capitol Tours**. Do it again to group together **Washington D.C.** but be careful not to group the green bar with the text. When you are finished, you should see three groups listed in the **Objects: Floater List palette**.

Three groups of text are listed in the Floater List palette.

To scale text:

1 With the **Capitol Tours** group of words selected, Position the **Adjuster** tool on the edge or corner of the selection. You will see the cursor change to indicate you can scale the text.

2 Drag to the right to the stretch the letters.

You can experiment with scaling text up, down, left, right or any direction you want. To maintain proportions, hold down the **Shift** key as you drag.

Adding the Logo

Now you'll add the logo you created at the beginning of this lesson to the poster.

To add the logo:

1 Open your Capitol logo file—**CAPITOL LOGO.RIF**.

2 Use the **Shape Selection** tool to select all the elements of your Capitol. Drag over the objects or **Shift-click** them in the **Floater** List palette.

3 Group them by clicking the **Group** button in the **Objects: Floater palette**.

4 Choose **Edit menu▶ Copy**.

5 Open the Lincoln image and choose **Edit menu▶ Paste**.

You'll have to scale the logo down to fit in your composition.

To scale the logo:

1 Select the grouped Capitol.

2 Using the **Adjuster** tool, drag the upper right corner of the grouped selection down and to the left to reduce it's scale.

3 Hold down the **Shift** key while you drag to maintain the aspect ratio.

After scaling, you'll probably want to re-adjust your shape line weights by using the **Shapes menu▶ Set Shape Attributes** dialog.
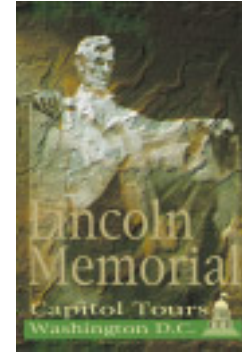
After adding text and the logo, your composition should look similar to this.

Adding Surface Texture to Text

In this exercise, you will apply surface texture to the **Lincoln Memorial** grouped text so it looks as if these words are chiseled in stone. Before you can apply surface texture to text, you must convert shape objects to floaters.

To convert shapes to floaters:

1 Use the **Adjuster** tool to select the **Lincoln Memorial** grouped text.

2 Choose **Shapes menu▶ Convert To Floater** (you may also click the **Collapse** button on the Floater List palette).

Now that the text is converted to a floater, it has its own mask. First you'll apply texture to the text and then you'll use its mask to apply a chiseled effect.

To apply surface texture to the text:

1 Make sure the **Lincoln Memorial** floater is selected.

2 Make sure the **Basic Paper** texture is selected in the **Art materials: Paper palette**.

3 Choose **Effects menu▶ Surface Control▶ Apply Surface Texture**.

The **Apply Surface Texture** dialog appears.
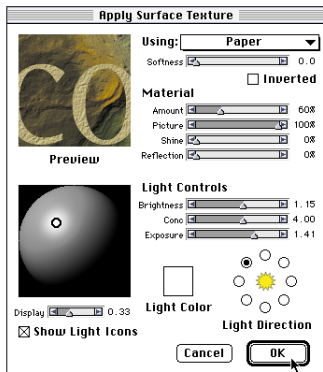
The Apply Surface Texture dialog with settings for textured text.

4 In the **Apply Surface Texture** dialog, set the sliders and options as shown, and click **OK**.

Next apply depth to the letters to give a chiseled effect.

To chisel the text:

1 Make sure the Lincoln Memorial floater is still selected.

2 Choose **Effects menu▶ Surface Control▶ Apply Surface Texture**.

3 In the **Apply Surface Texture** dialog, choose the text's mask from the **Using** pop-up.

This option appears as **Group 2 Mask** (or similar) at the end of the pop-up.

4 Set the sliders and other options as shown.

5 When you are finished, click **OK** to apply the chiseled effect to the text.
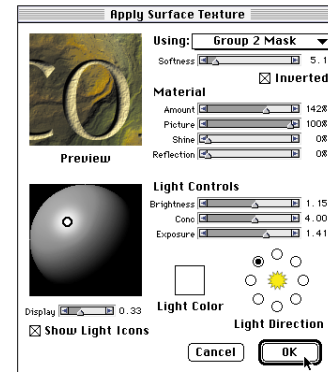
The Apply Surface Texture dialog with settings for chiseled text.

Saving the Image

Your poster is now complete and should look similar to the one shown here. Be sure to save you work (**File menu▶ Save**)

Your finished poster looks like it was chiseled in stone.

7

Selections and Masks

What is in this Lesson

Before you can work with a specific part of an image, you must first select it. Painter 5 gives you flexibility and control in making, editing and saving selections. A selection marks off areas of the canvas for "special treatment." The selection may protect an area from change or describe the area that you want to change.

To extend your capabilities for working with selections, Painter lets you save selections as user masks. A user mask is like a stencil—it lets you work on selected areas of an image or edit the mask like you would an image, with the **Brush** tool and image effects. You can store multiple user masks in the **Mask List** palette and load them later as selections.

Selections and masks in Painter 5 work much like selections and masks in Adobe Photoshop. With similar menu commands and palette controls, it's easy to move between Painter and Photoshop.

This lesson teaches you how to create and use selections and masks in Painter. You'll learn how to:

- Generate selections from specific areas of an image

- Save selections as masks

- Combine selections to generate masks

- Paint a mask

- Use floater visibility masks

- The end of this lesson gives you brief information on applying effects to a 3D mask, exported from Ray Dream Studio.

