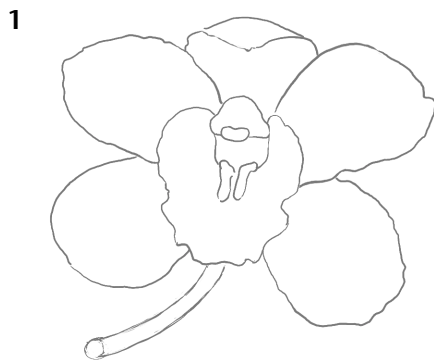


This tutorial is part of a series of educational articles devoted to Corel Painter 8. The Impasto features are also available in Painter 5, 6 and 7.



ILLUSTRATION: CHER THREINEN-PENDARVIS



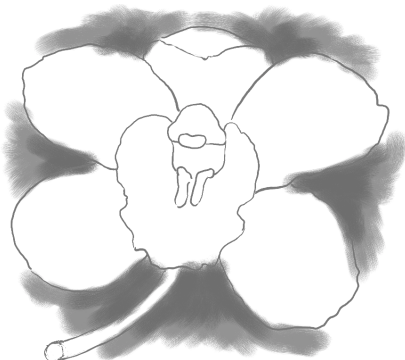
The brush sketch

With the Impasto features in Painter, you can paint with thick, sensuous paint and build up rich textures. When painting *Cymbidium Orchid*, I used Painter's Oils brushes to paint an underpainting. Then I used the Impasto brushes to add the texture of brush marks with realistic highlights and shadows to the color study. With Impasto, it's possible to create very thick brushstrokes; however, for this botanical style study, I used a more subtle approach.

**1 Designing a still life and making a sketch.** I envisioned a composition with soft side lighting in which the orchid appeared to be suspended in space. I placed the flower on a white desktop next to my computer, with interesting negative space. Then I set up a soft full spectrum light.

To begin the brush sketch, create a new file that measures about 1800 x 1800 pixels. In the Brush Selector Bar, choose the Fine Camel 10 variant of the Oils, and in the Paper Selector, choose Coarse Cotton Canvas texture. (This is the texture that you'll use throughout the painting.) For more flexibility, add a new layer to your image, by clicking the Add a new layer button on the Layers palette. Now choose a dark gray in the Colors palette and draw a tight sketch of your subject on the new layer.

2a



*Laying in the gray background behind the flower*

2b



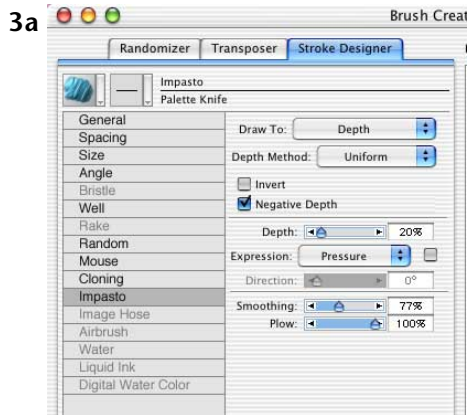
*The in-progress study showing the flat color shapes*

**2 Creating the color study.** Next, I added another new layer for the “base colors,” and I began to lay in color on this layer using the Opaque Round variant of the Oils. I painted using warm and cool pinks—and some deeper hues. I painted in the shapes using broad strokes, resizing the brush as I worked. When the flat color areas were established, I added more complex color areas and blended as I painted, using the Round Camel variant of the Oils. Switching between the Opaque Round and the Round Camelhair variants, I painted and pulled and blended colors, rendering the forms using expressive strokes.

