CLARIS CLEAR CHOICE™

HOW TO PAINT WITH BRUSHSTROKES™

A SPECIAL GUIDE FOR THE NOVICE PAINTER

CASADY & GREENE

How to Paint With BrushStrokes™

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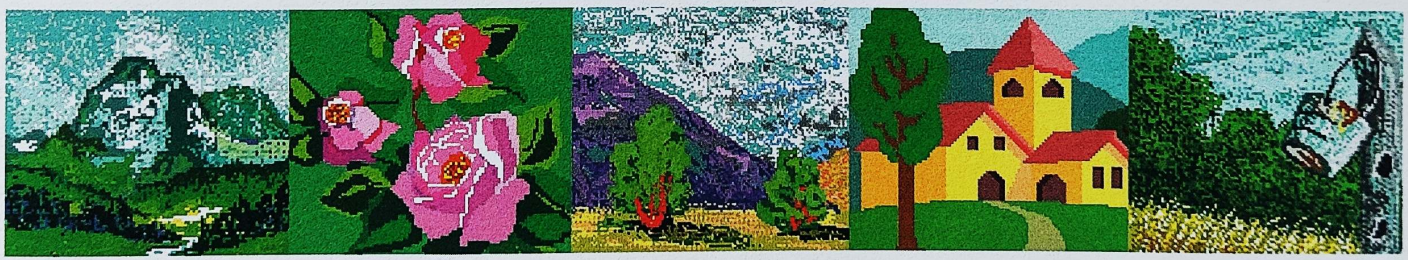

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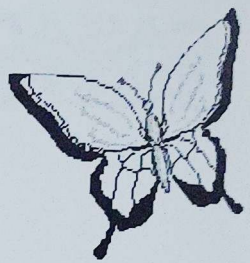

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Welcome

You are about to embark on a unique approach to learning that will enable you, step-by-step, to uncover your hidden artistic talent—yes, even you have talent!

Using the BrushStrokes™ program does not mean that you have to be able to draw—BrushStrokes is about color, not drawing. Using color to create works of art has a long tradition.

As you progress through the painting exercises in this Guide, remember:

1. Every person—no matter what age—has the capability to artistically express him or herself.
2. It's okay to make mistakes. Many of the world's most priceless paintings were accidents.

   The advantage of painting on a computer is that if you really hate what you created you can throw it in the trashcan.

   And you won't have to feel guilty about having spent a lot of money on brushes, paint, canvas, how-to books, etc.
3. If *you* like what you have painted, then you have created a great painting—satisfy yourself.

To quote from Horace: "Nothing's beautiful from every point of view," and Keats: "Beauty is in the eye of the beholder."

If you happen to feel adventurous, don't hesitate to branch out on your own.

That's what painting is all about—exercising your hidden creativity!

Most importantly—unwind, experiment, explore, and of course, have fun!

Every artist dips his brush in his own soul, and paints his own nature into his pictures.

Henry Ward Beecher

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About This Guide

Potential subjects for paintings are everywhere you look, from a single flower to a landscape.

The exercises in this guide were selected to provide a broad cross-section of painting possibilities. The direction you choose in learning how to paint is up to you.

Within each group of exercises are a varying number of paintings designed to familiarize you with many of the tools in BrushStrokes and the various ways to utilize them.

The exercises have been grouped in four main categories:

I. Scenics

II. Fruit & Flowers

III. Fish & Birds

IV. Portrait

To facilitate your learning, a unique type of shorthand has been developed. Chapters 3, 4, and 5 explain the notations that appear beneath each step in a painting exercise.

For complete explanations of the painting tools and menu commands, please refer to the *BrushStrokes User Guide*.

Remember that your paintings are not expected to be exactly like the ones in this Guide. You are unique and therefore everything you do is unique.

The style of painting you develop through practicing the exercises may be similar to someone else's style, but will be strictly your own creation. No one sees the world around you quite the way you do.

Relax and enjoy the exciting world of creating with color!

Memory and Monitor Requirements

The sections below outline the basic memory and monitor requirements. Each is discussed in more detail on page 64.

Memory: BrushStrokes requires a minimum of 2MB of RAM to operate in its default 8-bit mode.

Do not open any other programs with BrushStrokes if you are using System 7 with less than 4MB of RAM.

Beyond that, the painting Exercise Canvases take into account the fact that some Macintosh computers have limited RAM, so you do not need to do anything special to use the Exercise Canvases.

Monitor: If you are using a color monitor, adjust the settings in the Monitors Control Panel to "Colors" and "256". If you don't, the Exercise Canvases will not work properly.

Note to Beginning Artists:

Carefully read the first two chapters—*Painting Basics* and *BrushStrokes Environment*. The first chapter describes the fundamentals of painting, and the second explains how to use the notations accompanying the painting exercises.

Note to Advanced Artists:

Even if you are already somewhat familiar with painting and paint programs you may still want to glance through the *Painting Basics* chapter before taking a close look at the *BrushStrokes Shorthand* chapter.

Then move on to whatever painting exercise section you would like to concentrate on to improve your skill.

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Painting Evolution

The earliest record of painting dates back 30,000 years when Stone Age man applied coloring to the walls of caves.

During the intervening centuries, various application methods evolved:

- Watercoloring
- Oil/Acrylic Painting
- Airbrushing

Because these methods are so different, it was virtually impossible to incorporate two or more of them successfully in one painting.

Thus it was fairly easy to identify which technique was used. In the early 1980s, a totally new approach to painting appeared—creating paintings on a computer.

Incorporating this new technology, BrushStrokes emulates traditional techniques without the expense and mess of traditional methods. Even more important is the ability to create images never before possible.

With electronic painting, you can depict various objects in a painting utilizing the most effective technique for each object. Many painting techniques can be combined within a single computer painting.

In addition, you no longer have to worry about making expensive mistakes (an error can be undone in seconds). What hasn't changed noticeably is the time factor involved in creating a computer painting.

Although repetitive objects can be done on the fly, many detail aspects are still time-consuming to render accurately.

BrushStrokes is not intended to replace traditional methods of painting.

Instead, BrushStrokes expands the many possibilities available by allowing you considerable freedom in exploring visual color interpretations that are not available by any other single medium.

Traditional Definition of Paint:
A pigment (finely powdered organic or inorganic substance) mixed with a liquid (oil or water) or paste (egg yolk or gum) that can be applied to and adhere to a surface, thus imparting color to that surface.

Computer Definition of Paint:
Using an electronic simulation of a painting implement (airbrush, brush, paint can) to distribute tiny colored squares of light (pixels) across a computer monitor representation of paper (a document).

Universal Definition of A Painting:
A painting is the result of applying color to a surface. It is also a powerful form of visually expressing an individual's impressions of their current or imagined surroundings.

Watercoloring

The oldest known type of painting method involves the translucent properties of color, and paintings generally have a liquid or flowing appearance and often lack fine detail.

Other distinctive characteristics of watercoloring include:

- Once applied to a surface, watercolor cannot be removed.
- The surface used for watercolor is an integral part of the picture.
- The rapid drying time of watercolor requires a lot of preplanning or painting many pictures before achieving just the right effect.

Acrylic or Oil Painting

First used by ancient civilizations, oil techniques range from a wash (similar to watercolor) to very thick layers (impasto) of textured color. This versatility made oils the popular choice of artists for many centuries.

Oil paints are known for their remarkable stability, having been designed to retain their colors indefinitely.

Acrylic paints (first available in 1962), permit artists to create the effect of an oil painting in less time, due to quicker drying times.

Acrylics were a godsend for artists allergic to oil paint because, although acrylics are a derivative of petroleum, they lack the hazardous fumes associated with oil paints.

Airbrushing

Invented by watercolorist Charles Burdick in 1893, airbrushing relies heavily on the use of masks (covering part of the picture while spraying color on the surface).

Unlike watercoloring, this technique requires considerable preplanning as well as careful mask preparation.

Airbrushing is known for continuous smooth tones and color transitions. This method is used extensively to depict reflective surfaces, such as glass, metal, glowing light, etc.

Color Relationships

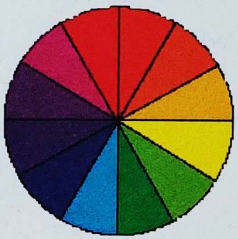
It is tempting to use lots of different colors when you paint electronically, especially since a 32-bit color Macintosh has 16.8 million colors available (although you can only see 256 of them at any one time).

In an effort to avoid a color mess, painters adhere to a few basic rules. Central to these rules is an understanding of various color relationships.

The relationship of one color to another is most commonly expressed in terms of a circle divided into 12 equal-size parts—a color wheel.

All colors are the combination of one or more of the three "primary" components—red, yellow, and blue.

In addition to mixing two or more of the primaries in various proportions to create additional colors, you can add white to lighten (tint) or black to darken (shade) the resulting color.



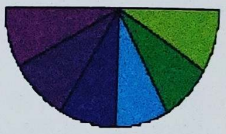
Primary Colors are the three basic colors from which all other colors are derived.

Secondary Colors are achieved with an equal mixture of two of the three primaries.

Intermediate Colors are created by mixing two primaries in a ration of 2:1.

Warm Colors contain some red or yellow. They are often thought of as the hues of the sun or fire. They are considered vibrant and active.

Cool Colors contain some blue and are often considered the hues of the night, water, or ice. They evoke feelings of calm and relaxation.



Color Definitions:

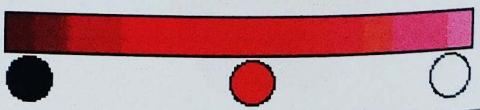
Hue —The name of a color, as described by its position on the color wheel..

Intensity—The relative brightness of a color. For example, a hue of high intensity is a bright color, while one of low intensity is a dull color.

Value—A series of tones ranging from very light to very dark. A hue's position between white and black is its value. Two additional terms used to describe value are:

- **Tint**—The lightness of a hue produced by adding various amounts of white.
- **Shade**—The darkness of a hue produced by adding various amounts of black.

An example of the ***values*** of the ***hue*** RED.

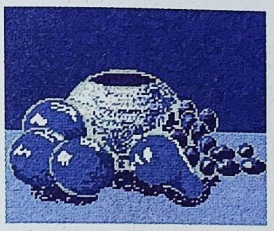


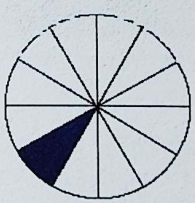
Color Schemes

In a study of color, much attention is devoted to the effect of colors on the colors next to them.

Depending on the relative positions of colors on the color wheel, one of two effects may happen when two colors are placed next to each other:

1. Some color pairs will cancel each other out and seem gray.
2. Some colors will produce the effect of creating an additional color unlike the originating two colors.

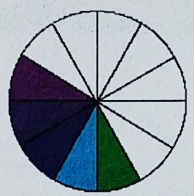




Monochromatic

This type of color scheme uses only one hue (blue) but many values to give unity to the painting.

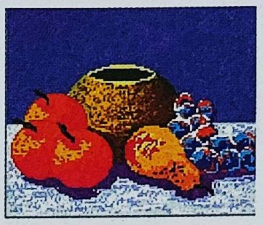
You can use various combinations of tints and shades to create strong contrasts of light and shadow.

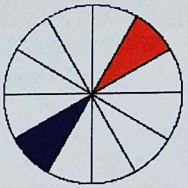


Analogous

Two to five hues that lie side-by-side (blue—green—purple) and contain a common color (blue) are known as an analogous color scheme.

This scheme extends the overall range of the monochromatic but can sometimes appear slightly monotonous.

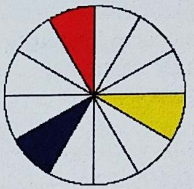




Complementary

Hues that lie exactly opposite one another (blue—orange) are complementary colors.

The complementary color scheme is considered one of the most important color relationships because each color intensifies the impact of the other.



Triadic

A triadic color scheme is any three colors that are equidistant from one another (blue—red—yellow).

Triadic schemes are the hardest to control due to the multitude of hues available.

If the colors are used in equal amounts, they will neutralize each other and appear flat.

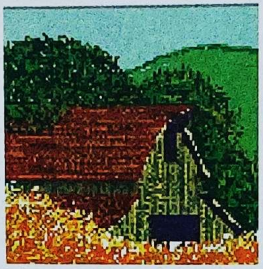
Composition

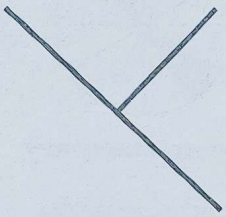
Every successful painting is based on good composition. Many theories of how to arrange the elements of a painting have been advanced over the centuries, ranging from precise mathematical formulas to purely emotional decisions.

There is only one rule regarding good composition:

> *Never group the major elements, or focal point, in the exact middle of the painting area.*

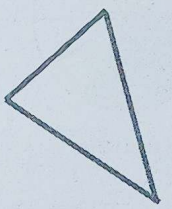
Basically, if it looks right and feels right, then it's probably a good composition.





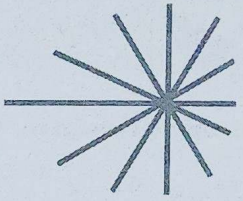
Golden Mean

A classic form of composition, first used by the Romans. It produces the most pleasing proportions and locates the ideal center of interest.



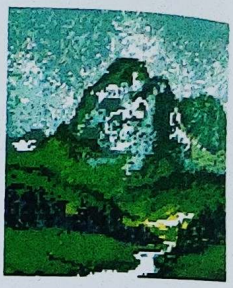
Triangle or Three Spot

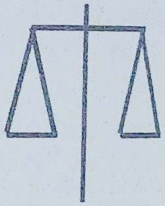
A painting in which grouped masses or spots suggest a balanced pyramid design, symbolic of stability and strength.



Radiating Line

A pattern of radiating or converging lines leading to a small center of interest or main focal point.





Balance Scale

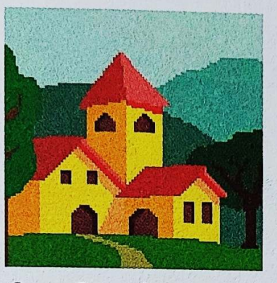
A classic arrangement with the main center of interest in the middle area and equal masses of lesser importance on each side.

Creating Depth

A number of different methods are used to create the feeling of depth, or distance, in a painting.

Often the various methods listed in the next columns are used in combination, though this is not required.

Which method(s) you use will depend largely on the subject of your painting and the feeling you are trying to convey to the viewer.



Overlapping

Placing one object in front of another is a simple way to create the illusion of depth.

Using darker colors for the background objects, making the foreground object slightly larger than the background objects, and putting more detail into the foreground object helps create the feeling of depth.

Perspective

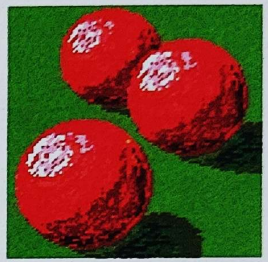
Perspective is a mathematical method of depicting complex three dimensional objects, their reflections, and shadows on a two dimensional surface.

The basic rule of thumb is that objects appear to get smaller and less clear the farther away they are.

Proportion and Scale

Objects by themselves have no scale. They acquire size when compared with something else.

The scale of the various elements in a painting should be appropriate to each other and to the painting as a whole.



Shading

The process of showing the effect of light and shadow on an object is the most effective way of showing bulk.

This is the best method of making objects advance or recede in the composition.

The area nearest the light source will be the brightest hue, while the area receiving the least light will be the darkest hue.

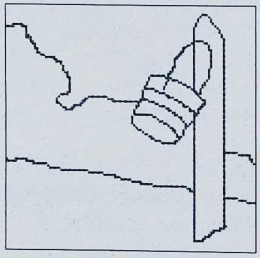
Painting Order

Although it may appear that a painting is created spontaneously, the artist is actually following a basic series of steps, almost automatically.

