

Painter 7™

This is the second tutorial devoted to painting and illustrating with the new Water Color technology of Painter 7™.



ILLUSTRATION: CHER THREINEN-PENDARVIS

BY CHER THREINEN-PENDARVIS

With the new Water Color technology of Painter 7™ you can use techniques that are very similar to traditional watercolor.

For *Dragonfly*, a watercolor illustration in Painter 7, I used traditional watercolor technique and theory. The steps below will explain important conventional watercolor terms while describing the developmental process of the painting.

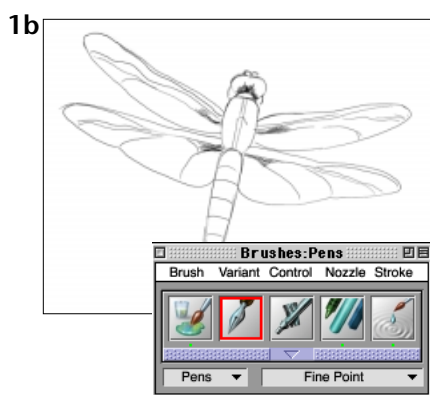
1 Sketching a composition with pen-and-ink.

To begin, assemble any references that you may want to look at as you draw. Create a new image file (File> New), and in the New dialog box, click the Image button. Set up a new file that measures 1000 x 950 pixels at 300 ppi, with a white background.

Draw a pen-and-ink sketch. I sketched from memory using the Fine Point Pen variant of the Pens, while occasionally referring to photos of clouds and a dragonfly.

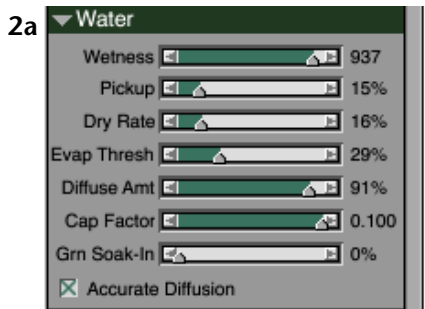


Setting up a new file in Painter 7

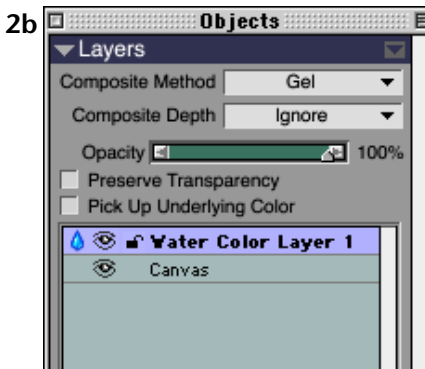


The black-and-white sketch drawn with the Fine Point Pen variant

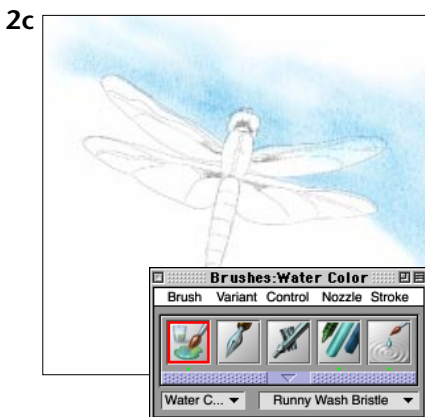




Accurate Diffusion is shown enabled on in this illustration



An active Water Color layer in the Layers section



Laying in washes for the clouds. (In some illustrations that follow, the sketch is hidden. To hide the sketch, toggle off the eye icon to the left of the Canvas layer in the Layers section of the Objects palette. I toggled the visibility of the sketch on and off as I worked.)

2 Adding light washes of wet paint.

In traditional watercolor, some of today's synthetic pigments allow a more even dispersal of pigment. In contrast, most organic pigments (manganese blue, for instance) can cause granular effects or mottling, where pigment soaks into recesses of the paper grain. It takes a lot of practice and control to paint uniform areas of wash, in both traditional and Painter 7 watercolor.

Note: Before beginning to paint with watercolor, open the Water section of the Brush Controls palette and turn on Accurate Diffusion. Accurate Diffusion will allow you to paint washes that have a finer appearance with smoother diffusion.