Generating Selections and Masks

In this part of Lesson 7, you will learn how to use a variety of methods to generate selections and masks, including:

- Using the **Lasso** tool

- Using the **Magic Wand** tool

- Using the **Oval Selection** tool

- Saving selections as masks

You can generate a selection in several ways—by using one of the **Selection** tools (**Rectangle**, **Oval** or **Lasso**), using the **Magic Wand** tool, choosing a command (**Auto Select** or **Color Select**), using a **Shape** tool (**Pen**, **Quick Curve**, **Rectangular Shape** or **Oval Shape**) and converting the shape to a selection, or creating a mask and loading it to the selection. For more information, refer to Chapter 9, "Selections and Masks" in the Painter 5 User Guide.

Begin the lesson by opening the **STATUE OF LIBERTY.JPG** file from the **TUTORIAL** folder.

You'll use the Statue of Liberty file for this lesson.

Using the Lasso Tool

The **Lasso** tool is one of the **Selection** tools. You use it to generate freehand selections. In this exercise, you'll use the **Lasso** tool to select only the statue in the image.

To make a selection with the Lasso tool:

1 Extend the image window enough to show the grey boundary area beyond the canvas.

2 Choose the **Lasso** tool from the **Tools** palette.

Choosing the Lasso tool.

3 In the image, position your stylus near (but not on) the edge of the statue itself, and draw around the statue to select it.

You don't have to be extremely precise. Just make sure you select the whole statue. If you need to, draw in the boundary area to make sure you get all of the base.

4 End your selection stroke near the start of your stroke to complete the circle.

The selection closes automatically.

When part of an image is selected, "marching ants" appear around the selection.

Masking a Selection

You can determine how a selection is masked by using the drawing mode buttons. The drawing mode buttons determine whether the inside or outside of a selection is masked when you paint on an image.

To mask the outside of the selection:

1 Press on the **Drawing Mode Button** icon in the lower left corner of the image window to show the drawing mode buttons.

2 Select the **Masked Outside** mode (the one on the far right).
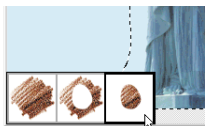
Choose the Mask Outside mode from the drawing mode buttons.

In this mode, only the masked region (the statue, in this case) accepts brush strokes.

3 From the **Brushes** palette, choose an art tool like **Chalk** and draw over your selected area to see that you are in the masked outside mode.

4 **Masked Outside** mode means that you can modify the outside of the selection, but the inside is protected from changes.

The mask is outside of the selected area.

To mask the inside of the selection:

1 Choose **Edit menu▸ Undo** to remove your previous strokes.

2 Select the **Masked Inside** button (the middle one).

3 Draw again to see that the strokes are only outside the selection.

The mask is inside of the selected area.

4 Choose **Edit menu▸ Undo** to remove your strokes, but leave your selection intact.

When you select the left button—**Mask Disabled**, the mask is turned off and you can draw anywhere in the image.

Applying Effects Using Masking

You can apply effects to specific areas of an image using masking. In this exercise, you will apply a fill pattern and posterize the masked area of your selection.

Begin by selecting the **Masked Outside** drawing mode button. You will apply the effects to inside of your selection, leaving the outside masked (protected).

To apply a fill pattern to inside of your selection:

1 Choose a pattern to use from the **Art Materials: Pattern palette**.
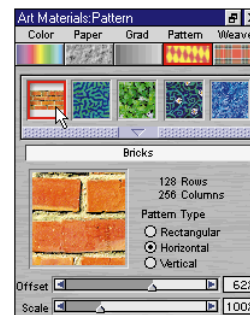
Selecting a fill pattern.

2 Choose **Effects menu▸ Fill**. The **Fill** dialog appears.

3 Select **Fill With Pattern** and click **OK**.

Applying the fill pattern.

To posterize the inside of your selection:

1 Choose **Edit menu▶ Undo** to remove your previous fill effect.

2 Choose **Effects menu▶ Tonal Control▶ Posterize**. The **Posterize** dialog appears.

3 Type **4** in the **Levels** box and click **OK**.

Posterizing the selection.

4 Choose **Edit menu▶ Undo** to remove your effect, but leave your selection intact.

Saving a Selection as a Mask

You can save the current selection to create a mask. This way, you save the selection for later use or for more editing control available in a mask.

To save your selection as a mask:

1 Make sure your selection is still active.

Remember that "marching ants" indicate an active selection.

At any moment, there may be only one selection.

2 Make sure the **Objects** palette is visible. If it isn't, choose **Window menu▶ Show Objects**.

3 Click the **Mask** icon in the **Objects** palette to show the Mask List.
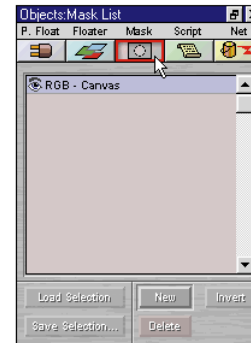
The Objects: Mask List palette.

4 Click the **Save Selection** button in the **Objects: Mask List palette**. The **Save Selection** dialog appears.
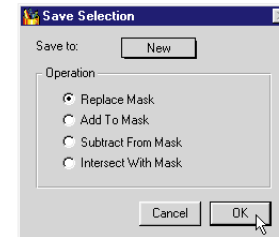
The Save Selection dialog appears.

