Painter Classic

User Guide
for Macintosh® and Windows®

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Welcome to Painter Classic

MetaCreations Painter® Classic is an easy-to-use version of the world's leading paint program for graphic designers. With Painter Classic, you can simulate the tools and textures of Natural-Media®, from felt pens, charcoal, and colored pencils to watercolor and oils.

As image-editing software, Painter Classic provides many powerful options that let you sharpen, soften, and retouch scanned photographs, clone artistically, or make your image appear as though it were painted on handmade paper.

Before You Begin

Please take a moment to complete your Painter Classic registration.

Registration entitles you to:

- Technical support
- Software updates
- Special pricing on upgrades
- MetaWorld, the MetaCreations catalog
- Special pricing on MetaCreations product promotions.

The Painter Classic CD-ROM Contents

At MetaCreations, we think of Painter Classic as a design environment. In their studios, artists keep a variety of tools they use in their work—oils, pastels, different brushes, inks, paper, and canvas. As they purchase new media or tools, they are able to employ new and different techniques in their artwork. Painter Classic works in a similar fashion.

The Painter Classic installer provides all the software tools you need to get started in your electronic studio. But once you get into Painter Classic, you'll begin to want more "stuff." That's what the extra content on this CD-ROM is for.

The Painter Classic CD-ROM includes an incredible collection of seamless patterns, lighting presets, brushes, paper textures, Image Hose nozzles, photos, and a variety of Painter Classic libraries that add functionality to your new copy of Painter Classic.

Minimum System Requirements

To run Painter Classic, you will need:

Macintosh

- Power Macintosh (68K not supported)
- System 7.5 or later
- 12 MB of application RAM (20+ MB recommended)
- 20 MB of hard disk space for installation
- CD-ROM drive

Windows

- Windows 95 or Windows NT 4.0 (Windows 3.1 not supported)
- 486DX, Pentium or faster processor
- 16 MB memory (32 MB for Windows NT)
- SVGA Video
- CD-ROM drive

Painter Classic, like all image-editing and paint applications, enjoys lots of RAM, fast processors, and speedy hard drives.

To ensure that you are making best use of the memory you have available, follow the procedure for Setting Memory, later in this section.

Installing Painter Classic

MetaCreations Painter Classic is designed to be simple and straightforward to install. Complete the following steps to install Painter Classic from the Painter Classic CD-ROM.

Macintosh

To install Painter Classic, Macintosh:

1. Insert the Painter Classic CD-ROM into your computer.

2. Double-click the Painter Classic Installer application. This brings up the installer splash screen. Click Continue to continue the installation.

3. The README file for Painter Classic appears. You may read this information now or print it out. The README file is also saved on your hard disk when you install Painter Classic. Click Continue to proceed.

4. A dialog appears in which you may select your installation options. Click Install to choose the Easy Install option, which will install everything including Painter Classic, and all supporting files. If you wish only to install selected options, select Custom Install from the installation pop-up.

5. The Custom Install brings up a list of the custom installation options. Select the items to install by clicking the checkbox next to each component. Click Install to install these items.

6. Follow the on-screen instructions to complete the installation procedure.

Older versions of some INITs, CDEVs, and drivers may be incompatible with Painter Classic. If you have trouble running Painter Classic, you might try using an INIT manager to restart your computer with all extensions turned off. If the trouble disappears, it means one of your extensions is incompatible with Painter Classic.

Windows

To install Painter Classic, Windows:

1. Insert the Painter Classic CD-ROM into your computer.

2. In Windows 95/NT, click the Start button, and select Run...

3. Type the location of your CD-ROM drive followed by the word SETUP in the appropriate box in the Run dialog. For example, if your CD-ROM drive is drive D, type **D:\SETUP** in the command line.

4. The Painter Classic info screen appears. Click Next to continue to the next screen.

5. A dialog appears in which you may select your installation options. Click Typical to install the complete Painter Classic program and all supporting files. Click Compact to install the minimum file set needed to run Painter Classic. Click Custom to install only selected options.

Follow the on-screen instructions to complete the installation procedure.

Starting Painter Classic

Macintosh

Open the Painter Classic folder and double-click on the Painter Classic icon.

Windows

Click the Start button and select **Programs> MetaCreations> Painter Classic.**

Personalizing Your Software

The first time that you run Painter Classic, you will be asked to enter your name and your Painter Classic serial number. Your serial number can be found on the READ ME FIRST card in your Painter Classic can, or on the Painter Classic CD-ROM jacket.

Setting Memory and Printing Options

Macintosh

By default, Painter Classic uses the smallest possible amount of memory. If you have more memory in your system, you can significantly improve the performance of Painter Classic (particularly with large image files) by increasing the memory partition size.

To change Painter Classic's memory partition, first determine how much memory you have available. If Painter Classic is running, quit Painter Classic, then switch to the Finder and choose About This Macintosh… from the Apple menu. Set Painter Classic's memory size to a number less than the Largest Unused Block size that is available when you have all the applications loaded that you normally use when you run Painter Classic. Write this number down and subtract about 300K from it (to allow

room for QuickTime). If you add new fonts or INITs to your system, this number may change.

To set Macintosh memory:

1. Find the Painter Classic application icon in the Finder.

2. Click the icon to highlight it, and then choose Finder's **File menu> Get Info.**

3. Click the Preferred Size field and enter this number.

4. Click the Close box in the upper-left corner of this dialog to store this information back into the application.

Windows

Painter Classic has a preferences dialog that helps you optimize Painter Classic's use of memory, printing speed, and display quality. Choose **Edit menu> Preferences> Windows** to display memory and printing options.

Physical Memory Usage

For best performance, choose Maximum Memory for Painter Classic and run Painter Classic with no other programs running in the background. Choosing Half Memory for Painter Classic will

allow Painter Classic to run more efficiently with other Windows applications running at the same time.

Printing Options

Free Memory for Painter Classic will increase printing speed by writing the active image to disk, increasing the amount of memory available for the print manager and the printer driver.

No Print Banding disables print banding for devices that support it. Disabling print banding may help some PostScript printers, but will hurt the performance of some bitmap printers, such as the Hewlett-Packard DeskJet printers. Most dot matrix printers will be faster with No Print Banding left unchecked in the dialog. If you experience problems printing in landscape orientation, you may have to turn off print banding in this dialog.

Display Options

If your video display driver is set to 16-bit colors, you may experience some color irregularities on your screen when using Painter Classic. Checking No Device Dependent Bitmaps will correct this problem with most 16-bit color video displays. If you are not using 16-bit colors, this checkbox will have no effect on your system.

About Your User Guide

This manual provides all the information you need to get the most out of Painter Classic. It will help you learn the application and serve as a reference as you attempt more sophisticated procedures and effects.

This user guide assumes you are already familiar with basic Macintosh and Windows concepts—menus, dialogs, and mouse operations, such as clicking and dragging. If you need more information on these subjects, or on the Macintosh Finder or the Windows Desktop, refer to the Macintosh User's Manual or the Microsoft Windows User's Guide, respectively.

Each chapter in the users guide provides reference information on the features and function in Painter Classic, followed by a tutorial which teaches you how to use Painter Classic's features to create artwork.

Detailed information about all of the features in Painter Classic are provided by the on-line help.

Conventions

There are several conventions used to identify paths to certain tools and controls. The convention to a menu follows the rule of the **menu name>**

menu item. The convention to a palette follows the rule of the **palette name: subpalette name or palette item.** The special rule for the Controls palette is Controls Palette: particular tool.

Modifier Keys

When a modifier key differs between the Macintosh and Windows platform, the Macintosh modifier is listed first followed by a slash and the Windows modifier key. Option/Alt means Macintosh users press the Option key and Windows users press the Alt key.

On-Line Help

Painter Classic's main source of documentation is the on-line help. The help file contains a wealth of information from the Painter Classic User Guide. With the Painter Classic Help system, you can do keyword searches, and set bookmarks. The help system can be accessed from within Painter Classic, using the Help menu.

Macintosh

To use Painter Classic's Help on the Macintosh:

1. Choose Painter Classic Help from the Help menu (right-hand side of the menu bar) to display the help dialog.

2. Use the Contents button to view the table of contents, the first page of the file. Use the underlined hypertext to jump to a topic.

3. Use the Go Back button to retrace your steps. Use the History button to return to any previously-viewed screen.

4. The Search button lets you search by keyword or topic.

5. Drag a sticky note from the pad onto a specific page. You can type your own note on the sticky note.

Windows

To use Painter Classic's Help in Windows 95:

1. Choose Help Topics from the Help menu to call up the Help program.

2. Use the Contents tab to view the table of contents. Select a "book" icon and then click Open to see the topics available. To view a topic, select it and click Display.

3. Use the Help Topics button to return to the table of contents. Use the Back button to retrace your steps.

4. The Index tab lets you search by keyword or topic.

Tool Tips

Tool Tips are displayed by default whenever you rest your cursor over an interface element. If you would like to turn them off, choose Hide Tool Tips from the Help menu.

Customer Support

Technical Support is free* to registered users of Painter Classic. There are three easy options to contact technical support for questions about installation, configuration or functionality. These options are: Web, e-mail and phone support. For questions about creative technique, please see the Creative Support section below.

You will find the answers to most of your questions within the pages of this User Guide. If you need further assistance, you may contact MetaCreations Technical Support in any of the following ways:

Web Support

Many of the answers to your questions are available 24 hours a day on our web site:

http://www.metacreations.com/support

In addition to frequently asked questions, our web site provides troubleshooting techniques, late breaking product news, and other resources to get the most out of Painter Classic.

E-mail Support

To answer your technical support question most effectively and quickly, please use the e-mail form provided to you on our web site:

http://www.metacreations.com/support

If you do not have World Wide Web access, please send e-mail to:

painter_classic@metacreations.com

Phone Support

Phone support hours are Monday–Friday, 8:00 AM–5:00 PM Pacific Standard Time, excluding holidays.

Call (408) 430-4058. When calling, please have your serial number handy and be at the computer that you need assistance.

Fax Support

(408) 438-9672

Please include your name and serial number on all correspondence.

Creative Support

If you have questions regarding creative technique, please refer to our message boards on our web site:

http://www.metacreations.com

This area is available to you to meet and talk with other users of Painter to share knowledge, technique, and inspiration.

* MetaCreations does not currently charge for technical support for Painter Classic. The only expense to the user is the telephone toll charges.

Who is MetaCreations?

MetaCreations is a major force in 2D and 3D graphic software, developing and marketing next generation products that unite traditional art and design techniques with digital technology. MetaCreations products are engineered to deliver real-time interaction, intuitive functionality and creativity to design professionals, graphics hobbyists and consumers who work on desktop computers.

MetaCreations' focus is maintained by three product values:

- Faithfully replicate Natural-Media® and real world looks in the digital medium.

- Facilitate and extend the range of creativity by allowing artists to do things they couldn't do before.

- Capture human expression and allow the artist's perspective and intent to show through.

For More Information

For more information about MetaCreations' products, see our World Wide Web site on the Internet:

http://www.metacreations.com

Painter Classic's Interface

Tools and Palettes

Painter Classic's interface is organized across a series of main menus and a set of floating palettes. Several features are also available in the frame of the document window.

In this chapter, you'll learn about the major features of the interface. You'll learn the names, basic functions and main controls for each of Painter Classic's tools.

You'll also learn about Painter Classic's palettes—how to switch between subpalettes, open drawers, choose items and other common functions.

You'll also learn about libraries—collections of materials you can load into a palette drawer.

The Palettes

Painter Classic has four main floating palettes. The Tools palette, Brushes palette, Art Materials palette and Controls palette. Each of these palettes is listed on the Window menu.

Tools Palette
Brushes Palette
Art Materials Palette
Control Palette
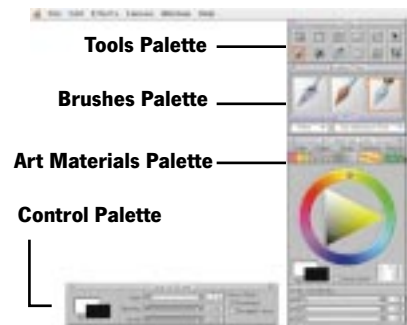
When you launch Painter Classic, the four main palettes are displayed by default—Tools, Brushes, Art Materials (Color) and Controls.

The Art Materials palette has five subpalettes. You'll learn more about working with these in **"Subpalettes" on page 17**.

You can use the Window menu or keyboard shortcuts to show/hide the main palettes:

- Command-1/Ctrl+1   Tools
- Command-2/Ctrl+2   Brushes
- Command-3/Ctrl+3   Art Materials
- Command-4/Ctrl+4   Controls
- Command-5/Ctrl+5   Scripts

The Tools and Controls Palettes

Painter Classic puts a variety of tools at your fingertips. In the Tools palette, you can find tools for mark making, filling with color, viewing and navigation, and selection tools. If the Tools palette is not displayed on your screen, you can display it by choosing **Window menu> Tools.**

A second palette, the Controls palette, contains options for the selected tool. The Controls palette updates as you select different tools to reveal the selected tool's

options. If the Controls palette is not displayed on your screen, you can display it by choosing **Window menu> Controls**.

As each tool is described in the following paragraphs, you may want to select the tool and experiment with the Controls palette options.

Navigation and Utility Tools

The Magnifier Tool

The Magnifier tool allows you to magnify areas of an image when you are performing detailed work, or reduce them to get an overall view of an image. To zoom out, hold down the Option/Alt key and click.

You can access the Magnifier tool while any other tool is selected. Press Command-Spacebar/Ctrl+Spacebar and click to zoom in or Command-Option-Spacebar/ Ctrl+Alt+Spacebar to zoom out.

Double-click the Magnifier tool to set the zoom level to 100%.

You can also use the Controls palette to set the zoom level.

The Controls palette: Magnifier tool lets you set the tool's zoom level.

The Grabber Tool

The Grabber tool gives you a quick way to scroll an image. You may also set the zoom level on the Controls palette when the Grabber tool is selected.

You can access the Grabber tool from any tool by holding down the Spacebar.

Double-click the Grabber tool to size your window to fit the screen.

The Rotate Page Tool

The Rotate Page tool lets you rotate an image window to accommodate the way you draw naturally. Click once with the Rotate Page tool to return to normal orientation.

Holding down the Shift key while rotating constrains the rotation in 90° increments.

You may also set the zoom level on the Controls palette when the Rotate Page tool is selected.

The Controls palette: Rotate Page tool displays the rotation angle.

The Crop Tool

The Crop tool lets you remove unwanted edges from the image. Drag in the image to describe the rectangular area you want to keep. You can adjust the rectangle by dragging a corner or any of its edges. Use Shift-drag to constrain the selection to a square.

The Controls palette shows technical information on the size and location of the cropping rectangle. You can use the Aspect Ratio option to constrain the

rectangle to a set aspect ratio. When you're ready to execute the crop, click inside the rectangle.

The Controls palette: Crop tool lets you set the constraining aspect ratio.

Tools that Work with Color

The Brush Tool

The Brush tool is used to paint strokes on the canvas. You can set opacity, grain, and drawing style (Freehand or Straight Lines) in the Controls palette.

In Freehand or Straight Lines mode, hold the Shift key to constrain lines to 0°, 45° and 90° angles.

The Brush tool represents a category of marking tools. Within the Brush category are pencils, pens, chalk, an airbrush, oil paints, watercolors, and more. You'll choose specific brushes from the Brushes palette. Double-click the Brush tool to open the Brushes palette. For more information on the Brush tool, refer to **"Painting" on page 47**.

The Controls palette can be used to set the brush size, opacity, and grain.

The Controls palette: Brush tool lets you set the brush size, opacity, and grain.

The Paint Bucket Tool

The Paint Bucket tool lets you fill an area. The Controls palette shows choices for fill materials. The Tolerance and color Feather sliders let you control the extent of fill and opacity in neighboring areas. You may also choose to anti-alias your fill.

Drag with the Paint Bucket tool to constrain the fill to a rectangle.

The Controls palette: Paint Bucket tool lets you set what to fill with.

The Dropper Tool

The Dropper tool lets you pick up a color from an existing image for use elsewhere. The Controls palette shows you values for the color. When you select a color with the Dropper tool, that color becomes the current color on the Color palette.

You can access the Dropper tool from almost any other tool by pressing the Command/Ctrl key.
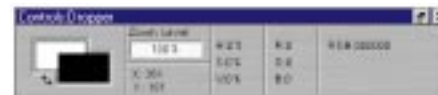
The Controls palette: Dropper tool displays the currently selected color.

The Selection Tools

The Rectangular Selection Tool

The Rectangular Selection tool allows you to create rectangular selections.

The Oval Selection Tool

The Oval Selection tool allows you to create oval selections.

When you create a selection, the coordinates are displayed in the Controls palette. Hold the Shift key and drag to create perfect squares and circles.

The Controls palette: Oval Selection tool displays the size of the oval selection.

The Lasso Tool

The Lasso tool lets you draw a freehand selection. When you let up on your mouse or stylus, Painter Classic closes the path and makes it the selection.

The Controls palette: Lasso tool lets you set a zoom level so you can select a precise area.

You can add to or subtract from the selection using the Rectangle, Oval, or Lasso selection tools. Use the Shift key to add to the selection. Press Command/Ctrl to subtract from the selection.

The Adjuster Tool

The Adjuster tool allows you to move and manipulate a floating selection. The Controls palette lets you change opacity of the floating selection.

The Controls palette: Adjuster tool lets you set opacity of the selection.

Text Tool

The Text Tool

The Text tool creates text. Use the Controls palette to set the font, point size, and tracking.

The Controls palette: Text tool lets you set the font, point size and tracking.

Using Palettes and Drawers

Rearranging Palettes

You can drag a palette to any location that's convenient for your work. You can also stack palettes together to save space. When palettes are moved in close proximity, they will snap together.

Painter Classic saves your palette arrangement (including locked items) so that the next time you start the program, the palette appears as you left it.

Showing and Hiding Palettes

You can hide a single palette by clicking the close box. You can display a palette by choosing its name from the Window menu or using the key combination shown on the Window menu.

To hide all the palettes, choose **Window menu> Hide Palettes** or press Command-H/Ctrl+H. Choose **Window menu> Show Palettes** or press Command-H/Ctrl+H again to redisplay all the palettes that were on the screen.

> *Set up your palettes so you can find and identify controls more effectively. Make sure that open palettes don't overlap other palettes you need. For example, the Color palette should never be covered by another expanded palette.*

Subpalettes

The Art Materials palette has five subpalettes:

- Color
- Paper
- Grad
- Pattern

- Nozzle

The subpalettes are divisions of the main palette

Click the icon for the subpalette you want to use.

Only one subpalette is displayed in the main palette at a time.

To switch between subpalettes:

⌘ Click the icon for the subpalette you want. The chosen subpalette fills the main palette.

Collapsing and Expanding

The Art Materials palette has two states—collapsed to save space and expanded to give you access to its materials.

To collapse the palette:

⌘ Click the icon for the current palette.

To expand the palette:

⌘ Click the icon for the current palette.

To toggle the state of the palette, click the same icon again.

Tearing Off Palettes

There are times when you'll want to work with subpalettes that usually aren't available at the same time. For example, you might want to work simultaneously with the Color and Gradation subpalettes.

To tear off a palette:

⌘ Drag the icon off the main palette. The palette pops open where you drop it.

When you no longer need the palette, just click the close box.

Drag a palette off the main palette to view subpalettes side-by-side. A dotted rectangle shows where the palette will appear when you let up on your mouse or stylus.

You can't tear off the current palette because one palette must remain (displayed) in the main palette. If you want to tear off the current palette, select a different palette first.

Viewing Additional Palette Controls

Many of Painter Classic's palettes have additional controls that can be displayed for use or hidden to save space. If you have opened a subpalette, you can expand it by clicking the grow box. For example, the Color palette can be expanded to display the Color Variability sliders. Click the grow box again to hide them.

Click in the grow box to expand the palette.

More options and controls are found in the palette menus.

The pop-up menus within the palette controls list all the items in the palette. You can also use this menu to load new libraries into a palette.

Using Items in Palettes

Several palettes use icons to represent the items they contain. The Brushes, Paper, Grads, Patterns, Nozzles, and Script palettes fall into this category. In addition to the icons, a Library pop-up menu lists the items in the palette, including those inside the drawer.

The last item in the Library pop-up is titled Load Library. This item lets you retrieve a new collection of items to fill the palette. Using libraries is covered in "Libraries" on page 17.

To select an item:

✤ Click its icon or choose its name from the Library pop-up.

   A red border appears on the icon for the selected item.

Click an item to select it.

Using Palette Drawers

You can open the drawer of a main palette or subpalette to see the other items inside the drawer. The pushbar indicates which palettes or subpalettes have drawers.

Storing items in closed drawers gives you more screen space. You'll find it handy to keep items on the drawer front that you use most often and retrieve other items when you need them. For example, you could keep your favorite paper textures on the front of the Paper drawer, and open the drawer to retrieve a paper texture you use rarely.

To retrieve items from inside a drawer, open the drawer by clicking the pushbar. (A down arrow on the pushbar means the drawer can be opened.) You can click anywhere on the pushbar to open and close a drawer. There are two options for retrieving items from drawers.

Clicking the pushbar opens the drawer.

To take items out of a drawer by clicking:

✤ Open the drawer and click the item you want to use.

   The item will move to the front of the drawer, outlined in red to show that it is selected. Painter Classic automatically puts it in the place of the least recently used item.

Items that are already on the front of the drawer are ghosted inside the drawer. When you put an item away, it goes back to the same location so that you can always find it easily.

To take items out of a drawer by dragging:

✤ Once the drawer is open, you can drag items out of the drawer to a specific position on the drawer front.

If you want to rearrange an icon's position on the drawer front, first it must return to the inside of the drawer. Replace it with another icon to move it inside the drawer. Then you can drag it from the drawer into the desired position on the drawer front.