Learning to approach painting in specific sequential steps will simplify the whole painting process and allow you to concentrate on developing a personal style.

Phase I—Planning

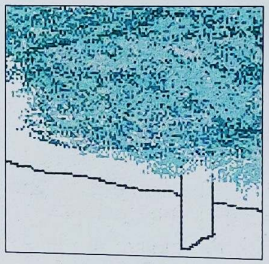
1. Select a subject.
2. Choose a palette.
3. Sketch in the basic composition.



4. Decide on the basic techniques and tools to be used for different aspects of the painting.

Phase II—Basic Painting

5. Paint the background with the same care that any other element receives, slightly overlapping the middle and foreground areas.



6. Paint the middle ground, overlapping the foreground and background areas.

7. Paint the general foreground area.

Phase III—Finishing Touches

8. Touch up any flaws in the background, remembering to keep detail to a minimum.
9. Adjust the middle ground to balance between the background and foreground areas.
10. Complete the specific details in the foreground objects.

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Painting Canvases

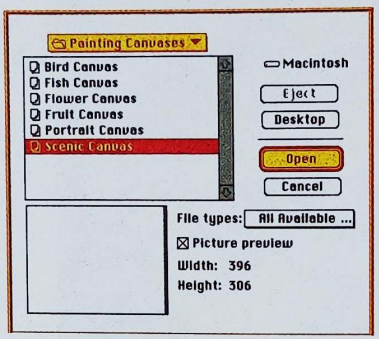
Special "canvases" have been created to enable you to concentrate on painting without worrying about how to choose the correct palette, bit depth, and document size.

These canvases are located in the "How to Paint" folder.

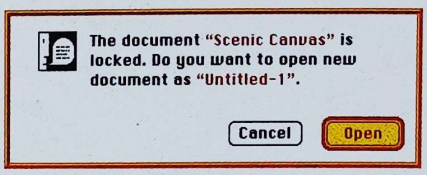
Each canvas will open as "Untitled..." so all you have to do is practice your painting style.

To save your painting, select "Save As..." from the File Menu and give your masterpiece a title.

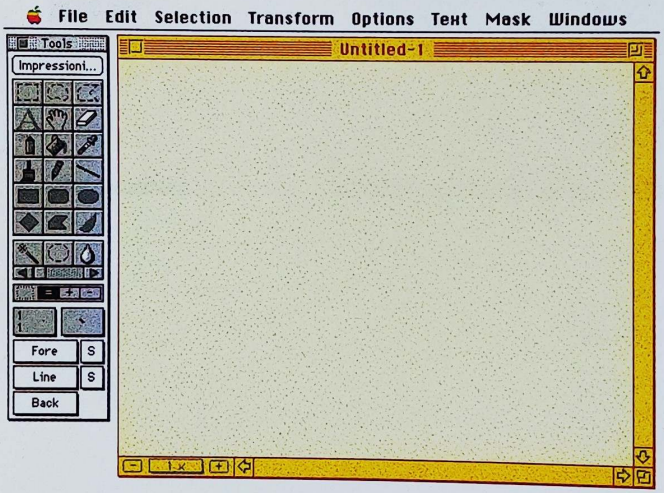
If you don't like what you've done, simply close the document and choose "Don't Save" from the dialog box that will appear.



Select "Open" from the File menu in BrushStrokes and select the canvas you want to use for your painting.



This dialog box reminds you that the canvases are protected so that you can use them over and over again.



The canvases have been designed for maximum painting area on a 12" monitor without scrolling. Everything you paint is within your viewing range.

This special size also ensures that there will be no memory problems for those individuals who own a smaller Macintosh.

Floating Windows

BrushStrokes includes a variety of Floating Windows for your painting convenience.

These four Floating Windows are accessed from the Windows menu. Only the Tools Palette will be used in the painting exercises.

- **Tools**—The center of activity. Most of the tools used creating and modifying your paintings are located here. Several are explained further on pages 24 to 26.

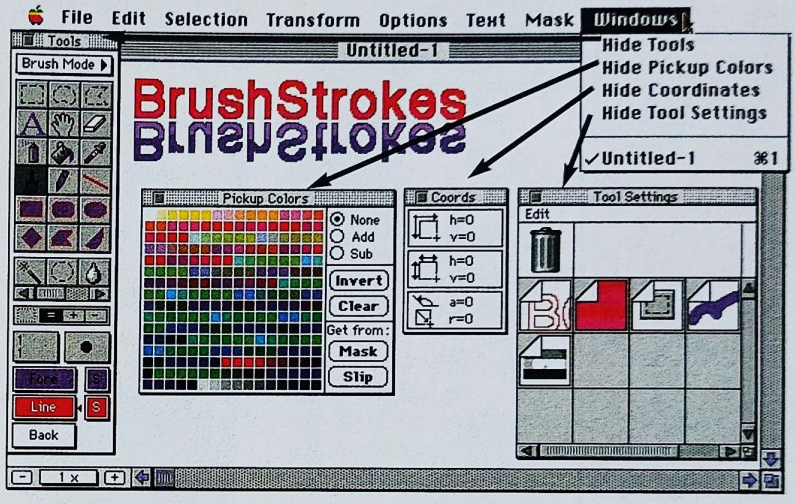
- **Pickup Colors**—An inventory of colors that you have stored. Add colors to the palette by selecting "add," and then pick up the desired color with the Eyedropper tool.

  Pickup Colors can be used later to mask, slip, or replace colors.

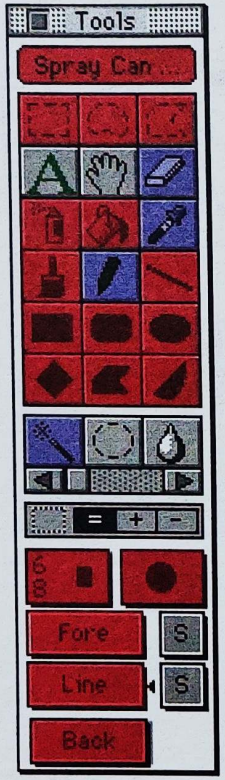
- **Coordinates**—For displaying the current position of the cursor in the painting. Used to precisely align colors.

- **Tool Settings**—For use in creating and selecting custom tools for your paintings. Tool Palette settings, such as Colors Pattern and Brush Mode, can be stored, along with personal notes.

The Floating Window you will use in the exercises is the Tools Palette, discussed on the next page.



Tools Palette



Paint brushes are only one of the tools used in electronic painting. In fact, a number of tools never used for traditional painting take on importance when painting in BrushStrokes. For example, some tools facilitate painting and editing text or geometric shapes.

The Tools Palette (floating window) is the hub of painting. All of the tools used in this Guide are located on this palette.

Click on a tool to select it. The name of the tools will appear in a button at the very top of the Tools Palette, and the icon that you clicked will appear to be shaded. The tool will remain active until you select another tool or quit the program.

The complexity and versatility of many of these tools often require you to do more than simply click on a tool.

Several of the tools have additional options available from a pop-up dialog box that is accessed by clicking on the button at the top of the Tools Palette or by double clicking the tool icon.

If the name of the tool is grayed out, no additional settings are available from the Tools Palette.

Some of the tools, particularly the Selector tools and the Paint Bucket, acquire additional capabilities when they are paired with various commands located under the different menus.

Tools used in the painting exercises are highlighted in red. One tool will appear beneath each painting step, along with additional selection information.

Each of these tools is briefly explained in the next chapter.

Additional Painting Tools (highlighted in blue) are useful painting aids for completing a particular step. (See page 26 for a brief explanation of these four tools.)

Please refer to the *User Guide* for a complete explanation of all of the tools on the Tools Palette.

Tear-off Windows

BrushStrokes allows you the option of changing settings for brush, pen and colors while painting. This is accomplished through Tear-off Windows. Click one of the seven boxes with drop shadows at the bottom of the Tools Palette and a Tear-off Window appears. It acts as a pop-up window as long as the cursor remains inside the window.

A dotted outline follows your cursor when you pull the window away from the Tool Palette while holding down the mouse.

Releasing the mouse away from the Tools Palette positions the Tear-off Window at this new location.

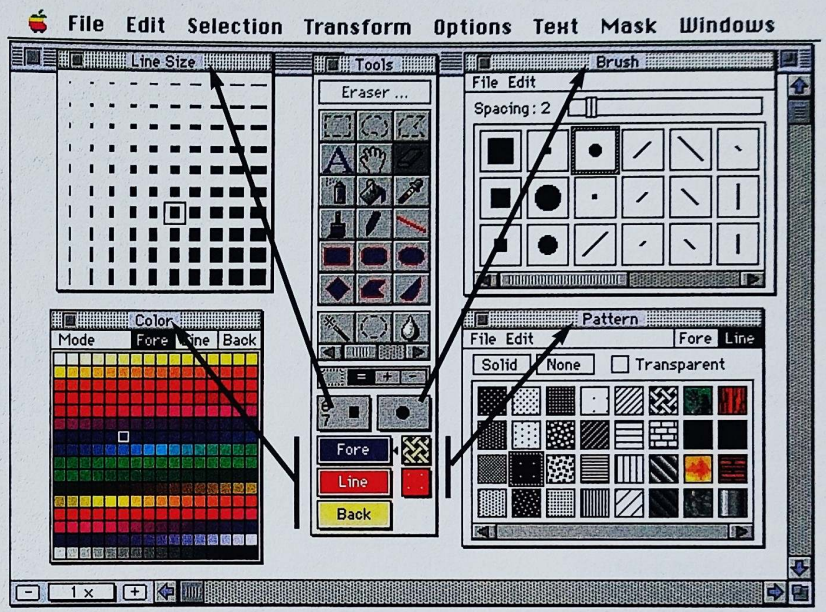
The window can then be re-positioned anywhere on the screen.

The Tear-off Windows accessed through the Tools Palette are:

- **Brush Palette**
- **Color Palette** (Fore, Line, Back)
- **Line Size Palette**
- **Pattern Palette** (Fore, Line)

The two windows you will probably want to keep open are the Brush and Color Tear-off Windows, since you will change these settings frequently.

Having all the windows open at once leaves very little painting area unless you have a very large monitor.



Printed Color

As you work through the exercises in this book, your on-screen colors may not exactly match those in this book. Several major differences exist between monitor and printer color.

1. Color monitors utilize dots of light to depict colors while printers utilize pigments to describe colors.

2. Colored light and colored ink relationships are inverse of each other, odd as it may seem (see comparison chart).

3. Colored light tends to be more brilliant than printed color as a general rule.

For these reasons, a painting containing subtle changes in color that are clearly visible on screen will probably not be as obvious when the painting is printed.

The quality of your printed painting will also be determined by:

1. Whether your printer prints at 72, 180, 192, 216, or 300 dpi. If you increase the resolution of your painting to match the resolution of your printer, you will need a lot more memory to create the painting, and it will print smaller than it appears on the screen.

2. Whether your printer uses continuous tone, thermal wax transfer, dye-impregnated wax, inkjet, or dot matrix printing technology. Each type of color printer has its own peculiarities that you may need to compensate for in your painting, such as using brighter colors if the printed colors appear washed out, or using muted colors if the printed ones tend to jump off the page with their intensity.

Color Relationship Comparison of Light Versus Ink

	Light Color Wheel	Ink Color Wheel
White is defined as	All colors combined	The absence of color
Black is defined as	The absence of color	All colors combined
Primary Colors	Red—Green—Blue	Red—Yellow—Blue
Secondary Colors	Yellow (Red + Green) Magenta (Red + Blue) Cyan (Blue + Green)	Orange (Red + Yellow) Green (Yellow + Blue) Purple (Red + Blue)
Complementary Colors	Red and Cyan Green and Magenta Blue and Yellow	Red and Green Yellow and Purple Blue and Orange

3. Whether your painting was created in 8-bit, 16-bit, or 32-bit mode. Paintings created at a higher bit depth contain more detailed information about each color, which is used by your printer to recreate that color. Thus, 16-bit and 32-bit paintings will appear to match your on-screen colors more closely than 8-bit paintings. Unfortunately, the greater the bit depth, the greater the memory requirements.

To get maximum printed quality from your particular computer/printer combination requires a bit of experimentation. Create a small simple painting, alter one aspect at a time, and run a test print. Through trial and error, you will learn the optimum settings to create the type of paintings you want.

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Shorthand Notation

BrushStrokes has many painting features that are accessed through selection of a combination of attributes—tools, settings, and menu commands.

This book will walk you through the tools by a series of painting exercises.

Each paint exercise carefully walks you through many of the painting tool combinations available.

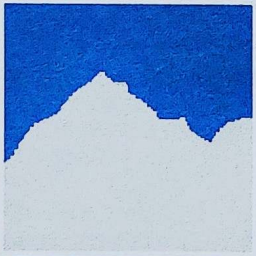
The painting notation may seem a little odd at first, but you will quickly become comfortable with the meaning of the notations.

Appearing directly beneath each painting step are various symbols notating the tool and the selection information necessary to complete that step.

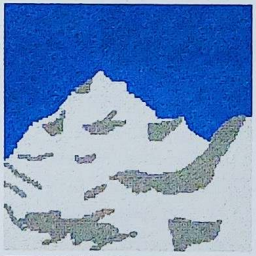
Each part of a notation describes an important aspect of the attributes of the tool that needs to be selected before using the tool.

The small size used to show the individual painting steps is to conserve space and allow a greater variety of painting exercises to be included.

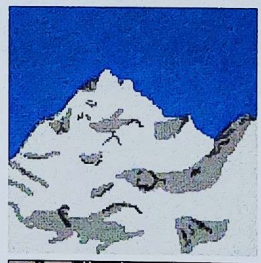
Do not feel required to paint in such a small area—use as large an area as your monitor allows, without having to scroll around the canvas.



Brush	Mode	Fore
7, 1	Paint	1, 16

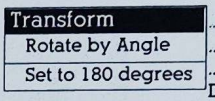


Brush	Mode	Fore
10, 3	Paint	4, 16

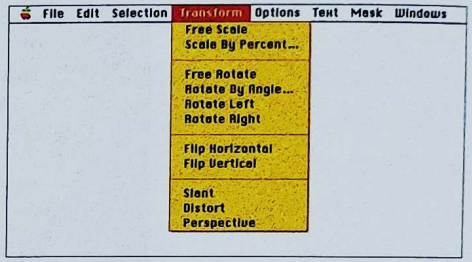


Brush	Mode	Fore
10, 1	Darker	4, 16

Menu Commands



...Name of Menu
...Name of Command
...Name of Subcommand or Dialog Reference information



Menu Commands expand the capabilities of various tools and enable the controlled manipulation of objects and color.

Although menu commands and subcommands are not tools by themselves, they are an essential part of the characteristics of many tools.

In particular, the Selection, Transform, and Mask menus are only available when an object in your painting has been selected with one of the Selector tools.

Color Palette

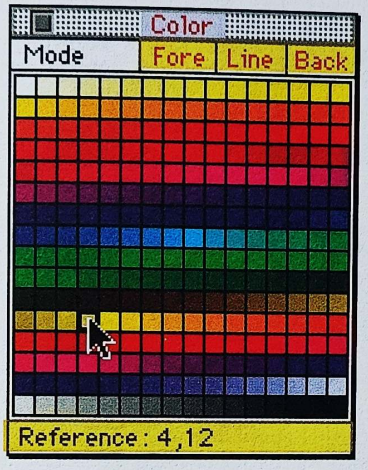
Painting Notation:

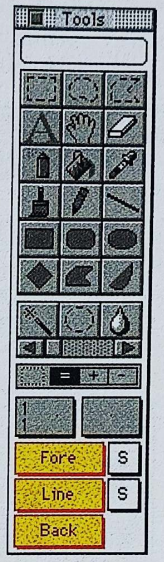
Fore	Line	Back
4, 12	8, 8	16, 16

This is the heart of BrushStrokes. Not only are 256 colors available at any given time on a 16-by-16 palette, but all of the colors are editable.