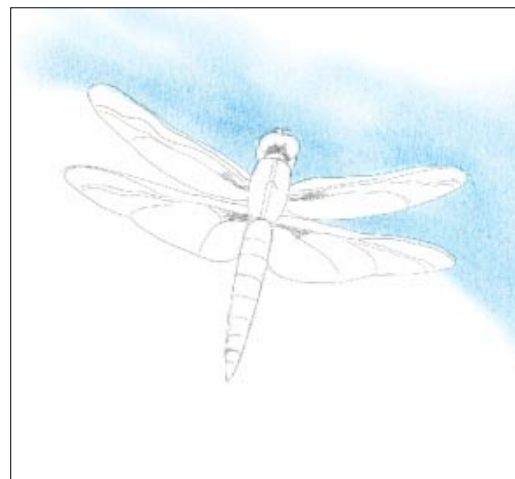
Think like a traditional watercolorist—plan to work from light to dark as much as you can. Take your time, be patient and practice control with the stylus and brushes. And if you want to remove a brushstroke and repaint it, remember the Undo command (Ctrl/Cmd-Z)! Painter 7 offers the best of two worlds: realistic watercolor tools with the flexibility of the computer.

To begin painting light washes onto the clouds, choose the Runny Wash Bristle variant of Water Color, a light blue color in the Colors section of the Art Materials palette and the Cold Press Water Color paper in the Papers section of the Art Materials palette.

When you choose a Water Color brush and touch your stylus to your tablet, a Water Color layer will automatically appear in the Layers section of the Objects palette. You can choose to paint your entire painting on one Water Color layer (which is beneficial if you want a natural wet-into-wet look), or you can choose to create each element on a separate layer.

Lay your first washes onto the sky with loose, slightly curved brushstrokes. Try not to cover every inch of your sky with color. Leaving untouched areas of white will add vibrance and interest to your painting.

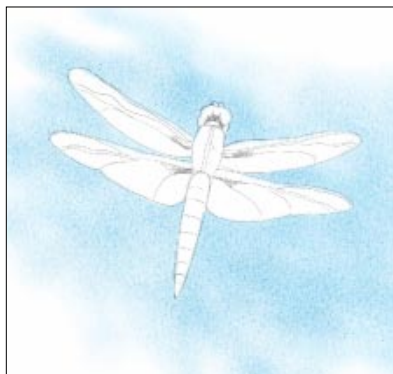
2d



The wing has been cleaned up with the Eraser Dry in this example.



3a



The light blue washes

I painted around the shape of the dragonfly's body and wings. **Note:** If you need to clean up the edges where the runny washes may have dripped onto the dragonfly, switch to the Eraser Dry variant of Water Color and remove the color in those areas.

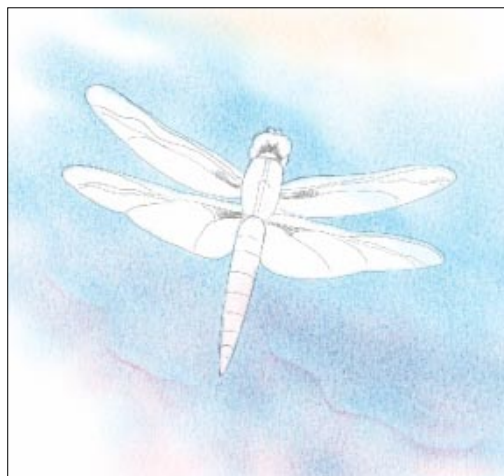
3 Painting using a wet-into-wet technique.

You can achieve subtle wet-into-wet techniques with a single color or multiple colors. Choose a medium-toned blue and add deeper blue areas to the sky using the Runny Wash Bristle.

Note: If your washes are not smooth enough for your taste, you can use the Wet Entire Water Color Layer feature to smooth out the brushstrokes, while applying a bit more paper texture. With the Runny Wash Bristle still chosen in the Brushes palette, choose Wet Entire Water Color Layer from the pop-out menu on the right side of the Layers section bar. Painter 7 will wet the layer, smoothing out the brushstrokes.

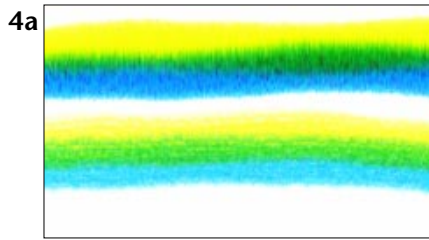
Now choose a slightly different color (I chose a rose color). Using the Runny Wash Bristle, gently tap once along the lower side of a cloud with your stylus, to "dot" new color into the sky. Watch as the new color bleeds into the clouds and subtly mixes with the existing blues. Experiment by continuing to change the color slightly while dripping more new colors. To achieve a subtle wet edge on the bottoms of the clouds (as shown in illustration 3b), drip new watercolor onto a cloud using a low-opacity (12%) Runny Wet Camel variant. To reduce the opacity of the brush, adjust the Opacity slider on the Controls:Brush palette. The Runny Wet variants were designed to displace underlying color and leave a darker wet edge. In traditional watercolor, this effect is analogous to filling a brush with water and a little pigment and using it to run paint down an area that is already very wet.