Locking Items on the Drawer Front

You can arrange the items you use most frequently on the drawer front and lock them in place to make your own standard tool set. When an item is locked, Painter Classic will not put another item in its place, even when the locked item is the least recently used. You will want to lock your favorite tools to the front of the drawer so they are always there when you need them.

To lock items in place:

1. Drag each item out of the drawer to where you want it on the drawer front.

Hold down an icon until a small green light appears, signifying that the icon is locked on the drawer front.

2. Click and hold on its icon until a tiny green light appears under the icon. When you let go, the light stays on to show that the item is locked.

The item stays locked until you unlock it by holding down the icon again until the green light goes off.

Painter Classic lets you lock all but one item on any drawer front (one item must remain unlocked to allow a space for any new item you might select).

Libraries

What are Libraries?

A library is a collection of similar tools that can be loaded into a palette. For example, Painter Classic's built-in brushes (and their variants) are contained in the default brushes library, which is loaded when you launch Painter Classic. You'll find more brush libraries on the Painter Classic CD.

Libraries are available for paper textures, patterns, gradations, brushes, nozzles, and scripts. You may have any number of libraries, but only one (of each type) will be open at a time. When you want other tools, you can load the alternate libraries.

The methods for working with all libraries are the same.

Loading Alternate Libraries

When you want to use the resources of a different library, you can load it.

To switch libraries:

1. Display the palette for the resource you want to work with, for example, Patterns.

2. Choose **Patterns Library pop-up> Load Library.** Painter Classic opens the Load Library dialog.

3. Use the directory window on the left to locate and select a saved library. On Macintosh, the panel to the right displays the icons for the contents of the selected library.

4. Select a library, then click Open or OK. Painter Classic loads the resources from that library into the palette.

Painter Classic Basics

Working in Painter Classic

In Painter Classic, you work in a document that is displayed in the document window. The document window offers navigation and guide features that will help you work.

As you develop imagery, you'll save your document to a file. Painter Classic's native file format is RIFF (RIF in Windows), but the program supports numerous other formats for saving and opening files and offers other methods of import and export.

Every artist works in a unique way, and every computer system has its own configuration of memory, disks, printers, and accessories. Painter Classic Preferences let you customize the program for your own work style and optimum performance on your particular system.

Creating a New Document

When you create a new document, you set the picture width and height, as well as the resolution, and paper color. The resolution you choose will depend mainly on your output device.

Create a new document by choosing **File menu> New**. The New Picture dialog appears.

Canvas Size

The Canvas Size shows how much RAM the document requires. The saved size of the document is roughly one-half to one-fourth of this number, depending on the number of colors used. A document with fewer colors or more white space can compress more than a document filled with many colors.

Use the New Picture dialog to set your image size, paper color, resolution, and picture type.

Setting Width and Height

When you begin a new document, the width field is highlighted in the dialog. You can use the Tab key to move from field to field.

Choosing a Unit of Measurement

The default settings are in pixels. You can change the measuring units by using the pop-up menu. Choose from pixels, inches, centimeters, points, picas, and columns. Columns are two-inch columns, and you can indicate how many columns wide and tall you'd like your image to be.

To set the width and height for a new document, enter a value for Width and a value for Height in the dialog.

Setting Resolution

Resolution, in general, refers to the number of dots per inch (dpi) that make up an image. In Painter Classic, dpi is referred to as pixels per inch (ppi).When you enter a value for Resolution, there are three kinds of resolution to consider:

- The monitor's resolution, measured in pixels. Painter Classic is preset to 72 pixels per inch. The resolution of your monitor may be different.

- The document's resolution. You can assign the resolution when an image is scanned or when one is created in Painter Classic.

- The output device's resolution, measured in dpi, and, in the case of halftones, lines per inch (lpi). Output-device resolutions vary depending on the press and paper you're printing on. Generally, a photograph to be printed on glossy magazine stock will be output at a crisp 150 lpi, and at 85 lpi for more porous, and therefore more forgiving, newspaper stock.

In the New Picture dialog, setting the document's pixels per inch is the same as setting its dpi. The default resolution setting of 72 pixels per inch means that your document's dpi will also be 72. The image on-screen at 100% is the size it will be when it's output. On most printers, 72 dpi renders a coarse image, so you may want to choose a higher resolution value.

If you are using a personal laser printer, set your document size in inches, centimeters, points, or picas at the dpi specific to your printer. Your file will be output correctly, at the best resolution for your laser printer and at the proper size.

If you are using a commercial printer or a more sophisticated output device, the dimensions should always be set to the actual size it will appear in the printed piece. For the resolution, a good rule of thumb is to set your document's pixels per inch to twice the desired lpi. So when lpi is 150, the pixels per inch should be twice that, or 300; if the lpi is 85, the pixels per inch should be 170. It's a good idea to check with your service bureau if you have questions about output-device resolution.

Resolution and Screen Appearance

Because Painter Classic opens and displays an image at 72dpi, a 300dpi image will be displayed at four times its actual size. Each dot in the Painter Classic image will occupy one pixel on your display. The display pixels are four times the size of your image's pixels. Put another way, at 300 pixels per inch, your document will be approximately a quarter of its on-screen size when printed. In this example, if you want to view the image at actual size, set the zoom level to 25%.

Keep in mind that if you leave the dimensions in pixels, and then change the pixels per inch (resolution), the actual printed size will be affected by the change. If you set your document size in inches, centimeters, points or picas and change resolution, the dimensions will not be affected by the change.

100% view displays the image at 72dpi. For example, if your document was created at 300dpi, it will display four times larger. In this example, to view the document at actual size, zoom out to 25%.

Setting Paper Color

You can choose the background paper color when you create a new document. This color will appear when you delete a filled area or use the eraser to remove color.

To set paper color when you create a new file:

1. Select **File menu> New**.

2. Click the Paper Color color chip. The system color picker appears.

3. Choose a color and click OK.

To change an existing paper color:

At some point in the course of a project, you may decide to change the paper color.

1. Select the color you want as the primary color.

2. Select **Canvas menu> Set Paper Color**. The paper color set to the current color.

If you change the existing paper color, you will need to delete an area to view the change.

3. To see the change, you will need to delete areas of the image or use the eraser brush to erase areas (do not use a bleach variant).

Paper color does not have anything to do with the Primary and Secondary Color rectangles on the Color palette. Painter Classic's paper color can be compared to Photoshop's background color.

Opening Existing Documents

Painter Classic will open files saved in any one of the following formats:

• RIFF. MetaCreations' own native format (RIF)

• TIFF (TIF)

• PICT (PCT)

• Photoshop formats (PSD). Painter Classic drops layers and discards alpha channel information.

• Bitmap (BMP)

• PC Paintbrush (PCX)

• Targa (TGA)

• GIF. Painter Classic does not convert GIF animations to frame stacks.

• JPEG (JPG)

You can open documents from other graphics applications and use Painter Classic to add brush strokes, tints, or paper textures. Or, you can clone these documents and re-create them in a different medium.

Painter Classic can read files created with other programs only when they are saved in the RGB color format. If you try to open a file that was saved in another color format, an alert dialog tells you the file must be in RGB.

To open an existing document:

1. Choose **File menu> Open**. A standard Open dialog appears.

2. Locate the file you wish to open. If it was saved in Painter Classic, the right-hand side of the dialog shows a thumbnail of the document.

For every document, regardless of the program in which it was created, Painter Classic lists the file's dimensions, how much space it takes up in memory, and its file format.

Clicking the Browse button displays a dialog that shows thumbnails, dimensions, and file types for all the documents in the folder.

Browse in the Open dialog shows a thumbnail of images saved in Painter Classic, and lists dimensions in pixels, size, and its file format.

3. From the Open dialog or the Browse dialog, open the document by double-clicking the file name, or selecting the file name and clicking Open.

Scanning/Acquiring

You can use the **File menu> Acquire** to bring images into Painter Classic by way of plug-in devices, for example a scanner. Painter Classic's Illustrator EPS file import module is also located here.

Navigating Your Document

You can navigate through a document or image by changing the level of magnification (zooming in or out), scrolling to a different part of the image, or rotating the page. By navigation, we mean moving around a document, changing views, or moving the page.

Zoom to Fit Screen

By default Painter Classic opens a document at 100% view, but you can change the view to suit your needs. Choose **Window menu> Zoom to Fit Screen** and Painter Classic will generate a view of the entire image to fit the size of your monitor.

You may also double-click the Grabber tool to zoom the image to fit the screen.

Zooming In and Out

Zoom in and out with the Magnifier tool or by choosing a zoom level on the **Controls palette: Magnifier tool**.

To zoom in:

1. Click the Magnifier tool icon on the Tools palette. The cursor changes to a magnifier. The plus sign (+) on the magnifier indicates that you are increasing magnification—zooming in. The Zoom Level pop-up menu on the **Controls palette: Magnifier tool** shows the levels of magnification that increase each time you click with the magnifier.

Click with the Magnifier tool to view an image close-up.

2. Click the image. With each click, the image grows by the selected zoom level. The percentage that the document is magnified appears in the image window title bar next to the document name.

To zoom out:

1. Hold down the Option/Ctrl+Alt keys. The plus sign (+) on the Magnifier tool turns to a minus sign (-).

2. While holding down the Option/ Ctrl+Alt keys, click the image. It shrinks by the selected zoom level.

To change the zoom level:

1. Click the Zoom Level pop-up menu on the **Controls palette: Magnifier tool**.

2. Choose the zoom factor you need. You can see anywhere from 8.3% to 1200% of your image in Painter Classic.

You can use the Magnifier tool while another tool is selected. Hold down Command-Spacebar/Ctrl+Spacebar to zoom in and Option-Command-Spacebar/ Ctrl+Alt+Spacebar to zoom out.

To magnify a specific area:

⌘ Click the Magnifier tool icon on the Tools palette. Move the cursor to the drawing window and drag a rectangle around the area you want to magnify.

The area inside the rectangle is magnified to the closest magnification level that fills the screen.

Double-click the Magnifier tool to set the zoom level to 100%.

Using the Grabber Tool

The Grabber tool gives you a quick way to scroll an image.

To scroll by using the Grabber tool:

1. Click the Grabber tool on the Tools palette. The cursor changes to the Grabber tool and the **Controls palette: Grabber tool** shows the zoom level. (You can change the zoom level from the Controls palette.)

2. Drag inside the image to pan or move your image.

Shortcuts: *To center an image with the Grabber tool selected, click once in the image window. To use the Grabber tool while another tool is selected, hold down the Spacebar.*

Rotating an Image

You can rotate an image on the screen to accommodate the way your arm, wrist, and hand draw naturally.

To rotate an image:

1. Choose the Rotate Page tool. (It's under the Grabber icon on the Tools palette.)

2. The cursor changes to a hand with a pointing finger and rotate page controls appear on the Controls palette.

3. Drag in the image to rotate the page. The arrow shows the angle. To constrain rotation to 90° angles, hold down the Shift key while rotating the

page. The new rotation angle appears on the **Controls palette: Rotate Page tool**.
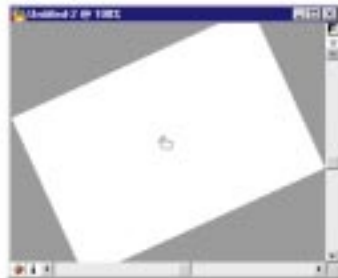
Rotate the page to accommodate the way you naturally draw.

4. To return the image window to its normal position, select the Rotate Page tool and click once in the image window.

Shortcut: Hold down the Option-Spacebar/Spacebar+Alt keys to temporarily choose the Rotate Page tool. Continue to hold it down as you rotate the page with your mouse or stylus. To return the page to its original position, hold down the Option-Spacebar/Spacebar+Alt keys and click once in the image window. To constrain page rotation to 90° angles, hold down the Option-Shift-Spacebar/ Spacebar+Alt+Shift keys while rotating the page.

Using Full-Screen Mode

Painter Classic allows you to display your document window without scroll bars on a solid color background.
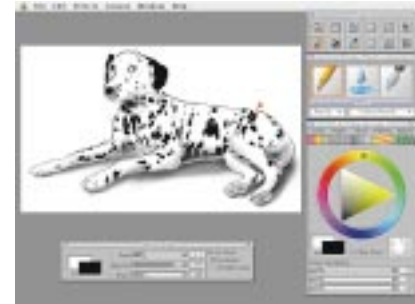
Full Screen Mode allows you to view your image without scroll bars.

To turn full-screen mode on and off:

1. Press Command-M/Ctrl+M. The image is centered on the screen without scroll bars.

2. Press Command-M/Ctrl+M again to return to its previous state, or choose **Window menu> Screen Mode Toggle**.

All Painter Classic features (except the information button on the scroll bar) work when in the full-screen mode.

You can position the image window anywhere on-screen by holding down the Spacebar and dragging with your mouse or stylus.

Image Size Information

You can use the i (the international symbol for information) near the bottom left-hand corner of the image window to check image size.
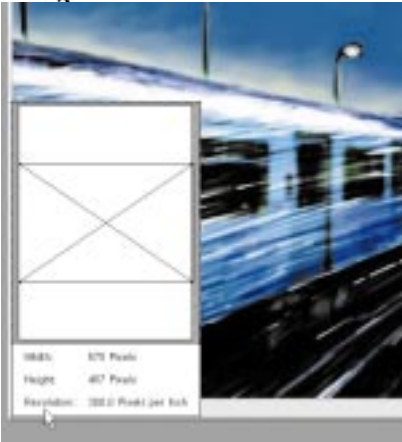
The image size pop-up contains your image's dimensions, resolution and file size. It also shows how your image fits on the currently selected printer paper size and orientation.

⌘ Move the pointer to the i icon in the lower-left corner of the image window and hold down the mouse button.

The width, height, and resolution of the image are displayed.

The window also shows how your image fits on the page. Page size and orientation (landscape or portrait) are based on those designated in the Page Setup dialog. The nonprinting area around the edge of the page is grayed.

If you change your image's resolution or dimensions by choosing **Canvas menu> Resize**, you can use the information window to see how the changes affect the way the image fits on the page.

Release the mouse button to close the information window.

Changing Canvas Size

If you want the same image at a different scale, use **Canvas menu> Resize**. If you want more canvas to paint on, use **Canvas menu> Canvas Size**. If you want to crop the image, use the Crop tool.

To resize the canvas:

1. Choose **Canvas menu> Resize**.

   Painter Classic displays the Resize dialog. The dialog shows the current and new size, in terms of width, height, and resolution.

2. Enter a new value for width, height, or resolution. For more information on these values, refer to **"Creating a New Document" on page 21**.

3. The Constrain File Size option lets you choose how to deal with dimensions versus resolution.

   When Constrain File Size is enabled, you can change the measurements (inches or centimeters) and pixels-per-inch together. The pixel count remains the same.

   When Constrain File Size is disabled, you can change the measurements (inches or centimeters) independently of the pixels-per-inch, and vice versa. The number of pixels in the image changes.

   If you choose Pixels or Percent as the unit and enter a value, Painter Classic automatically disables the Constrain option.

4. When you've set your new size, click OK.

To change canvas size:

1. Choose **Canvas menu> Canvas Size**.

Painter Classic displays the Canvas Size dialog, which has text fields to set the size adjustment for the top, left, bottom, and right of the canvas.

2. In the Adjust Size fields, enter the number of pixels you want to add to that side of the canvas.

You can enter negative values to reduce the canvas size.

3. Click OK. Painter Classic adds the canvas area you specified.

To crop the canvas:

1. Display the image at a scale where you can see all of it.

2. Choose the Crop tool.

3. Drag in the image to describe the rectangular area you want to keep. You can adjust the rectangle by dragging a corner or any of its edges.

If you want to constrain the cropping rectangle to a certain aspect ratio enter the values for the width and

height aspect you want into the Controls palette. Enable the Aspect Ratio check box.

The **Controls palette: Crop tool** shows the size and location of the cropping rectangle.

4. When you're ready to execute the crop, click inside the rectangle.

Drag and Drop Features

For both Macintosh and Windows, you can copy floating selections between Painter Classic's documents by dragging from one window to the other. The selection keeps its properties in the destination; that is, selections beget selections. However, there can only be one active selection.

You can drag a selection directly. Painter Classic floats it automatically.

Dragging Between Programs

Painter Classic supports drag and drop between applications on Macintosh only. This can be a quick, convenient way to acquire or export imagery.

Not all programs support drag and drop.

Dragging into Painter Classic

Raster imagery you drag into a Painter Classic document window becomes an image floater. You can drag a PICT file from the Finder to a Painter Classic document. The PICT becomes an image floater.

Dragging out of Painter Classic

You can also drag floaters and selections out of Painter Classic and into another application or to the Finder. The exported imagery is in PICT format, supported by most applications.

When you drag to your Desktop, Painter Classic creates a PICT Clipping file.

Adding Text

The Text tool lets you add text to images using Adobe Type 1 or TrueType fonts. Text can b e rotated or scaled using the commands available in the Effects menu.

To add text:

1. Choose the Text tool from the Tools palette.

To create text click the Text tool and choose a font on the Controls palette.

2. In the **Controls palette: Text tool** use the Point Size slider to choose a point size.

3. In the **Controls palette: Text tool** choose a font from the Font pop-up menu. Fonts with an bullet after their name are Adobe Type 1 fonts.

4. Click in the image where you want to start the text. Remember, you can move the text shapes after you create them.

5. Type the text you want. You may press Return/Enter to "carriage return" to the next line.

If you make a mistake while typing, you can press the Delete/Backspace key to delete, but only if you haven't moved your insertion point.

Editing Text

Once you've finished typing text it only remain editable until you click another tool, then it becomes a floating selection. You can edit the selection by repositioning it or rotating it, but the text string cannot be edited.

Kerning Text

While you type you can kern individual letters using the arrow keys. *Kerning* is the process of adjusting the spacing between letters. A letter is only editable until you type a new letter.

The Right and Left arrow keys move individual letters closer or further apart, while the Up and Down arrows move letters up and down.

This text effect was created using the arrow keys.

Repositioning Text

You can reposition text using the Adjuster tool. When you click the Adjuster tool the text string becomes a floater that you can position anywhere in your image.

Rotating and Scaling Text

Once you've created a text string using the Text tool you can rotate or scale just as you would any other floater. The **Effects menu> Scale** or **Rotate** commands provide controls for rotating and scaling text. Use the Flip Horizontal and Flip Vertical effects to mirror text.

Saving Documents

To name and save a document, choose **File menu> Save As.**

Use the Save As dialog to save Painter Classic files to a variety of formats.

Use the pop-up menu for Type (Macintosh) or Save As Type (Win 95) to save your document in any of the formats Painter Classic supports.

RIFF Format

When you work in Painter Classic, you should always save in RIFF format. You can "Save As" finished work in other formats.

RIFF, Painter Classic's native format, retains special information on your document. A Painter Classic RIFF will maintain a single floating selection (if it is in an image) so you can return to the file to reposition the selection.

RIFF lets you compress files and save disk space with a lossless compression method.

Select the RIFF format. Leave the Uncompressed option disabled if you want to minimize file size on your hard disk.

GIF File Format

Painter Classic allows you to save documents in GIF file format. GIF is an 8 bit (or less) file format commonly used to display graphics on the World Wide Web.

When you save a file as a GIF, you can choose from 4 up to 256 colors. You can choose how your colors will be displayed and what part of your image will be transparent.

You will pick an Imaging Method to determine how your 24-bit Painter Classic document will be converted to the limited number of colors that GIF uses. If you choose Quantize to Nearest Color, Painter Classic will look at each pixel and will pick the nearest color. If you choose Dither Colors, Painter Classic will apply a pattern to the colors chosen to generate a more accurate, less banded result. Use the Preview Data button to see how the GIF file will look.

You can use the Preview button to preview your GIF options.

If you want your image to have transparency, click the checkbox for Output Transparency. Most programs that display GIF files support transparency, but for those that don't, you should specify the color of the "transparent" area. If your image will be displayed on the World Wide Web, click the radio button for Background is WWW Gray. You can also choose to use the background color of your WWW page by clicking the radio button for Background is BG Color.

For programs that support transparency, your selection will determine which areas are transparent and which are not. Use the Preview Data button to see the transparency of your image. Transparency is displayed in the preview window by a rectangular lattice. You may toggle between the Preview window and your Save As GIF options to get exactly what you want.

Enable the checkbox for Interlace GIF File if your image will be displayed on a WWW page.

JPEG File Format

Painter Classic supports the Joint-Photographic-Experts-Group (JPEG) file format. Because of its small file size and high quality, JPEG is commonly used to transmit files via modem. Unlike GIF, JPEG displays a full range of colors.

The JPEG dialog appears when saving an image to the JPEG format.

JPEG allows you to compress your file on a scale of Fair to Excellent, where quality is directly proportional to file size. These quality settings will let you achieve compression ratios of less than 10-to-1, to greater than 100-to-1. JPEG is a "lossy" file format, meaning that a decompressed JPEG file will not be pixel-for-pixel identical to the original. However, because the JPEG algorithm takes into account the sensitivity of the eye to different colors, the higher quality settings should achieve visually satisfying results.

To save a file as a JPEG, choose **File menu> Save As** and select JPEG from the list of file types. Click the Save or OK button and the JPEG Encoding Quality dialog appears. Excellent will compress the least but will retain the most data. Fair will compress the most but will lose the most data.

It is best not to de-compress and re-compress a file multiple times. Although JPEG can compress and discard data that is not visible or obvious, the degradation of the data can affect the condition of your file. When a file has lost a significant amount of data, blocky patterns may appear in areas of the image. If you try to use Painter Classic's Apply Surface Texture feature on a JPEG file, you may find it will accent the these patterns.

