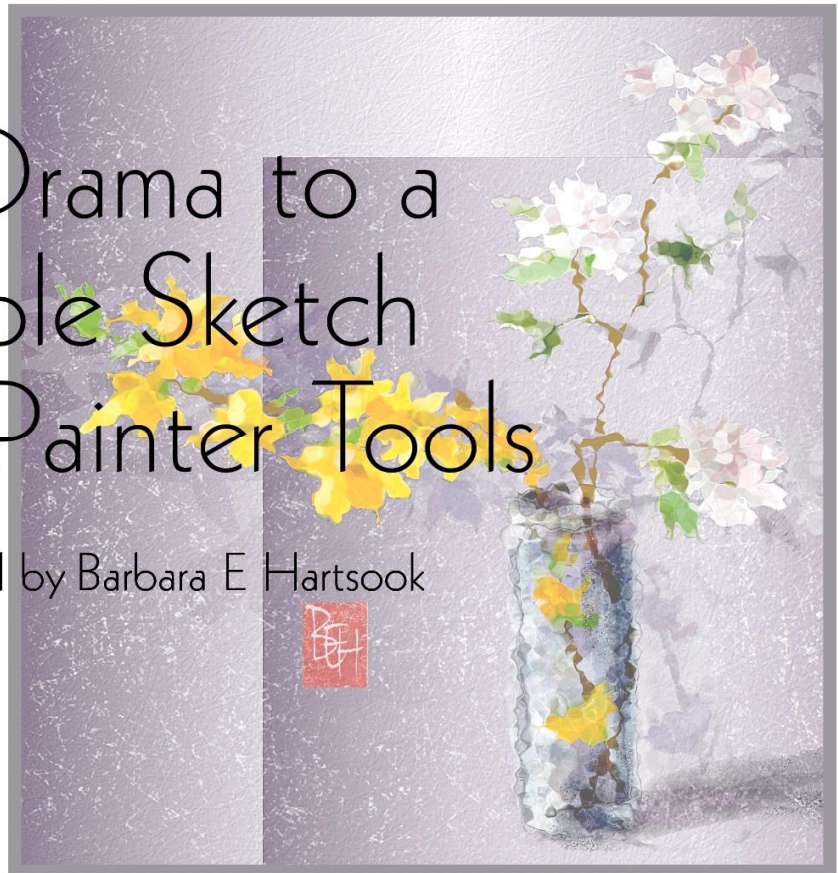


Add Drama to a Simple Sketch Using Painter Tools

A Tutorial by Barbara E Hartsook



Corel Painter – Intermediate Level

Brushes:

- Liquid Ink Clumpy Ink
- Gouache Opaque Smooth
- Real Soft Chalk (or Square Chalk)

Other Painter tools used:

- Gradients
- Rice paper texture (can be found in Painter Extras Folder, Painter 7 paper textures file)
- Glass distortion
- Layers and composite methods

Save often!

Simple Sketch – Two Branches in a Glass



It's spring in the Northern hemisphere. Color blooms!

- Wild flowers among the tall grasses in a nearby meadow.
- Blossoms on the tree by the patio wall.
- Forsythia on the bush at the corner of the yard.

I cut little branches from both the forsythia bush and the tree, put them in water in a small skinny glass, and set them on my desk next to the computer.

Opening a new file in Painter 11, at 150 ppi, with rice paper selected, I selected the **Liquid Ink Clumpy Ink 4** brush and sketched the little glass and the branches. (Love that brush!)

Sketch fast and loose, not for accuracy but for general placement. The simplicity and direction of this composition give it an oriental feel.

The sketch layer is Gel composite mode.

Flower Petals, Loosely Painted



Use the **Gouache Opaque Smooth Brush** for petals. I laid in petals on two different layers.

SAVE those layers! For later. 😊

Reduce the opacity of one layer and move it under the other, brighter one, and then collapse them.

The reduced opacity layer pushes the petals back visually. You can also reduce the color saturation of the layer to push them back farther.

Add Shadows and Reduce Ink Layer



Shadows: Add more depth and a sense of light by creating flower-shape shadows.

- Duplicate the flower layer and the sketch layer.
- Collapse the two duplicated layers.
- Choose the Luminosity mode for this layer.