3b



Adding darker wet edges to the clouds using the Runny Wet Bristle





4a *Melting and mixing color from blue through green to yellow, using the Runny Wash Camel (top) and the Diffuse Bristle (bottom): The colors are exaggerated in this example to show how three colors can be created using two colors.*

4 Blending and Overlaying Color.

Traditional watercolors do not blend like oils or acrylics. For example, to make a transition from blue to green, you would not paint blue and yellow strokes and scrub back and forth.

If you'd like to make a transition from blue to green that is not muddy, take care to choose a blue that does not have too much gray or red (H, 89; S, 100; V, 74), and choose a light, pure yellow without red in it (H, 51; S, 100; V, 74). Using the Runny Wash Camel or Diffuse Camel variant, paint a stroke of blue, then paint a stroke of yellow that slightly overlaps the blue. The watercolor pigment is transparent, so you should see green where the strokes overlap. You can also choose pure white in the Colors section (to emulate pure water) and paint across the area with pure water to merge the colors a bit further.



4b *The light washes are painted onto the body and wings.*

When painting the body and wings of the dragonfly, I worked from light to dark, gradually adding new washes over the top of existing color. I continued to add deeper color in areas that needed more contrast. If you'd like to paint washes with a smoother look, use the Wash Camel or Wash Flat variant. To overlay color with more texture, try the Diffuse Grainy Camel and the Grainy Wash Camel.

5 Pulling out pigment.

In areas of the water where additional bright highlights were needed on the head and body, I used the Eraser Dry variant to remove color, just as I would use a swab or a rolled piece of tissue in traditional watercolor. Choose the Eraser Dry variant of Water Color, and brush over areas of color that you want to remove. If you'd like to only lighten a color area, reduce the Opacity using the slider in the Controls:Brush palette.



5 *Midtones have been painted on the dragonfly's body and wings and the brightened highlights are visible on the back, head and right wing.*

To "scratch out" areas (for a harsher result), reduce the size of the Eraser Dry using the Size slider on the Controls:Brush palette, and increase its Opacity to 100%. (To suggest veins on the wings, I scratched out in a few places.) The Fine Palette Knife can also be used to move and scrape existing pigment and produces a wetter result than the Eraser Dry.



6a



Darker tones have been added to the body and wings.

6 Adding more detail and contrast.

Before you complete your painting, take the time to study your composition. Does the illustration have a feeling of depth, or does it look flat? Does your illustration seem to need more contrast? Does the subject seem to have enough detail and interest to set it apart from the background? It's also a good idea to make a color print and hang it on the wall to study.

After some contemplation, I painted richer rose and blue washes to shadow areas using the Wash Camel. Also, I added a few details using the Fine Camel. In areas where I wanted the edge of a stroke to blend, I chose pure white in the Colors section, and switched to the Diffuse Camel, then gently dabbed more water into those areas.

6b



In this stage, richer rose, gold and blue colors have been painted in the shadow areas and more details have been added.

Cher Threinen-Pendarvis is a designer, fine artist, author and educator based in San Diego, CA. Cher has worked with both traditional and electronic tools for nearly thirty years. Her digital fine art and design has been exhibited as large format hand-worked prints worldwide and published in many publications including *The Photoshop WOW! Book*, *The Official Photoshop Handbook*, *Photoshop 6 Magic*, *EFX Art and Design*, *Design Graphics*, *Digital Fine Art Magazine*, *Contact Magazine*, *MacWeek*, *MacUser*, *Publish*, *Step-by-Step* publications and *Computer Artist* magazine. Cher holds a BA with Highest Honors and Distinction in Art specializing in painting and printmaking. She is principal of the consulting firm Cher Threinen Design, is an enthusiastic teacher and is author of *The Painter 6 WOW! Book*, the fourth edition of this highly praised volume of techniques and inspiration. Look for *The Painter 7 Wow! Book*, which is completely revised, featuring classic techniques and the coolest new features in Painter 7!

Cher Threinen-Pendarvis's Web site: <http://www.pendarvis-studios.com>

The Painter Wow! Book companion Web site: <http://www.peachpit.com/wow/painter>

To order the Painter 7 Wow! Book, phone your order to 800-283-9444 or 510-524-2178, or fax it to 510-524-2221.

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