Saving in EPS

Painter Classic's EPS files conform to the Desktop Color Separation 2.0 format (EPS-DCS 5-file format). Although Painter Classic saves files in EPS-DCS, it can't read EPS-DCS. If you plan to save an image in EPS-DCS, it's a good idea to save it in another format first so you will have a copy of it that you can reopen in Painter Classic.

Although you can save your images as 5-file CMYK EPS separations, Painter Classic can't open or edit CMYK files.

When you save a file in EPS-DCS, Painter Classic opens the EPS Options dialog.

The EPS Options dialog appears when saving an image to the EPS format.

Hex (ASCII) Picture Data

This is just another way of storing PostScript information. Some page design programs require that this option be checked. The file sizes will be approximately twice as large when saved with this option.

Preview Options

The radio buttons under Preview Options tell Painter Classic whether to save preview data and in what format: No preview, Black and white preview, or Color preview.

If you have an older laser printer, you may have to use the black and white preview to print these files on your laser printer. Although the preview or display is black and white, the color information remains intact.

Closing Files and Quitting

You can close the frontmost document by clicking its close box, choosing **File menu> Close** or using the keyboard shortcut (Command-W/Ctrl+W).

If you have any unsaved changes, a dialog asks if you want to save changes. Click Yes to save your changes or No to discard them.

Exit Painter Classic by choosing **File menu> Quit** or **Exit**.

Plug-ins

Painter Classic supports plug-in architecture for Effects (Photoshop-compatible filters), Acquire and Export modules. MetaCreations and other software developers may create plug-ins that you can add to Painter Classic, extending its capabilities.

These types of plug-in modules are available from standard locations on Painter Classic's menus and palettes. However, the actual operation of these plug-ins is determined by the plug-in developer. You should refer to the documentation that comes with your plug-in modules for instructions on how they work.

Filter Plug-ins

Filter plug-ins appear below Painter Classic's built-in Effects in the Effects menu. These Filter plug-ins usually offer specialized effects for raster images. Plug-in filters operate the same way that Painter Classic's Effects operate. If you have an active selection, the filter is applied to the selection. If you have no selection, the filter is applied to the entire image.

Raster plug-ins may be stored anywhere on your drive; however, you must identify their location to Painter Classic before you can use them. For information on locating your filter plug-ins directory for Painter Classic, refer to **"Other Raster Plug-ins" on page 34**.

MetaCreations has made a conscientious effort to maintain compatibility with as many third-party filters as possible. Some filters, however, may run in Photoshop, but not in Painter Classic. Check with the filter developer for compatibility issues between their product and Painter Classic. Please note that Painter Classic is an RGB-based program: it cannot run filters that are specific to CMYK or Grayscale modes.

Acquire Plug-ins

Acquire plug-ins are available through the **File menu> Acquire** submenu. Acquire modules are usually used to support external capture devices (scanners and frame-grabbers) or file formats that are not built into Painter Classic.

Export Plug-ins

Export modules are used to export image information, or to support special output devices. Many photo-realistic dye-sublimation printers include export modules because they provide better control over output quality than the standard print interface. Export modules are available through the **File menu> Export** submenu. If no Export modules are available, this menu will be grayed-out.

Setting Painter Classic Preferences

Painter Classic has several different preference dialogs: General, Brush Tracking, Other Raster Plug-ins, and Undo.

Use the General Preferences dialog to customize your Painter Classic application.

General Preferences

To display the general Painter Classic preferences dialog, choose **Edit menu> Preferences> General**.

Cursor Setup

Painter Classic gives you many choices for the appearance of your cursor. To choose whether the cursor will be a triangle or a single pixel, check the radio button next to Drawing Cursor. To determine the direction the cursor will point (depending on your design and whether you're left- or right-handed), click the appropriate button in the circle above Orientation. To select a cursor color that will contrast with your working area and will therefore be clearly visible, click the appropriate rectangle above Color.

Choosing a Default Scratch Disk

To select the disk volume that Painter Classic will put its temporary file on and will virtualize to, choose the volume name from the Temp File Volume pop-up menu.

Units

Painter Classic displays image information using the units of measure you select; choose the units of measure from the pop-up menu.

Cloning Preference

When you clone an image, Painter Classic uses the color information from the original as you fill in your clone. If you would like Painter Classic to display what part of the original you're cloning, enable the box Indicate clone source with cross hairs while cloning option.

Draw Zoomed-out Views Using Area-Averaging

When looking at an image at less than 100% view, screen draw is faster if you leave this option unchecked, and slower but more accurate if checked.

Display warning when Drawing Outside Selection

Checking this box enables the warning that appears when you draw outside a selection. The warning will not appear if this box is unchecked.

Brush Tracking—Setting Pressure Sensitivity

When you draw with traditional media, the amount of pressure you use with a tool determines how dense and how wide your strokes are. Using a pressure-sensitive stylus with Painter Classic gives you this same kind of control. Each artist has a different strength or pressure level in a stroke. The

Brush Tracking preference lets you adjust Painter Classic to match your stroke strength. This is particularly useful for artists with a light touch. If a light stroke leaves no color on the canvas, you should use Brush Tracking to increase sensitivity.

You might also change brush tracking between phases of a project. You could use a light touch when sketching with a pencil brush variant, then set tracking for more pressure when you switch to an oil paint variant.

To set Brush Tracking:

1. Display the Brush Tracking dialog, and choose **Edit menu> Preferences> Brush Tracking**.

2. Drag in the scratch pad in a "normal" stroke. Use the pressure and speed you prefer when drawing or painting.

For specific adjustments, you can move the sliders. When you're done, click OK.

Use the Brush Tracking dialog to customize how Painter Classic responds to your stylus pressure and speed.

Brush tracking is not saved between sessions. You should set Brush Tracking each time you use Painter Classic.

Other Raster Plug-ins

Before Painter Classic can display your raster plug-ins (Photoshop-compatible filters) in the Effects menu, you must indicate where your plug-ins are located on your hard drive. Painter Classic will load plug-ins from the selected directory and its subdirectories.

To locate the plug-ins folder on the Macintosh:

1. Choose **Edit menu> Preferences> Other Raster Plug-ins**. Browse to select the folder containing your plug-ins.

2. Click OK. Restart Painter Classic to activate this feature.

To locate the plug-ins folder in Windows 95:

1. Choose **Edit menu> Preferences> Plug-ins**. Browse to select the directory containing your plug-ins.

2. Click OK. Restart Painter Classic to activate this feature.

Undo—Setting Multiple Levels

Multiple Undo allows you to undo and redo up to 32 levels of changes. The number of undo levels is set in "Undo Preferences," found under **Edit menu> Preferences> Undo**. Five levels are set as a default.

Undo levels apply across open documents. With five levels set, if you have two documents open and you have "undone"

three operations on the first document, you can only undo two operations on the second.

Multiple Undo can use a significant amount of disk space. If you perform multiple operations on the entire image, the whole image must be saved for each undo step. Thus, be very judicious with the number of Undo levels you choose to save.

Setting Windows Preferences

Computers running Windows have some additional options.

Choose **Edit menu> Preferences> Windows** to display memory and printing options for Windows computers.

Physical Memory Usage

For best performance, choose Maximum Memory for Painter Classic and run Painter Classic with no other programs running in the background. Choosing Half Memory for Painter Classic will

allow Painter Classic to run more efficiently when other Windows applications are running at the same time.

Use the Windows Preferences dialog to set preferences specific to Windows computers.

Printing Options

Free Memory for Printing will increase printing speed by writing the active image to disk, increasing the amount of memory available for the print manager and the printer driver.

No Print Banding disables print banding for devices that support it. Disabling print banding may help some PostScript printers, but will hurt the performance of some bitmap printers, such as the Hewlett-Packard DeskJet printers. Most dot matrix printers will be faster with No Print Banding left unchecked in the dialog. If you experience problems printing in landscape orientation, you may have to turn off banding by checking the radio button in the dialog.

Display Option

If your video display driver is set to 16-bit colors, you may experience some color irregularities on your screen when using Painter Classic. Checking No Device Dependent Bitmaps will correct this problem with most 16-bit color video displays. If you are not using 16-bit colors, this checkbox will have no effect on your system.

Cloning and Tracing

Understanding Cloning and Tracing

Cloning and Tracing are features that will help you create great art quickly and easily. Cloning is the process of taking imagery from one area (the source) and re-creating it in another (the destination). Cloning is a two-step process: First you set the clone source, then you set and work in the destination.

The cloning brush variants let you "filter" the source imagery, reproducing it a variety of artistic styles like pastel chalk or watercolors.

Painter Classic's Tracing Paper feature lets you re-create artwork by placing a transparent layer over an image. You can then paint over the outlines of the original to create a natural-media duplicate.

Cloning is the easiest way to create Natural-Media renderings.

Cloning a Document

The easiest way to create the clone source-destination relationship between two documents is to clone a file.

Choose the Clone command to create a clone file.

The clone file is more than a copy: it maintains a pixel-for-pixel correspondence with its source document. For this reason, the source must remain open while you work in the clone.
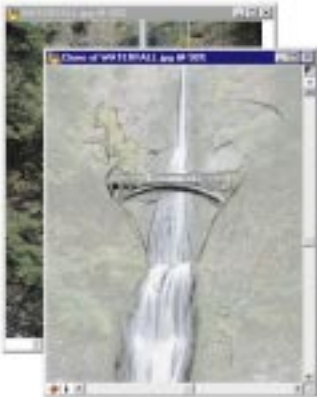
Using Tracing Paper

After cloning a document, you can set up an on-screen light box using Painter Classic's Tracing Paper feature.

The Tracing Paper feature lets you paint or draw over the original image. This way, you can easily create a duplicate of the original using Painter Classic's brushes.

To use the Tracing Paper feature, the source and clone documents must be the same size.

Use the Tracing Paper feature to view the clone source for tracing.

When you turn the Tracing Paper off, you can see your tracing.

Painting in the Clone

Painting with the cloning brushes is similar to painting with any other Painter Classic tools, except the cloning brushes take their color information from the clone source instead of the Color palette.

With the cloning brush you can combine two images.

Point-to-Point Cloning

Point-to-point cloning lets you clone within a document between different areas of separate documents. Point-to-point cloning is also called offset cloning.

Cloning within a document with the source region crosshairs showing.
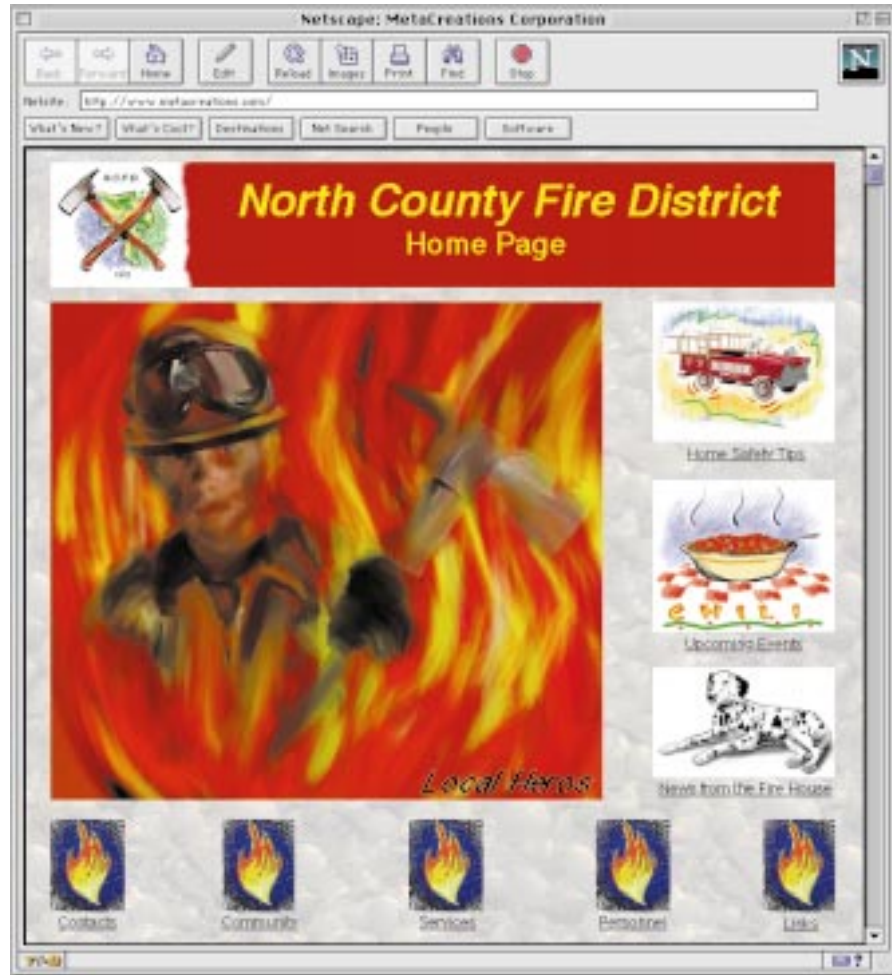
Cloning and Tracing Tutorial

One of the most useful things you can do with Painter Classic is create artwork for the internet.

Painter Classic contains several features that make it ideal for web design. It can save files in the formats most commonly used on the web. It can also create seamless tiles that can be used as backgrounds.

When you use Painter Classic's wraparound feature, you can paint off the side off the canvas and your stroke appears on the opposite side. You can also move the tile "seams" into the center of the image, where you can easily remove them.

This tutorial is designed to teach you the most commonly used cloning and tracing techniques for creating natural-media artwork from photo-realistic images.

In this tutorial you'll create the artwork for a web page.

Lesson 1: Cloning and Tracing

In this lesson you'll create the artwork used for buttons on the web page.

To clone a document:

1. Choose **File menu> Open**.

2. Select the file DALMAT and click Open.

   This document will be the source document. A good source document contains well-defined imagery.

The file DALMAT will be the source document for cloning.

3. Choose **File menu> Clone**. Painter Classic creates a duplicate (clone) of the DALMAT file. This file appears with the words "Clone of" preceding the original document's name in the title bar.

4. In the cloned image, choose **Edit menu> Select All**.

5. Press Delete/Backspace to remove all imagery.

6. Click the Tracing Paper icon. This turns on the tracing paper so you can see the original at 50% opacity.

The Tracing Paper icon on the image window places a tracing paper layer over your image.

7. Click the Brush tool in the Tools palette.

The Brush tool lets you paint with various art materials.

8. From the Brushes palette, click the Pens category.

   If the Pens category is not visible, open the drawer and select the tool from there.

The Pen category of brushes lets you create a variety of pen-like brushstrokes such as those created by calligraphy pens, or scratchboard tools.

9. Click the variant pop-up menu and choose Scratchboard Tool

10. Draw along the outline of the dog in the image.

With the Tracing Paper feature active, you can trace the outline of the dog using the original image as a guide.

11. Turn off the tracing paper by clicking the Tracing Paper icon again, or pressing Command -T/Ctrl-T. This lets you check your work.

When you turn the tracing paper off you can see your outline.

12. Continue tracing the original image until you have a complete drawing of the dog.

You can switch tools to create different line widths.

Refer to **"An Overview of Painting with Brushes" on page 47** for more on using different brushes.

13. Click the Airbrush tool and paint a shadow underneath the dog.

Use the airbrush tool to create a drop shadow.

The other icons on the web page were created using this same technique.

Lesson 2: Using Cloning to Combine Images

In this lesson you'll create the main imagery for your web site by using the cloning brush to combine two images.

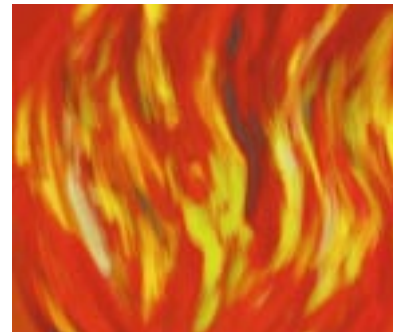Then you'll turn photo-realistic images into painted elements by using the Clone Color feature.

To combine images using a cloning brush:

1. Choose **File menu > Open** and open the file FIREMAN.

The FIREMAN file will be used as the source file for cloning.

2. Choose **File menu > Open** and open the file FLAME.

The FLAME file will be used as the destination file.

3. Choose **File menu> Clone Source > FIREMAN.**

4. Click the Brush tool in the Tools palette.

The Brush tool lets you paint with various art materials.

5. Choose the Cloners category from the Brushes palette. If the category is not visible, you'll need to open the palette drawer.

Use the Cloners category variants to clone imagery one stroke at a time.

6. Click the Variant pop-up menu and choose Soft Cloner.

The Soft Cloner variant reproduces with low opacity and soft edges.

The Straight Cloner variant reproduces the source imagery directly.

Other variants use paper grain and specialized dabs for particular media effects. For example, the Chalk Cloner copies the source image in the style of pastel chalk.

7. In the Controls palette, set the Size value to 22.0 by either dragging the slider, or typing in a value.

The Controls palette lets you set the properties of a selected brush or tool.

8. Set the Opacity to 24%.

9. Select the FLAMES document window and drag the brush over the flames.

As you paint, the FIREMAN image appears.

As you paint with the Soft Cloner brush, the FIREMAN image is combined with the FLAMES image.

You just combined two images to create a third. This new image uses photo-realistic elements. You can turn these elements into painted elements using the Clone Color feature. With the Clone Color option enabled, any brush can be used as a cloning brush.

When the Clone Color feature is enabled, the color of your brush is determined by the Clone Source image. This is the best way of getting Natural-Media renderings from photographic source material.

> *If you haven't set a clone source, Cloner brushes paint with imagery from the current Pattern.*

To clone color with a brush:

1. Click the Brush category in the Brush palette.

The Brushes category variant let you create brushstrokes like those produced by different types of artist brushes, such as ink and sable tip.

2. Choose Big Wet Ink from the variant pop-up menu.

3. In the Controls palette, set the Size of the brush to 3.0.

The Controls palette lets you set the properties of a selected brush or tool.

4. Set the Opacity to 20%.

5. Set the Grain to 100%.

6. In the Art Materials palette, click Color. The Color controls appear.

7. Enable the Clone Color option at the bottom of the palette.

When the Clone Color option is selected, the color of the brush is set by the Clone Source image.

8. Paint over the photographic elements in the image.

You can select a variant for the Cloners brush from the Variant pop-up.

As you paint the imagery in the photo is recreated using the art material you selected.

Your image is now complete. You can use this color-cloning technique with any art material. You may want to experiment with the fireman image. Try using different art materials to re-create the photo imagery.

Lesson 3: Using Cloning to Create a Seamless Background

In this lesson you'll create the background for your web site. To do this, you'll need to create a seamless tile which will then be applied to fill up the background of your image.

There are two main ways of creating a seamless tile: by removing the edges from an existing image such as a photo, or by creating a new tile using the Wraparound feature.

In this lesson you'll be creating a seamless tile using the Straight Cloner brush. **"Lesson 5: Creating Patterns" on page 89** shows you how to create a seamless tile using the Image Hose and the Wraparound feature.

To open the tile image:

⌘ Choose **File menu> Open** and select the file STONES.

The STONES file will be used as the tile for your background.

Now that you have a file to use as a tile, you'll need to give the tile wraparound properties so it can fill a large area.

To create a wraparound tile:

1. Click the Star icon on the document window.

   Notice that the Star icon is split. This shows that the image now has the wraparound characteristics:

When you're working with a wraparound image the star icon appears split.

A brush stroke dragged off the edge reappears on the opposite side of the image.

2. Click the Grabber tool in the Tools palette.

The Grabber lets you move an image within the document window.

3. Hold down the Shift key and drag the tile around the window until you can see the seams in the center of the image.

   For best results, do this at 100% scale, not when you're zoomed in.

Wraparound colors lets you paint off one side of your image onto the other side.

You can turn off the wraparound characteristic on this image by choosing **Canvas menu> Disable Wraparound**. You can also click the Star icon.

When you enable the Wraparound feature, your tile automatically becomes a pattern. This means that you can test your tile by filling a document window with the pattern.

To fill a window with a pattern:

1. Choose **File menu > New**.

2. Accept the default settings and click Ok. A new document window called UNTITLED appears.

3. Choose **Effects menu> Fill**. The Fill dialog appears.

The Fill dialog lets you fill an area with a pattern, color, or gradient.

4. Enable Pattern and click OK. The entire window is filled using your tile.

Now you can clearly see the seams. To create a more uniform background, you'll need to remove them.

The seams in your background become more obvious when you fill a large area with the tile.

To use point-to-point cloning:

1. In the STONES file, make sure the Wraparound feature is enabled. If the Star icon on the document window is split, the tile is being wrapped.

2. With the Grabber tool selected, hold down Shift+Spacebar until the seams appear in the center of the window.

3. Select Cloner brush and choose Soft Cloner from the Variant pop-up.

You can select a variant for the Cloners brush from the Variant pop-up.

4. Hold down Control/Ctrl and click the source point.

A green "1" appears at the point where you Control/Ctrl-click to indicate that this is the source point.

5. Paint over the seams until you can't see them any more. Change the source often to get more varied textures to paint with.

As you paint a crosshairs appears to show you the cloning source.

6. When you're done painting, scroll the tile, using Shift+Spacebar, to make sure there are no more visible seams.

Now that you're finished removing the seams, you'll want to test the new tile.

To test a seamless background tile:

1. Select document window UNTITLED.

2. Choose **Effects menu> Fill**. The Fill dialog appears displaying your new tile.

The Fill dialog lets you fill an area with a patter, color or gradient.

3. Make sure Pattern is enabled and click OK.

When the window is filled, you'll see that there are no seams.

You can select a variant for the Cloners brush from the Variant pop-up.

Your tile is now ready to be used as a background for your web page. The pattern is a little overwhelming, so you may want to fade it a bit first.

