# Painter 8

*This tutorial is the second in a series of educational articles devoted to Corel Painter 8.*



ILLUSTRATION: CHER THREINEN-PENDARVIS



*This photo reference shows good contrast and detail.*



*Dragging the lower right corner to rotate the image*

BY CHER THREINEN-PENDARVIS

For *Fantasy Butterfly Sketch*, a pen-and-ink drawing created in Corel® Painter™, I used conventional sketching techniques applied to Corel Painter, using a Wacom® stylus and pressure-sensitive tablet. The suggestions in this tutorial will help you experience the expressive potential of the Pens in Corel Painter 8, while showing the developmental process of the illustration.

## 1 Choosing a photo for reference.

When choosing a photo to use for reference, it's best to select one that had good contrast and detail. You may choose not to incorporate all of the detail into your drawing, but being able to see details will allow you more choices and will add to the inspiration and to an interpretive approach. When you've selected an image, choose File, Open and navigate to the image on your hard drive.

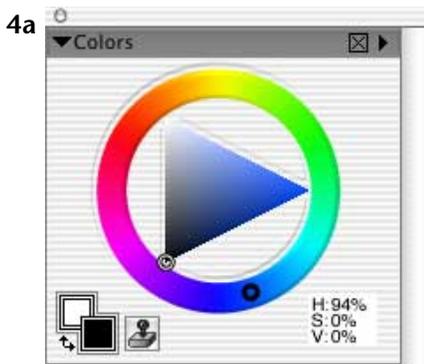## 2 Adding a dynamic angle to the reference.

The butterfly photograph had been shot straight on, and was quite symmetrical. For more interest, I added a dynamic angle to the reference, by rotating the image in Corel Painter as follows: Choose Select, All, then choose Effects, Orientation, Free Transform. Position the cursor over a corner point and press the Ctrl/Cmnd key (you'll see the cursor change to a circle), now drag the corner in the direction that you want to rotate the image.

**3**



*Setting up Brush Tracking*

**4a**



*Choosing black color in the Standard Colors picker*

**4b**



*Choosing Basic Paper texture*

### 3 Setting up Brush Tracking.

Before you begin to draw, it's important to set up the Brush Tracking so you can customize how Corel Painter interprets the input of your stylus, including parameters such as pressure and speed. Choose Edit, Preferences, Brush Tracking (Mac OS X users, choose Corel Painter 8, Preferences, Brush Tracking) and make a representative brushstroke in the window. For instance, if you plan to use both light and heavy pressure, while sketching slowly for a while and then quickly, try to make a brushstroke in the window that would include all of these factors.
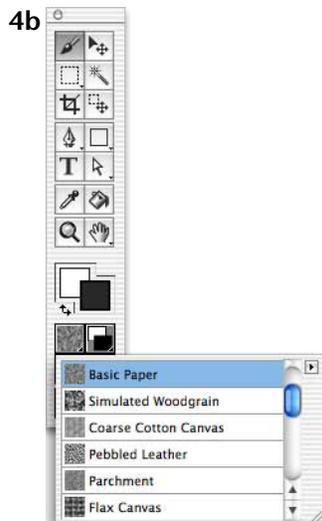
### 4 Choosing a color and texture.

In the Color picker, choose black color for your drawing. If the palette is not visible when you attempt to choose a color, choose Window, Show Colors to open the Colors palette. Click in its HSV triangle and drag the Color Ring to the bottom left, the darkest point in the triangle. In the Toolbox, click the flyout menu arrow on the Paper Selector and choose Basic Paper texture.

### 5 Making a clone and using Tracing Paper.

With Corel Painter, it's possible to "clone" or duplicate the image, and with the original still open, clear the image from the clone file and activate the useful Tracing Paper function, which is much like a traditional light table in the program. Using Tracing Paper to see your reference image, you can sketch in the basic proportions of your subject. To create a clone, choose File, Clone, and clear the image from the clone by choosing Select, All (Ctrl/Cmnd-A) and then pressing the Backspace/Delete key. To
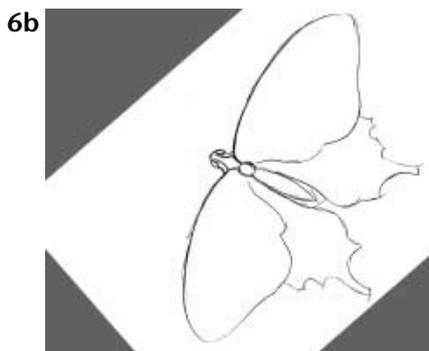
**5**