5 Choose **New** from the **Save to** pop-up and select **Replace Mask**.

6 Click **OK**.

Painter creates a new mask based on the selection and adds it to the **Objects: Mask List palette** as **New Mask 1**.

The new mask appears in the Objects: Mask List palette.

Painter gives you many ways to create masks—by saving a selection as a mask, by creating a new blank mask, by creating an Auto Mask, by creating a Color Mask, or by copying an existing mask.

To rename the mask:

1 Double-click **New Mask 1** in the **Objects: Mask List palette**. The **Mask Attributes** dialog appears.

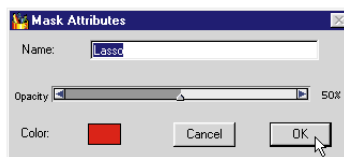You can also open this dialog by choosing **Objects palette: Mask menu▸ Mask Attributes**.

The Mask Attributes dialog appears.

2 Type **Lasso** as the new name, leave all other options as is, and click **OK**.

Now only the mask layer is visible, as indicated by the **Eye** icon. The Lasso mask layer is exposed as a solid black mask without the RGB information visible.

Each item in the Mask List shows an Eye icon to the left of it. The Eye icon controls whether or not the RGB image or any mask is visible. When the Eye is open, the item is visible. When the Eye is closed, it's hidden (not displayed).

3 To make the RGB information visible again, click the RGB-Canvas item in the **Objects: Mask List palette**. This makes that layer visible.

Note: If the selection is still active after you save it as a mask, choose **Select menu▸ None** to deselect the active selection.

Using with the Magic Wand Tool

Another way you can make a selection is by using the **Magic Wand** tool. This tool works by selecting a contiguous area based on the color of pixels.

Next you'll use the **Magic Wand** tool to select the sky blue area around the Liberty statue. Then you'll save your selection as another mask.

Selecting with the Magic Wand Tool

To make a selection using the Magic Wand tool:

1 Make sure the RGB-Canvas layer is selected in the **Objects: Mask list palette**.

2 Choose the **Magic Wand** tool from the **Tools** palette.

Choosing the Magic Wand tool.

3 In the image window, click in the sky area and drag a bit to select the sky color area.

Painter selects the entire area around the Liberty statue.

The **Magic Wand** tool has a dynamic tolerance setting. That means that the higher the tolerance setting, the more colors Painter selects with the Magic Wand. The lower the tolerance, the fewer colors selected. You set tolerance level in the **Controls** palette and it will update in real time.

4 Now play with the **Tolerance** slider in the **Controls** palette to select a wider or narrower group of similar colors. As you increase tolerance to more colors, you'll select inside the statue.

5 To restrict the selection so it outlines the statue as closely as possible, set the Tolerance to about 6.

*Tolerance affects how much color is selected with the Magic Wand tool.*

Saving the Selection as a Mask

Now save your selection as a new mask.

To save the selection as a mask:

1 Click the **Save Selection** button in the **Objects: Mask List palette**. The **Save Selection** dialog appears.

2 Choose **New** from the **Save to** pop-up and select **Replace Mask**.

3 Click **OK** to save the selection.

Follow the steps described earlier for using the **Mask Attributes** dialog to rename the new mask. Give the mask the name **Sky**.
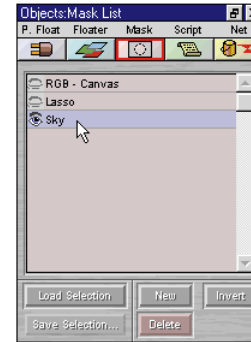
The Objects: Mask List palette lists your two masks.

Using the Oval Selection Tool

In this exercise, you'll use the **Oval Selection** tool to make a selection around the head and torso area of the statue.

To make a selection with the Oval Selection tool:

1 Select the RGB-Canvas layer in the **Objects: Mask List palette**.

2 Choose the **Oval Selection** tool from the **Tools** palette.
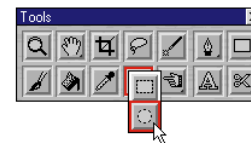
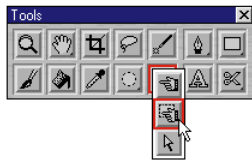

Choosing the Oval Selection tool.

The **Oval Selection** tool shares a space on the **Tools** palette with the **Rectangular Selection** tool, so you may have to pop up the icon to select the oval.

3 Drag an oval around the statue's head and torso to make the selection.


Selecting the head and torso.

4 Choose the **Selection Adjuster** tool from the **Tools** palette.

The Selection Adjuster tool.

5 Use the **Selection Adjuster** tool to move or resize the selection to your liking.

6 Click the **Save Selection** button in the **Objects: Mask List palette**. The **Save Selection** dialog appears.

7 Save you selection as a **New** mask with the **Replace Mask** option and click **OK**.

8 Rename this new mask **Oval**.
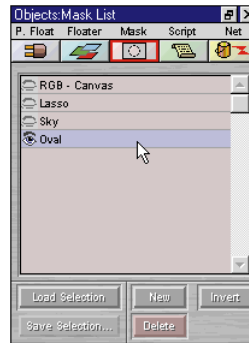
The Objects: Mask List palette lists all three of your masks.

Painter lets you create up to 32 user masks in a document.

Combining Selections to Generate New Masks

With several selections saved as mask, you can combine them to create additional unique masks. In this section of Lesson 7, you'll learn how to load selections and how the **Add To**, **Subtract From** and **Intersect With** operations function in the **Save Selection** dialog.