The numbers beneath the name of the color palette indicate the physical position of the color in the 16-by-16 Tear-off Color window.

Count the squares going horizontally to the first number and the second vertically. For example, a "4, 12" would select yellow.





To see the reference numbers in the Color Palette, open the Preferences dialog box in File Mode and click on Reference Mode.

Fore refers to the foreground color. The following tools use the Fore Color:

- Brush
- Pencil
- Shape fill
- Spray Can

Most of your color selecting will be done from the Fore Color palette.

Line refers to the color of the Line tool and Shape border.

NOTE: When Cycle Color is selected from the Brush Mode or Spray Can settings, you are painting with all the colors from the Fore Color selected to the Line Color selected.

Back refers to the background color.

The Pencil and Eraser replace the Fore color with the Back color.

Pattern Palette

Painting Notation:

FP	S
3, 2	

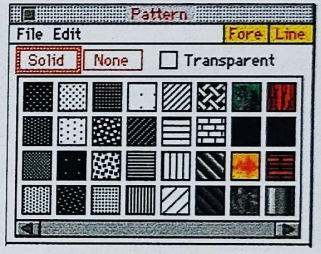
LP	S
3, 2	

The letter on the right of the FP (Foreground Pattern) or LP (Line Pattern) means:

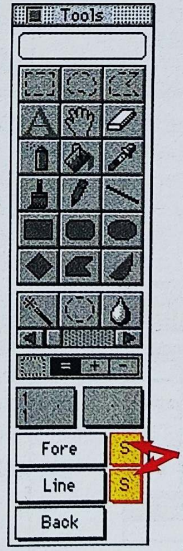
S = Solid
N = None
T = Transparent

The numbers beneath the FP or LP notation refer to the physical location of the pattern in the Pattern Palette.

Fore and Line mean the same thing here as they do in the Color Palette.



The black in any black and white pattern will change to either the Fore or Line color (depending on the tool being used) and the white will change to the Back color.



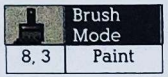
The pattern and color chosen will appear in one or both of these boxes.

Exercise Painting Tools

Paint Brush

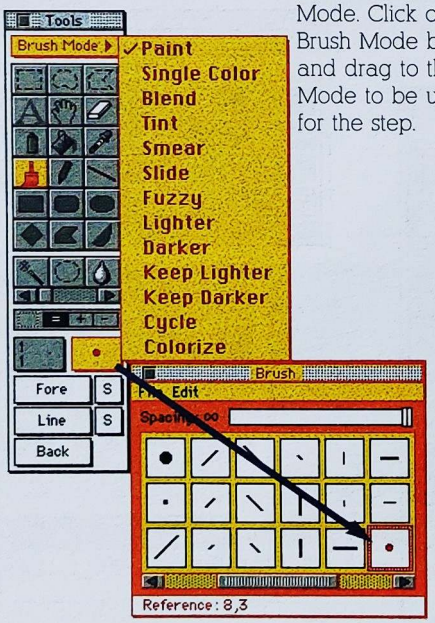
Hot Key: b

Painting Notation:



The numbers under the Brush icon refer to the location of the shape in the tear-off Brush window.

You will also need to select the Brush Mode. Click on the Brush Mode button and drag to the Mode to be used for the step.

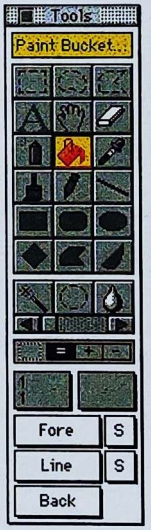


Paint Bucket

Hot Key: f

Painting Notation:

Click once in the area you want to fill with color to quickly paint a large enclosed area.



Shape Tools

Hot Key: c, p, r

Painting Notation:

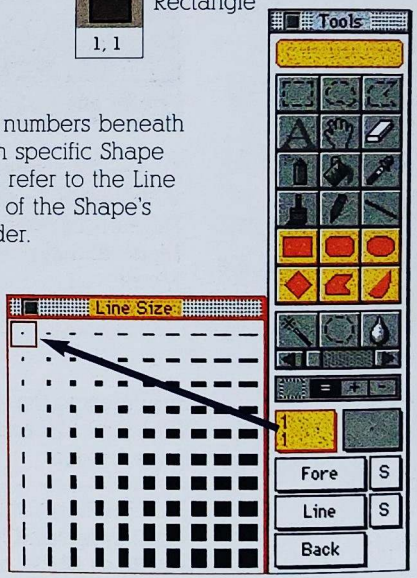
Arc

Polygon

Rectangle

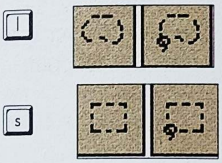
Customizable geometric shapes make it easy to quickly draw a variety of basic shapes.

The numbers beneath each specific Shape icon refer to the Line Size of the Shape's border.

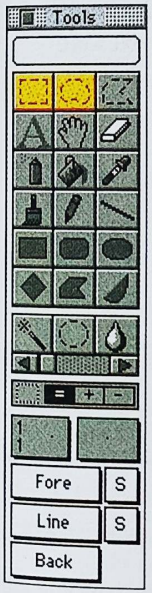


Selector Tools

Hot Key: Painting Notation:



Although several Selector tools exist, the exercises will specify either the Rectangle or Freehand selector.



The Selector tools have three basic settings:

No Shrink ..... ⌘ + e

Shrink ..... ⌘ + r

Transparent ⌘ + t

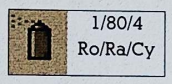
The default setting is "No Shrink."

NOTE: The Rectangle and Freehand tools will only "shrink" around an area (or snap-to the area) if the Back color is white.

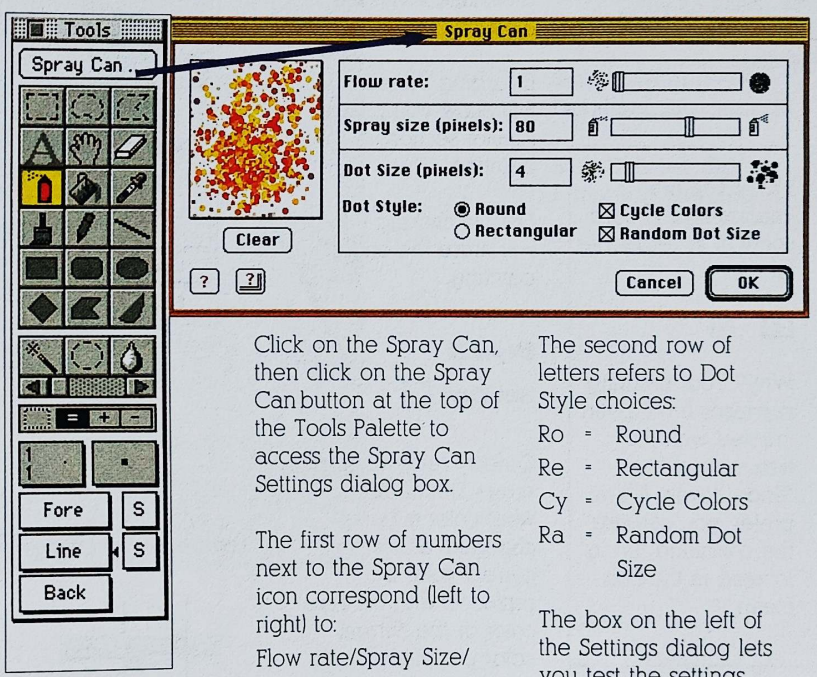
If the Back color is any color but white, use the Magic Wand Selector (see page 26) to select the area you want to work with.

Spray Can Tool

Hot Key: Painting Notation:



A controllable spray of color used to create special painting effects. Over a million control settings are possible.



Click on the Spray Can, then click on the Spray Can button at the top of the Tools Palette to access the Spray Can Settings dialog box.

The first row of numbers next to the Spray Can icon correspond (left to right) to:

Flow rate/Spray Size/ Dot Size.

The second row of letters refers to Dot Style choices:

Ro = Round

Re = Rectangular

Cy = Cycle Colors

Ra = Random Dot Size

The box on the left of the Settings dialog lets you test the settings before returning to your canvas.

Additional Painting Tools

The tools described on this page are not directly used in any of the exercises.

However, you will probably find them very useful as you progress through the exercises.

NOTE: The most important keyboard shortcut to remember is:

⌘ + z

Why? Your painting canvases have been created with the maximum of five "Undo" levels. If you prefer, you can use the command "Undo" located in the Edit menu.

Eraser

Hot Key: e

Quickly removes large mistakes. The Fore color is replaced with the Back color.

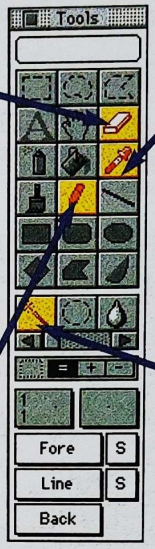
Enlarging the painting will allow you to erase smaller sections of your painting.

Double clicking this tool will erase the entire painting.

Pencil

Hot Key: .

Quickly removes small errors. Depending on what color is being changed, either the current color is replaced with the Fore color or the current color is replaced with the Back color (if the current color and the Fore color are the same.)



Eyedropper

Hot Key: tab

Eliminates the guesswork when attempting to re-use a particular color in your painting by providing an easy pickup of the color.

To use the Eyedropper Hot Key:

1. Press the tab key. This temporarily converts your tool to the Eyedropper.
2. Click on the color.
3. Release the tab key and continue with the tool you were using.

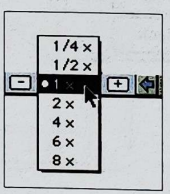
Magic Wand Selector

Hot Key: w

This Selector tool makes it easy to quickly select all connected areas of a particular color. This is very useful when the area is a very irregular shape.

To use the Magic Wand Selector:

1. Click on the wand and put it on the color.
2. Click once to select.
3. To de-select, double-click on the area.



Magnification

Enlarges (or reduces) a specific area of a painting, making it much easier to do small details and see their effect on the overall painting.

To use Magnification:

1. Place the cursor in the lower left corner of your painting and hold down the mouse button.
2. Select the amount of magnification (or reduction) you want.

Step 1: Open BrushStrokes 28

Step 2: Open Your Scenic Canvas 28

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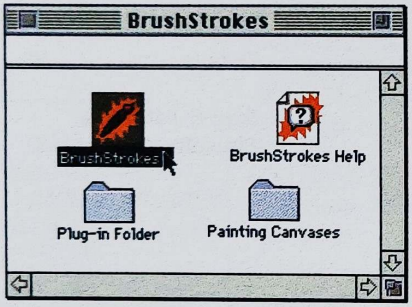
Step 4: Paint the Basic Mountain.....30

Step 5: Paint the Details.....30

Step 6: Paint the Finishing Touches..31

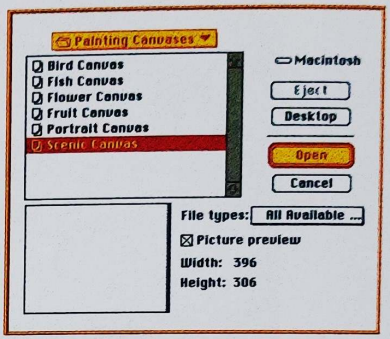
Step 1: Open BrushStrokes

Begin this sample exercise by double-clicking on the BrushStrokes program icon located in your BrushStrokes folder on your desktop.



Step 2: Open Your Scenic Canvas

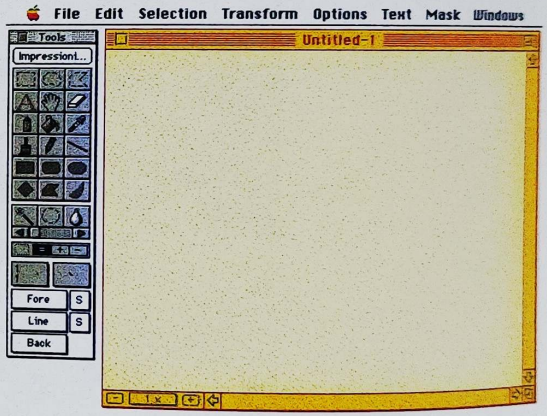
Select Open from the File menu in BrushStrokes and select the Scenic Canvas, located in the Painting Canvases folder.



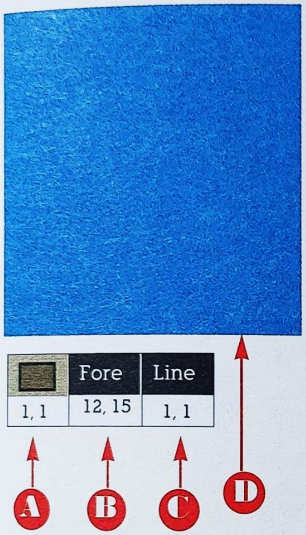
This canvas has been specially configured to let you practice painting techniques without having to worry about:

- What bit depth to use.
- What size the document needs to be.
- Which palette should be used.
- How to activate the Reference Mode, etc.

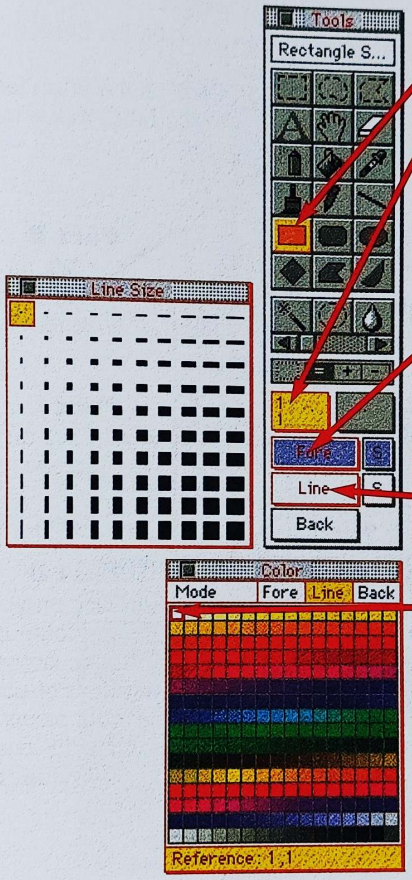
Each of the painting exercise groups have a corresponding pre-set canvas for you to use for those exercises.



Step 3: Paint the Background



The first illustration in an exercise shows you the starting point for that particular painting. In this example, there are seven steps to painting a clear blue sky with the Rectangle tool.



Part A

- ☐ Click on the Rectangle Tool in the Tools Palette.
- ☐ Click on the Line Size box and drag to 1, 1 in the Tear-off Window.

> NOTE: The numbers on the left of the Line Size box show the current size.

Part B

- ☐ Click on Fore in the Color Palette tear-off window.
- ☐ Select the fill color of 12, 15.

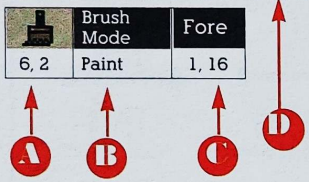
Part C

- ☐ Click on Line in the Color Palette tear-off window.
- ☐ Select the line color of 1, 1.