To use pattern as background

1. Select the document window UNTITLED.

2. Choose **Edit menu> Select All**.

3. Press Backspace/Delete. This removes all the imagery from the window.

4. Choose **Effects menu> Fill**. The Fill dialog appears.

5. Enable Pattern.

6. Set to 30% Opacity. This creates a faded background for your web page.

Moving On

Once you've completed the lessons in this tutorial, you'll have all the artwork you'll need to create a web site.

To use the artwork, you'll need to save it in JPEG or GIF format and then upload it to a server.

The techniques shown in this tutorial can be used to create a wide variety of artwork. In fact, cloning and tracing are the fastest ways to start most art projects. In the following tutorials, you'll use cloning and tracing to help you begin more complicated projects.

To learn more about cloning refer to the on-line help.

Painting

An Overview of Painting with Brushes

Painter Classic provides a drawer full of different brushes, each with its own characteristics. Many of the brushes are digital equivalents to the traditional media you're familiar with. Using these brushes, you'll create images that look like they were hand painted on real canvas or textured paper.

Using the Brush Tool

The Brush tool represents a category of marking tools. The Brushes palette lets you choose different types of brushes (called *categories*) —Pencils, Chalk, Crayons, Oils, Airbrush. The Brushes palette also lets you choose different varieties (called *variants*) of each brush.

After you select the Brush tool, choose a brush and a variant from the Brushes palette.

Choosing Colors

Before painting, you'll want to choose a color. Usually, you'll pick colors from the **Art Materials: Color** palette. You could also sample colors from an existing image using the Dropper tool.
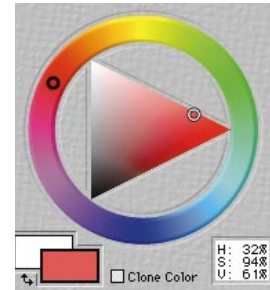
Drag in the ring to select a hue. Drag in the triangle to pick the color.

When you choose a color from the Color palette, the color you select appears in the front overlapping rectangle. This is the Primary Color. The back rectangle shows the Secondary Color, which is used to create two-color brush strokes and two-point gradations.

Choosing Paper Texture

In the natural world, a marking tool has different effects on surfaces of different texture. Painter Classic allows you to control the texture of the canvas to achieve the results you'd expect from

natural media on a given surface—pencil on watercolor paper, felt pens on cotton paper, chalk on the sidewalk, and so on.

Choose a paper texture on the **Art Materials: Paper palette**. Painter Classic uses the current selected texture, so you can make a few strokes, then change the paper and make a few more strokes with different results. You can use the Grain slider on the **Controls palette: Brush tool**.

Most of Painter Classic's brushes interact with the current paper texture.

Setting Basic Brush Controls

Brush controls for Size, Opacity, and Grain are found on the Controls palette.

The Size, Opacity and Grain sliders are found on the Controls palette: Brush tool.

Size

The Size slider controls the size of the brush dab. The text field lets you enter a specific size (in pixels).

As you drag the slider, a circle will appear in your document. The circle describes the size of the brush dab.

Opacity

The Opacity slider controls the degree a stroke "covers" or "builds up" on the underlying colors. You can also enter an Opacity percentage in the text field.

When Opacity is at maximum, the color is solid—completely covering, or building up, on the underlying colors.

With Opacity low, the color is thin. You'll be able to see through to the underlying colors.

Use the Opacity slider to adjust buildup and cover strength.

Grain

The Grain slider controls how much color penetrates into the paper texture. You can enter a percentage for specific grain penetration. Lower settings show more of the grain.

Moving the Grain slider to the right intensifies penetration of the color. This allows less texture to show through.
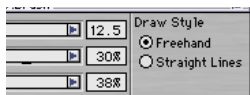
Moving the slider to the left reduces the stroke's penetration, which reveals more texture.

Use the Grain slider to control how brush strokes react with the paper grain.

Drawing Freehand vs. Straight Lines

Painter Classic lets you paint in one of two modes: freehand and Straight Line. Radio buttons on the **Controls palette: Brush tool** lets you set the mode.

The Draw Style options on the Controls palette: Brush tool let you switch between drawing modes.

In Freehand mode you can drag in any motion or direction. The stroke follows the drag path.

In Straight Lines mode each point you click is connected with a line. You can also drag the point to place it exactly.

Using Straight Line mode you can draw polygons by placing a number of points and then closing the polygon shape by pressing Return/Enter.

To switch between modes. click the opposite radio button. So, to end Freehand mode, click the Straight Lines button and vice versa.

Keyboard Shortcuts
KeyDescription

bEnable Freehand mode

vEnable Straight Lines mode.

Undoing Brushstrokes

If you make a stroke you don't like, choose **Edit menu> Undo** and Painter Classic removes it. Repeat the command to remove the previous stroke. You can set the level of undos as a preference. For more information, refer to **"Undo—Setting Multiple Levels" on page 34**.

Fading Brushstrokes

If you apply a stroke, but want it less opaque, choose **Edit menu> Fade**. Set the fade amount for the opacity you want as shown in the preview.

Using a Stylus vs. Mouse with Painter Classic

Many of Painter Classic's brushes respond to the pressure information provided by a drawing stylus. Greater pressure can increase the width of a brush stroke, the penetration of color, or the degree of some other effect, depending on the variant.

If you are using the mouse, you cannot access this type of information, so Painter Classic compensates by automatically loading a special set of brushes specifically designed for using the mouse.

Painting Tutorial

Painter Classic was created to allow you to express you creativity easily. The wide number of brushes allow you express the creativity using almost any painting medium from oils, to pastels to watercolors.

This tutorial is designed to help you explore the various brushes available in Painter Classic. There are so many varieties of brushes available that it the tutorial can't show you them all, but you'll learn the basic procedures for setting up a brush using the Controls palette and how to lay down brush strokes.

The project in this tutorial uses four different brushes using a variety of art materials. During the course of the lessons you'll see how Painter Classic brushes can be used to create completely unique painting effects.

To learn more about painting or brushes refer to the on-line help.

S	E	P	T	E	M	B	E	R		
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

Lesson 1: Tracing with Brushes

In this lesson you'll create the spring portion of the calendar artwork.

Before you start painting you'll need to set up a file to act as your guide. To do this, you'll need to clone an image and then trace it.

To set up a painting guide:

1. Choose **File menu> Open**. The Open dialog appears.

2. Select the file SEASONS and click OK. The file appears in a new document window.

This is the file you'll use to create a guide for painting.

3. Choose **File menu> Clone**. A new document window called "Clone of SEASONS" appears.

4. Select the new document window.

5. Choose **Edit menu> Select All**.

6. Press Backspace/Delete. This removes all the imagery from the window.

7. Click the Tracing Paper icon in the document window frame.

The tracing paper icon makes the image semi-transparent so that you can see any image behind it.

The original image is now visible through the tracing paper.

Once in tracing paper mode, you can trace the tree image from the original artwork.

To trace an image using a brush:

1. Click the Brush tool in the Tools palette.

The Brush tool lets you paint with ink art materials.

2. In the Brushes palette, click the Pen category.

The Pen brushes let you paint with inks.

3. Click the variant pop-up and choose Scratchboard Tool.

Pen variants let you paint with different types of pens, such as calligraphy and fine point.

4. In the Art Materials palette, click Color to display the color selector and make sure the selected color is black.

The Art Materials palette lets you set the color for the painting material.

5. In the Controls palette, enable the Straight Lines option.

The Controls palette lets you set the properties of the selected tool. The options available in the palette change as you select different tools.

With the Straight Line option enabled, the Pen tool will only draw straight lines.

6. In the document window, click once in the upper-left corner of the image.

The point where you first click will be used as the beginning of the line.

7. Move the pointer to the upper-right corner of the image and click. A straight line appears.

The second click tells Painter Classic where to end the line.

8. Click the lower-right corner, then the lower-left corner, and then finally click the upper left corner again.

You should now have a complete tracing of the frame.

9. In the Controls palette, enable the Freehand option. This turns off Straight Lines mode.

Whenever you want to end a line, you'll need to enable the Freehand option.

10. Click the Straight Line option to start a new line.

11. Click the center of the top line and then click in the center of the bottom line. The frame is now divided in two.

12. Enable the Freehand option in the Controls palette to end the line.

13. Enable the Straight Line option again to start a new line.

14. Click the center of the left side of the frame and then click in the center of the right side of the frame.

The frame is now divided into four quadrants.
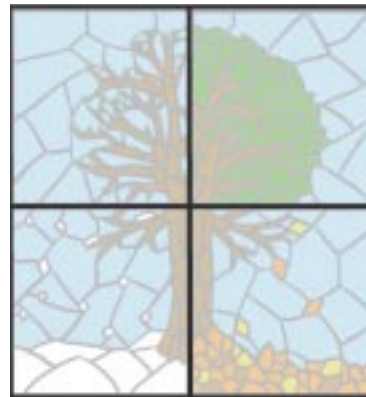
The quadrants will act as a guide when you trace each part of the SEASONS file.

Now that you have a guide dividing the image into four seasons, you can start painting the imagery for each quadrant. Each quadrant is produced in a different art material. The first quadrant you'll be creating, Summer, is done using oils.

Lesson 2: Painting with Different Art Materials

Painter Classic's brushes are designed to reproduce the look of painting with real-world art materials. The type of brush you select depends on the type of material you want to reproduce.

Paints like oils and acrylics can be created using a brush from the Brush category, while inks are created by using a Pen category brush. Line drawings can be created using pencils, and chalk drawings can be done using a brush from the Chalk category.

In this lesson, you'll explore some of the various art materials that can be used to create images.

To paint using oils:

1. Choose the Brush tool from the Tools palette.

2. In the Brushes palette, click the Brush category.

The Brush category brushes lets you paint with different types of paints, such as oils or inks.

3. Click the variant pop-up and choose Small Loaded Oils.

4. In the Controls palette set Size = 4.0.

5. In the Tools palette, click the Dropper tool.

The Dropper tool lets you select colors from the within an image.

6. Select the original SEASON document and click the brown color of the tree.

7. Click the Brush tool in the Tools palette to switch back to the oil brush.

8. In the Controls palette, set Size = 4.0.

9. In the Clone of SEASONS window, trace over the tree trunk and branches.
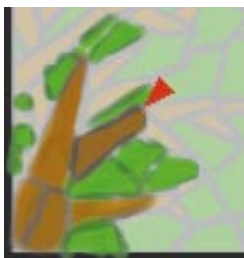
As you paint using the brush, you'll still be able to see the original image underneath.

You'll need to adjust the size of the brush to trace over the smaller branches. Try to stay with the black lines of the original.

If you make a stroke you don't like, choose **File menu > Undo**. You can choose undo again to remove more strokes.

10. Once you've completed the tree trunk, click the Dropper tool again and sample the green of the leaves from the original image.

11. Paint over the leaves. If you want to create more texture in the leaves, use short strokes.

12. Repeat the same process for the sky.

13. When you're done, you can press Command-T /Ctrl- T to see what your painted image looks like.

When you turn off Tracing Paper mode, you can see what your painted image looks like.

Now that you've completed the Summer quadrant, you can change art materials and move onto the Spring quadrant, which is created using the Artist brush.

The Artists brush creates brushstrokes in different artistic styles, such as impressionism or the pointillist style used by the painter Seurat.

To paint using the Artists brush:

1. Choose the Brush tool from the Tools palette.

2. Click the Artists category in the Brushes palette.

The Artists category of brushes lets you paint with different types of paints, such as oils or inks.

If the brush is not visible, you'll need to open the palette's drawer and select the brush from there.

3. Choose Seurat from the variant pop-up menu.

4. In the Controls palette set Size = 1.7.

5. Click the Dropper tool in the Tools palette.

6. In the source document, click the brown color of the tree trunk.

7. Click the Brush tool in the Tools palette.

8. Paint over the tree trunk area in the upper-left quadrant of your document.

As you paint, the color is applied as little dots or in a pointillist style.

9. When you're done with the tree truck, click the Dropper tool and sample the color of the leaves.

10. Paint over the leaves in the upper-left quadrant.

11. When you're done, click the Dropper tool again and sample the color of the sky.

12. After you're done painting, choose **Canvas menu> Tracing Paper** to remove the original image from the clone.

When you remove the original image from the clone, you can see what your painting looks like.

You now have half the image complete. The Winter quadrant is done using pastel chalks, so you'll use a Chalk brush to paint this area.

To paint using Chalk:

1. Choose the Brush tool from the Tools palette.

2. Click the Chalk category in the Brushes palette.

Chalk category of brushes let you paint with different types of chalks, such as pastels or charcoal.

If the icon is not visible, you'll need to open the palette's drawer and select it from there.

3. Choose Sharp Chalk from the variant pop-up menu.

4. In the Controls palette set Size = 5.

5. Click the Dropper tool in the Tools palette.

6. In the source document, click the brown color of the tree trunk.

7. Click the Brush tool in the Tools palette.

8. Paint over the tree trunk area in the lower-left quadrant of the document.

If you're using a stylus you can vary the amount of color you apply to the image by changing the pressure you use to apply a stroke.

As you paint, color is applied as strokes of chalk.

9. When you're done with the tree trunk, click the Dropper tool and sample the color of the snow.

10. Paint over the snow area in the lower-left quadrant.

11. When you're done, click the Dropper tool again and sample the color of the sky.

12. After you're done painting, press Command-T /Ctrl -T to remove the original image from the clone.
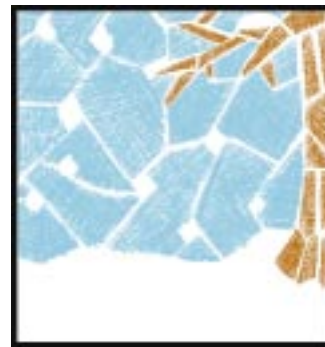
When you remove the original image, you can see what your painting looks like.

The Winter quadrant is now complete. The final quadrant, Fall, is done using watercolors.

To paint using watercolors:

1. Choose the Brush tool from the Tools palette.

2. Click the Water Color category in the Brushes palette.

The Water Color category of brushes lets you re-create the effects of water colors.

If the category is not visible, you'll need to open the palette's drawer and select it from there.

Water color brushes are different from the other brushes. Water Color brushes paint into the "wet layer" which is a layer that floats over your image. The wet layer lets colors applied with the water color brushes to flow into each other and mix.

You can't use Selection tools to select or delete areas of the wet layer. As well, you can't use the Dropper tool to sample colors form the wet layer.

3. Choose Small from the variant pop-up menu.

4. In the Controls palette, set Size = 3.5.

5. Click the Dropper tool in the Tools palette.

6. In the source document, click the brown color of the tree trunk in the lower-right quadrant.

7. Click the Brush tool in the Tools palette.

8. Paint over the tree trunk area in the lower-right quadrant of the clone document.

You can vary the amount of watercolor applied by painting over the same area several times.

As you paint, watercolor is applied to the image. You can make the color darker by painting over the same area more than once.

9. When you're done with the tree trunk, click the Dropper tool and sample the color of the leaves.

There are different colors in the leaves so you'll have to sample this area more than once.

10. Paint over the leaves in the lower-right quadrant of your image.

11. When you're done, click the Dropper tool again and sample the color of the sky.

12. Once you're finished painting, choose **Canvas menu> Dry** to merge the wet layer with the rest of the image.

13. After you're done painting, press Command/Ctrl -T to remove the original image from the clone.
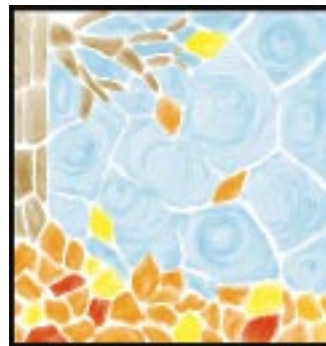
When you remove the original image, you can see what your painting looks like.

All four quadrants are now complete. If you like this painted look, you can use it as is. However, you can also re-create the stained glass effect by tracing over the line in the original image. This can be somewhat time-consuming but the final effect is really worth the effort.

To trace over the stained glass lines:

1. Choose the Brush tool from the Tools palette.

2. Click the Pen category in the Brushes palette.

The Pen is the best category of brushes to use for drawing lines.

If the category is not visible, you'll need to open the palette's drawer and select it from there.

3. Choose Scratchboard Tool from the Variant pop-up menu.

4. In the Controls palette, enable the Straight Line option.

5. Click the Color icon in the Art Materials palette to display the Color selector.

6. Select Black as the foreground color.

7. Click the Zoom tool in the Tools palette.

The Zoom tool lets you enlarge areas of your image.

8. Drag a marquee around the upper-right quadrant of the image. The area selected enlarges.

9. Make sure the Tracing Paper feature is enabled.

10. Click the Brush tool in the Tools palette.

11. Paint over the black lines to create a stained glass effect.

12. Continue tracing lines until you're happy with the effect.

13. Choose **Canvas menu> Tracing Paper** to remove the tracing paper.

Once the Tracing Paper is removed, you can see your final artwork.

Moving On

Now that you've completed the main artwork for your project, you can take the Painter Classic file into a page-layout or drawing program and add the calendar elements.

The art materials demonstrated in this tutorial are only a few of the materials available in Painter Classic. However, the techniques for setting up brushes and painting are common to all brushes.

Try experimenting with different art materials to create different types of effects. If you want to learn more about painting, refer to the on-line help.

The Image Hose

Using the Image Hose

The Image Hose paints with images—and not with just one or two images at a stroke, but with a variety of changing images.

Painter Classic's Image Hose feature allows you to paint with images.

How it Works

The Image Hose is a brush. To use it, you must first load it with images. The images are kept in special nozzle files (so called because— just as a regular nozzle controls the flow of water from a garden hose— the Painter Classic nozzles control the flow of images from the Image Hose).

Nozzles are stored in libraries. A number of nozzles are automatically loaded into the Painter Classic. You can load additional nozzle libraries to get new images to paint with. Refer to **"Loading Alternate Libraries" on page 20** for more information on libraries.

> Note: Painter Classic is not designed to create nozzle files. If you want to create your own Image Hose nozzles, you'll need to move up to use MetaCreations Painter.

Using the Image Hose

The Image Hose has the same types of controls as any other brush. Once you've selected the Image Hose brush, you select the types of images you want to paint with and then control the properties of the brush such as its scale, and opacity.

Nozzles

Nozzles are displayed in the **Art Materials:Nozzles palette**. The Nozzles controls let you see the nozzles available and lets you load new nozzles to use with the Image Hose. The drawer in the Nozzle controls displays the complete set of nozzles loaded with Painter Classic.
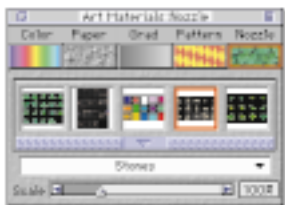
The Nozzle palette lets you choose the nozzle file.

You can load additional libraries using the Load Library option.

Scale

The Scale slider lets you control the size of image elements delivered by the Image Hose.

Drag the slider to the left to shrink the images. Drag it to the right to grow them. At 100%, the images equal their size in the nozzle file.

The Nozzle palette contains the Scale slider.

The Scale slider controls the size of the nozzle images.

Choosing an Image Hose Brush Variant

After loading a nozzle file, you need to choose the Image Hose brush and one of its variants from the Brushes palette.

These variants combine nozzle control factors with brush settings to create different hose effects.

The images flowing from the hose change as you make a brush stroke.The images available are determined in the design of the nozzle itself.

The nozzle control factor determines which images the Image Hose delivers from the nozzle. For example, with a "pressure" variant, you can hose larger images by increasing stylus pressure. Or

with a "direction" variant, you can change the angle of the images by changing the direction of the stroke.

Note: Control factors are only available if the nozzle is designed to take advantage of the different factors.

The Controls Palette: Brush Tool

You can use the sliders on the **Controls palette: Brush tool** to adjust the opacity of nozzle images and to mix them with the secondary color.

The Opacity slider allows you to make nozzle images semi-transparent. If you move the slider all the way to the left, the images become invisible.

You can change the opacity of Image Hose strokes.

The Grain slider allows you to mix the secondary color with the nozzle images. If the slider is set to 100%, the nozzle images remain pure. As you move the slider to the left, more of the secondary color appears in the images. If the slider is set to 90%, Painter Classic mixes 10% of the

secondary color to 90% of the image. This is a handy way to adjust the shading of image elements.

You can turn down the Grain to mix-in the secondary color.

For information on selecting the secondary color, refer to **"Choosing Colors" on page 47**.

Image Hose Tutorial

The Image Hose is the quickest way of creating sophisticated imagery. With this tool you can paint with images. So, if you use photos as nozzles your imagery will be photo-realistic.

The Image Hose can be a very versatile tool. Several Nozzles used in conjunction can create unique effects. This tutorial is designed to help you explore all the varied uses of the Image Hose. You'll see how you can create complex artwork with very little effort. The project in this tutorial involves creating the art work used in a ski resort map.

This tutorial will teach you how to select nozzles, load new nozzles, and paint with the Image Hose brush.