Painter stores masks in the **Objects: Mask List palette**. When you're ready to use one of them, you load it onto the image as a selection.

Loading a Selection

To use a saved selection, you must first load it onto the image.

To load a selection:

1 In the **Objects: Mask List palette**, click the **Load Selection** button. The **Load Selection** dialog appears.

2 Choose **Lasso** from the **Load From** pop-up and select **Replace Selection**.

3 Click **OK**.
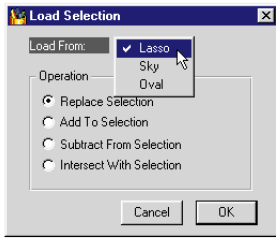
The Load Selection dialog.

The **Lasso** selection becomes active in the image, as indicated by the marching ants around the statue.

Subtracting One Selection from Another

In this exercise, you'll subtract one selection from another to create a more accurate selection. You'll use your Sky selection to turn the **Lasso** selection into an accurate selection of the statue.

To subtract one selection from another:

1 Make sure the **Lasso** selection is still active.

2 In the **Objects: Mask List palette**, click the **Load Selection** button. The **Load Selection** dialog appears.

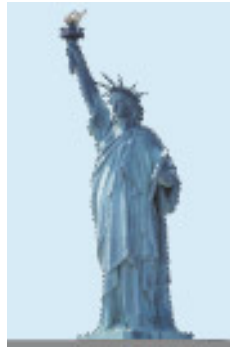**3** Choose **Sky** from the **Load From** pop-up, and select **Subtract From Selection**.

4 Click **OK**.

The result is a selection of the statue alone.

Subtract From Selection removes the loaded mask (Sky) from the current selection (Lasso). In other words, the mask "cuts away" from the selection. Now save this selection for later use.

To save this selection:

1 Click the **Save Selection** button in the **Objects: Mask List palette**. The **Save Selection** dialog appears.

2 Choose **New** from the **Save to** pop-up and select **Replace Mask**.

3 Rename this new mask **Liberty**.

Adding to a Selection

Now you'll combine the Oval and the Liberty selections to create new mask that is a selection of the statue combined with the outline of the oval.

To add to a selection:

1 In the **Objects: Mask List palette**, click the **Load Selection** button. The **Load Selection** dialog appears.

2 Choose **Liberty** from the **Load From** pop-up, select **Replace Selection**.

3 Click **OK**.

4 Liberty becomes the active selection.

5 Click **Load Selection** again.

6 This time choose **Oval** from the **Load From** pop-up, select **Add To Selection**. This options adds the Oval mask to the current selection.

The result is a selection of the statue combined with the outline of the oval.

7 Click **OK**.

Intersecting Two Selections

Next you'll intersect the Liberty selection with the Oval. The result is a selection of the negative space defined by the statue's outline within the oval.

1 In the **Objects: Mask List palette**, click the **Load Selection** button. The **Load Selection** dialog appears.

2 Choose **Liberty** from the **Load From** pop-up, select the **Replace Selection**.

3 Liberty becomes the active selection.

4 Click **Load Selection** again.

5 This time, choose **Oval** from the **Load From** pop-up, select **Intersect With Selection**.

6 Click **OK**.

Intersect with Selection determines the intersection of the mask and the current selection. This intersection becomes the new selection.

The result is a selection of the negative space defined by the statue's outline within the oval.

Painting a Mask

In this part of the lesson, you'll create a new mask and then paint it with a brush.

Begin by opening the **SPHINX.JPG** image in the **TUTORIAL** folder.

Creating a New, Blank Mask

You can create a new, blank mask by choosing **Objects palette: Mask menu▶ New**. With a blank mask, you can use any of Painters painting and editing techniques to develop imagery in it.

To create a new mask:

1 Make sure the **Objects: Mask List palette** is visible. If it isn't, choose **Window menu▶ Show Objects** and click the **Mask** icon in the palette.

2 Click the **New** button in the **Objects: Mask List palette**.

Painter adds a new mask to the Mask List. The new mask is blank; it doesn't contain any data in it. To see it, close the Eye icon of the RGB-Canvas layer, and you'll see a blank screen. Click the **Eye** icon again to make the RGB-Canvas layer invisible.

Anything you paint or draw or create with the new mask active will become part of it. Painter will use that data to mask the image behind it.

Painting the Mask

With the new mask created, you'll use a brush to paint the mask.

To paint the mask:

1 Make sure the new mask layer you just created is highlighted in the **Objects: Mask List palette**.

2 Choose the **Brush** tool from the **Tools** palette.

3 Choose the **Chalk** brush from the **Brushes** palette.

4 Choose **Artist Pastel Chalk** from the **Variant** pop-up.

5 Paint in the head of the Sphinx to mask that area.

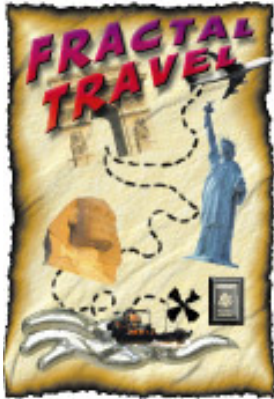Reduce the size of the brush to mask the edge of the image with more precision.

Painting the Sphinx's head to mask it.

Saving the Image with a Mask

Now save your work. You will use this image later in Lesson **8**.