Part D

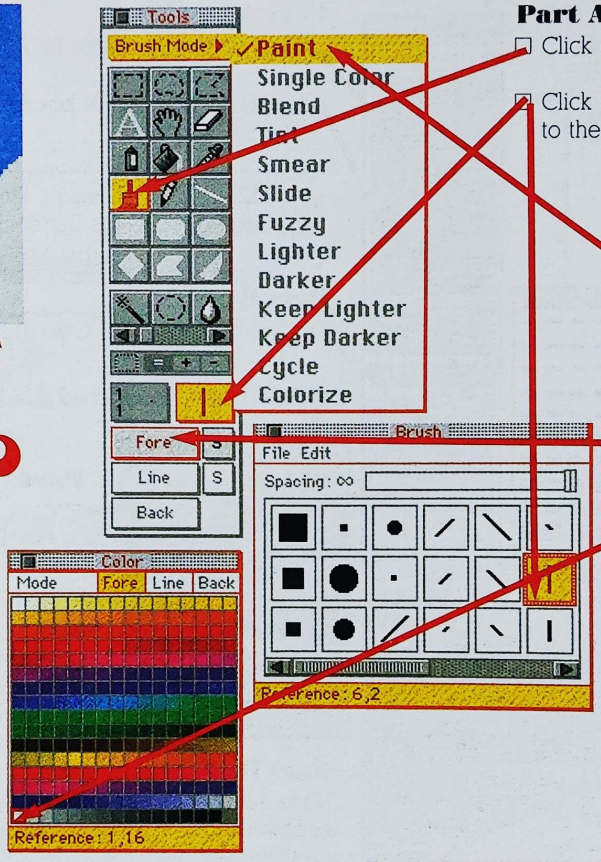
Place the Shape cursor in the upper left corner of your canvas, drag to the lower right corner, and release to draw the sky.

Step 4: Paint the Basic Mountain



The second illustration in this exercise shows you how to paint the shape of a basic snow-capped mountain.

Remember, the purpose of this sample exercise is to become acquainted with the notation, not to create a masterpiece.



Part A

- ☐ Click on the Brush in the Tools Palette.
- ☐ Click on the Brush tear-off window and drag to the brush shape numbered 6, 2.

Part B

- ☐ Click on the Brush Mode button and drag to Paint in the pop-up window.

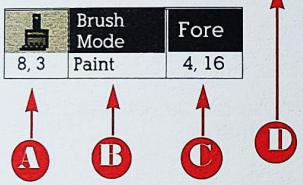
Part C

- ☐ Click on Fore in the Color Palette tear-off window.
- ☐ Select the Brush color of 1, 16.

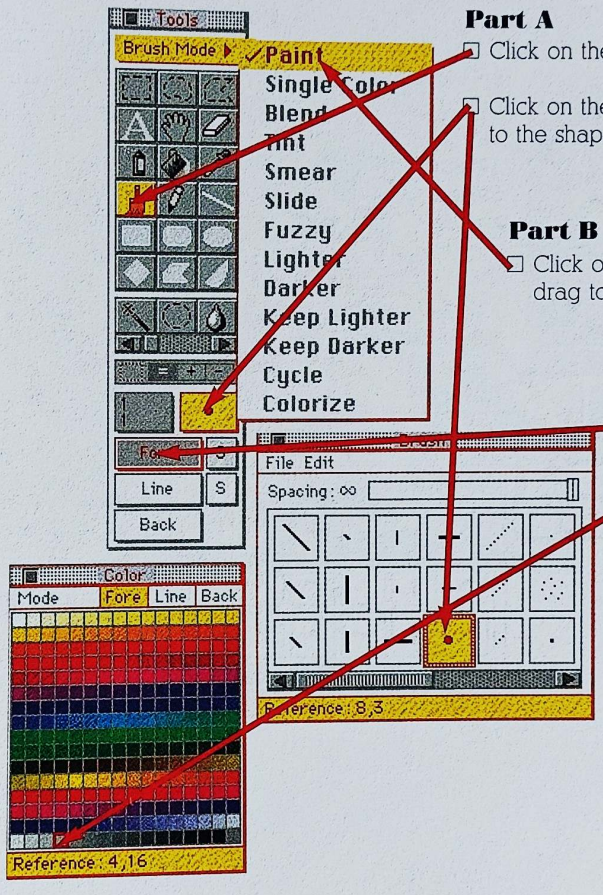
Part D

Click on your cursor and drag back and forth until you have painted the basic mountain on the lower two-thirds of your canvas. Don't worry if your mountain doesn't look exactly like this one. Mountains are very individual; no two are exactly alike.

Step 5: Paint the Details



The third illustration in this exercise shows you how to place shadows on your mountain.



Part A

- ☐ Click on the Brush in the Tools Palette.
- ☐ Click on the Brush tear-off window and drag to the shape of 8, 3.

Part B

- ☐ Click on the Brush Mode button and drag to Paint in the pop-up window.

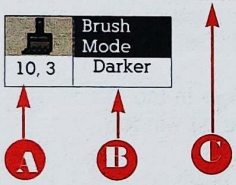
Part C

- ☐ Click on Fore in the Color Palette tear-off window.
- ☐ Select the Brush color of 4, 16.

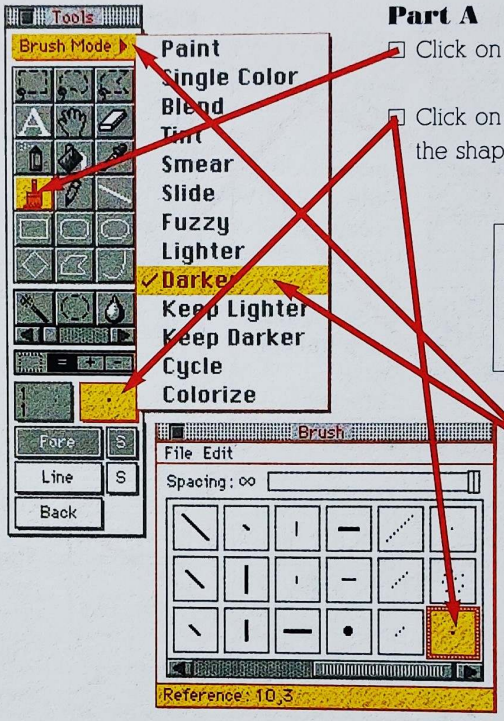
Part D

Paint the general shadows on the mountain. Following the exact shapes is not necessary; feel free to interpret the shadows differently since every mountain is unique.

Step 6: Painting the Finishing Touches



The last illustration in this exercise shows you how to paint the finishing touches on your snow-capped mountain.



Part A

- Click on the Brush in the Tools Palette.
- Click on the Brush tear-off window and drag to the shape of 10, 3.

NOTE: When "Darker" is chosen from the Brush Mode menu, you do not need to specify the color. The Brush uses the colors already on the canvas.

Part B

- Click on the Brush Mode button and drag to Darker in the pop-up window.

Part C

Paint the deep shadows on the mountain.

Foothills 34

Spring Meadow 34

Pacific Coastline 35

Cumulus Clouds 36

Storm Clouds 36

Cirrus Clouds 37

Ominous Afternoon 37

Ocean Surf 38

Sand Dune 39

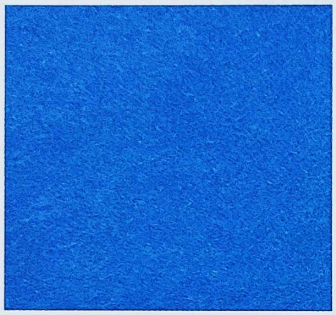
Sand 'n Surf 39

Birch Tree 40

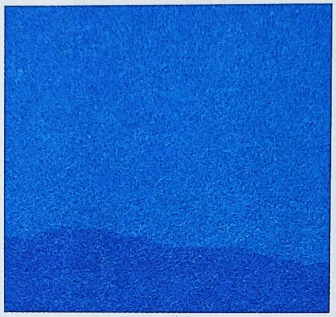
Autumn Birches 41

Fjord Country 42

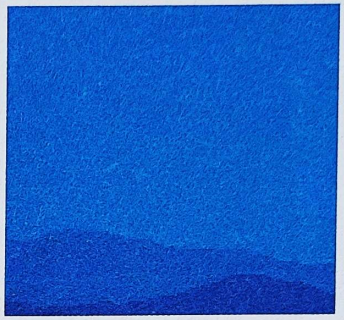
Foothills



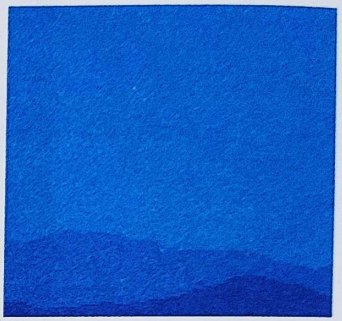
Fore	Line
14, 15	1, 1



Brush Mode	Fore
Paint	12, 15



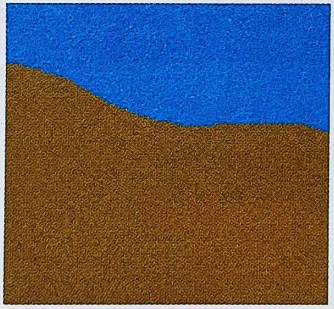
Brush Mode	Fore
Paint	10, 15



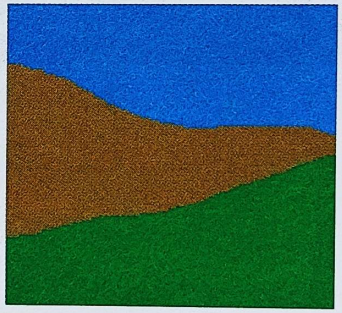
Brush Mode	Fore
Paint	8, 15

Spring Meadow

Fore	Line
7, 8	1, 1



Brush Mode	Fore
Paint	14, 11

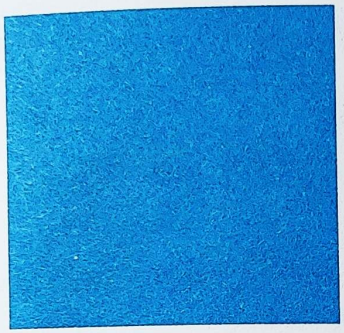


Brush Mode	Fore
Paint	16, 9

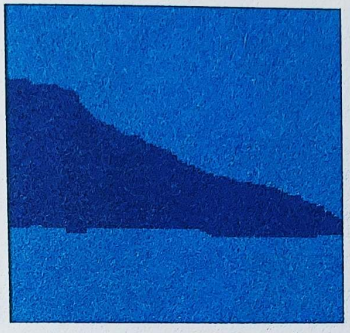
1/80/4 Ro/Ra/Cy	Fore	Line
	2, 1	2, 15

NOTE: Colors shift during printing. The colors you see on your screen may not appear exactly as illustrated in these exercises. Refer to page 20 for more information on printed color.

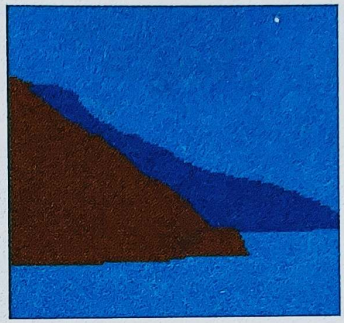
Pacific Coastline



Fore	Line
1, 1	14, 15	1, 1



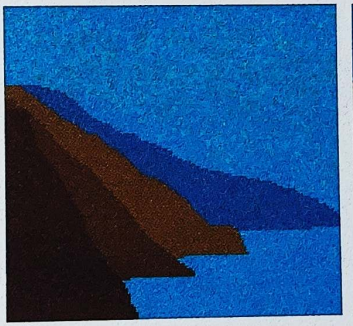
Brush Mode	Fore
8, 2	Paint	9, 15



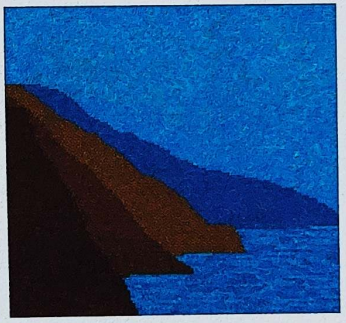
Brush Mode	Fore
8, 2	Paint	11, 11

Brush Mode	Fore
8, 2	Paint	9, 11

Brush Mode	Fore
8, 2	Paint	7, 11



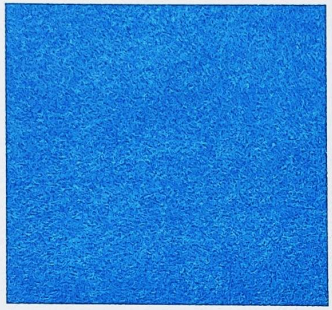
1/20/2 Ro/Ra/Cy	Fore	Line
	14, 15	3, 16



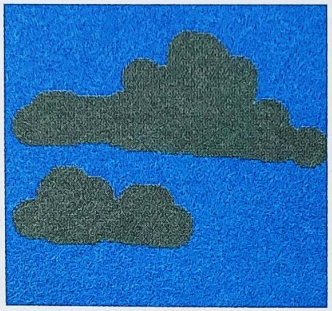
Brush Mode	Fore	Line
5, 2	Cycle	9, 15	14, 15

1/20/2 Ro/Ra/Cy	Fore	Line
	14, 15	16, 15

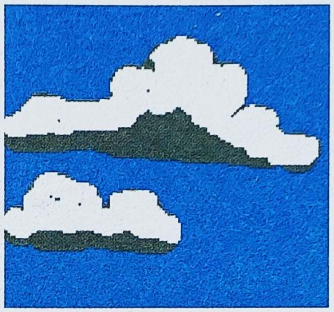
Cumulus Clouds



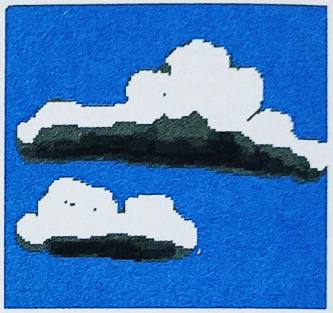
Fore	Line
13, 15	1, 1



Brush Mode	Fore
Paint	4, 16



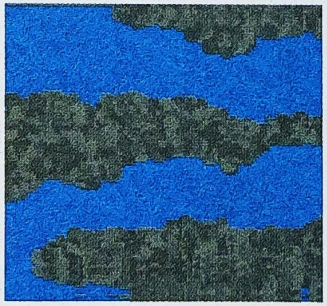
Brush Mode	Fore
Lighter	4, 16



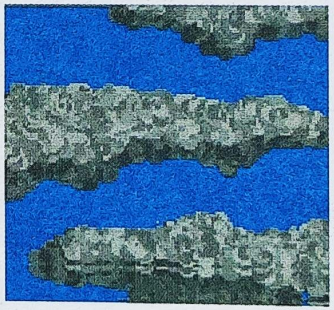
Brush Mode	Fore
Darker	4, 16

Storm Clouds

Fore	Line
12, 15	1, 1



5/10/5 Ro/Ra/Cy	Fore	Line
	8, 16	6, 16

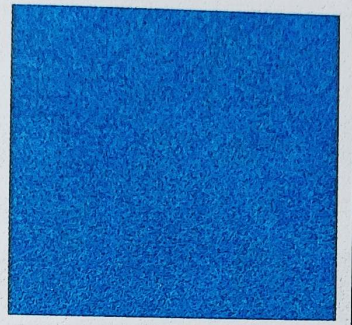


5/10/5 Ro/Ra/Cy	Fore	Line
	6, 16	3, 16

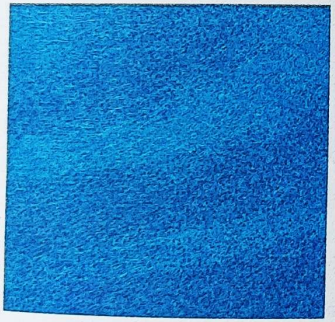
5/10/5 Ro/Ra/Cy	Fore	Line
	1, 16	3, 16

Cirrus Clouds

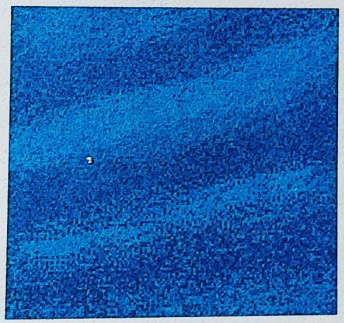
	Fore	Line
1, 1	13, 15	1, 1



Brush Mode	Fore	Line
10, 2	Cycle	14, 15	11, 15



Brush Mode	Fore	Line
8, 3	Cycle	9, 15	13, 15



Brush Mode	Fore	Line
8, 3	Cycle	14, 15	16, 15

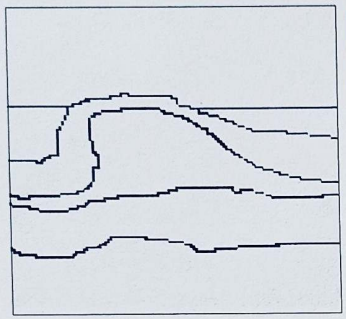
Ominous Afternoon

The sky often contains more than one type of cloud. This painting is a combination of Cirrus Clouds, Storm Clouds, and the Ocean-Surf exercise on the next page.