*The clone canvas has been cleared and Tracing Paper has been enabled.*

**6a**



*Choosing the Page Rotation tool in the Toolbox*

**6b**



*After rotating the in-progress sketch, I began drawing the basic shapes using the Thick n Thin variant of Pens*

turn on Tracing Paper, choose Canvas Tracing Paper or click the small Toggle Tracing Paper button in the upper right of the Corel Painter image window. (Turn Tracing Paper on and off as you wish using the Toggle button.)
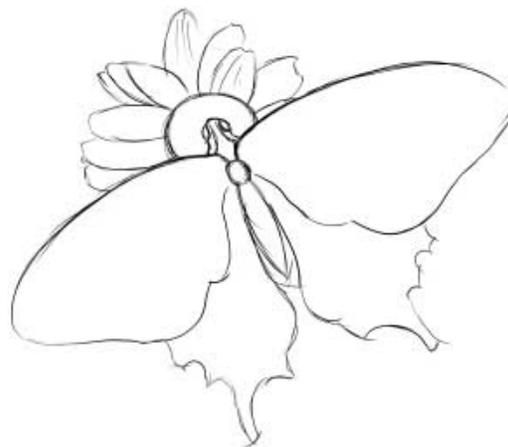
## 6 Sketching with Pens.

If the Brush Selector Bar is not visible, open it by choosing Window, Show Brush Selector Bar. Choose the Pens category from the Brush Category pop-up menu, then choose the Thick n Thin variant from the Variant menu.

It's a good idea to make some practice marks to get to know the mark-making tool. Experiment with the Thick n Thin variant of Pens. Press lightly on your stylus to sketch a thinner line, press more heavily for a thicker line. For this illustration, I chose to sketch the outer lines using this pen because it allows you to sketch smoothly, while varying the thickness of the lines.
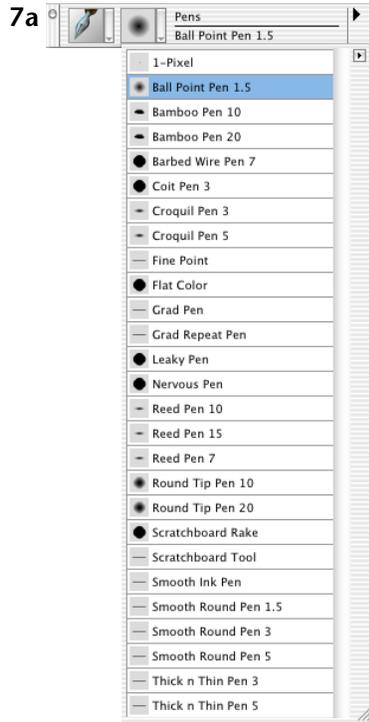
For greater control while drawing, consider using the Corel Painter Page Rotation feature to position the image at an angle that makes it easier for you to draw. The tool resides under the Grabber hand in the Toolbox. Click and hold, and the fly-out tool will appear. Using the Page Rotation tool, position the image at the angle you need to be more comfortable while drawing. (I rotated my image one direction to add tone to the right wing, then the opposite direction to draw the lines on the left wing.) After positioning your image, click on the Brush tool in the Toolbox to resume drawing. To return the image to its original angle, double-click on the Page Rotation tool in the Toolbox. Then click on the Brush tool to resume sketching.