Place the shadows layer under the flowers layer in the layers palette so it moves behind in the painting. Move the layer to one side to create the shadows.

Ink Sketch Layer: In Effects>Tonal Control>Adjust Colors, I discovered that liquid ink, when saturated with the value lightened, actually has color to it. Adjust to whatever color and intensity you want for the branches and the glass.

I selected just the glass part of the sketch and cut it. (Edit>Cut.) I liked the watermarks it left.

Put Water in the Glass



Paint water in the glass on another layer and make it Gel mode. I kept this layer above the flower layer so the blooms inside the glass would sink into the water.

Add Some Punch and Drama

After collapsing the layers – did I mention **Save**??? – I thought my little painting looked flat, in spite of the shadows. So I turned to Painter's tools and effects to punch it up and give it some drama.

I chose two: glass distortion in the Effects menu and gradients from the tool box.

Glass Distortion



Choose Effects>Focus>Glass Distortion. Play with the sliders until you have a look you like. I used the soften, amount, and variance sliders on this. It created more interesting and abstract petals.

I actually like this as it is and could call it finished. But I wanted to see how it would look on a rice-paper background using a complementary color.

Quick and Easy Gradient Background



Gradient layer: Add a layer just above the canvas layer, below the painting layer, and fill with the lavender neon gradient. (Or one of your choosing.)

I edited the gradient to spread out and soften the white strip down the center. Edit the gradient as you like.

Adjust the color and saturation in Effects>Tonal Control>Adjust Colors. I desaturated the purple quite a bit to eliminate the neon.

Try different composite methods to get the look you want. This one is default.

Rice paper texture: The rice paper texture I used is from scanned-in rice paper captured as a paper in Painter. (Painter already has one for you in the Extras folder, Painter 7 textures.)

Add the texture to the gradient layer through Effects>Surface Control>Apply Surface Texture.

Hints of petals on background: Duplicate the forsythia petals layer from a previously saved RIF file of your work. Choose Luminosity composite method, and move the new layer to just *above* the background layer. Use the transform tool to increase the size of the petals, and keep only what you want.)