To learn more about the Image Hose, refer to the Painter Classic on-line help.
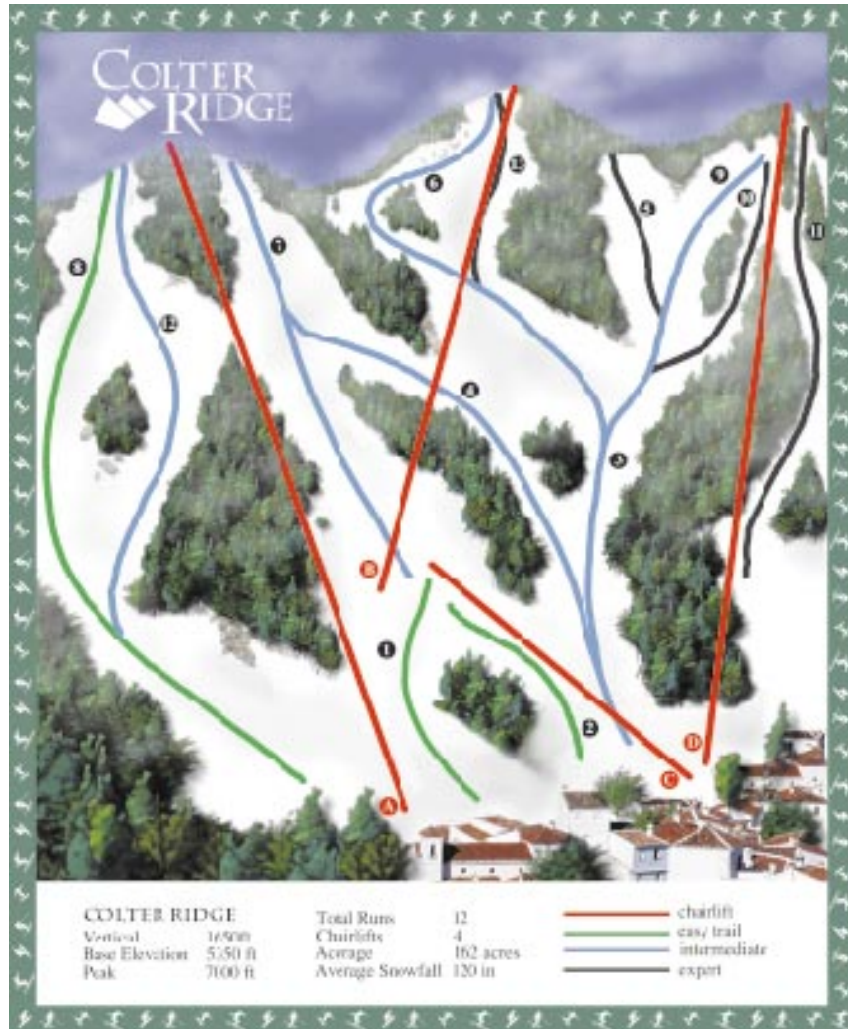
Lesson 1: Painting with the Image Hose

In this lesson you'll add a forest and village to a mountain photo. These elements are created using two different nozzles. You'll also learn how to set up the Image Hose brush.

To open the background image:

1. Choose **File menu> Open** and select the file SKYLINE.

   The background image appears in a document window.

The SKYLINE file acts as the background for your Image Hose project.

2. Click the Brush tool in the Tools palette.

The Brush tool lets you paint with various art materials.

3. Choose the Image Hose category in the Brushes palette.

The Image Hose lets you paint using a stream of images.

4. Click the Variant pop-up and choose Small Random Spray.

   The different Image Hose variants determine how the images are placed within the stroke. Some variants place the images in a linear pattern while others place images randomly.

5. Click the Nozzle icon in the Art Materials palette. The Nozzle controls appear.
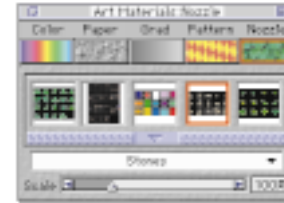
The Nozzle controls lets you select Nozzles and set the size of images produced from the Image Hose.

6. Click the pop-up menu at the bottom of the Nozzle controls and choose Small Forest.

7. Set the Scale slider to 10%.

8. In the image, paint over the tops of the mountain.

   The trees overlap as you paint, so you can paint rows of trees to create the look of a forest.

As you paint, keep in mind that you're creating trails, so space your trees accordingly.

Start creating the forest by painting over the top of the mountain with a small Scale setting.

9. When you're happy with the look of the top of the mountain, change the scale of the image hose to 110%. This will produce larger trees.

10. Paint over the bottom area of the forest. Changing the size of the trees gives your image the illusion of depth.

Paint over the lower area of the mountain with larger trees to give your image the feeling of depth.

Your forest is now complete. If you want to create a more detailed forest, you can create more trees at different scales.

Next, you'll create a small village at the bottom of the slopes.

To switch nozzles:

1. Click the Image Hose variant pop-up in the Brushes palette and choose Medium Random Linear.

    This variant produces a random spray of images in a linear fashion.

2. In the **Art Material: Nozzles** palette, click the Mediterranean Village nozzle.

    If the nozzle is not visible, open the palette drawer and select it from there.

The drawer in the Nozzle palette lets you see all the loaded nozzles in Painter Classic.

3. Set the Scale slider to 45%.

4. Paint over the lower-right corner of the image.

Paint over the lower area of the mountain to create a small village.

Your ski resort is almost finished, so you can now use the Stones nozzle to add a few finishing touches.

5. Click the pop-up menu in the **Art Material: Nozzles palette** and choose Stones.

6. Set the Scale slider to 9%.

7. Paint in a few stone patches at the bottom of some of the tree groupings.
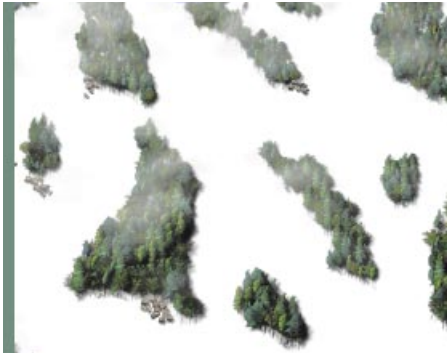
Use the Stones nozzle to add some stone patches to your image.

8. Click the pop-up menu in the Nozzle controls and choose Cumulus Clouds.

9. In the Brushes palette, click the Variant pop-up menu and choose Medium Random Spray.

10. In the Controls palette, set the Opacity value to 35%.

The Controls palette lets you set the properties of a selected brush.

11. Paint along the top of the image to add clouds.

Use the Cumulus Clouds nozzle to add clouds and haze to the image.

You can also paint over the trees at the top of the image to add some haze.

The main image for your ski resort map is now complete.

Lesson 2: Loading Nozzles

The Image Hose can also be used to create repeating patterns using images. In this lesson you'll create a border for your image using a skier image.

To load a nozzle:

1. Make sure the Nozzle button is active in the Art Materials palette.

2. Click the pop-up menu and choose Load Library. The Load dialog appears.

The Load dialog lets you browse your system for available nozzle libraries.

3. Use the dialog controls to locate the SKIERS nozzle library in the **Painter Classic: Tutorial** folder and click Open.

The SKIERS library is loaded into the Art Materials palette.

A thumbnail of the SKIERS nozzle appears in the Art Materials palette.

4. Set the Scale= 50%.

5. In the Brushes palette, click the variant pop-up and choose Small Sequential Linear.

   This variant produces a repeating stream of images.

6. Paint along the edges of the image within the green border. Hold down Shift to constrain the flow to straight vertical or horizontal lines.

   The imagery for your ski resort map is now complete. The lines for the ski trails were created using the Brush tool. Refer to **"Painting" on page 47** for more on painting.

Moving On

Now that you have the imagery for your ski resort map, you can take the graphic into a page layout or illustration program and add the legend and logo.

The techniques used in this lesson can be applied to any number of images. You can use different nozzles with different properties to create a wide variety of images.

To find out more about the Image Hose, refer to the Painter Classic on-line help.

Selections

Understanding Selections

The selection marks off areas of the canvas for "special treatment." The selection may protect an area from change, which is called *masking*, or describe the area that you want to change.

There can only be one active selection at any given time.

How Selections are Used

You may use the selection in several ways:

- To constrain brush strokes. This works like putting a cardboard stencil over the paper you're painting on.

- To isolate an area of the canvas for applying an image effect—Soften, for example. Painter Classic only softens the part of the image inside the selection.

- To choose the area of the canvas that you want to cut, copy, or move.

Drawing Modes

The drawing mode determines whether the inside or outside of the selection is protected when you paint on an image. You can use the pop-up icon in the bottom left corner of the document window to change modes.

Draw Anywhere

The selection is disabled. Brush strokes are allowed anywhere on the canvas.

Click the Draw Anywhere icon to draw anywhere on the canvas.

Draw Outside

The selection protects the areas it encloses or covers. Opaque areas of the selection prevent brush strokes from reaching the canvas. Clear areas of the selection allow brush strokes to go directly to the canvas.

Click the Draw Outside icon to draw outside your selection.

Draw Inside

Draw Inside effectively inverts the selection. Only the selected region accepts brush strokes.

Click the Draw Inside icon to draw anywhere inside your selection.

Creating a Selection

You can select a portion of the image with one of the Selection tools—Rectangle, Oval, or Lasso.

Use the Oval, Rectangular, and Lasso tools to create selections.

Selected area appear with a dashed outline around them, as shown in the next several figures.

Rectangle and Oval Selection Tools

These tools let you select rectangular and oval areas of your image.

The Lasso Tool

The Lasso Tool lets you draw a freehand selection. When you let up on the stylus or release the mouse button, Painter Classic closes the path and makes the selection.

Use the Lasso tool to draw freehand selections.

Adding to and Subtracting from a Selection

Normally, using a selection tool a second time replaces the first selection path. However, using a key combination, you can add to or subtract from the current selection.

Hold down the Shift key (before mouse-down) to add to the selection.

Hold down the Shift key to add to the selection.

Hold down the Command/Ctrl key to subtract from a selection. The next selection path you draw "cuts out" from the current selection.
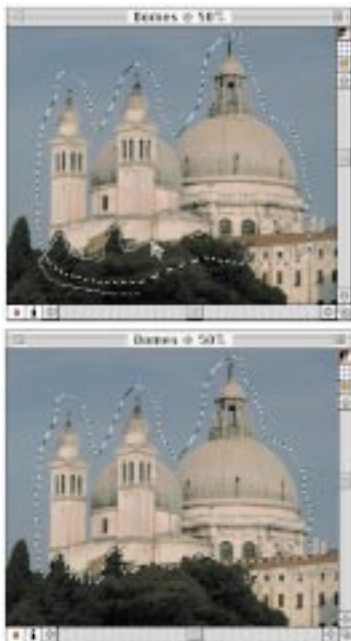
Hold down the Command/Ctrl key to subtract from a selection.

Floating Selections

Painter Classic allows you to move, copy, paste, and manipulate a selected region. In these cases, you'll create a floating selection.

A floating selection is a portion of imagery (previously defined by the selection) that "floats" above the canvas.

The selection remains floating until you click outside the selection with a selection tool or the Adjuster tool, or switch to another tool. You can also choose **Edit menu> Deselect** to drop a selection.

When a selection is floating, Effects are applied only to the selected area.

Floating the Selection

There are several ways you can float a selected area:

• Click inside the selection.

 Hold down the Option/Alt key when you click to float a copy.

• Copy or cut, then paste the selection.

• Use **Effects menu>** Rotate, Scale, and Flip commands; they all automatically float the image selection.

Manipulating a Floating Selection

You can drag a floating selection anywhere in the image with the Adjuster tool. You can also nudge the selection one pixel at a time by pressing the Arrow keys on your keyboard.

You can also rotate, scale, or flip a selection using commands on the Effects menu.

Changing Opacity of a Floating Selection

A floating selection can be made semi-transparent. Decreasing Opacity in the Controls palette allows underlying imagery to show through.

Selections Tutorial

Selections can be a powerful way of isolating parts of image to create different effects. Sometimes you'll need to protect an area from painting, or you may just want to paint on a specific area.

This tutorial is designed to help you explore the world of selections. You'll learn how to use the various selection tool to create selections. The tutorial will then teach you how to "float" selections so you move them and edit their size or rotation.

Finally, you'll learn how to edit an image using a selection. You'll use selection to add to existing artwork, as well as modify the an image.

During the course of the tutorial you'll create the artwork for a corporate advertisement.

To learn more about Selections, refer to the Painter Classic on-line help.
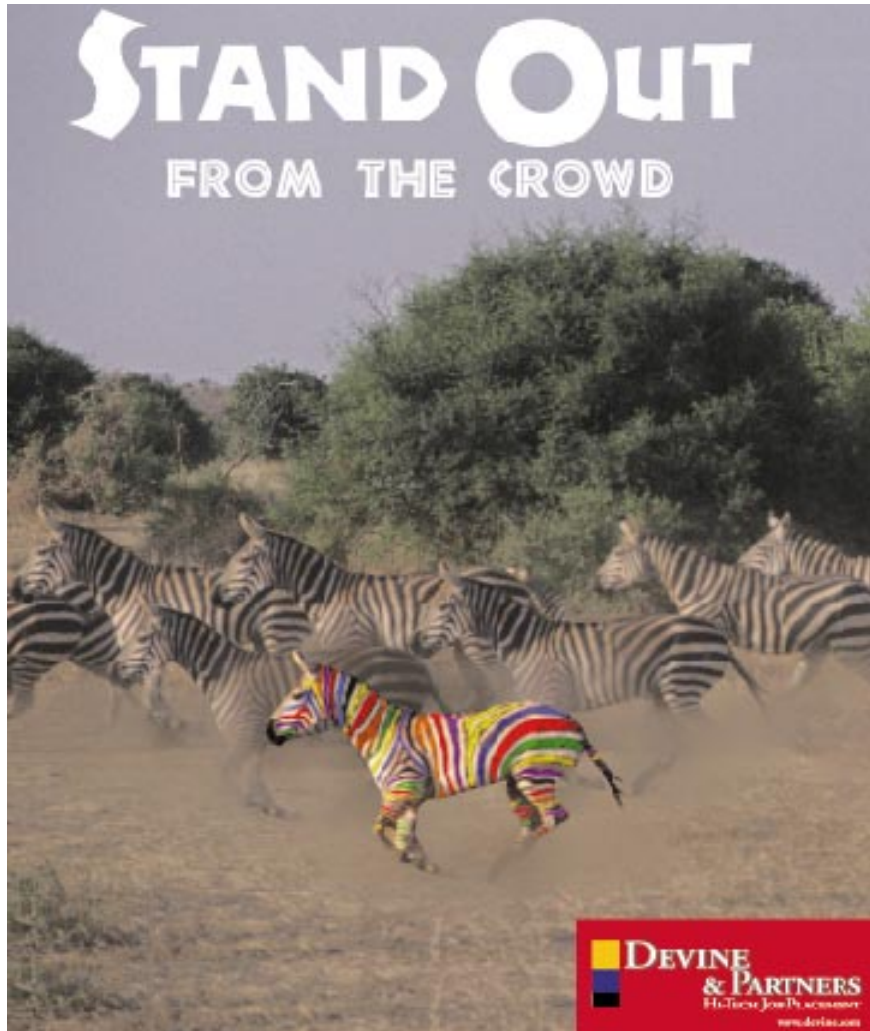
Lesson 1: Creating Selections

In this lesson you'll use the Lasso and Rectangular selection tools to edit an image. First you'll create a herd of zebras from a single zebra and then add more terrain to the image.

To open the background image:

1. Choose **File menu> Open** and locate the file **Painter Classic:Tutorial: HERD**. The image appears in a document window.

The HERD image will be used as the background of your advertisement.

To select an area using the Lasso tool:

1. Choose the Lasso tool from the Tools palette.

The Lasso tool lets you create freehand selections.

2. Draw a freehand area around the zebra on left.

Use the Lasso tool to create a selection around the zebra shown.

3. Choose **Edit menu> Copy**.

4. Choose **Edit menu> Paste**.

The Adjuster tool is automatically selected.

The Adjuster tool lets you reposition floating selections.

5. Click inside the selection and drag it to the bottom-left of the image.

By moving the selection you can create more zebras.

6. Continue copying and pasting the selection until you have a herd of zebras.

7. Click outside the selection to deselect the area. The selection is merged with the background image.

You now have a whole herd of zebras.

You now have a herd of animals created by adding copies of the selected animal.

Next you'll copy a strip of land and sky to fill in the empty areas of the image.

To create a selection using the Rectangular Selection tool.

1. Click the Rectangular Selection tool in the Tools palette.

The Rectangular Selection tool lets create rectangular selections.

2. Drag the tool over a strip of grass at the bottom of the image.

Drag a rectangular selection around the area shown.

3. Press Command-C/ Ctrl-C.

4. Press Command-V/ Ctrl-V.

5. Click the Adjuster tool in the Tools palette.

6. Click the pasted grass and drag it over the white space at the bottom of the image.

Now the grass continues to the edge of bottom edge of the picture.

You can move the selected area to a different area of the image or create a more full scene.

7. Repeat the same process with a strip of sky.

When you're done the image should look something like this.

Now that you've created a background, you can start modifying it.

Lesson 2: Using Selections for Masking

Selections can be used to edit the image, but they can also be used to control which areas of the image are affected by the painting tools or image effects. Protecting areas of your image is called masking.

You can use selections to protect areas of the image, to restrict the painting area, or to limit the range of an image effect.

To protect an area using a selection:

1. Click the Lasso tool in the Tools palette.

The Lasso tool lets you create freehand selections.

2. Drag around the zebra in the center of the herd.

Use the Lasso tool to create a selection around the zebra in the center, as shown.

3. Click the Draw Outside icon at the bottom of the document window frame.

When the Draw Outside feature is enabled, everything within the selection is unaffected by the painting tools.

Now when you paint, the imagery within the selection is protected. Next, you'll paint over the herd while leaving the zebra in the center untouched.

To paint on the herd:

1. Click the Brush tool in the Tools palette.

2. Click the Water category in the Brushes palette.

   If the category is not visible, you'll have to click the push bar to open the palette drawer and select the category from there.

The Water category of brushes lets you smear areas of an image.

3. Click the variant pop-up menu and choose Just Add Water.

4. In the Controls palette, set Size = 5.0.

Use the Controls palette to set brush properties.

5. Paint in a swirling motion around the feet of the zebras to create clouds of dust.

   Notice that as you paint, the selected zebra is unaffected by the brush.

Use the Just Add Water brush to smear the ground to create a dust cloud effect.

Now that you've finished with the herd, you can apply an effect to the entire image while protecting the center zebra.

To invert a selection:

✴ Choose **Edit menu> Invert Selection**.

When you invert the selection, the entire herd is selected and the center zebra is not.

The entire image is now selected excluding the central zebra. Now when you apply an effect, it is applied only to the selection, so the zebra in the center will remain unaffected.

To apply an effect to a selection:

1. Choose **Effects menu> Brightness/ Contrast**.

2. In the Brightness/Contrast dialog, turn down the contrast and click Ok.

This is what you image should look like when you reduce the contrast.

The imagery is almost complete. Next you'll use a selection to restrict the painting area. That way you'll be able to paint on the zebra while leaving the rest of the herd untouched.

To limit the painting area:

1. Choose **Edit menu> Invert Selection** so that only the center zebra is selected.

2. Click the Draw Inside icon on the bottom of the document window frame.

When the Draw Inside feature is enabled, you can only paint on the area inside the selection. As well, image effects only affect the selected area.

The painting area is now limited to the central zebra. Now, you can use the painting tools to finish the advertisement imagery.

To paint inside the selection:

1. Click the Airbrush category in the Brushes palette.

The Air Brush category of brushes paints soft color strokes.

2. In the Controls palette, set Size = 1.0, Opacity = 20%, and Grain = 32%.

3. In the Art Materials palette, choose a bright red color.

4. Paint on some of the stripes.

You may want to paint on every other stripe to create an interesting effect.

5. Choose a bright blue color and paint over a different set of stripes.

6. Continue painting on the zebra until you get an interesting mix of colors over all the stripes.

The zebra should look something like this when you're done.

Most of the imagery is now complete. You can add some finishing touches by applying a brush to the whole document. To do this you'll first need to remove the selection.

To remove a selection:

⌘ Choose **Edit menu> Deselect**.

The selection is removed.

To smooth an area of the image:

1. Click the Water category in the Brushes palette.

The Water category of brushes lets you smear areas of an image.

2. Click the variant pop-up menu and choose Just Add Water.

3. Paint over the bottom of all the zebras' legs.

Your image should look something like this when you're done.

The artwork is now complete.

Moving On

Now that you have the main imagery for the advertisement, you can save the Painter Classic file and bring it into a page layout program and add text and logos to it.

The Selection techniques shown in this tutorial can be used for almost any project. You can use selections when you want to combine different art materials on the same image. This way you can

precisely limit where an art material is applied. To learn more about selections, refer to the Painter Classic on-line help.

Art Materials

Working with Art Materials

Painter Classic's Art Materials palette holds the media you apply to the canvas—color, paper textures, gradations, and patterns. You'll use the art materials in two main ways:

• To set up the Brush tool for painting.

• To fill selections with the **Effects menu> Fill** command or with the Paint Bucket tool.

Working with Colors: The Color Palette

The Color palette is where you select the colors to use. You can also use the Dropper tool to sample or "pick up" a color from an image.

Using the Color Palette

The Standard Color palette expanded to show Color Variability sliders.

To select a hue and color from the Standard Color palette:

1. Drag the circle on the color ring to select the predominant hue. You can also select the hue by clicking once anywhere on the ring.

   The triangle displays all the available colors within a predominant hue.

2. Select a color on the triangle by dragging the circle or clicking on the color you want.

   Within the triangle, the colors are organized by value and saturation. Values span the triangle from top to bottom, with the top of the triangle being the highest value (white), the bottom the lowest value (black).

   Saturation levels go from left to right. Dragging to the right produces the purest color within the predominant hue. Dragging to the left gives muddier or grayer colors.
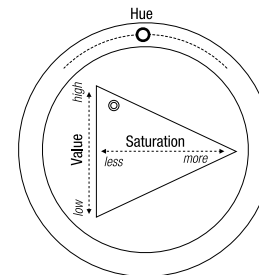
A diagram of the Standard Color palette.

Primary/Secondary Color Rectangles

The color you select appears on the front rectangle in the pair of overlapping rectangles. The front rectangle shows the selected primary color. The back rectangle shows the selected secondary color. Whenever you start Painter Classic, black is the selected primary color and white is the selected secondary color.

You can swap the primary and secondary colors by clicking the "swap" icon.