To save the image with the mask:

1 Choose **File menu▸ Save As**.

2 Name the file **SPHINX MASK HEAD.TIF** and select a destination folder.

3 Select the **TIF** file format, and click **OK**.

8

Floaters

What is in this Lesson

In this lesson, you will learn how to work with floaters. Floaters are images, or portions of images, that float above the canvas. Each floater is a separate image, so each floater you add to an image introduces another layer of information. Because each floater is distinct, you can move, change and reapply them without interfering with the original canvas image—

or other floaters. Likewise, you can work in the canvas without interfering with any of the floaters.

Painter 5 introduces new, sophisticated type of floaters called Dynamic Plug-in Floaters. Unlike traditional image layers that let you collage static image elements, Dynamic Plug-in Floaters perform image processing effects (like burning and tearing) that update automatically. You can also create new objects like a liquid metal painting layer.

In **Working with Floaters to Create a Collage** you'll learn the basics of working with floaters, including how to create and manipulate them. In **Using Dynamic Plug-in Floaters** you'll learn how to apply amazing effects and create new floaters using Dynamic Plug-in Floaters.

By the time you finish this lesson, you will have collaged several floaters and Dynamic Plug-in Floaters into a travel poster.

Working with Floaters to Create a Collage

In this part of Lesson 8, you'll learn how to use floaters to create a collage. As you do this, you will learn how to:

- Create a floater for use as the background and modify it

- Add floaters from the **Lesson 8 Floaters Library**

- Create a floater from scratch

- Paint on a floater.

Creating the Background

To begin your collage, you'll create a background from a floater; then you'll modify it to look like parchment paper, so it resembles a treasure map.

To create the background floater:

1 Create a new file that is 400 pixels x 550 pixels and 72 ppi.

2 Choose Window menu▸ Zoom to Fit to optimize the window for your screen.

3 Extend the corner of the canvas window out so you can see the edge of the canvas.

4 Choose Select menu▸ All to select the entire canvas.

5 Choose the **Adjuster** tool from the **Tools** palette, and then click in the selected area.

Use the Adjuster tool to select an area.

This creates a floater that is the size of your canvas. The yellow and black border indicates it is a floater.

6 Open the **Objects: Floater List palette** by choosing **Window menu▸ Show Objects** and clicking the **Floater** icon in the **Objects** palette.
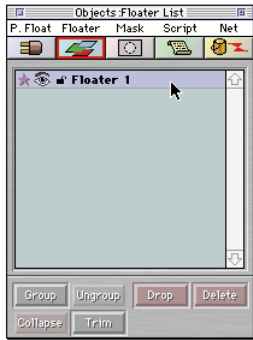

You'll see the floater you just created listed in the palette.

7 Rename the floater by double-clicking its name in the **Objects: Floater List palette**. Name the floater **Parchment**.

At this point, your background doesn't contain any imagery at all, you've just designated it as a floater and named the floater. Next you'll transform this floater into a piece of parchment paper to use as a background.

To modify the floater:

1 Make sure the **Parchment** floater is selected.

2 Choose the **Hand Made** paper texture from the default paper textures in the **Art Materials: Paper palette**.

3 Expand the **Art Materials: Paper palette** and set the **Scale** slider to the maximum.
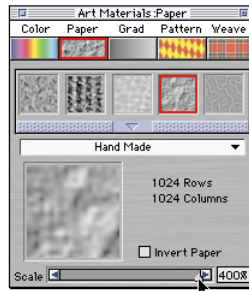
Scale the paper texture up so it is very large.

4 In the **Color** palette, choose a tan or parchment color.

5 To apply the paper texture and color to the floater, choose **Effects menu▸ Surface Control▸ Color Overlay**.

6 In the **Color Overlay** dialog, choose **Paper** from the **Using** pop-up, set **Opacity** to 100% and select **Dye Concentration**.

7 Click **OK**.

Your parchment paper should look similar to this.

Adding Floaters

Now that the background for your "treasure map" is set, you'll add several floaters to it. To do this, you'll use floaters stored in the **Lesson 8 Floaters Library**—a special floater library provided in the **TUTORIAL** folder specifically for this lesson. You'll also use the mask you saved in Lesson 7. If you did not go through Lesson 7, or save the "Sphinx masked" file, you will need to do that now, or skip that part of this lesson.

Adding Floaters from a Library

Start bringing in floaters to create your composition.

1 Choose **Objects: Floater menu▶ Floater Portfolio**. The default **Floater Portfolio** appears.

2 Choose **Load Library** from the **Floater Library** pop-up at the bottom of the **Floater Portfolio**.

3 Locate the **Lesson 8 Floaters Library** in the **TUTORIAL** folder and click **Open**.

Painter loads the floaters stored in the special library into the **Floater Portfolio**. Now you can add the floaters.

To add the first floater:

1 In the Floater Portfolio, locate the floater called **Fractal Travel**. You may have to choose it from the **Floater Library** pop-up.

**2** Drag it onto your canvas near the top.

This will become the poster's headline. To jazz it up a little, you can fill it with a gradation using one of Painter's image effects. You can apply most items in the **Effects** menu to active floaters, including the distortion and scaling.
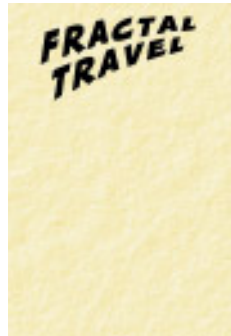
Adding the headline.