Add the Rice

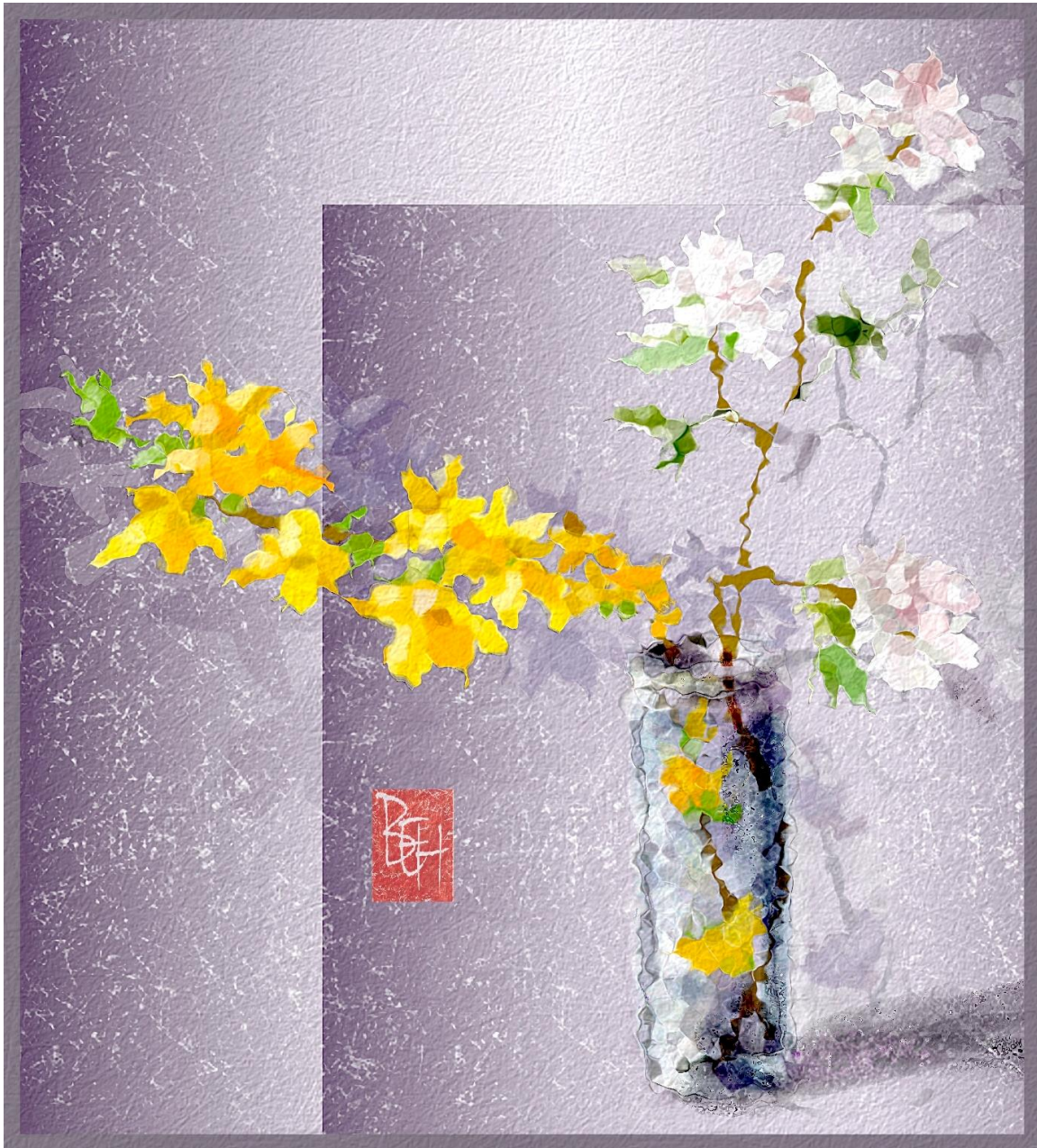


Duplicate the layer and move to wherever you like it. (Play with this with your flower layer visible to get the best composition for your painting. You may not need it at all.)

With the Real Soft Chalk (or Square Chalk) at a large size and with *very light pressure*, brush white on its own layer above the gradient layers. You'll be hitting just the tops of the rice paper texture.

Note: *In real media, I have found some of the white rice texture on my paper doesn't cover with pigment, while some saturates with color thus showing some white when I'm finished. In Painter, it just adds another dimension. Use it or not, as you like. You might prefer a darker shade rather than white. Do what looks good for your painting.*

Drop the Layers and Sign

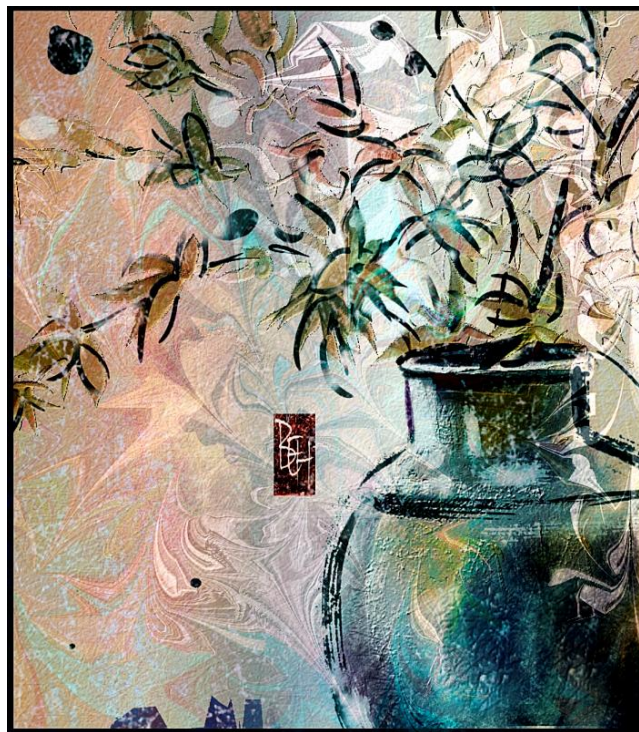


What sprig of blossoms can you find to sketch and paint?

Will you keep it simple? Like these wild flowers?



Or add a bit of drama with a gradient and texture?



Barb welcomes you to visit her blog, www.overcoffeeblog.com, and her painting galleries at www.pbase.com/bhartsook