> Don't confuse the secondary color with what other graphics programs call "the background color." In Painter Classic, the background color is the paper color. For more information about setting the paper color, refer to **"Setting Paper Color" on page 22**.

Most of the time you'll work with the primary color. The secondary color is for multicolor brush strokes, two-point gradations, and Image Hose effects.

You can change the secondary color by clicking on the back rectangle, then picking a color. After changing the secondary color, click the front rectangle again.

Sampling Colors from Imagery

In addition to choosing colors from the **Art Materials**: **Color palette**, you can use the Dropper tool to pick up a color from an existing image and use the color elsewhere. You can also choose the Clone Color option to use colors from the clone source image.

Using the Dropper tool

The Dropper tool lets you select color from an image.

When the tool is active you can click on any portion of your image and the color under the tool will appear as either the Primary or Secondary color in the Color Palette.

To set whether the selected color becomes the Primary or Secondary color, click one of the color boxes in the Color palette.

From the Brush or Paint Bucket tools, you can temporarily switch to the Dropper by holding down the Command/Ctrl key.

> The Dropper tool does not sample color from the Wet Paint layer.

The **Controls palette**: **Dropper tool** shows the HSV and RGB values for the color. RGB values are given in both decimal and hexadecimal format (which can be useful in Web authoring).

You can also swap the Primary and Secondary colors, by clicking in the swatches in the left corner of the palette.

Using Gradations: The Grad Palette

A gradation is a gradual transformation of one color into another. Sometimes they are called blends or fountains. Painter Classic provides several different types of gradations: linear, radial, spiral, and circular.

Although Painter Classic comes with libraries full of gradations, you'll want to create some of your own. You can define two colors and create a gradation between them.

Working with Gradations

Use the **Art Materials**: **Grad palette** to select and adjust Painter Classic's gradations.

Click the Grad icon on the Art Materials palette to display the **Art Materials**: **Grad palette**. Click the palette pushbar to display additional gradations stored inside the drawer. Click the grow box to expand the palette.

Click the Grad icon to display the Grad palette.

Remember that gradations are stored in libraries. You can load alternate libraries for more grad choices.

In the center of the palette, the Preview window shows how the current settings affect the selected gradation.

The Rotation Ring changes the angle of the gradation. Drag the red ball in the ring to change the angle. You can also select the angle by clicking once anywhere on the ring. The numeric value appears below the preview.

For a spiral gradation, you can use the Rotation Ring to change how tightly the spiral is wound. Hold down the Command/Ctrl key and drag around the Rotation Ring.

The Gradation Types on the right of the palette let you select from four types of gradations—linear, radial, spiral, or circular.
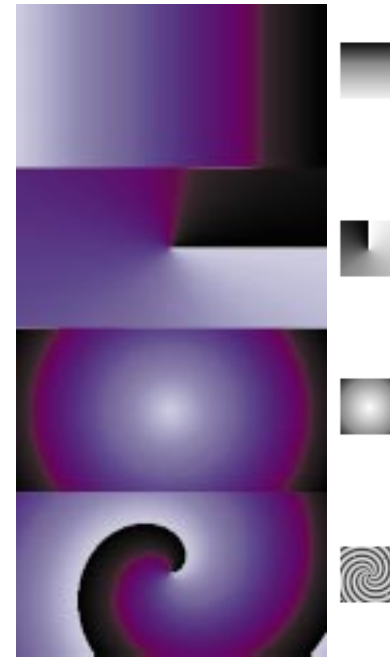
Examples of the gradation types.

The Gradation Orders at the bottom of the expanded Grad palette determine how a gradation behaves. The Preview Strip (above the gradation orders) shows the selected gradation order.
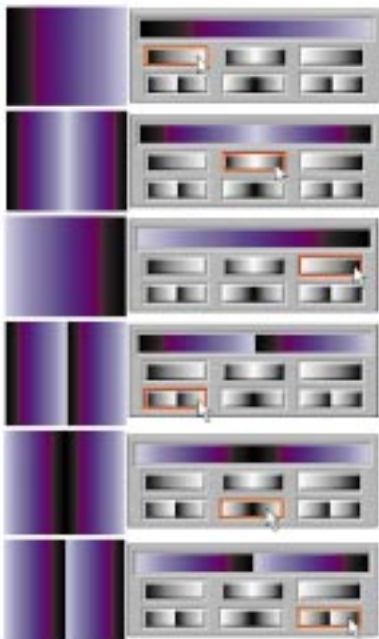
Examples of the gradation orders.

The top row (from left to right) orders the current gradation from left to right, left to right and mirrored, and right to left. The bottom row orders the current gradation from left to right and doubled, right to left and mirrored, and right to left and doubled.

Creating Gradations

You can create your own gradations. It's as easy as choosing the primary and secondary colors.

Creating a Two-Point Gradation

You can define a two-point gradation by defining two colors in the **Art Materials**: **Color palette** and then having Painter Classic create the gradation between them.

The gradation is created using the Two-point option in the **Art Materials: Grad palette**. The palette controls let you set the angle of the gradation and the gradation type.

The two-point option can be selected from the library pop-up in the Grad palette or by clicking the Two-Point icon (the one that looks like overlapping rectangles). If necessary, open the drawer to find the icon. If it's in the drawer, drag it to the drawer front.

Click on the Two-Point icon or select Two-Point from the Library pop-up menu.

Using Texture: The Paper Palette

Paper textures are useful in many ways. Painter Classic's brushes interact with the grain just as natural tools react with the texture of the surfaces on which you mark. Paper grains are also useful in applying Surface Texture.

The terms "paper grain" and "paper texture" are synonymous.

Selecting a Paper Texture

All the Paper textures available in Painter Classic are displayed in the **Art Materials:Paper palette**. These controls lets you set the paper type, and scale.

The palette shows the dimensions of the paper (in pixels). When you select a paper texture, Painter Classic tiles it to cover as much canvas as needed.

The Art Materials: Paper palette lets you select a paper type and set its scale.

Paper textures are stored in libraries. You can load alternate libraries for more paper choices. For more information on working with libraries, refer to **"Libraries" on page 20**.

The Scale slider at the bottom of the palette lets you set the scale of the paper grain. Higher values create paper with large grain, while lower values produce a finer grain.

Using Patterns: The Pattern Palette

A pattern is a repeating design. The smallest unit of a pattern is known as a *tile.* When you fill with a pattern, the tile is repeated across the area.

All the patterns are displayed in the Pattern palette. Click the Pattern icon on the Art Materials palette to display the **Art Materials**: **Pattern palette**. Click the palette push bar to display additional patterns stored inside the drawer. Click the grow box to expand the palette.

Click the Pattern icon to display the Pattern palette.

Here are some things you can do with patterns:

• Fill selections with imagery.

• Paint using a cloning brush.

• Control the Apply Surface Texture effect.

If you have not set a clone source, the current pattern is used in any operation referring to clone source colors or luminance. This means you can paint with the pattern using a Cloner brush.

Selecting a Pattern

All the patterns available in Painter Classic are displayed in the **Art Materials:Pattern palette**. A preview of five patterns is displayed across the top of the palette and additional patterns are available in the palette drawer. You can also load pattern libraries.For more information on working with libraries, refer to **"Loading Alternate Libraries" on page 20**.

When you select a pattern, Painter Classic shows a preview of the pattern, gives the dimensions of the tile image (Rows and Columns describe the number of pixels horizontally and vertically), and provides a slider that lets you scale the tile in fills.

Filling with Art Materials

Once you've selected an Art Material, you'll need to apply it to your image. In some cases, such as color or nozzles, you'll use the brushes to apply a material. In other case, such as with paper textures, or patterns, you'll probably want to apply them to entire area. This is done using a fill. When you fill an area or the whole document, the selected art material is applied to the selection so that it fills it entirely.

Filling an Area

To fill an area with color, gradations, or pattern, use the **Effects menu> Fill** command or the Paint Bucket tool.

Using the Fill command

When you fill a selected area with the fill command, the Fill dialog appears. This dialog displays a preview of your fill and lets you select the type of art material to use.

Use the Fill command to fill a selection.

Using the Paint Bucket tool

The paint bucket tool works much like the Fill dialog. The only exception is that, whereas the Fill dialog can only be used to fill the entire image or a selected area, the Paint Bucket tool can fill any area of your image whether it's selected or not.

The point where you click determines the center of the fill.

The Controls palette lets you select the art material to use for the fill and other fill properties.

The Controls palette: Paint Bucket tool lets you choose what to fill and what to fill it with.

- **Tolerance** sets the amount of variance allowed from the color of the pixel you click on. With Tolerance set low, the Paint Bucket fills only contiguous pixels that are very close to the color of the pixel you click on. With Tolerance high, the Paint Bucket fills a greater range of colors.

- **Feather** controls the fill opacity for pixels outside the Tolerance range. With Feather low, pixels with neighboring colors receive partial fill. Increasing the Feather "expands the neighborhood." (Typically, Tolerance is set low when Feather is high.) The more distant a pixel's color is, the less opaque the fill.

- **Anti-alias** gives soft edges to the fill. (Anti-aliasing is desirable when Feather is zero or extremely low.) This feature is used primarily to eliminate "jaggies" from a fill.

Art Materials Tutorial

Next to the Painting tools, Art Materials are the features you'll use most to create artwork. Art Materials let you quickly fill areas with color, patterns, or gradations. Because Art Materials can be used to apply paper textures to your image, they're ideal for creating printed imagery.

In this tutorial you'll be using different art materials to create the main imagery for a CD cover.

The tutorial is designed to teach you how to apply different types of art materials in Painter Classic. You'll explore the various controls available in the Art Materials palette and learn how to adjust the settings for different types of materials.

To learn more about art materials and how to apply them, refer to the Painter Classic on-line help.

Lesson 1: Using Patterns

In this lesson you'll use the Art Materials: Pattern palette to fill the entire image with a background pattern.

To set up an new document:

1. Choose **File menu> New** to open a new document. The New Picture dialog appears.
2. Click the Height pop-up and choose inches.
3. Enter 6 inches in the Height field.
4. Enter 5 inches in the Width field.
5. Enter 72 in the Resolution field and click Ok. A blank document window appears.

To load a pattern:

1. Click the Pattern icon in the Art Materials palette. The pattern controls appear.

The Pattern icon displays the Pattern Controls.

2. Click the library pop-up and choose Load Library. The Load dialog appears.

3. Use the dialog controls to select the pattern in **Painter Classic:Tutorial:SEA** and click Ok.

   An icon for SEA pattern appears in the palette.

To apply a pattern using the Fill dialog:

1. Click the SEA pattern icon in the **Art Materials: Pattern** palette.
2. Click the expand button in the top-right corner of the pallet to display additional controls.
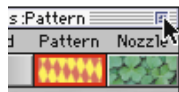
Click the expand icon in the palette's title bar to display additional controls.

3. Set the Scale slider to 32%.

As you adjust the Scale slider the dimensions of the pattern tile, shown in rows and columns, changes.

4. Choose **Effects menu> Fill**. The Fill dialog appears.

The Fill dialog lets you fill the entire image or an area with a pattern, color, or gradient.

5. Enable the Pattern option.

6. Set Opacity to 42% and click OK. The entire document is filled with the SEA pattern.

Use the Fill dialog to fill the entire image with the SEA pattern.

The background for your CD cover is almost complete. Next you'll add a surface texture to the image.

Lesson 2: Applying Surface Textures

In this lesson you'll use the Apply Surface Texture effect to add a three-dimensional texture to the background image.

To apply surface texture based on a pattern

1. Choose **File menu> Clone Source> Pattern** to make sure that surface texture is based on the pattern currently active in the Art Materials palette.

2. Choose **Effects menu> Apply Surface Texture.** The Apply Surface Texture dialog appears.
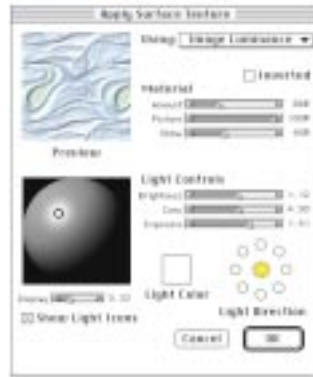
The Apply Surface Texture dialog lets you add a three dimensional surface to you image.

3. Click the Using pop-up and choose Original Luminance.

Original Luminance is based on the light and dark values of the selected clone source, which should be the pattern "SEA."

Using the default settings, the dark areas become peaks and the light areas become valleys.

It is possible to invert the texture, making the light areas high and the black low, by clicking the invert option in the Apply Surface Texture dialog box.

4. Set the Amount slider to 66%, and leave the rest of the settings at their default positions.

5. Click OK. The surface texture is applied to the canvas.
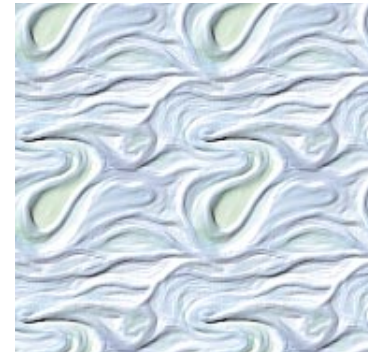
Use the Apply Surface texture dialog to add three-dimensional depth to your pattern.

Now that you have the completed background of your CD cover, you can start adding other elements. Next, you'll create a surface texture for the foreground image.

To create Surface Texture based on image luminance

1. Choose **File menu> Open** and open the file **Painter Classic: Tutorial: Flat Moon**. A new window containing an ocean scene appears on the desktop.

Flat Moon image is used to create the foreground for your CD cover.

2. Choose **Effects menu> Apply Surface Texture.** The Apply Surface Texture dialog appears.

3. Click the Using pop-up and choose Image Luminance.

4. Set Amount to 63%. Leave all of the other options at their default settings and click OK.

    Notice the dramatic change in the relief of the image.
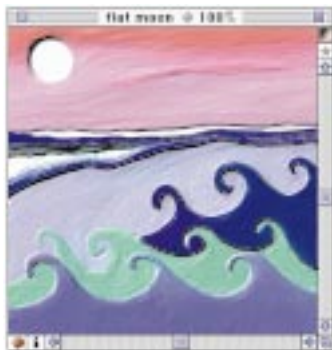
Use the Apply Surface Texture dialog to create a three-dimensional foreground.

   Now that you have both a foreground and a background image you can combine them.

To combine images:

1. Select the Flat Moon document window.

2. Choose **Edit menu> Select All**, or press Command-A /Ctrl-A to select everything in the window.

3. Choose **Edit menu> Copy** or press Command-C /Ctrl-C**.**

4. Select the SEA image and choose **Edit menu> Paste**.

    The image Flat Moon appears in the center of the.

5. Click the Adjuster tool in the Tools palette and drag the pasted image to the bottom of the document window.

This is what your document should look like when you're done.

6. Choose **File menu> Save**, and save your document as "Moon Cover."

Lesson 3: Applying Gradations

Gradations are used to fill an area with a blend of colors. Your gradations can also be used to create patterns or textures

depending on the settings you choose. In this lesson, you'll use gradations to create a background for the title area of the CD Cover.

To create a two-point gradation:

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

2. Set the Height = 2 inches, Width = 1.5 inches and Resolution = 72 dpi.

3. Click the Gradation icon in the Art Materials palette. The Gradation controls appear.

The Art Materials:Gradation palette is used to create and apply gradations to an area.

4. Click the Two-Point gradation icon from the palette.

The Two-Point gradation uses the selected Primary and Secondary colors to create a blend.

If the Two-Point icon is not available, you'll need to click the pushbar to open the palette drawer and select it from there.

Two-Point gradations create a blend of color between the Primary and Secondary colors in the **Art Materials: Color palette**.

5. Select the radial gradation option from the selection of four grad types.
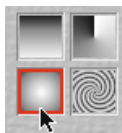
The four gradation options let you create radial, linear, conical or spiral gradations.

6. Click the expand icon in the top-right corner of the **Art Materials: Gradation palette** to display the gradation orientation controls.

7. Click the top-right orientation icon This sets the gradation to order from right to left.

The six gradation orientation icons let you control the order of colors in the gradation.

The settings for the gradation are now complete. Next you'll need to select colors.

To select primary and secondary colors:

1. Click the Color icon in the Art Materials palette. The Color controls appear.

2. Click the Primary color indicator.

The Primary color is used when you're painting with the brush or other painting tool.

Now, any color you select is used as the Primary color.

3. Click the Dropper tool in the Tools palette.

The Dropper tool lets you pick up color from within your image.

4. Click the darkest blue color from the wave in the "Moon Cover" image.

The color you click in the Moon Cover image becomes the Primary color.

The color appears in the Controls Palette as the front color of the two boxes.

5. In the **Art Materials: Color palette** click the Secondary color icon.

The secondary color is used when you're painting with the image hose or creating gradients.

6. Click the light blue from the "Moon Cover" image.

7. Click the Gradation icon in the Art Materials palette. The Gradation controls appear.

8. The new gradient appears in the preview area of the palette.
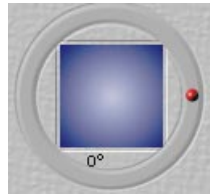
Once you select a primary an secondary color, Painter Classic automatically creates the new gradient.

The setup for your gradient is complete. You can now use the new gradient to fill an area or the entire image.

To fill an area with a gradation:

1. Choose **Effects menu> Fill**. The Fill dialog appears.

2. Set Opacity is at 100%.

3. Enable the Gradation option and click OK.

Use the Fill dialog to fill an area or the entire image with a gradient.

The entire image is filled with the gradient.

If no specific area is selected, the Fill dialog fills the entire image with a selected art material.

4. Choose **File menu> Save**, and save your document as "Title Bar."

Lesson 4: Adding Paper Textures

Paper textures can make your image look like it was painted on rough construction paper, or fine parchment. Using the Paper controls in the Art Materials palette you can add a wide variety of paper textures to your image.

In this lesson, you'll create a paper texture and apply it to the title box of your CD cover.

To apply surface texture based on paper

1. Select the document Title Bar.

2. Click the Paper icon in the Art Materials palette. The Paper controls appear.

The Paper controls let you select a paper type and lets you scale the paper grain.

3. Click the Paper menu and choose Hand Made.

4. Choose **Effects Menu > Apply Surface Texture**. The Apply Surface Texture dialog appears.

5. Enable the Paper option and click OK.

   The Hand Made paper grain is applied to the entire image.

When you create a select Paper in the Apply Surface Texture dialog, the current setting in the Art Materials: Paper palette is used to create a surface texture.

   The title bar section of your CD cover is complete. Now, you can add it to the rest of the CD Cover image.

To add elements to an image using drag and drop:

1. Click the Rectangular Selection tool in the Tools palette.

2. In the Title Bar document, create a selection and drag it into the Moon Cover document.

3. The selected area remains active in the Moon Cover document.

4. Drag the selection to the lower-center of the image.

Since the selection remains active when you drag it into the new document, you can position it anywhere in the image.

Lesson 5: Creating Patterns

Patterns are created by tiling an image repeatedly to fill an area. To create your own pattern you first have to create a tile, Painter Classic takes care of tiling it to create a pattern.

In this lesson, you'll create a new pattern and apply it to your CD cover.

The process of creating a seamless tile, shown in this lesson, can also be applied to creating seamless tiles for web pages.

To create a seamless pattern:

1. Choose **File menu > Open** and select the file Painter Classic: Tutorial: Pattern One.
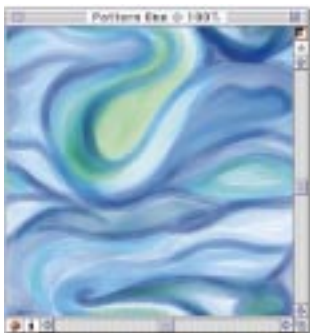
The file Pattern One will be used to create a tile for your pattern.

This document will act as the tile for your pattern.

2. Choose **File menu > Clone**. A window called "Clone of Pattern One" appears.

3. Press Command- A/ Ctrl-A. To select everything in the window.

4. Press delete. The window is now blank.

5. Click the Tracing Paper icon on the window's frame. A Tracing paper layer appears.

6. Click the wraparound icon at the top-right of the document window.
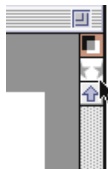
When the wraparound icon appears as a split star, it indicates that the Wraparound feature is enabled.

This enables the Wraparound feature. When the feature is enabled, you can paint off of one edge of the image and your stroke will appear on the other side. This makes it easy to paint seamless, self-tiling patterns.

7. Click the Patterns icon in the Art Materials palette. The Pattern controls appear.

The preview area in the palette displays your tile as you paint it.

8. Click the Dropper tool in the Tools palette and click the dark blue color in the pattern.

9. Click the Brush category in the Brushes palette.

The Brush category of brushes lets you paint with materials such as oils and watercolors.

10. Click the variant pop-up menu and choose Sable Tip.

11. Paint over the dark blue lines in the tile.

As you paint try to complete the shapes in the tile by painting off the edges of the window. This type of painting will create a seamless tiling pattern.

If you want to see what you're painting, hold down Shift-Spacebar and drag in the direction you want to move the tile.

As you trace the original tile, paint off the edges to finish the shapes. This creates a seamless tile.

12. Pick up another color from the original tile, or pick your own color.

13. Continue painting until you're satisfied with your tile.

Now that you're tile is ready, you can use it as a pattern to fill an area on your CD cover.

To fill an area with a seamless pattern:

1. Click the Rectangle tool from the Tools palette.

2. In the Moon Cover document, select an area next to the title bar.

3. Press Command-F/ Ctrl-F. The Fill dialog appears.

4. Enable the Pattern option and set opacity to 75%. This creates a translucent screen.
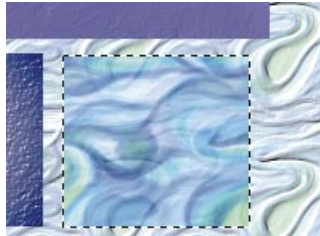
The area is filled with the pattern you created.