To fill the floater with a gradation:

1 Open the **Gradations** palette by clicking the **Grad** icon in the **Art Materials** palette.

2 Choose **Sunset** from the **Grad** pop-up.

3 Move the indicator in the **Grad Angle Ring** to change the gradation so it is 90˚ horizontal (the red dot is at the top).
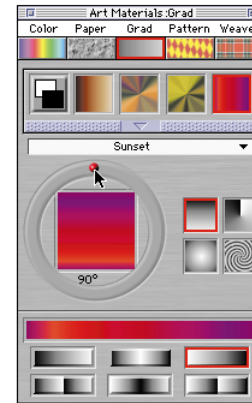
Setting the gradation.

4 With the **Fractal Travel** floater selected, choose **Effects menu▶ Fill**. The **Fill** dialog appears.

5 Select **Fill With: Gradation** and click **OK**.

To apply a surface texture to the Fractal Travel floater:

1 Choose **Effects menu▶ Surface Control▶ Apply Surface Texture**. The **Apply Surface Texture** dialog appears.

2 Choose **Fractal Travel Mask** from the **Using** pop-up and play with the **Softness** and **Amount** sliders to give the lettering some depth.

3 When you're satisfied with your result, click **OK**.
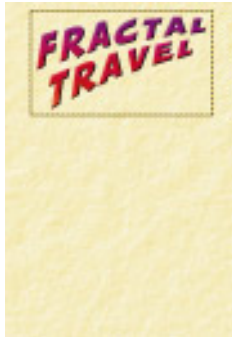
When you are finished, you're headline should look similar to this.

Every image floater has its own mask, which defines the image shape and opacity. The floater that is highlighted in the **Floater List** palette is the active floater.

Now add three more floaters from the **Lesson 8 Floaters Library**.

To add the remaining floaters from the library:

1 Drag the **Liberty**, **Arch** and **Jet** floaters onto your canvas in any order or position you want.

2 To scale, rotate or slant a floater, select one and choose **Effects menu▸ Orientation▸ Free Transform**.

Free Transform lets you make fast adjustments to your floater by creating a low resolution version for you to work with. You must commit your transform to restore the high resolution version again.

3 Transform the floaters to your liking. When you are finished, choose **Effects menu▸ Orientation▸ Commit Transform**.

Adding the Sphinx Mask as a Floater

In this exercise, you'll use the Sphinx mask you saved in Lesson 7 as a floater. If you did not complete this lesson, do so now or skip this part of Lesson 8.

To use the mask as a floater:

1 Choose **File menu▸ Open** and select the **SPHINX MASK HEAD.TIF** file that you saved from Lesson 7 when you masked the Sphinx.

2 Click the **Mask** icon in the **Objects** palette to open the **Mask List** palette.

3 Select the mask that you created of the Sphinx head.

You are going to load the mask as a selection and float it.

4 Click the **Load Selection** button in the **Objects: Mask List palette**.

5 In the dialog, choose whatever you named the mask from the **Load From** pop-up and select **Replace Selection**.

6 Click **OK**.
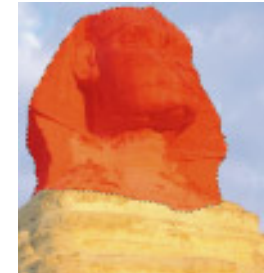
The masked area is now selected so it can be loaded as a selection.

7 With the **Adjuster** tool, click in the selected area to float it.

8 To open the **Floater List** palette, click the **Floater** icon in the **Objects** palette.

9 Click **Trim** to trim the floater's borders as close as possible to the floater.

10 With the floater selected, copy the floater (**Edit menu▸ Copy**).

11 Switch to your travel poster canvas file, and paste the floater (**Edit menu▸ Paste**).

Copy and paste the sphinx head to add it to the poster.

Notice that as you introduce each new floater, its name appears in the **Floater List** palette in the order you layered them onto the canvas. The floater at the top of the list floats above all the others; the second floater floats behind the first but above the rest; and so on. You can change overlap order by clicking the name of the floater you want to move and dragging it up or down in the **Floater List** palette.

Experiment with dragging the floaters around the canvas to position them as you like. As you do, you may want to change the overlap order. You can also transform the floaters using the **Effects menu▶ Orientation▶ Free Transform** feature.

The **Controls palette: Adjuster tool** also gives you flexibility in how floaters composite into the scene. To change the composite method, select an item from the **Composite Method** pop-up in the **Controls** palette. For example, try choosing **Luminosity** or **Saturation**.

The Controls palette lets you select a composite method.

Creating a Floater from Scratch

In this part of the lesson, you'll learn how to create a new floater from scratch. You'll use it to make an "X" in the poster, as if to indicate where the treasure lies.

To create a floater from scratch:

1 Create a new file that is 100 x 100 and 72 ppi.

2 Choose the **Brush** tool from the **Tools** palette.

3 Choose the **Chalk** brush from the **Brushes** palette.

4 Choose **Sharp Chalk** from the **Variant** pop-up.

5 Choose a dark color, like black, from the **Color** palette.

6 In the small blank canvas, brush with your stylus to draw a bold treasure map kind of "X."

Create the "X" for "X marks the spot."

7 To move this onto your poster canvas, choose **Select menu▶ All**, copy the selection and then paste it onto the poster.

The entire image appears as a floater.