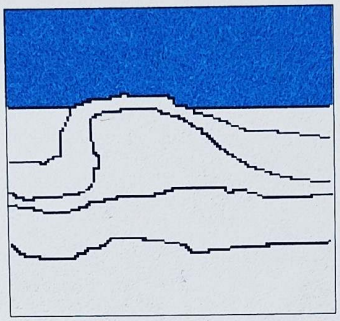
For a sunrise or sunset sky, simply substitute reds, yellows, oranges, and purples for the blues and grays.

Remember, if you are painting a dawn or dusk scene, add the same colors to the water since the color of the ocean reflects the color of the sky.

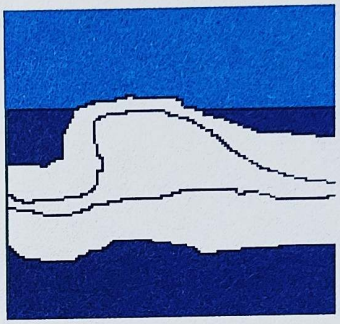
Ocean Surf



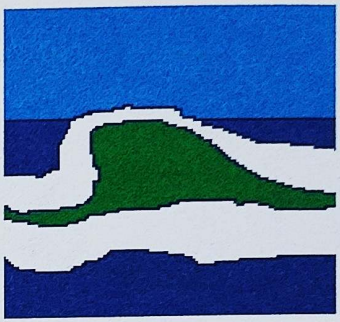
Brush	Mode	Fore
10, 1	Paint	1, 7



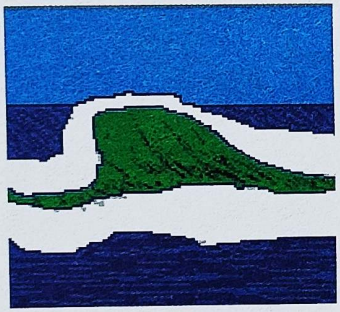
Fore	Line
13, 15	13, 15



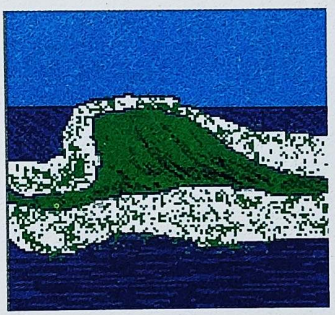
Fore	Line
1, 8	1, 8



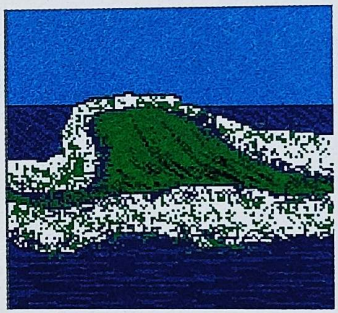
Fore	Line
1, 9	1, 9



Brush	Mode	Fore
10, 1	Paint	1, 7



2/10/1	Fore
Ro/Ra	16, 8



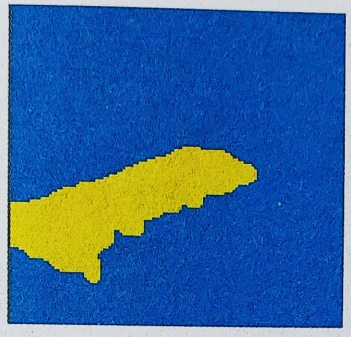
2/10/1	Fore	Line
Ro/Ra/Cy	1, 15	1, 15

2/10/1	Fore	Line
Ro/Ra/Cy	1, 1	1, 1

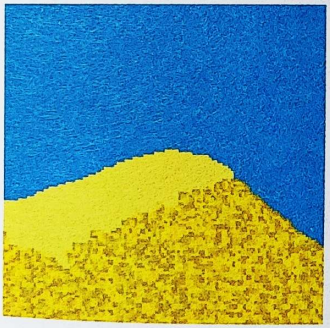
NOTE: When using the Paint Bucket, be aware that paint may leak outside the desired area if you have holes in the outline. If this happens, just Undo, clean up the lines, and fill again.

Sand Dune

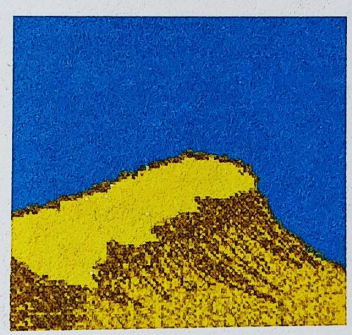
	Fore	Line
1, 1	14, 15	14, 15



Brush Mode	Fore	Line
8, 3 Cycle	7, 1	11, 1



Brush Mode	Fore	Line
10, 1 Cycle	1, 12	6, 12



Brush Mode	Fore	Line
10, 1 Cycle	12, 11	1, 12

Sand 'n Surf

This painting merely combines the Ocean Surf and Sand Dunes exercises into one painting. To add the details of the shadows and sea grass, follow these steps:

1. Paint the deep shadows with

Brush Mode	Fore
10, 1 Paint	10, 11

2. Paint the short grass with.....

Brush Mode	Fore
10, 1 Paint	2, 12

3. Paint the tall grass with.....

Brush Mode	Fore
10, 1 Paint	14, 10

4. Accent the grass with.....

Brush Mode	Fore
10, 1 Paint	9, 11

Birch Tree

	Fore	Line
1, 1	14, 10	14, 10

	1/80/4 Ro/Ra/Cy	Fore	Line
		1, 1	14, 3

	Brush Mode	Fore
7, 3	Paint	5, 16

	Brush Mode	Fore
8, 1	Paint	7, 16

	Brush Mode	Fore
8, 2	Paint	9, 16

	Brush Mode	Fore
10, 1	Paint	3, 16

	Brush Mode	Fore
10, 1	Paint	13, 16

	Brush Mode	Fore
7, 1	Lighter	1, 16

Autumn Birches

This complex-looking painting is actually very easy to create. The most difficult part is the painting of the birch bark, which is described step-by-step on the facing page.

In creating the appearance of depth, remember: the farther away the leaves and trunks are, the smaller they appear. In addition, the closer the objects are, the more details you can see.

1. Use the Scenic Canvas.
2. Draw a large rectangle.

	Fore	Line
1, 1	14, 10	14, 10

3. Paint the background leaves with the Spray Can.

	1/10/1 Ro/Ra/Cy	Fore	Line
		1, 1	15, 3

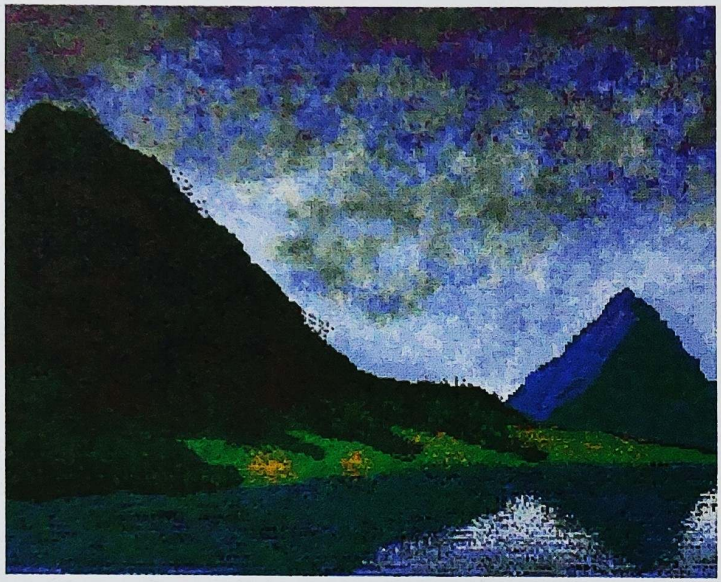
4. Paint the center birch trunk using the information on the facing page.
5. Paint the middle ground leaves with the Spray Can.

	1/80/4 Ro/Ra/Cy	Fore	Line
		3, 1	15, 1

6. Paint the left and right birch trunks using the information on the facing page.
7. Paint the foreground leaves with the Spray Can.

	1/80/4 Ro/Ra/Cy	Fore	Line
		2, 1	15, 3

Fjord Country



Several simple techniques are used in this painting of the Land of the Midnight Sun.

1. The sky and mountains were created with the Spray Can using the Cycle Colors option.

2. To create the feeling of dusk, magenta and purple were added to the blues and grays.

3. To create the mountain reflection:

   a. Select your mountains;

   b. Use Flip Vertical from the Transform menu;

   c. Use Free Scale from the same menu and foreshorten the reflection.

4. To create the effect of a body of water, use a horizontal brush shape and Smear from the Brush Mode on the reflection.

Sky

1/20/2 Ro/Ra/Cy	Fore	Line
	1, 14	16, 15

Foreground Mountain

1/20/2 Ro/Ra/Cy	Fore	Line
	16, 9	10, 11

Background Mountain

1/20/2 Ro/Ra/Cy	Fore	Line
	1, 8	16, 9

Water Reflection

Brush Mode	Fore
10, 3 Smear	16, 5

Ripe Orange 44

Orange Slice 44

Orange Half 45

Green Apple 46

Apples 'n Oranges 46

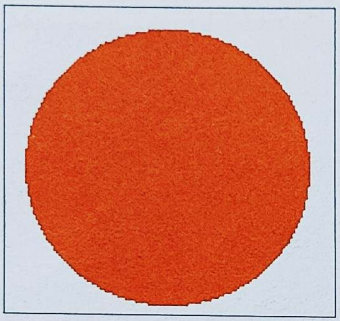
Aster 47

Iris 48

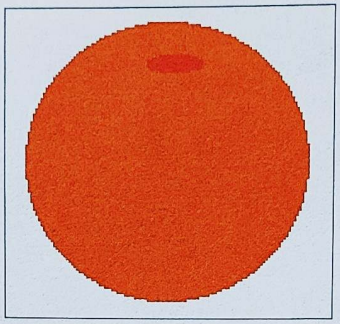
Springtime Irises 49

Field of Flowers 50

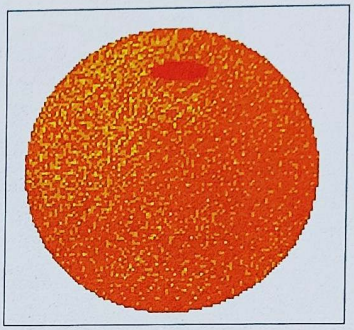
Ripe Orange



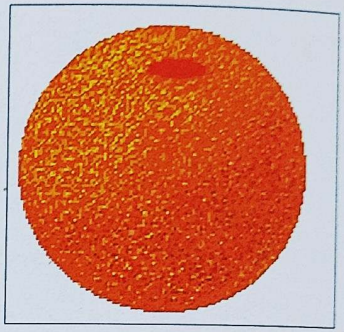
	Fore	Line
1, 1	9, 8	9, 8



	Fore	Line
1, 1	1, 8	1, 8

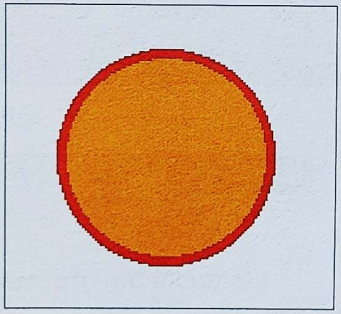


	Brush Mode
10, 2	Lighter

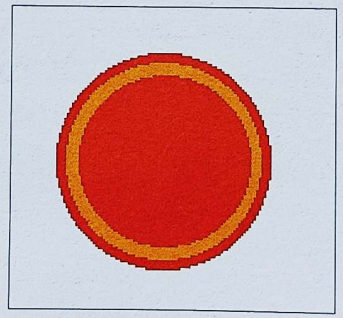


	Brush Mode
10, 2	Darker

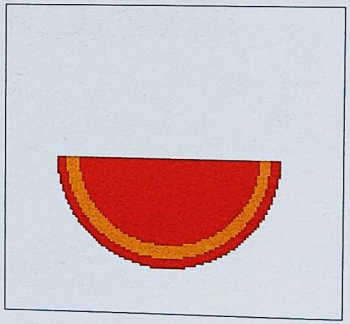
Orange Slice



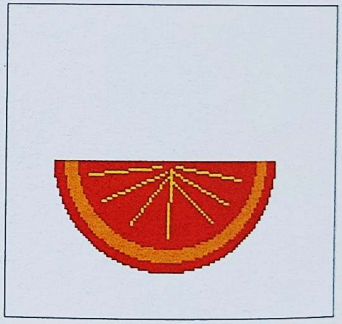
	Fore	Line
4, 4	16, 8	16, 7



	Fore	Line
1, 1	1, 8	1, 8

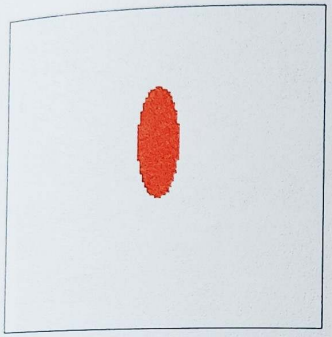


Select half the orange and delete.