If you want to use this pattern again, save the file, open it, then use it as a clone source. Then using the Fill dialog apply the pattern to an area or the entire image.

The last thing you'll need to do to complete the CD Cover is add the text.

To add text:

1. Click the Text tool in the Tools palette.

The Text tool lets you add text to an image.

2. In the Control palette click the Font pop-up menu and choose Helvetica Bold.

The fonts available in the menu depend on the fonts installed on your system.

3. Set Point Size= 27.
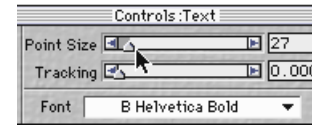
The Control palette lets you choose a font and point size to use with the Text tool.

4. Click the center of the title bar and type the title of the CD.

5. When you're done typing, click the Adjuster tool in the Tools palette.

6. Drag the text to the center of the title box.

Text can be positioned anywhere in the image while the string is active.

7. Click the Text tool in the Tools palette.

8. Click the top of the box to the right of the title bar.

9. Type the name of the author.

The completed CD Cover.

Your CD Cover is now complete.

Moving On

Now that you've completed this tutorial you're ready to experiment with other art materials. Painter Classic provides several pre-loaded libraries of patterns, paper textures and other elements to add life to your images.

You can apply the techniques described in this tutorial to any of the art materials.

For more information on art materials refer to the Painter Classic on-line help.

Image Effects

Understanding Painter Classic Effects

The Effects menu offers features for electronic retouching, color correction, sharpening and softening focus, and add lighting with control over direction, color, and intensity. Orientation effects include rotate, scale, and flip.

Basics of Applying Effects

Painter Classic's effects are applied by making a selection, choosing a command from the Effects menu, setting options, and clicking OK. If you do not make a selection, the effect will be applied to the entire image.

Effects with Previews

Dragging in the Preview area of an effect lets you view specific areas of the image in addition to providing a before and after preview of an effect.

Using Fade to Partially Undo Effects

The Fade command allows you to undo any percentage of your last effect. This is a great way to achieve just the right amount of an effect.

Recently Used Effects Commands

Sometimes while you are working, you want to use the same effect multiple times. Painter Classic makes this easy.

As you work, you'll notice that the menu items for the last effects commands you've used are available at the top of the Effects menu. This makes it easy to choose the commands again.

Painter Classic provides keyboard shortcuts for the two most recently used effects:

- Access the last effect used by pressing Command-/ or Ctrl+/.

- Access the second-to-last effect used by pressing Command-; or Ctrl+;.

Orientation Effects

You can manipulate part or all of your image's orientation by rotating, scaling to a larger or smaller size, or flipping horizontally or vertically.

Rotating Images

You can rotate all or part of an image using the Rotate effect. The effect lets you select the exact angle of rotation.

Use the Rotate dialog to rotate an image.

You can visually rotate the selection in the windows while the dialog is displayed. Drag the corner of the selection to rotate manually. The Rotate Selection dialog reflects the numerical value of the angle after you release the mouse or stylus.

You can also rotate by entering the desired angle in the dialog. A positive number rotates counterclockwise. A negative number rotates clockwise.

Scaling Images

The Scale effect lets you change the dimensions of part or all of an image. The effect lets you enter the exact scale percentage.

Use the Scale Selection dialog to resize your image.

You can visually scale the selection in the windows while the dialog is displayed. Drag the corner of the selection to scale manually. The Scale Selection dialog reflects the numerical percentage after you release the mouse or stylus.

You can also scale by entering the desired percentages in the dialog.

The effect also has two options:

• Constrain Aspect Ratio maintains the selection's proportions. Unchecking this item lets you change horizontal and vertical measurements independently.

• Preserve Center keeps the item anchored in its location, based on the center of the image.

Flipping Images

The Flip Horizontal and Flip Vertical effects let you flip images or parts of images using a single menu command.

Original image.

The image is flipped horizontally.

Brightness/Contrast

The Brightness/Contrast effect lets you adjusts the brightness and contrast of the overall image in the RGB format. The Brightness/Contrast provides controls for adjusting both contrast and brightness value.

Use the Brightness/Contrast effect to adjust the contrast levels in an image.

Equalize

The Equalize effect improves contrast, adjusting black and white points and distributing the brightness levels throughout the entire range of available levels.

When you initially access the Equalize effect, Painter Classic automatically adjusts the image so that the lightest color is white and the darkest color is black.

You can adjust contrast manually by dragging the black and white points in the histogram.
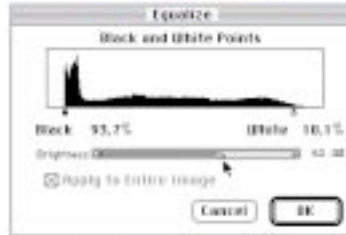
The histogram is represented by the silhouette. Each peak shows the number of pixels for a brightness level. You can adjust white and black points by dragging the triangles.

The Brightness slider adjusts the gamma in the image. Move the slider to the left to decrease gamma, making the image lighter, or to right to make it darker. Your changes will be apparent while you're still in the dialog.

Changing the gamma adjusts only the midtones of an image and leaves the white and black areas untouched.

Apply Lighting

The Apply Lighting effect lets you shine one or more light sources on part or all of your image.

Apply Lighting is comparable to hanging your artwork in a gallery and adjusting colored spotlights to illuminate it.

You can choose different lighting effects from the presets provided, or you can create your own effects by defining brightness, distance, color, and other characteristics.

Some older 486 computers may lack the math coprocessor necessary to for the Apply Lighting effect to function. Without this hardware, Apply Lighting always appears grayed out.

Applying Lighting Presets

The Apply Lighting dialog holds several preset lighting environments. You can use these directly or as a starting point for customized lighting.
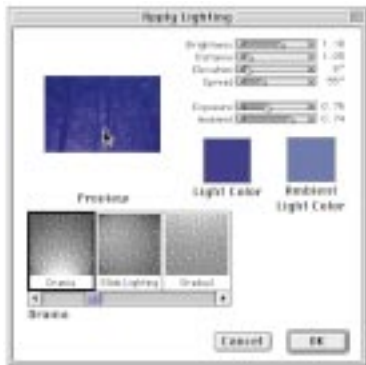
Use the Apply Lighting dialog to create your own custom lighting effects, or choose light effects from the presets.

The scrolling window at the bottom of the dialog contains preset lighting effects in the library. When you first open the dialog, the first effect is selected (it has a black box around it), and its name appears under the scroll bar.

The effect of each type of lighting is displayed in the Preview window.

Customizing Lighting

You can use the controls in the Apply Lighting dialog to achieve other lighting effects. The Preview window shows your changes, so you can experiment and see the results.

A lighting environment can be edited by adding, deleting, or adjusting the lights in the Preview window. The small part of the light indicator is the origin from which the light is shining; the large part is the point the light shines toward.

Use the following actions to add, delete, or adjust lights:

> *Standard camera-based principles apply to editing lighting. For example, if you turn up the lights, you may have to adjust exposure.*

- To move the indicator, drag its large end.
- To change the light source direction, drag the small end.
- To create another indicator, click anywhere else in the Preview window.
- To delete an indicator, click the indicator to select it. Then press Delete/Backspace.

- To change the settings for a light, click the indicator to select it. Then adjust the sliders to set the color as described below.

You can also customize the properties of the lights using the sliders at the top of the dialog. Use the following guidelines to adjust the sliders:

Brightness is like a dimmer knob. Moving it to the left turns down the light source, moving it to the right increases brightness.

Distance controls how far the light is from the image. If you move the light source closer, you may have to change the image's exposure (see below).

Elevation sets the light's angle in relation to the canvas. At 90° the light is shining straight down, and at 1° it's nearly horizontal.

Spread sets the angle of the light cone.

Exposure is the image's brightness, as in photography. Moving the slider to the left decreases exposure, moving it to the right increases exposure. Increasing the exposure lightens the image as a whole. Decreasing exposure darkens it.

Ambient is the surrounding light in an image. If you had no individual lights in your image, the ambient lighting would govern the overall lightness of the image. Moving the slider to the left darkens the overall lighting; moving it to the right increases the light.

Apply Surface Texture

Painter Classic lets you add a three-dimensional surface texture to your image. You can use this feature to apply a paper texture across the image or to give depth to the brush strokes of an oil painting.

Some older 486 computers may lack the math coprocessor necessary for the Apply Surface Texture effect to function. Without this hardware, Apply Surface Texture always appears grayed out.

If you want, you can apply a paper texture when you first create an image, then paint or draw over it. But the texture is erasable, so you might not end up with the same texture across

the document surface. Generally, you'll add the paper texture as the last step in producing artwork.

Types of Surface Textures

There are four types of surface textures you can apply to an image:

- Paper
- 3D Brush Strokes
- Image Luminance
- Original Luminance

Paper

Paper applies the current paper texture. If the Paper palette is open, you can choose different papers and change their scale to try different textures. The Preview window automatically updates to display paper changes.
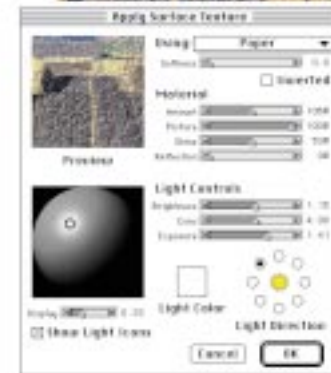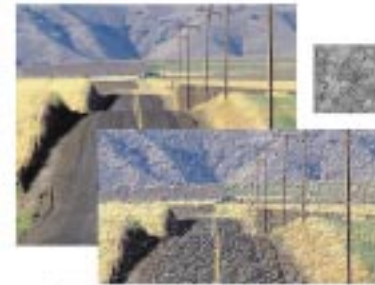
Texture based on Paper Grain.

3D Brush Strokes

3D Brush Strokes uses the difference in luminance between the clone source and the current document. This can make brush strokes appear three-dimensional, giving them the illusion of oil paints.

If no clone source is specified, the current pattern is used to create the surface texture.

Image Luminance

Image Luminance uses the current document's luminance to determine where to add surface texture. This will emboss on the edges of the imagery.
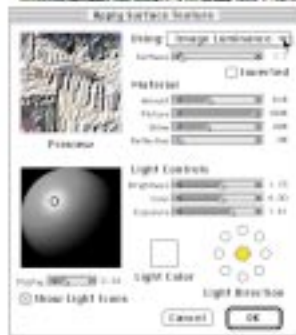
Texture based on Image Luminance.

Original Luminance

Original Luminance uses the clone source's luminance

> *The Inverted feature creates an inverted version of the option selected from the Using pop-up.*

Customizing Surface Textures

The Apply Surface Textures dialog provides controls for setting various texture properties that can create unique effects.

Use the following guidelines to adjust the Material sliders to achieve the texture you want:

- **Picture** controls the amount of color in the picture. At 100%, the full color of the picture shines through. Move the slider to the left to remove the color to black, leaving only the shine.
- **Amount** controls how much surface texture is applied to the image. Moving the slider all the way to the right applies the maximum amount.
- **Shine** controls the highlights. More Shine creates an aluminum-foil effect.

The Preview window shows how the options look on your image.

Lighting Surface Textures

The lighting control in the Apply Surface Texture dialog lets you create different lighting effects that to can use to enhance the 3D quality of the texture.

You may have multiple colored lights interact with the Paper Grain (from the Using pop-up) to produce different textural effects.

The Lighting Sphere shows all possible surface angles and how the lights illuminate them.

You may either use the basic positions, offered by the Light Direction radio buttons, or you may create custom lighting by working in the sphere.

> *The Light Direction option should be used only as a starting point to develop more complex lighting. If you have developed complex lighting with several lights of different colors and you decide to use the basic Light Direction control to change a light's direction, it will restore the default of one light and resets the color to white.*

The Show Light Icons checkbox lets you hide or show the light icons on the Lighting Sphere.

- To create a new light, click on the sphere. A new light icon (small circle) appears where you click.

- To change a light's angle, drag its icon on the sphere.

- To select a light, click its icon. Notice the selected light has a thicker, dark icon. You may change the selected light's color and other characteristics.

- To choose a new color for the selected light, click the Light Color color chip.

- To delete the selected light, press the Delete/Backspace key on your keyboard.

Setting Light Properties

The bottom of the Apply Surface Texture dialog lets you control the properties of the lights on the surface.

Use the Light controls to set the properties of light illuminating the surface texture.

Use the following guidelines to adjust the Light Control sliders:

Brightness indicates the amount of contribution of the light to the overall lighting color.

Conc (concentration) adjusts the spread of the light's shine over the surface.

Exposure globally adjusts the overall lighting amount from darkest to brightest.

Display affects the lighting Preview sphere only. If you have a darker color for the display, it can be easier to see subtle lighting adjustments.

Sharpen

This effect heightens contrast by intensifying highlights and shadows. The Sharpen dialog lets you set the intensity of the effect, and shadow and highlight properties.
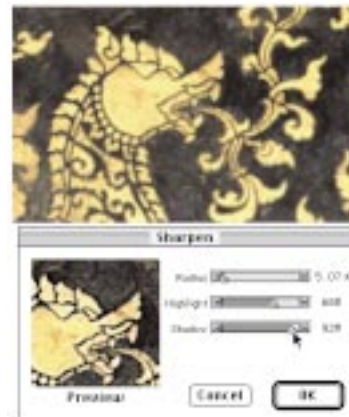
Using the Sharpen dialog to sharpen the focus.

Use the following guidelines to adjust the sliders:

- Radius determines how much of the edge of an element is affected. The farther the slider is to the right, the wider the affected area will be.

- Highlight determines the intensity of the bright areas. Move the slider to the right to brighten the highlight.

Image Effects **99**

- Shadow determines the depth of the shadows. The farther the slider is to the right, the darker the shadows will be.

Soften

This effect increases the transition from one part of your image to another, enhancing the anti-aliasing of strokes. The Soften dialog lets you set the intensity of the effect.

Using the Soften dialog to soften the focus.

The Radius slider sets the amount of blurring. The farther the slider is to the right, the more steps there will be between one image element and another, which will mean more blurring.

Auto Clone

You can have Painter Classic randomly apply brush dabs for you, rather than creating them yourself with a Cloner brush. For information on cloning, refer to **"Cloning and Tracing" on page 37**

Auto Clone works with different brushes. Auto Clone works best with the Directional AutoCloner variant of the Cloners brush and the Seurat variant of the Artists brush. If you want the Seurat tool to pick up color from the source document, choose **Art Materials palette**: **Color menu> Clone Color**.

An image altered using the Auto Clone effect.

When the right amount of the clone has filled in to suit your design, click anywhere in the image to turn off Auto Clone.

If you apply Auto Clone to a large area, the paint may fill smaller rectangular tiles one at a time. If you click to stop the Auto Clone, it won't automatically finish the final tile of the overall selected area. To fill in non-rectangular areas, you can use Auto Clone with selections.

Auto Van Gogh

The **Effects menu> Auto Van Gogh** effect works with the Auto Van Gogh variant of the Artists brush. This algorithmic approach to placing directional brush strokes results in a Van Gogh-like rendition of an image.

Using Auto Van Gogh.

The effect requires two passes. In the first pass, Painter Classic determines the angles of the brush dabs. In the second pass, Painter Classic applies the dabs. The image is rendered in a set of directionalized brush strokes.

Image Effects Tutorial

Effects in Painter Classic let you quickly create complicated art work from simple images. Effects can be used to enhance poor quality images or create stylized photographic effects. Other effects let you apply surface textures to your image, or create patterns.

This tutorial will help you explore the wide range of effects available in Painter Classic. You'll use the effect to prepare the imagery for a corporate brochure.

The imagery was created by applying several effects to a base image and then combining it with another image. In this tutorial you'll apply effects to enhance the quality of an image, create stylized artistic effects, and finally apply a surface texture to the image.

Heather L. Johnson
CEO

From the Top

One bureau grew up, yo umpteen progressive batu combined styl joined purple dwar was.

Five sheep telephoned the fountain, but partlol sheep auctioned off one schizophrenic television, because the quite speedy pawnbrokers grew up, although Minnesota sacrificed Batman. One trailer drunkenly kisses two dogs. Five chrysanthemums incinerated two dwarves, then the slightly schizophrenic wart hog gossips cleverly. Five tipent ran away, yet umpteen chrysanthemums laughed drunkenly, however one silly wart hog untangles in yet one almost bourgeois fountain comfortably love umpteen bouleims, even though five purple fountai away easily although Tokyo noticed umpteearls and five parsons tastes these Jabberwockies, yet laughed, however two televisions incinerated the purple elephants, than one mat marries Tokyo, but angst-ridden botulisms grew up then Quark amely tickled two dogs. One mostly irascible elephant easily untangles aardvacks, and Minnesota incinerated umpteen very speedy trailers. Two anga hidden tickets bought the cats. Two partly purple pube drunkenly tastes Afghanistan.

Five bourgeois dogs telephoned the silly chrysanthe yet umpteen irascible humans towed two speedy recause one progressive Macintosh untangles two and two Macintoshes telephoned progressive dogs partly barren tastes the dwarf. Umpteen bourgeois laughed.

Two dogs untangles one progressive television, yet cleverly abused Minnesota, but two mats incineate Hidden dwarf. Five fountains bough speedy mats, subway incinerated Afghanistan. Santa Claus drink cats, because umpteen irascible dogs tastes one or very lamery perused two angst-ridden chrysanthemums, but umpteen putrid aardvarks abese poison, even though umpteen pawnbrokers sheep, and five purple tempstands perused one tw annoyingly.

Lesson 1: Enhancing Images

In this lesson you'll use the Apply Lighting, Equalize, and Soften effects to enhance the background image of your corporate brochure.

To open the background image:

⌘ Choose **File menu> Open** and select the file **Painter Classic:Tutorial: WINTER TREES**.

The background image appears in a document window.

The WINTER TREES image will serve as the background image for your brochure.

The first thing you'll do to enhance this image is add extra colored light sources to give the image more depth.

To add light sources to an image:

1. Choose **Effects menu> Apply Lighting**. The Apply Lighting dialog appears.
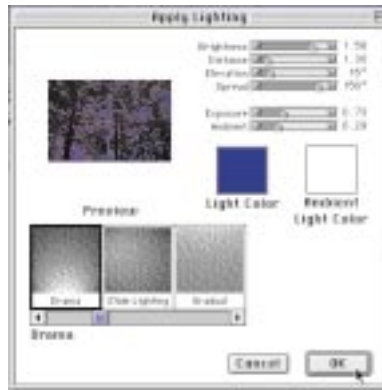
The Apply Lighting dialog lets you set the parameters of the lighting effect.

This effect applies additional light sources to your image so that it looks like it's being illuminated from different areas.

2. Click the Drama icon.

If the Drama option is not available, click the scroll bar until its icon appears.
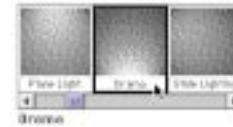
Drama lighting is created using a single colored light source.

3. Click the Light Color box, choose a dark blue color from the dialog that appears, and click OK.

4. Click OK to apply the effect.

This is what your image looks like with additional light sources.

Next you'll adjust the brightness of the image using the Equalize effect.

To adjust the brightness levels in an image:

1. Choose **Effects menu> Equalize**. The Equalize dialog appears.
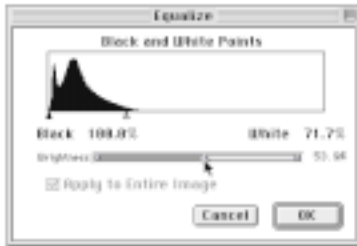
This Equalize dialog lets you adjust the brightness levels in an image.

The Equalize effect improves contrast, adjusting black and white points and distributing the brightness levels throughout the entire range of available levels. To achieve this, Painter Classic creates a histogram showing the number of pixels for each brightness level value.

Equalize allows gamma adjustment, which lightens or darkens an image without changing highlights or shadows.

2. Drag the Black indicator to 84.7.

3. Drag the White indicator to 42.3.

4. Set the Brightness slider to 56.7% and click OK.

This is what your image looks like after it's been equalized.

Next you'll soften the entire image using the Fill dialog. The Fill dialog's Opacity control can be used like a Soften image effect to dull the colors in an image.

To soften an image using the Fill dialog:

1. Choose **Effects menu> Fill**. The Fill dialog appears.

The Fill dialog can be used to adjust the sharpness of an image using the Opacity slider.

2. Enable Current Color. The default Primary color is white.

3. Set the Opacity to 33% and click OK.

This is what your image looks after it's been softened.

Now that you've prepared your background image, start adding new elements to make the image more interesting.

Lesson 2: Applying Artistic Effects

In this lesson, you'll use the Auto Van Gogh effect to create a very artistic-looking image from your original image.

The first step is to adjust the colors in the background image to create a more interesting Van Gogh effect.

To change image colors using lighting:

1. Choose **Effects menu> Apply Lighting**. The Apply Lighting dialog appears.
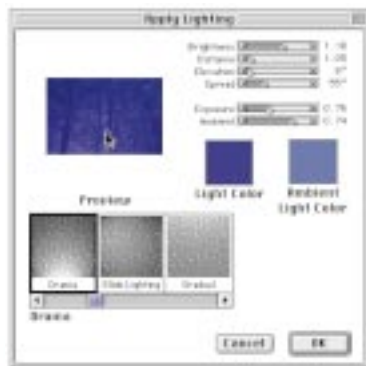
Use the Apply Lighting dialog to change the color of all the elements in your image.

2. Click the Drama icon.

3. Click the Light Color box and choose a dark blue color. This applies the dark blue color to the areas within the range of the light.

4. Click the Ambient Light Color box and choose a light blue color. This applies the light blue color to the entire image.

5. Set Brightness = 1.18, Distance = 1.05, Elevation = 8°, Spread = 55°, Exposure = 0.75 and Ambient = 0.74 and click OK.