8 Resize it to your liking. Choose **Effects menu▶ Orientation▶ Scale**. Type a scale percentage and click **OK**.

9 To hide the white background, in the **Controls palette: Adjuster tool**, choose **Gel** or **Darken** from the **Composite Method** pop-up.

Note: If you want the background of a floater to be truly hidden, you must mask it. To do this, return to your 'X' file and choose the **Magic Wand** tool. Click on the black 'X', then copy and paste it into your poster file.

Painting on a Transparent Floater

In addition to applying effects to an active floater, you can paint on any floater. Painter 5 even lets you paint on a transparent floater.

Now turn your composition into a real "treasure map," complete with a dotted line connecting to all the floaters and ending at the "X" you just made.

To paint on a transparent floater:

**1** Choose **Objects palette: Floater menu▶ Transparent Layer**.

To paint on a transparent floater, you need to create the layer first, then use a brush that takes advantage of this feature. You can use the Layer brushes in the New Brushes folder in your Painter 5 folder. You can also use any brush by first changing its Method and Method Subcategory.

2 Choose the **Brush** tool from the **Tools** palette.

3 Choose the **Chalk** brush from the **Brush** palette.

4 Choose **Sharp Chalk** from the **Variant** pop-up.

5 Click the Zoom box to expand the Brushes palette. Set the Method to Plug-in and the Subcategory to Transparent Layer Brush.
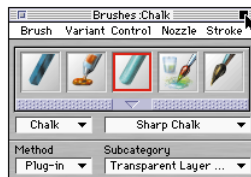
Expand the Brushes palette and set the Method to Plug-in and the Subcategory to Transparent Layer Brush.

6 Choose a dark color from the **Color** palette.

7 To draw the dotted line, start close to the top of your canvas and draw a dotted line, stopping at each of your elements and ending up at the "X."

Because you are painting on a transparent floater, you can move the lines around by dragging that floater with the **Adjuster** tool. Use the **Floater** List to arrange which floaters are above the transparent floater and which floaters are underneath it.

Paint the dotted line on the transparent floater.

Saving the Image

You've completed the first part of this lesson. Before you continue, save your work. Save this file as a RIFF (**File menu▶ Save As**) using the name **FLOATER COLLAGE.RIF**. By saving as a RIFF file, you preserve the flexibility of your floating objects. Many other formats will flatten the image.

Using Dynamic Plug-in Floaters

In this part of Lesson 8, you will learn how to use Dynamic Plug-in Floaters to apply special effects. The Painter features you'll use in this part of the lesson include the:

- Impasto Plug-in Floater
- Burn Plug-in Floater
- Liquid Metal Plug-in Floater
- Drop Shadow effect
- Bevel World Plug-in Floater

To access Painter's Dynamic Plug-in Floaters:

1 Make the **Objects** palette visible by choosing **Window menu▶ Show Objects**.

**2** In the **Objects** palette, click the **P. Float** icon.
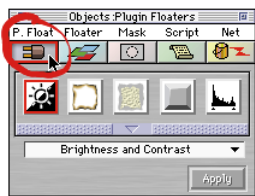
The plug-in floaters appear in the P. Float palette and in the Library pop-up.

Creating a Wrinkle Effect

Every good treasure map seems to be wrinkled and have burnt edges. It just so happens that Painter can generate both effects through its Dynamic Plug-in Floaters.

To create a wrinkle effect in the poster:

1 Make sure you have your **FLOATER COLLAGE.RIF** image open in Painter.

2 With **Parchment** as your active floater, in the **Objects** palette click the **P. Float** icon to access the plug in floaters.

3 In the **Objects: P. Float palette**, choose **Impasto** from the pop-up, and click **Apply**. The **Impasto Options** dialog appears.
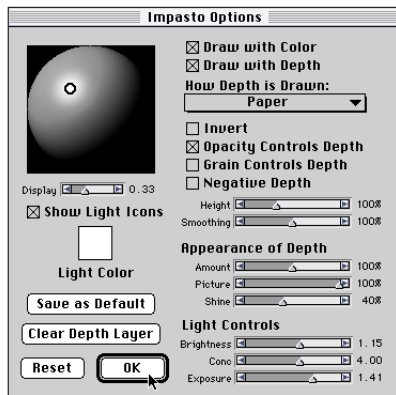
The Impasto Options dialog appears.

Each Plug-in Floater has its own options dialog. As you make changes in the dialog, the selected floater updates accordingly in the image. That is, the settings are dynamic; your changes occur immediately and can be changed, even after you close the dialog, until you commit your changes to the floater.

Impasto allows you to paint with texture and depth. So its options let you specify color, depth, opacity, light controls and so on.

4 Select only the **Draw With Depth** and **Opacity Controls Depth** options. Set the **How Depth Is Drawn** option to **Paper**.

5 Choose the **Airbrush** from the **Brushes** palette.

6 Choose **Fat Stroke** from the **Variant** pop-up.

When a **Plug-in Floater** options dialog is open, you can still access items in the **Art Materials** and **Brushes** palettes.

7 Paint on the parchment and watch the texture rise from the paper.

8 Repeat your stroke and adjust the size in the **Controls** palette to build up a wrinkled look.

9 When you are finished, click **OK**.

Impasto is unique because you can work with or without the dialog open.
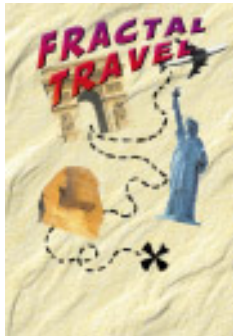

The poster has a "wrinkled" effect applied.