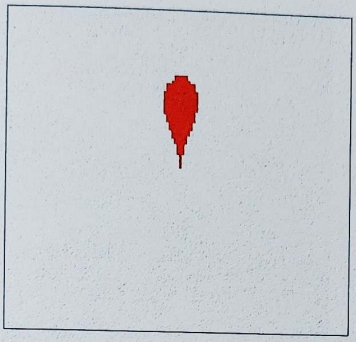


	Brush Mode	Fore
10, 1	Paint	9, 9

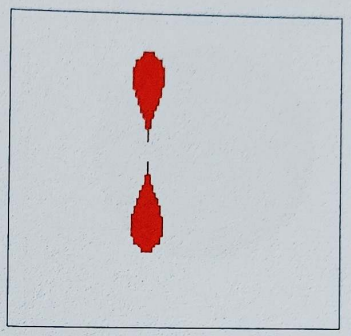
Orange Half



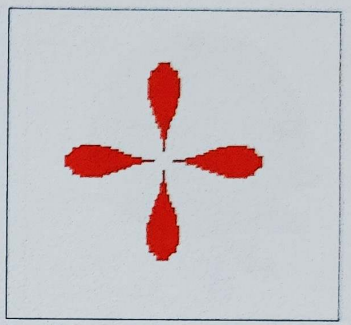
Fore	Line
1, 1	1, 8



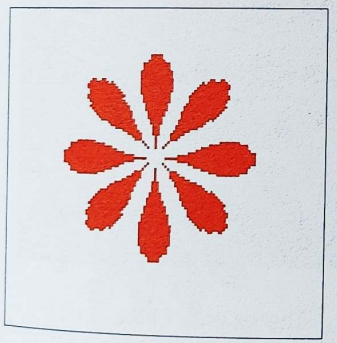
Transform
Perspective



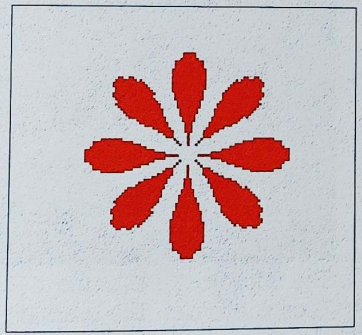
Edit	Transform
Duplicate	Flip Vertical



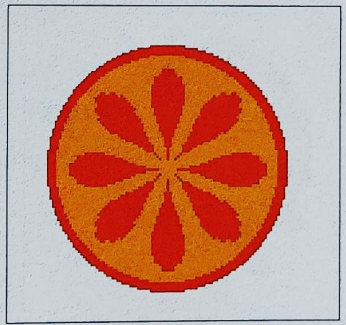
Edit	Transform
Duplicate	Rotate Left



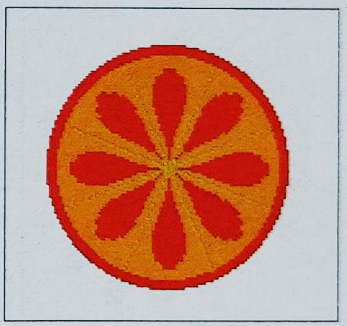
Edit	Transform
Duplicate	Rotate by Angle
	Set to 45 degrees



Mask
Selection to Mask
Use Mask

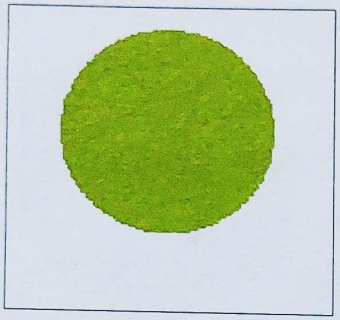


Fore	Line
4, 4	16, 8	1, 8

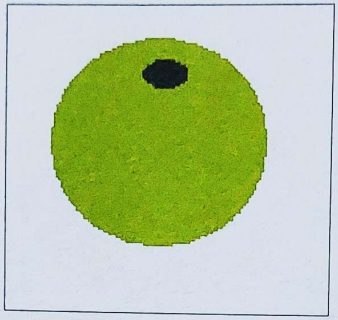


Brush Mode	Fore
10, 1	Paint	12, 8

Green Apple

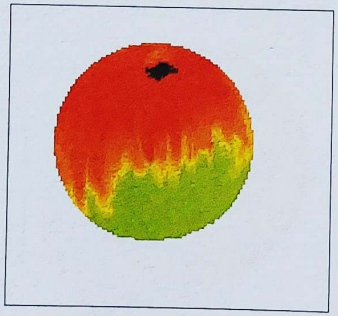


	Fore	Line
1, 1	3, 10	3, 10



	Fore	Line
1, 1	10, 16	10, 16

	1/20/4 Ro/Ra	Fore
		3,8



	Brush Mode	Fore
8, 1	Smear	15, 8

Apples 'n Oranges

The background uses the Foothill exercise. The grass is:

	1/80/4 Ro/Ra/Cy	Fore	Line
		1, 9	16, 14

The exterior of the bowl is:

	Fore	Line
1, 1	2, 3	2, 3

The apple tree branch is:

	Brush Mode	Fore	Line
4, 1	Cycle	12, 7	14, 8

The interior of the bowl is:

	Fore	Line
4, 4	4, 16	2, 3

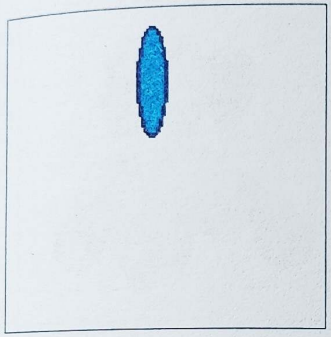
The apple tree leaves are:

	Fore	Line
1, 1	8, 11	16, 11

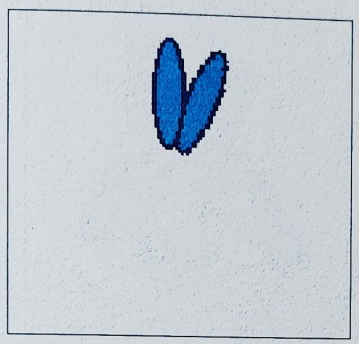
The tablecloth is:

	FP	S	Fore	Back
	5, 1		1, 4	16, 6

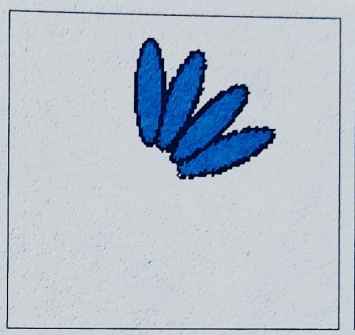
Aster



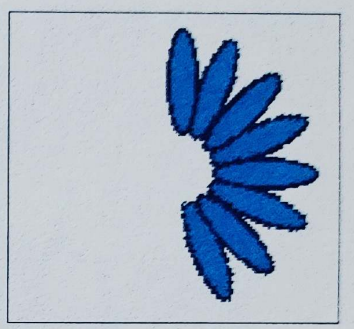
Fore	Line
2, 2	8, 8	1, 8



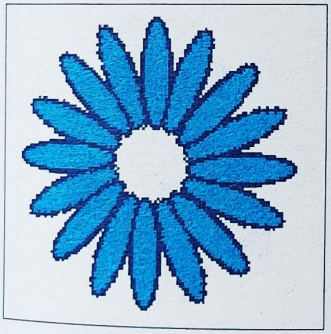
Edit	Transform
Duplicate	Rotate by Angle
	Set to 22degrees



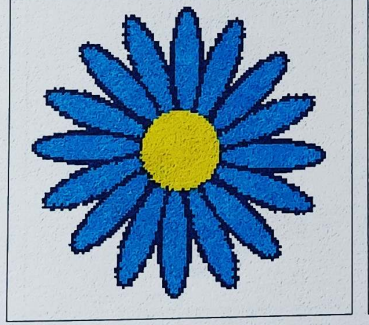
Edit	Transform
Duplicate	Rotate by Angle
	Set to 45 degrees



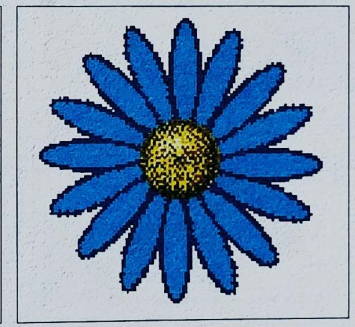
Edit	Transform
Duplicate	Rotate by Angle
	Set to 90 degrees



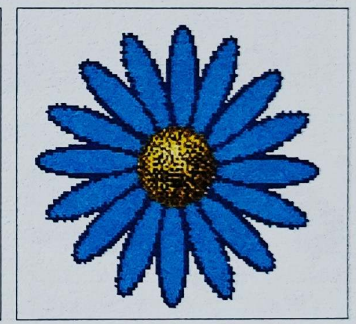
Edit	Transform
Duplicate	Rotate by Angle
	Set to 180 degrees



Fore	Line
2, 2	9, 1	9, 1

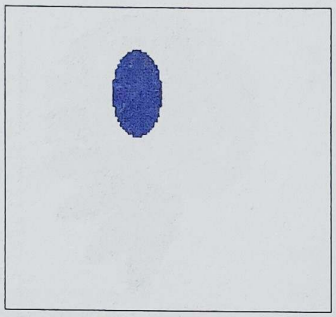


Brush Mode
10, 1	Lighter



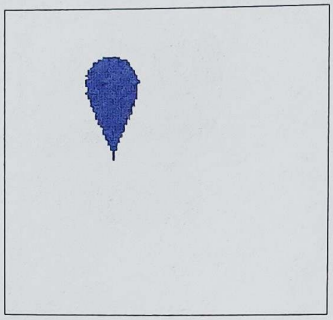
Brush Mode
10, 1	Darker

Iris

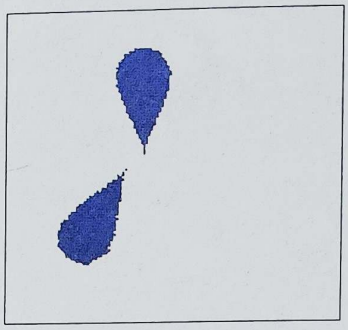


Fore	Line
12, 15	12, 15

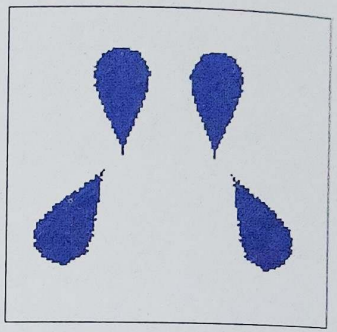
1, 1



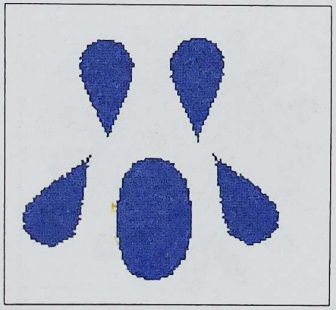
Transform
Perspective



Edit	Transform
Duplicate	Free Rotate

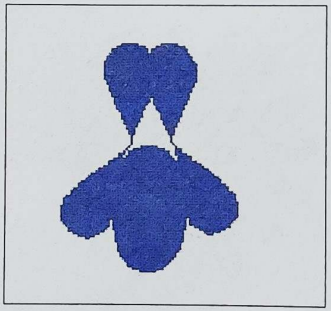


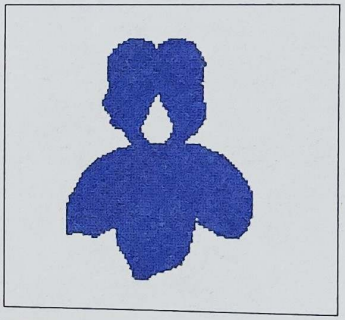
Edit	Transform
Duplicate	Flip Horizontal



Fore	Line
12, 15	12, 15

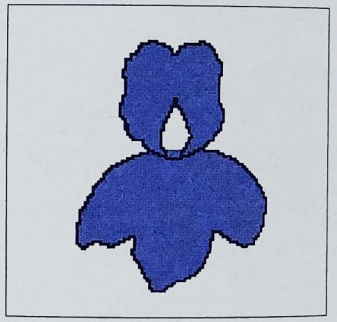
1, 1





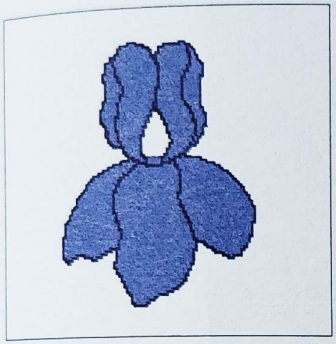
Brush Mode	Fore
Paint	12, 15

10, 3

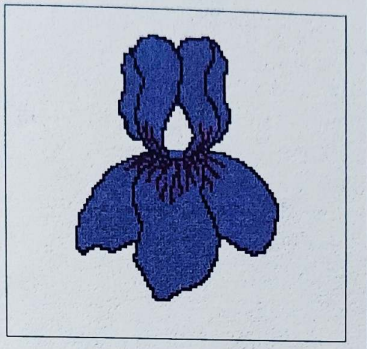


Brush Mode	Fore
Paint	1, 15

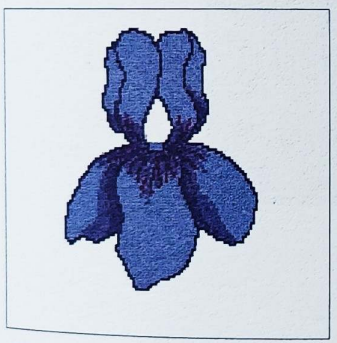
10, 1



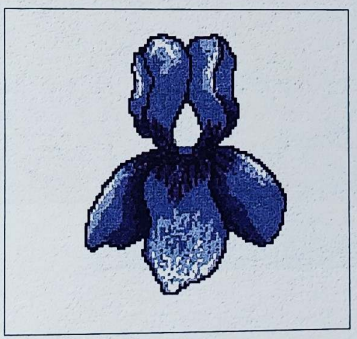
Brush	Mode	Fore
10, 1	Paint	1, 15



Brush	Mode	Fore
10, 1	Paint	6, 6



Brush	Mode	Fore
10, 1	Darker	10, 10



Brush	Mode	Fore
10, 1	Lighter	10, 10

Springtime Irises

In this painting, one iris was painted. The other four irises are duplicates:

Edit
Duplicate

Two at a reduced size:

Transform
Scale By Percent
80 Percent

Two at slight angles:

Transform
Rotate by Angle
Set to 30 degrees

Transform
Flip Horizontal

The irises are then protected:

Mask
Selection to Mask
Use Mask

Some of the background colors were custom mixed. Basically, the upper background is:

2/25/5 Ro/Ra/Cy	Fore	Line
	1, 1	16, 1

The lower background is:

2/25/5 Ro/Ra/Cy	Fore	Line
	2, 8	12, 8

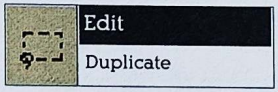
And the iris leaves are:

Fore	Line
13, 9	2, 10

Field of Flowers

This painting actually consists of three flowers—a purple iris, a yellow iris, and a blue aster.

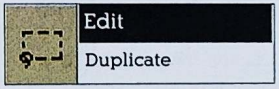
Paint a purple iris according to the exercise on page 48.



Repaint the copy yellow.

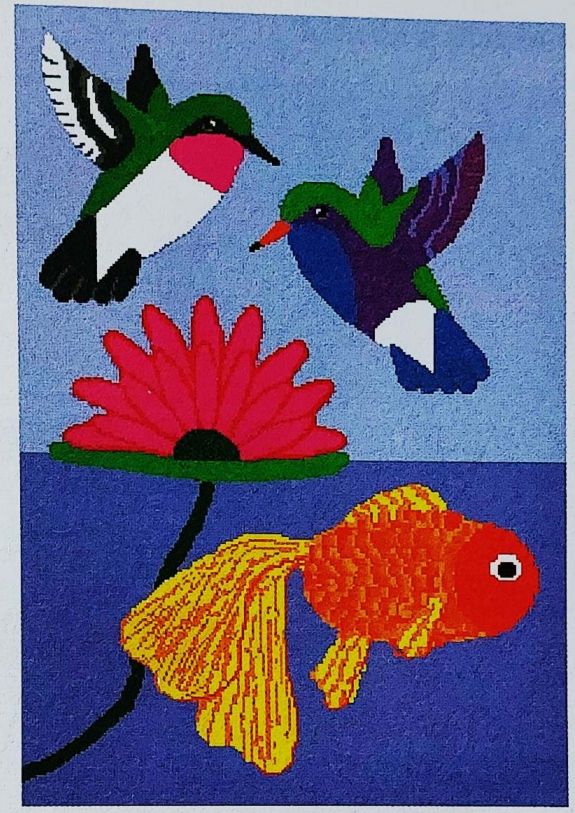
Paint a blue aster according to the exercise on page 47.

Now you have your three basic flowers. Make multiple copies of each flower and overlap them.