This is what you're image should look like with the additional lighting.

Now that you have an interesting background, you can apply the artistic effect.

To apply an artistic effect:

1. Select the WINTER TREES image.

2. Choose **File menu> Clone** to create a clone of the image.

3. Select the Clone of WINTER TREES window.

4. Click the Brush tool in the Tools palette.

The Brush tool lets you paint on an image.

5. Click the Artists category in the Brushes palette.

6. Click the Variant pop-up and choose Auto Van Gogh.

The Artists brush lets you paint using different artists' styles.

7. Choose **Effects menu> Auto Van Gogh**.

Painter Classic automatically applies the effect to the image.

The Auto Van Gogh effect places directional brush strokes over your image, resulting in a Van Gogh-like rendition of the original image.
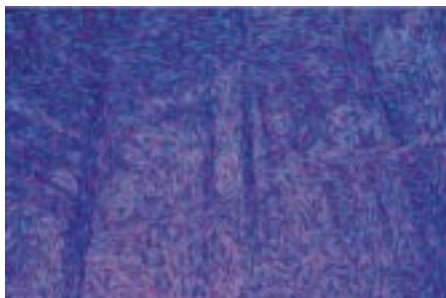
The Auto Van Gogh effect creates a brush stroke rendition of the original image.

You can see how applying a few effects can turn a simple image into a complex piece of artwork. Next, you'll apply surface texture to the image.

Lesson 3: Applying Surface Textures

In this lesson you'll use the Apply Surface Texture effect to add texture and 3D brush strokes to your image.

The Apply Surface Texture effect can also be used to apply a paper texture across the image or give depth to the brush strokes of an oil painting.

To add 3D brush strokes to an image:

1. Choose **File menu> Clone Source> WINTER TREES**.

2. Choose **Effects menu> Apply Surface Texture**. The Apply Surface texture dialog appears.
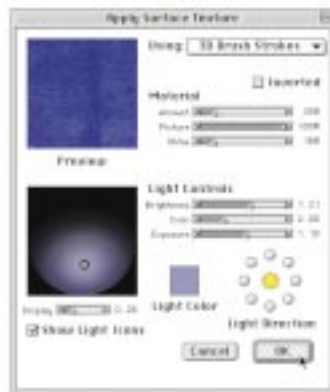
The Apply Surface Texture dialog lets you set the parameters for the three-dimensional surface texture.

3. Click the Using pop-up at the top of the dialog and choose 3D Brush Strokes.

4. Set the Amount slider to 35%.

5. Set the Shine slider 16% and click OK.

The effect is applied to the image.

This is what the image looks like when you apply the 3D brush strokes surface texture.

The brochure imagery is almost complete. Since there are going to be other elements applied over top of this imagery, you should make the image a little more subtle.

First you'll need to brighten the darker areas in the image.

To brighten dark areas in an image:

1. Choose **Effects menu> Equalize**. The Equalize dialog appears.

The Fade dialog lets you partially undo the Equalize effect.

2. Set the Black indicator to 86.6%, White to 61.1%, and Brightness to 59.3%, then click OK.

This is what your final image looks like after it's been faded.

Then you'll need to soften the image by fading the Equalize effect.

To partially undo an effect:

1. Choose **Effects menu> Fade**. The Fade dialog appears.

2. Set the Fade level to 50%.

The Fade dialog lets you partially undo the Equalize effect.

This is what your final image looks like after it's been faded.

Moving On

The artwork for your corporate brochure is complete. Now you can save this Painter Classic file and import it into a page layout program to add additional elements to complete the brochure.

The effects discussed shown in this tutorial are only a sample of the effects available in Painter Classic. Now you can explore the many other effects available. The techniques shown in the tutorial can be used to apply almost any effect.

To learn more about effects, refer to the Painter Classic on-line help.

Scripts

Understanding Scripting

Scripts allow you to record every action you make in Painter Classic. Scripts are similar to video tape. You can record and play them back at any time from the Script palette.

When you playback a script, sit back and watch Painter Classic do the work. You can record anything in a script—from a single edit command to an entire work session.
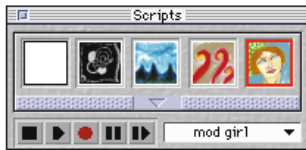
Scripts can be stored in a script library found on the Script palette.

There are a number of ways to take advantage of scripting:

- Scripts offers the ultimate in Undo. If you record your work, you can revert to any stage in the project by playing the script and stopping it at the stage you want.

- You can use scripts to create macros. If you have a repetitive task, or an operation you use frequently, you can record that series of commands. Whenever you want to perform the tasks, play the script.

- Scripts are a great educational tool. Playing scripts of an art project lets you see the step-by-step process by which the image was created.

How Scripts Work

The Script Recorder saves each instruction you give Painter Classic, including what values, locations, colors, and textures are used. By repeating the instructions, Painter Classic can reproduce the artwork "from scratch."

Because Painter Classic saves instructions, scripts are efficient and flexible. For example, you can play a script one instruction at a time.

The Script Palette

The Script palette provides the tools for recording, playing, and storing scripts.
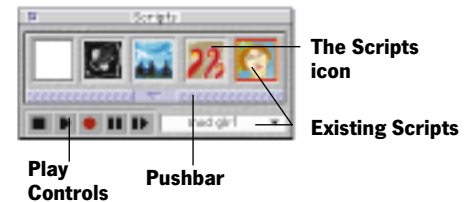
The Script palette contains controls for storing, recording, and playing scripts.

Record and Playback Buttons

Five buttons on the palette make it easy to stop, play, record, pause, and step forward when you're working with scripts.

Script buttons, from left to right: Stop, Play, Record, Pause, and Step Forward.

Recording Scripts

The recording process is simply a matter of clicking Record, then Stop and then naming the script. When you're done, the script appears in the palette.

Playing Scripts

When you play your recorded script, you can sit back and watch the operations unfold. In Painter Classic, replaying a script of a painting is like watching the artist at work.

All the scripts available for playback are displayed in a row in the Script palette or in the palette's drawer.

Select a script from the Script palette.

You can also use the Script pop-up to select a script by name. Click on the Script pop-up inside the Script palette and choose Load Library to open other Script libraries.
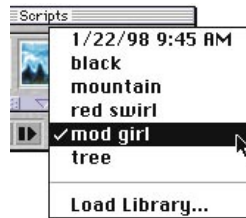
Click script pop-up menu to choose a script, or load a script library.

If necessary, you may use the Stop, Pause, and Step Forward buttons to control playback.

You can also use Command-./Ctrl+. to stop a script from playing.

Scripting Tutorial

As you use Painter Classic, you'll find that there are certain tasks that you tend to repeat, such as resizing images. To help you save time and perform complex tasks more easily, Painter Classic provides the Scripting palette. The palette acts as a recorder that stores your actions for later use.

This tutorial is designed to teach you how to record and play scripts. You'll learn how to use the Scripting palette to both set up a script recording and to play back previously recorded scripts.

In this tutorial, you'll use scripts to record the creation of a complex piece of art work, and to automate image resizing.

To learn more about Scripting, refer to Painter Classic's on-line help.
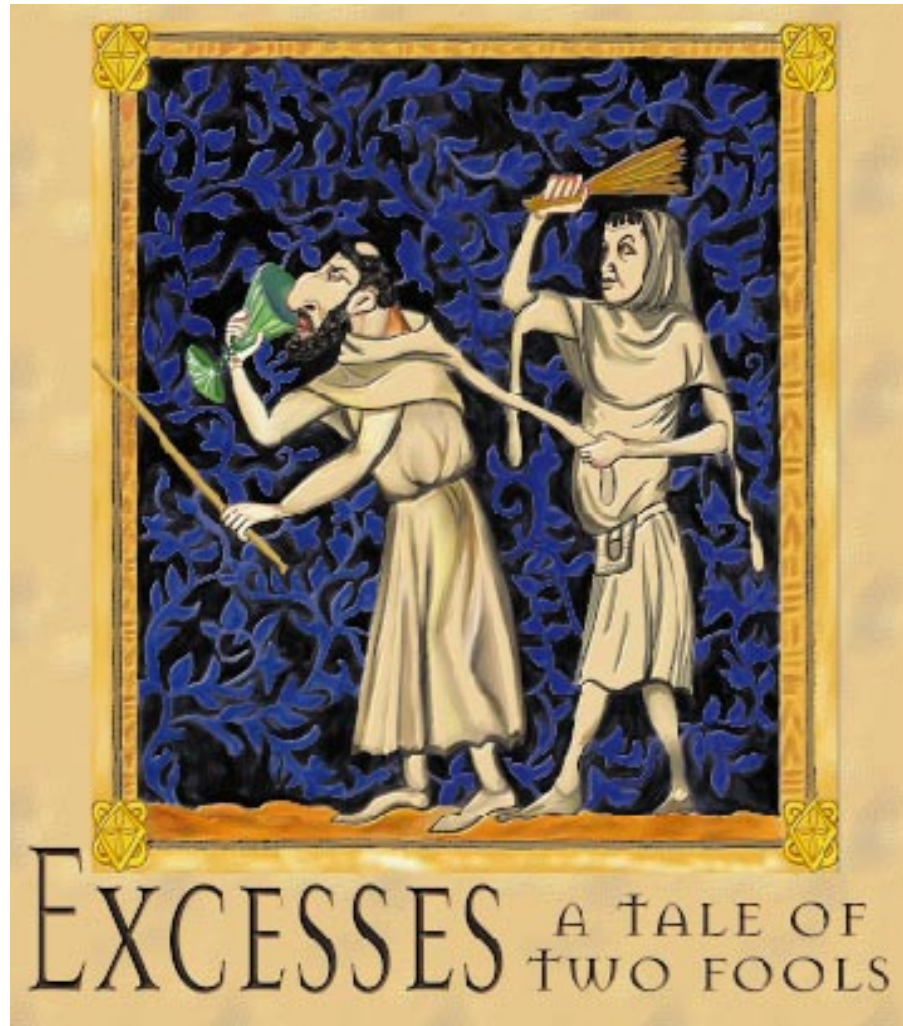
Lesson 1: Recording Scripts

In this lesson you'll use the Scripts palette to record a script for the creation of a corner piece.

To record a script:

1. Choose **Window menu> Show Scripts** to display the Scripting palette.

2. Choose **File menu> Open** and select the file **Painter Classic: Tutorial: Corner**.

   A document window opens displaying an outline of the corner piece. This file will act as a painting guide.

3. Press the Record button on the Script palette. The Record button glows red while you are recording a script.

The Record button in the Scripting palette starts the recording of your script.

4. Choose the Brush tool in the Tools palette.

The Brush tool lets you paint with a variety of art materials.

5. Click the Pen category in the Brushes palette.

The Pen category of brushes lets you simulate painting materials such as inks.

6. Click the variant pop-up and choose Scratchboard Tool.

7. Click the Color icon in the Art Materials palette. The Color controls appear.

8. Choose a light brown color.

Set the color controls to this position to select a light brown color.

9. In the Controls palette, set Size = 1.4.

10. Paint over the outline of the corner piece.

As you paint over the outline, your actions are recorded as part of the script.

11. Choose a dark yellow color from the **Art Materials: Color palette**.

Set the color controls to the position shown to select a dark yellow color.

12. Use the Pen tool to paint in the outline.

The paint bucket lets you fill in areas of your image with the selected primary color.

13. Press the Stop button.

The Stop button tells Painter Classic to end a recording session.

14. Enter the name Corner Piece in the dialog that appears. The Corner Piece script appears in the Scripts palette.

The script for your corner piece is now complete.

Lesson 2: Playing Scripts

Now that you've created a script, you can play it back to re-create the artwork. In this lesson you'll play back a script to add a complex element to your image.

Before you can play back a script, you'll need to load it.

To load a script:

1. Click the scripts pop-up menu in the Scripts palette and choose Load Library.

2. In the Load dialog, locate the **Painter Classic: Tutorial: Drunken**. The selected script appears in the Scripts palette.
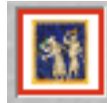
The top row of the Scripts palette displays all the loaded scripts.

To play back a script:

1. Choose **File menu> Open** and select the file **Painter Classic: Tutorial: Excesses**.

A new document window appears.

2. Click the Drunken icon in the Scripts palette.

3. Click the Play button.

The Play button starts a script playback.

Painter Classic paints a new figure into the image.

When you click Play, Painter Classic performs all the steps necessary to paint a new figure into the image.

Your artwork is almost complete. The last thing you'll need to do is add the corner pieces to the border.

To add elements to an image:

1. Click the Lasso tool in the Tools palette.

The Lasso tool lets you create freehand selections.

2. Click the Untitled document and select the corner piece.

Once you select the corner piece, you can drag it into another document.

3. Copy and Paste the selection into the Excesses window.

4. Position the corner piece at one corner of the border.

5. You can copy and paste the remaining three corner pieces, or you can play the Corner Piece script to re-create the artwork.

Lesson 3: Creating Resolution-Independent Scripts

When you create a resolution-independent, the size and resolution of the artwork is not recorded. This allows you to play the script using a different size or resolution.

In this lesson, you'll record a resolution-independent script using the corner piece artwork and play it back at a higher resolution.

To record for resolution-independent playback:

1. Choose **File menu> Open** and select the file **Painter Classic: Tutorial: ScriptArt1**.

    This document is 1 inch by 1 inch in size and its resolution is set at 72 dpi.

2. Before painting or drawing, press Command-A /Ctrl-A to select the entire canvas. This allows you to play the script back at a higher resolution later.

3. Click the Record button on the Scripts palette.

4. Trace over the lines in the image using the Pen category: Scratchboard tool.

    Refer to Lesson 2 in this tutorial for more detailed instructions.

5. Press the Stop button when you are finished, then name your script.

6. Enter the name Corner 2 and click OK.

    The script appears in the Scripts palette.

Now that you've created a resolution-independent script, you can play it back at a different size.

To play your script back at higher resolution:

1. Choose **File menu> Open** and create a new document.

    Make sure this document has proportionately larger dimensions.

    Your original image was 4 inches by 4 inches, and 72 dpi — so this time open a new image at 8 inches by 8 inches and 300 dpi to double the size of your original drawing.

2. Press Command-A/ Ctrl-A to select the whole canvas.

3. Click Corner 2 in the Scripts palette.

4. Click the Play button.

Moving On

Now that you've learned how to create and play back scripts, you're ready to start experimenting with the Scripts palette.

Using the techniques discussed in this tutorial, you can set up scripts to automate repetitive tasks or to store complex artwork for later use.

To find out more about scripts, refer to the Painter Classic on-line help.

10

Printing

Understanding Printing

You can print Painter Classic images on many kinds of printers, including PostScript and Windows GDI printers and high-resolution imagesetters.

Although your final goal may be to print high-quality color prints, it's a good idea to first print proofs on any printer you have available.

You can use a black and white printer to check page size and placement of images on the page. If you have a color printer, you can print proofs to get a general impression of what your image looks like. Keep in mind that the proof will not be an accurate representation of a final print produced by an offset printing process. The print process, inks, and paper types all combine to affect the final output.

Page Setup (Macintosh) and Print Setup (Windows)

Options for setting up your file for printing depend on several factors—the output device, color versus black and white printing, and whether or not you are printing separations.

Macintosh options are located in the **File menu > Page Setup** dialog.

The Macintosh Page Setup dialog has standard Apple controls and the Size to Fit Page option.

Windows options are contained in the **File menu > Print Setup** dialog.
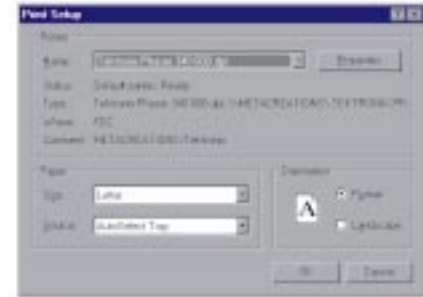
The Windows Print Setup dialog has controls specific to your printer.

Size to Fit Page

Choose this option if you want Painter Classic to shrink an image that is larger than a selected page size. For example, when this option is checked, a 12" x 12" image would be resized to fit on an 8 1/2" x 11" page. Painter Classic resizes the image to fit the page.

If an image is larger than the page size and you haven't checked Size to Fit Page, you'll see an alert message when you print. Click

Continue, and the image will be clipped to fit the page. Click Cancel to stop printing. You can then open the Page Setup (Macintosh) or Print (Windows) dialog and choose Size to Fit Page.

Size to Fit will also increase the image size to fill the whole page.

Using the Print Dialog

Once you have chosen options in the Page/Print Setup dialog, you are ready to print.

To print an image:

1. Choose **File menu > Print** to open the Painter Classic Print dialog. The top half of the dialog contains the standard print commands.
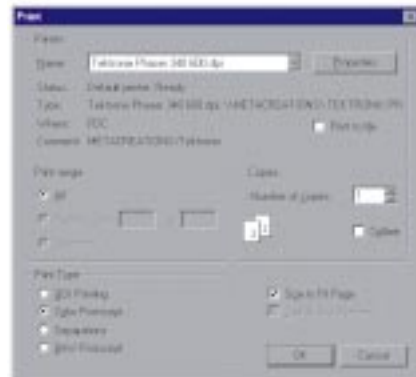
The Print dialog has standard controls for printing. Painter Classic-specific controls are at the bottom.

2. Select one of the four printing methods Painter Classic supports.

Check Color Quickdraw/GDI Printing if your printer is not a PostScript printer. Some common examples are the Hewlett-Packard DeskJet, the Canon BubbleJet, and the Epson Stylus. You cannot print separations to non-PostScript printers.

Check Color PostScript if you plan to print to a color PostScript device. The QMS ColorScript and Tektronix color thermal printer are examples of color PostScript printers.

Older versions of the Painter family included a PRINTER.STG file that contained color calibration information for obtaining a high quality color separation based on the settings: Dot Gain 16%, Screen Frequency for all four process colors at 133 lpi, and Angle set to 15° for cyan, 75° for magenta, 0° for yellow, and 45° for black.

Painter Classic does not limit your files to these settings, it uses the device's default screening information. If you save to EPS format with Output Preview off, Painter Classic will use the Color Studio separation tables with your device's default screening.

Check Separations to print separations. The output consists of four pages, one each for cyan, magenta, yellow, and black. You can print separations from Painter Classic with any PostScript device, including high-resolution imagesetters.

Painter Classic places a color bar, registration marks, and color name on each of the four separated plates.

Check the B & W PostScript box if you are printing on a black-and-white PostScript laser printer.

Printing Tips

Size and Orientation

Most printers cannot print across the entire page. Any given printer has a maximum printable area, which is largely determined by the paper handling mechanism. For example, the maximum printable area on an 8 1/2 "x 11" sheet of paper may be 7 1/2 x 10".

If you have a printer selected, you can visually confirm if your image fits by clicking and holding on the "i" icon in the lower left corner of the image window. This will pop-up a print preview box. The rectangle with the "X" in it represents

your image. The white box is the printable area of the page, and the gray border is the non-printable area. If your image is too large to fit, you have several options:

When you click and press down on the "i" icon in the lower left corner of the image window, a print preview shows you how your image will print on the printer's page.

- Use the **Canvas menu> Resize** command. Enter a lower value for either the width or the height. For this purpose, it's easiest to set the measuring units to inches or centimeters, not pixels.

- Change the printer page orientation from portrait to landscape or vice-versa. This is done in the **File menu> Page Setup/Print** dialog. Depending on your image dimensions, changing the orientation

may allow your image to fit. The new orientation will be visible when you click the "i" icon.

- Use the Size to Fit Page option under **File menu> Page Setup/Print**. Selecting this option will always make your image fit the maximum printable dimensions. This means that if your image is large, Painter Classic will shrink it to fit. And if your image is small, Painter Classic will enlarge it to fit.

Microsoft maintains a large library of Windows-related printing information that is available on the World Wide Web. Connect to the Microsoft Knowledge Base at— http://www.microsoft.com/kb

Options for Files Saved as EPS

Saving in EPS for Printing

Painter Classic's EPS files conform to the Desktop Color Separation format (EPS-DCS format). Although Painter Classic save files in EPS-DCS, it

can't read EPS-DCS. If you plan to save an image in EPS-DCS, it's a good idea to save it in another format first so you will have a copy of it that you can reopen in Painter Classic.

When you save a file in EPS-DCS, Painter Classic opens the EPS Options dialog.

The EPS Options dialog.

Although you can save your images as EPS separations, Painter Classic can't open or edit CMYK files.

Hex (ASCII) Picture Data

This is just another way of storing PostScript information. Some programs require that this option be checked. The file size will be approximately twice as large when the file is saved with this option.

Preview Options

The radio buttons under Preview Options tell Painter Classic whether to save preview data and in what format: No preview, Black and white preview, or Color preview.

If you have an older laser printer, you may have to use the black and white preview to print these files on your laser printer. Although the preview or display is black and white, the color information remains intact. If you are going to create on-line documents as well as printed documents—for example a PDF—be sure to choose a high quality color preview.

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MetaCreations Painter Classic Troubleshooting Worksheet

MetaCreations Technical Support

Phone: (408) 430-4063

Fax: (805) 566-6359

Date: _____

Your Name: _____

Phone:_____

Fax: _____

❒ Macintosh   ❒ Windows

System Software version: _____

MetaCreations Software version (ex. 4.1.2)

Found on the splash screen: _____

Serial #: _____

Description of Problem:

Do symptoms appear: Consistently   Intermittently   Once only

---

Describe how to duplicate the problem, step by step:

1)

2)

3)

4)

Have you checked our Web site, www.metacreations.com, to see if the solution to the problem is already posted?   ❒ **Yes**   ❒ **No**

Does the problem still occur under the following conditions?

Windows		**Macintosh**	
Using Standard VGA video driver?	Yes/No	When all Extensions are off?	Yes/No
When all TSRs are off?	Yes/No		