Notice that the **Parchment** floater now shows a Plug-in Floater icon next to it in the floater list. To open the options dialog again and re-adjust the effect, double-click the floater name.

Applying a Burn Effect

Next, you'll apply a burn effect to the edges of the parchment. To do so, you'll apply another plug-in floater to the same floater.

To apply a burn effect:

1 With the **Parchment** floater selected, choose **Burn** from the **Plug-in Floater Library** pop-up.

2 Click **Apply**.
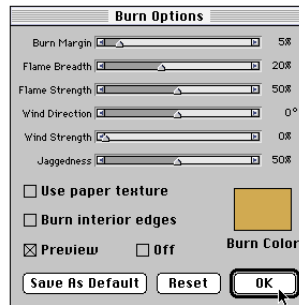
The Burn Options dialog appears.

3 Click **Commit** in response to the message.

4 Adjust the Burn options to your liking, and click **OK**.

Since Painter only allows one effect to remain dynamic at a time, you will be asked to commit the first effect (Impasto) to the floater when you apply the burn effect.


The burn effect applied to the poster.

Using the Liquid Metal Plug-in Floater

One of the coolest Dynamic Plug-in Floaters to come with Painter 5 is Liquid Metal. Liquid Metal is useful for many effects, including simulating water. In this exercise, you'll use it to paint some waves in the lower part of the poster.

Plug-in floaters create their own floater to work on if none is selected. To see how this works, you'll let Liquid Metal create its own floater.

To use the Liquid Metal plug-in floater:

1 In the **Objects** palette, click the **Floater** icon and click in the open area below the floater list to deselect the **Parchment** floater.

2 Click the **P. Float** icon in the **Objects** palette.

3 Choose **Liquid Metal** from the **Plug-in Floater Library** pop-up and click **Apply**.
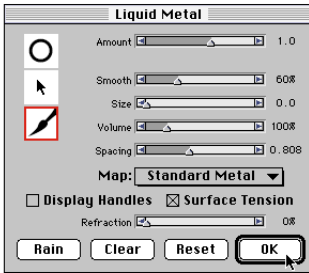
The Liquid Metal dialog appears.

4 In the **Liquid Metal** dialog, select **Standard Metal** as the map. Try painting over some of the detail in the poster image, and turn up the **Refraction** slider.

Notice that the underlying image refracts through the brush strokes.

5 When you like your waves, click **OK** to dismiss the Liquid Metal options dialog.

6 To add a small boat to your "waves," click the **Boat** floater in the Floater Portfolio and drag it onto the Liquid Metal effect you just painted.

*Liquid Metal and new boat floater applied.*

Now is a good time to look at your composition and make any changes. All of the items in your poster are still floaters, so they can still be changed individually without effecting the overall image.

Adding a Drop Shadow

To give the headline of your poster some pizzazz, you can add a drop shadow to it. A drop shadow is not a plug-in floater but rather an item in the **Effects** menu.

To add a drop shadow to your headline:

1 In the **Objects: Floater List palette**, choose the **Fractal Travel** floater.

2 Choose **Effects menu▶ Objects▶ Create Drop Shadow**. The **Drop Shadow** dialog appears.
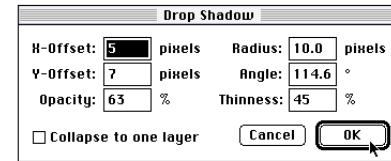
The Drop Shadow dialog.

3 Leave all settings in their defaults and click **OK**.

Notice that the Floater List now reads **Fractal Travel and Shadow** instead of just **Fractal Travel**. The shadow is actually another floater grouped with the original.

4 To see both layers in the list, click the arrow icon to the left of the floater name.

5 Choose the **Shadow** floater.

6 Use the arrow keys to shift the shadow down and to the left so it looks as though the type is hovering above the parchment.

*Add a drop shadow to the headline.*

Using Bevel World

In this last exercise, you will create a button like one you'd use on a Web page. To do so, you'll use the Bevel World feature, new in Painter 5.

To use Bevel World:

1 In the **Floater Portfolio**, click the **Passport** floater and drag it anywhere onto the poster.

2 Choose the **Adjuster** tool from the **Tools** palette.

3 Choose **Effects menu▶ Orientation▶ Free Transform**.

4 Resize the floater to your liking. When you are finished transforming, choose **Effects menu▶ Orientation▶ Commit Transform**.

5 With the **Passport** floater still selected, choose **Bevel World** from the **Plug-in Floater Library** pop-up and click **Apply**.
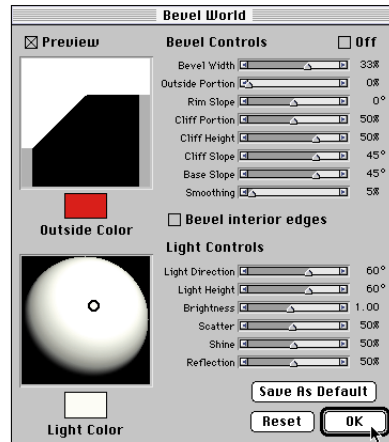
The Bevel World dialog appears.

6 Adjust the sliders and settings to your liking.

7 When you are finished click **OK**.

Finishing this Lesson

Your travel poster is now complete and should look similar to the one shown here.

Use Bevel World to create a button out of a floater and finish the poster.