2c



*The color study before adding the Impasto*



Setting up the Palette Knife to carve deeper brushstrokes

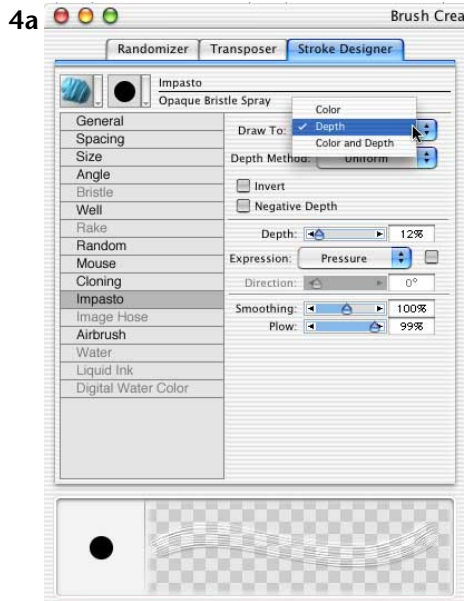
**3 Adding Impasto brushwork.** After the forms of the flower were as I liked them and the color study was complete, I added textured brushstrokes to the background. (I also carefully painted very subtle strokes to the flower, because I did not want to distract from the forms of the flower too much because it was a tight botanical style portrait.) I modified the Palette Knife variant of Impasto, so that it would paint with deeper negative depth, and I made it smaller. To make my custom palette knife, choose the Palette Knife variant of Impasto and set the Size slider in the Property Bar to 8.0. Open the Brush Creator by pressing Ctrl/⌘-B. Click the Stroke Designer Tab to open the Stroke Designer, then click the Impasto section bar to open the Impasto section. In the Impasto section, make sure the Draw To menu is set to Depth and set the Depth slider to about 20%, leaving other settings at their defaults: Smoothing, 77% and Plow, 100%. Save the variant by choosing Save Variant from the Brush Creator's Variant menu, giving it a new name. Making changes in the Impasto section sets the parameters for the individual brush. Then, to preserve the original variant, choose the original Palette Knife and restore its default settings by choosing Variant, Restore Default Variant.

When I wanted the new palette knife to paint with both color and depth, I modified it to pick up and smear underlying colors. To make this modification, select the new palette knife, and in the Impasto section of the Stroke Designer (Brush Creator), set the Draw To menu back to Color and Depth. To pick up and mix underlying colors more, click on the Well section bar to open the Well section and increase Resat to 10%. Save and name the new variant, then reselect the first modified palette knife.

3b



Using the Palette Knife variant of Impasto to move paint on the shadow and canvas



Selecting Depth in the Draw To menu in the Impasto section of the Brush Creator

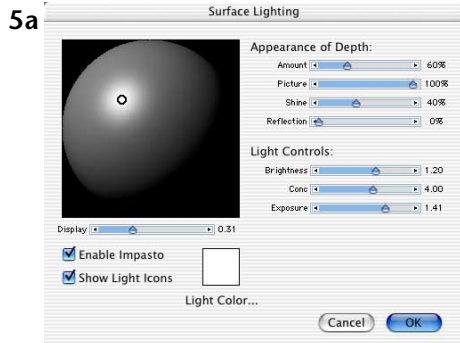
To achieve the look of gessoed canvas, I used the custom smeary Palette Knife (Impasto) variant to paint expressive brushstrokes over the background. I also sampled color from the gray shadow behind the flower using the Eyedropper and painted into this area as well.

**4 Painting details on the flowers and shadow.** Once the background was complete, I added thicker paint to the orchid using the Opaque Bristle Spray (Impasto). I also painted brighter highlights on the tips of the flower petals and deeper, richer colors in the shadow and interior areas of the flower. As I worked, I modified settings in the Impasto section of the Stroke Designer (Brush Creator) for the Opaque Bristle Spray variant. To paint with color and texture, I left the Draw To menu set at Color And Depth; to add textured brushstrokes without adding color, I chose the Draw To Depth setting. Using a low-opacity version the modified Opaque Bristle Spray (Impasto) that applied only textured strokes without color, I stroked over areas of the flower petals, with my strokes following the forms of the flower, and the underlying colored brushstrokes. Finally, I added a little more canvas texture to the background in a few areas, using the Grain Emboss variant of Impasto.

4b



A close-up detail of the image showing the added brushwork and canvas texture



*My settings in the Surface Lighting dialog box.*

**5 Refining the impasto paint.** Next, I used a small Palette Knife (Impasto) to drag color in the image (especially in the shadow behind the flower). Because I wanted a realistic, subtle look, I brushed over areas that were too “impastoed” using the Depth Equalizer variant (Impasto) at a low Opacity. (I lowered the Opacity using the Opacity slider in the Property Bar.) Finally, I reduced the overall effect of the Impasto by choosing Canvas, Surface Lighting. For a more subtle Impasto look I reduced the Amount to 80%.

5b



*This close-up detail shows the refined brushwork and texture*

An award-winning artist, author and educator based in San Diego, California, Cher Threinen-Pendarvis has worked with traditional tools for her entire life. 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!

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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>

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