Take the time to study your subject carefully and analyze the basic forms and shapes. Think about how you can simplify the subject, so that in the beginning you draw just the basic shapes using loose strokes. You don't have to draw a continuous line around the butterfly. Instead, you can

**6c**



*Refining the basic shapes using the Thick n Thin Pen.*

**7a**

| Pens |
| Ball Point Pen 1.5 |

| | 1–Pixel |
| ● | Ball Point Pen 1.5 |
| ━ | Bamboo Pen 10 |
| ━ | Bamboo Pen 20 |
| ● | Barbed Wire Pen 7 |
| ● | Coit Pen 3 |
| ━ | Croquil Pen 3 |
| ━ | Croquil Pen 5 |
| ─ | Fine Point |
| ● | Flat Color |
| ─ | Grad Pen |
| ─ | Grad Repeat Pen |
| ● | Leaky Pen |
| ● | Nervous Pen |
| ━ | Reed Pen 10 |
| ━ | Reed Pen 15 |
| ━ | Reed Pen 7 |
| ● | Round Tip Pen 10 |
| ● | Round Tip Pen 20 |
| ● | Scratchboard Rake |
| ─ | Scratchboard Tool |
| ─ | Smooth Ink Pen |
| ─ | Smooth Round Pen 1.5 |
| ─ | Smooth Round Pen 3 |
| ─ | Smooth Round Pen 5 |
| ─ | Thick n Thin Pen 3 |
| ─ | Thick n Thin Pen 5 |

*Choosing the Ball Point Pen variant of Pens from the Brush Selector Bar*

sketch, in a way similar to how you would use a fine-pointed ink pen, with sketchy lines that overlap one another to suggest the curves of the wings. Once you've established the proportions, begin to refine your drawing. If you'd like to erase, choose the Eraser variant of Erasers in the Brush Selector Bar.

## 7 Building up tone, form and texture.

Choose the Ball Point 1.5 variant of Pens and use this pen to draw fine lines that help to sculpt the forms of the butterfly. This pen will draw a more even line without as much variation between thin and thick lines. You can use a sketchy approach to this line work here; also, it will help you to add vitality and energy to your drawing.

Now, choose the Scratchboard variant of Pens. Use this pen to sketch broader lines, building up tones and filling the patterned areas of the wings.

**7b**

*Adding fine hatched lines to show form and add texture on the wings and body, and then the thicker lines in the darker areas for more contrast*

**8a**
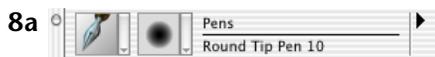
*Choosing the Round Tip Pen in the Brush Selector Bar*

# 8 Adding more texture and final details.

For more interest to the foreground, I loosely sketched the leaves using the Scratchboard variant of Pens; to draw soft cross-hatch strokes visible in illustration 8b, I pressed lightly on my stylus. Next, I used the Scratchboard Tool to sketch lightly and build up subtle tone and texture on the body and wings. In areas where I wanted a clean, even line, I used the Round Tip Pen, sized down to 1.5 pixels. I also used this pen to draw darker cross-hatch lines in areas of the butterfly that needed more contrast. See the completed illustration at the top of page 1.

**8b**

*Detail showing the soft cross-hatch strokes on the butterfly's body and the leaf*

An award-winning artist, author and educator based in San Diego, California, Cher Threinen-Pendarvis has worked with both traditional and electronic tools for nearly thirty years. She has received recognition for her mastery of Corel Painter, Photoshop, and the Wacom pressure-sensitive tablet, using these electronic tools since they were first released. Her digital paintings and illustrations have been exhibited as large-format prints worldwide and her articles and art have been published in many books and periodicals including *The Photoshop WOW! Book, The Official Photoshop Handbook, Photoshop 7 Magic, EFX Art and Design, Design Graphics, Digital Fine Art Magazine, MacWeek, MacUser, Macworld, Publish, Photoshop User, Step-by-Step* publications and *Computer Artist.* Cher holds a BFA with Highest Honors and Distinction in Art specializing in painting and printmaking. She is principal of the consulting firm Cher Threinen Design and is author of all editions of *The Painter Wow! Book. The Painter 8 Wow! Book* is the most recent edition of this highly praised volume of techniques and inspiration. *The Painter 8 Wow! Book* has been completely revised, featuring classic techniques and the coolest new features in Corel Painter 8!

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 8 Wow! Book, phone your order to 800-283-9444 or 510-524-2178, or fax it to 510-524-2221. Mail your order to Peachpit Press, 1249 Eighth Street, Berkeley, CA 94710, or order online and save on postage and save a tree! Order online at: http://www.peachpit.com