The sky is:

And the background behind the asters is:



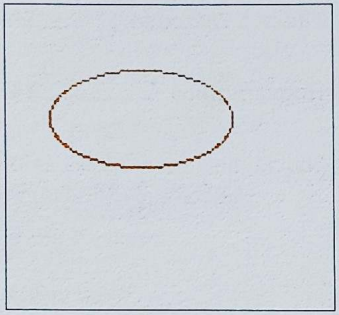
Goldfish 52

Life in a Fishbowl 53

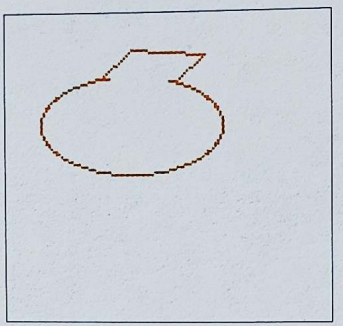
Hummingbird 54

Snacktime 56

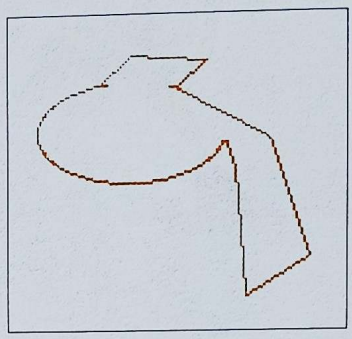
Goldfish



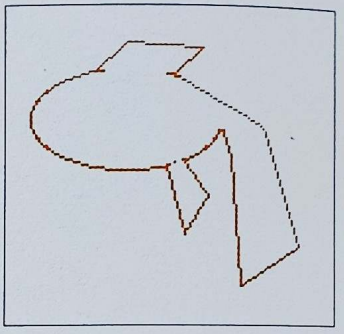
	Fore	Line
1, 1	1, 1	1, 8



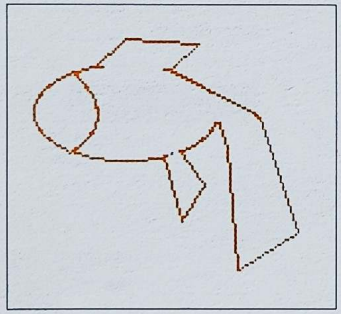
	Fore	Line
1, 1	1, 1	1, 8



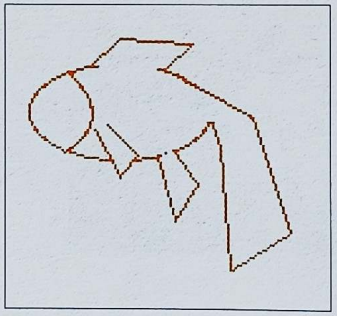
	Fore	Line
1, 1	1, 1	1, 8



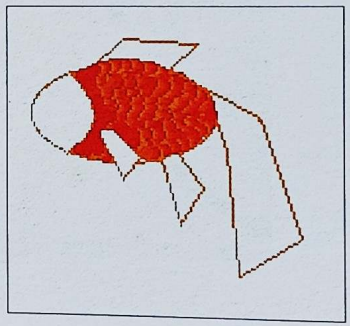
	Fore	Line
1, 1	1, 1	1, 8



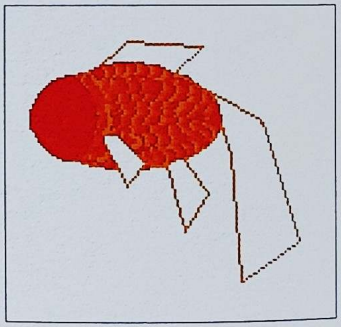
	Fore	Line
1, 1	1, 1	1, 8



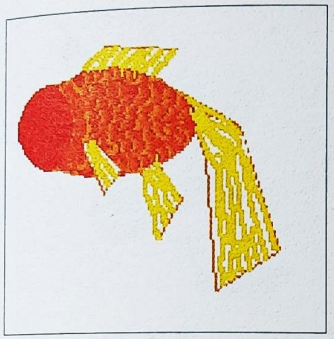
	Fore	Line
1, 1	1, 1	1, 8



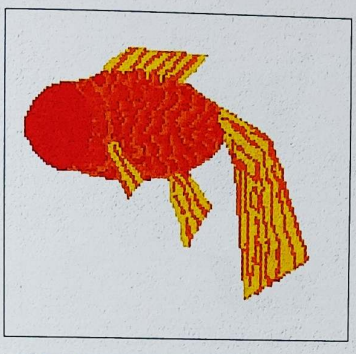
	Brush Mode	Fore	Line
8,3	Cycle	10, 8	1, 8



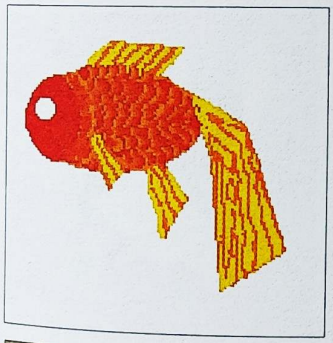
	Brush Mode	Fore	Line
10, 3	Cycle	10, 8	16, 8



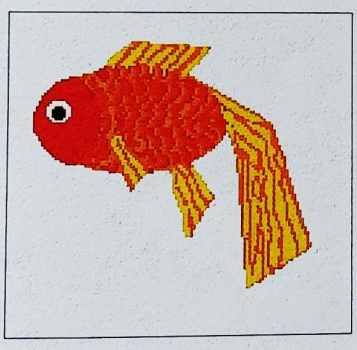
Brush Mode	Fore
10, 3	Paint	16, 8



Brush Mode	Fore
10, 1	Paint	7, 8



Brush Mode	Fore
3, 1	Paint	1, 1



Brush Mode	Fore
8, 3	Paint	11, 16

Life in a Fishbowl

This is an example of building a painting around one object.

To create the second goldfish:

Edit
Duplicate

Transform
Scale By Percent
80 Percent

Next, deselect the copy and select both fish.

Mask
Selection to Mask
Use Mask

The glass bowl is one large circle and three thin ovals.

Fore	Line
1, 1	1, 1	6, 16

The contents of the bowl:

Brush Mode	Fore	Line
10, 3	Cycle	5, 7	16, 11

The fishbowl water:

Fore
14, 15

The easiest way to do the background is by adding the fishbowl to the existing mask.

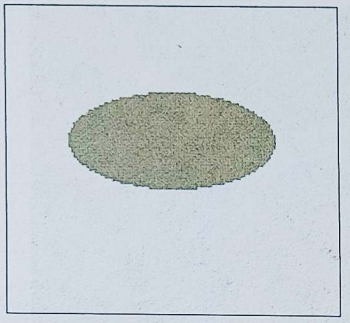
The lower background:

FP	S	Fore	Back
3, 2	1, 2	2, 13

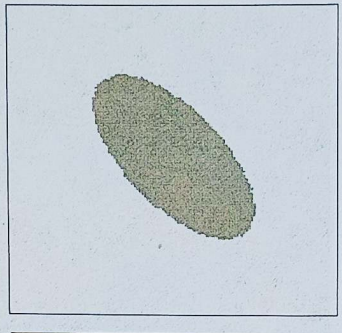
The upper background:

FP	S	Fore	Back
3, 3	5, 12	1, 14

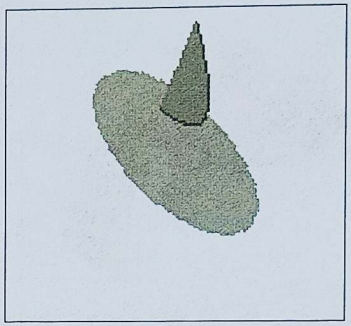
Hummingbird



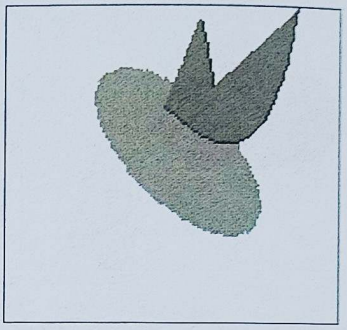
Fore	Line
1, 1	4, 16	4, 16



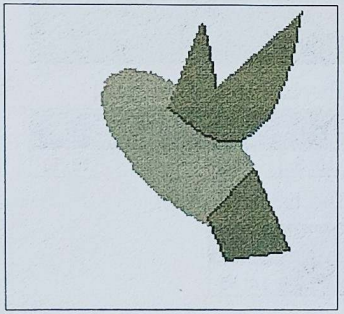
Transform
Rotate by Angle
Set to 45 degrees



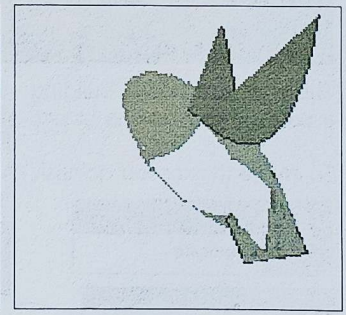
Fore°	Line
1, 1	4, 16	6, 16



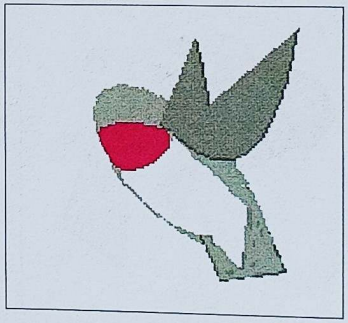
Fore	Line
1, 1	4, 16	6, 16



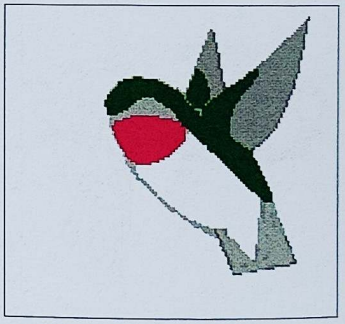
Fore	Line
1, 1	4, 16	6, 16



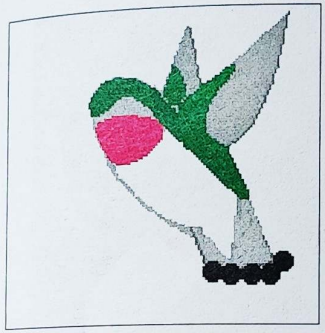
Brush Mode	Fore
10, 3	Paint	1, 1



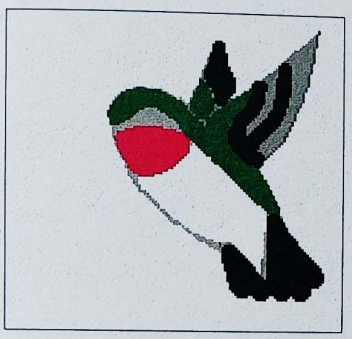
Brush Mode	Fore
10, 3	Paint	12, 3



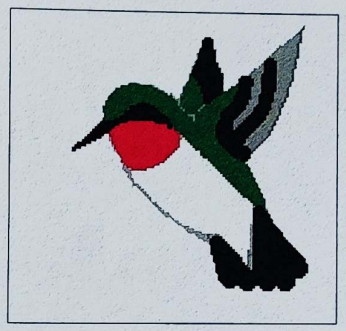
Brush Mode	Fore
10, 3	Paint	9, 7



Brush	Mode	Fore
3, 1	Paint	12, 16



Brush	Mode	Fore
8, 3	Paint	12, 16



Brush	Mode	Fore
10, 3	Paint	12, 16

Fore
12, 15

Brush	Mode	Fore
10, 1	Paint	1, 1

Brush	Mode	Fore
10, 1	Paint	16, 9

Brush	Mode	Fore
10, 1	Paint	6, 10

Brush	Mode	Fore
10, 1	Paint	12, 5

Brush	Mode	Fore
10, 1	Paint	9, 16

Brush	Mode	Fore
10, 1	Paint	16, 16

Brush	Mode	Fore
10, 1	Paint	8, 16

Brush	Mode	Fore
10, 1	Paint	1, 1

Snacktime

This painting contains two basic objects—a hummingbird and an aster. The second hummingbird is based on the original one:

Edit
Duplicate

Transform
Flip Horizontal

OPTIONAL STEP: Use the Brush and Paint Bucket to change the colors of your copy. Not all hummingbirds are the same colors. Females generally have duller plumage.

To create the other asters:

Edit
Duplicate

OPTIONAL STEP: Use the Brush and Paint Bucket to change the colors of your copy. Asters may be any number of colors.

Overlap your copy with your original. Continue duplicating, recoloring, and overlapping, until asters fill the lower half.

The background sky is:

Fore
12, 15

The Basic Face 58

The Basic Nose.....59

The Basic Mouth.....59

The Basic Eye 60

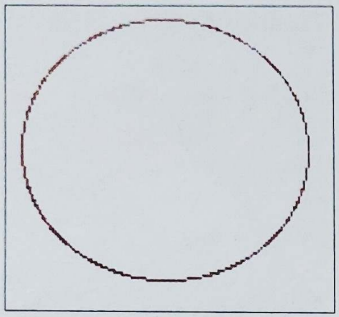
Basic Shading.....60

Basic Hair.....61

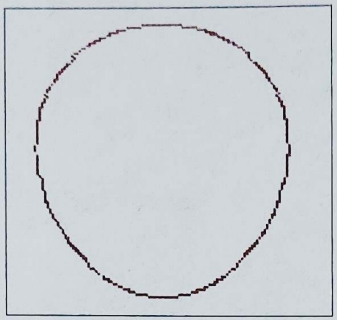
Finishing Touches.....61

Susie 62

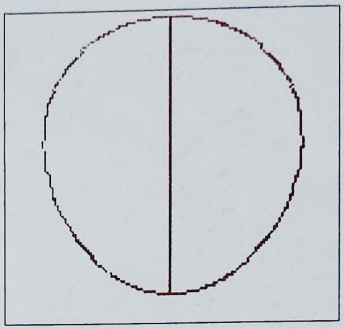
The Basic Face



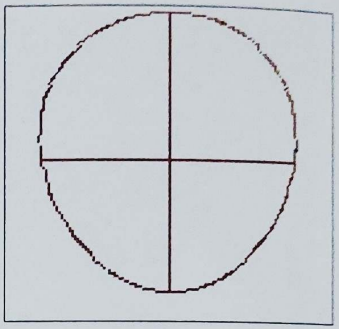
	Fore	Line
1, 1	1,1	12, 8



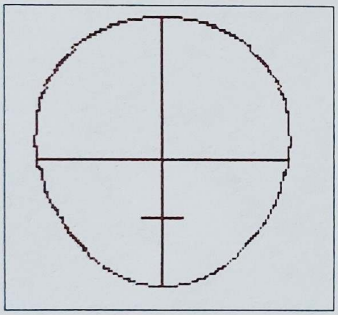
	Transform
	Perspective



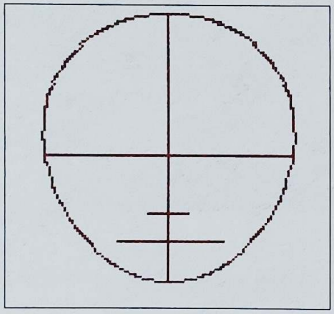
	Brush Mode	Fore
10, 1	Paint	12, 8



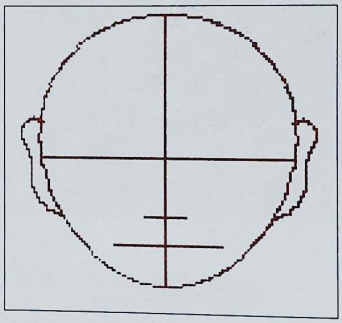
	Brush Mode	Fore
10, 1	Paint	12, 8



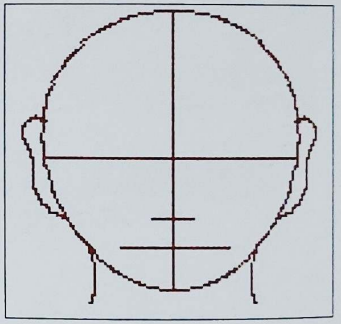
	Brush Mode	Fore
10, 1	Paint	12, 8



	Brush Mode	Fore
10, 1	Paint	12, 8

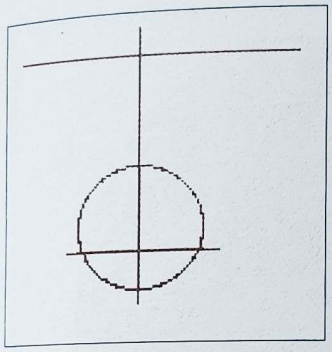


	Brush Mode	Fore
10, 1	Paint	10, 10

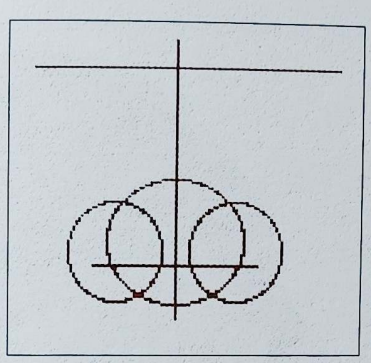


	Brush Mode	Fore
10, 1	Paint	12, 8

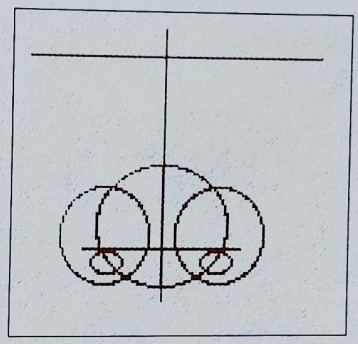
The Basic Nose



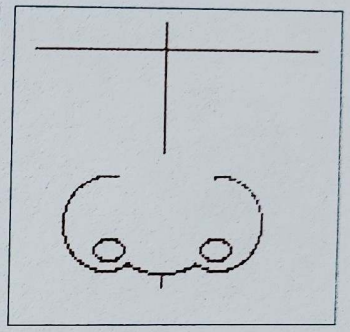
Fore	Line
1, 1	12, 8



Fore	Line
1, 1	10, 10
	12, 8

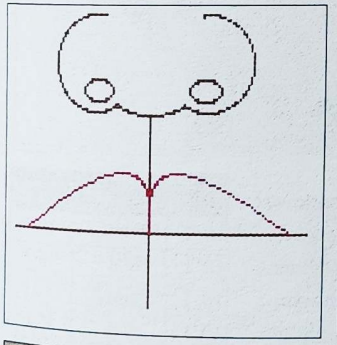


Fore	Line
1, 1	1, 1
	12, 8

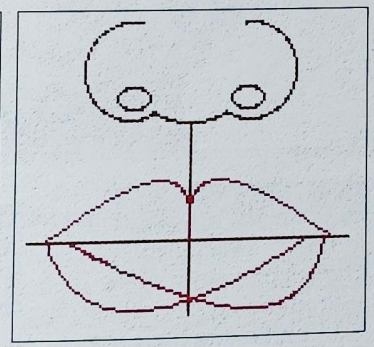


Brush Mode	Fore
10, 1	Paint
	1, 1

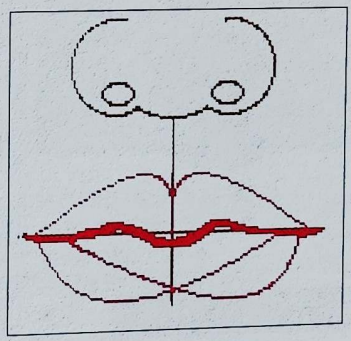
The Basic Mouth



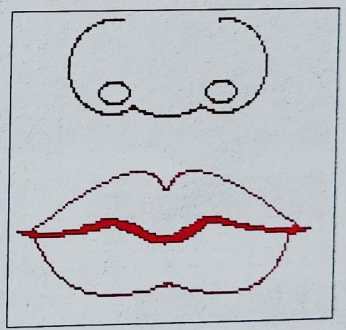
Fore	Line
1, 1	1, 1
	14, 5



Fore	Line
1, 1	1, 1
	14, 5

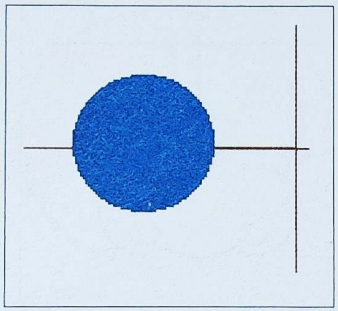


Brush Mode	Fore
10, 3	Paint
	16, 5

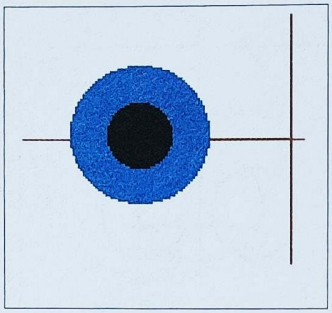


Brush Mode	Fore
10, 3	Paint
	1, 1

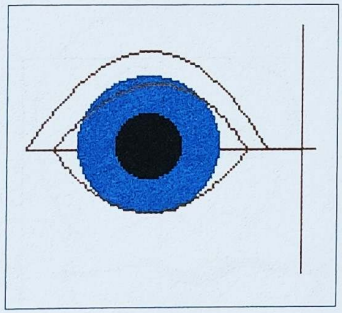
The Basic Eye



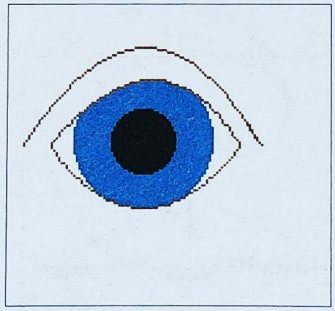
	Fore	Line
1, 1	13, 2	13, 2



	Fore	Line
1, 1	14, 16	14, 16



	Fore	Line
1, 1	None	12, 8



	Brush Mode	Fore
10, 1	Paint	1, 1

Basic Shading

Generally speaking, the chin, cheek bones, and forehead are highlighted. The temples, sides of the face and nose, under the chin, and the eyelids are shaded.

Shadows:	Brush Mode	Fore
Dark.....	10, 1	Paint	10, 8
Medium...	10, 1	Paint	12, 8
Cheeks.....	10, 1	Paint	2, 11
Highlight	10, 1	Paint	16, 8

Fill in the basic face and neck with:

Fore
14, 8

Basic Hair

Hair is not all one color. In this example, the red hair contains a little brown, orange, and yellow. Getting the hair color right takes a little time and some experimenting.

Hair Shades:	Brush Mode	Fore
Base	10, 1	Paint	9, 8
Dark	10, 1	Paint	9, 15
Medium	10, 1	Paint	15, 14
Highlight	10, 1	Paint	16, 5

Finishing Touches

Adding details to the eyes and lips is usually done last. In this example freckles were also added. Finishing touches include a turtleneck sweater and the background.

Lips:	Brush Mode	Fore
Shadow	10, 1	Paint	16, 5
Highlight	10, 1	Paint	10, 5
Eyelashes	10, 1	Paint	15, 14
Freckles	10, 1	Paint	9, 15

Susie

This painting and the one on page 57 began the same way as the exercise on the preceding pages. The major difference in this painting is that after the face was completed, it was selected and rotated approximately 45 degrees.

The basic painting of a face is fairly simple. Two factors determine how accurately a portrait resembles the actual person:

1. The skin coloring—flesh tones can appear pinkish, greenish, yellowish, or brownish. Experimentation is the best teacher in this case.

2. The shape of the head, nose, eyes, and mouth—the slightest change in any of these shapes will create a different person. Careful study of these individual shapes and some practicing will help assure accuracy.

No painting notation for this particular painting exists because it was created using a custom palette. It has been included to show that you are not limited by the palettes that come with BrushStrokes. To create your own custom fleshtone palette, refer to the *BrushStrokes User's Guide*.

The shadows and highlights in this painting were created by using a very small brush (10, 1) and the infinity setting on the brush. This creates a subtle type of shadow and highlight.

The hair received similar treatment. The color was built up gradually using a very small brush (10, 1) and curlique strokes, over and over again. Colorwise, white, yellow, orange, and light brown were used to create the effect of very blonde hair.

To get the most out of BrushStrokes, you have to bring with you some basic skills, not to mention a machine that meets some basic requirements.

You also have to know how to use a mouse, how to manipulate windows, and how to use pop-up and pull down menus.

Without either the skills or the basic machine, you will find this *How to Paint With BrushStrokes* Guide to be more frustrating than fun.

Monitor Mode 64

Memory Requirements.....64

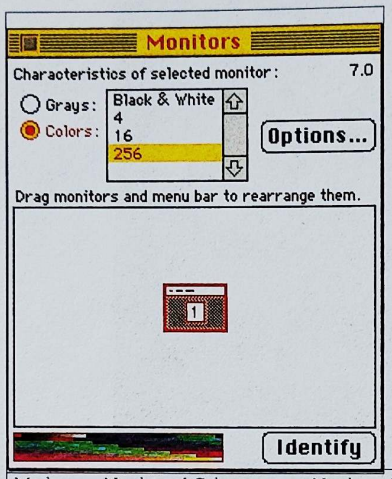
Monitor Mode

BrushStrokes does not require a specific type of monitor or special monitor settings, but some configurations give you better results than others.

Check your monitor setting in the Control Panel (under the Apple Menu) before you start the program.

If you are using a color monitor, you will get the best results from program features and functions if you adjust your settings to "Colors:" and "256."

NOTE: If you do not set your monitor for 256 colors, the Painting Exercise Canvases included with BrushStrokes will not work properly.



Mode	Number of Colors	Number of Grays
1 Bit	Black & White	Black & White
2-Bit	4 shades of gray	4 shades of gray
4-Bit	16 colors	16 grays
8-Bit	256 colors	256 grays
16-Bit	Thousands*	Thousands*
32-Bit	Millions*	Millions*

* Only 256 colors will appear in the Color Palette at any given time. However, if you are using the 8-, 16-, or 32-bit modes, you have the option of using a color wheel instead of the 256 boxes.

Memory Requirements

If you are using System 7 with only 4MB of RAM, do not open any other programs while BrushStrokes is running.

The reason is that a color paint program, even in 8-bit mode (256 colors), uses a lot of RAM.

In fact, BrushStrokes needs a minimum of 2MB of RAM to operate in its default 8-bit mode.

The Painting Exercise Canvases take into account the fact that some Macintosh families have limited RAM.

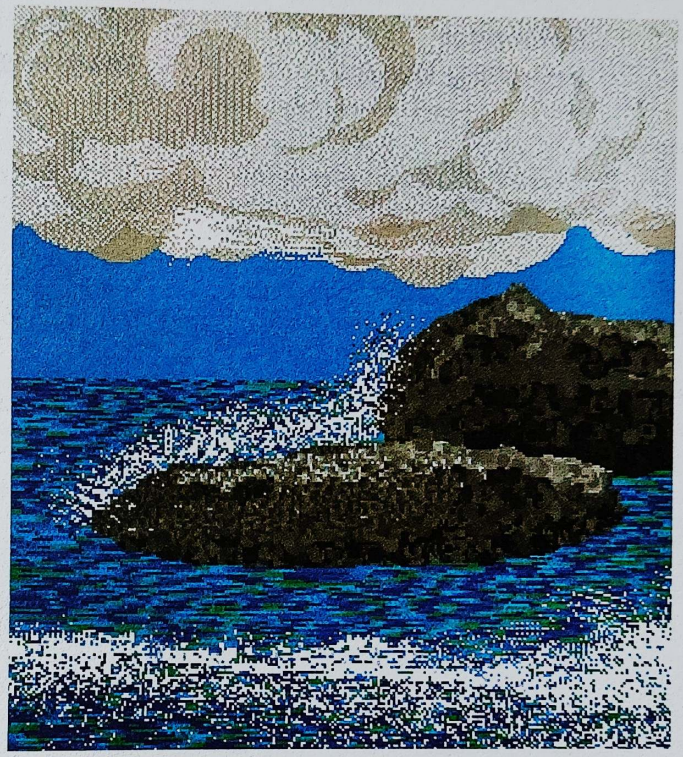
Therefore, you will not need to do anything special to use the Exercise Canvases.

Now that you have completed this Guide, you should have discovered that painting is about interpreting what you see.

While much can be learned from books and from observing others, the greatest teacher—when it comes to painting—is practice, practice, practice.

Many of the techniques used in this Guide were the result of practicing and experimenting with the tools and colors.

Once you begin experimenting and letting your imagination roam free, you will be embarking on a fascinating and rewarding pastime—it could become habit forming!



Softcover Painting Books.....66

Hardcover Painting Books.....66

Traditional painting books have been included here for two important reasons:

1. Few books are currently dedicated to the art of computerized painting, and

2. Painting is essentially about the use of color and many painting techniques are easily converted to a computer environment.

These excellent publications, and many others like them, are available at your local art store, crafts store, or book store.

Softcover Painting Books

A Parent's Guide to Teaching Art, Donna B. Gray, Betterway Publications, Inc. 1991.

Acrylics, Translucent Techniques for Landscape Painters, R. Bradford Johnson, Walter Foster Publishing, Inc., 1984.

Color for the Electronic Age, Jan V. White, Watson-Guptill Publications, 1990.

Drawing with Children, Mona Brookes, Jeremy P. Tarcher, Inc. 1986.

Graphic Design School, Alan Swann, Van Nostrand Reinhold, 1991.

How to Draw and Paint What You See, Ray Smith, Alfred E. Knopf, 1989.

I Draw, I Paint Watercolor, Isidro Sánchez, Barron's Educational Series, Inc., 1991.

Painting in Oils, William Palluth, Walter Foster Publishing, Inc. 1984.

The Verbum Book of Digital Painting, Michael Gosney, Linnea Dayton, Paul Goethel, MT&T Books, 1990.

Hardcover Painting Books

Art for Young America, Carl J. Heyne et al., Charles A. Bennett Co., Inc., 1979.

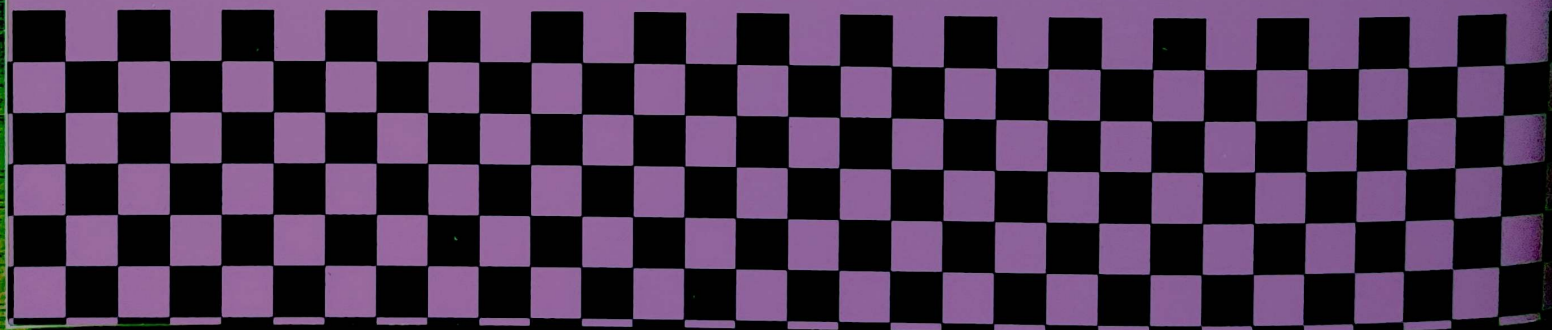
History of Art, Janson, H.W., Prentice-Hall, Inc., 1967.

Introduction to Pastel and Acrylic, Ronald Pearsall, Mallard Press, 1990.

Introduction to Watercolor, Gouache and Tempera, Ronald Pearsall, Mallard Press, 1990.

More Joy of Painting with Bob Ross, Annette Kowalski, William Morrow and Co., Inc., 1991.

The History of Art, Ernesto d'Alfonso et al., Gallery Books, 1988.

The Impressionists, by Themselves, ed. Michael Howard, Smithmark Publishers Inc., 1991.

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