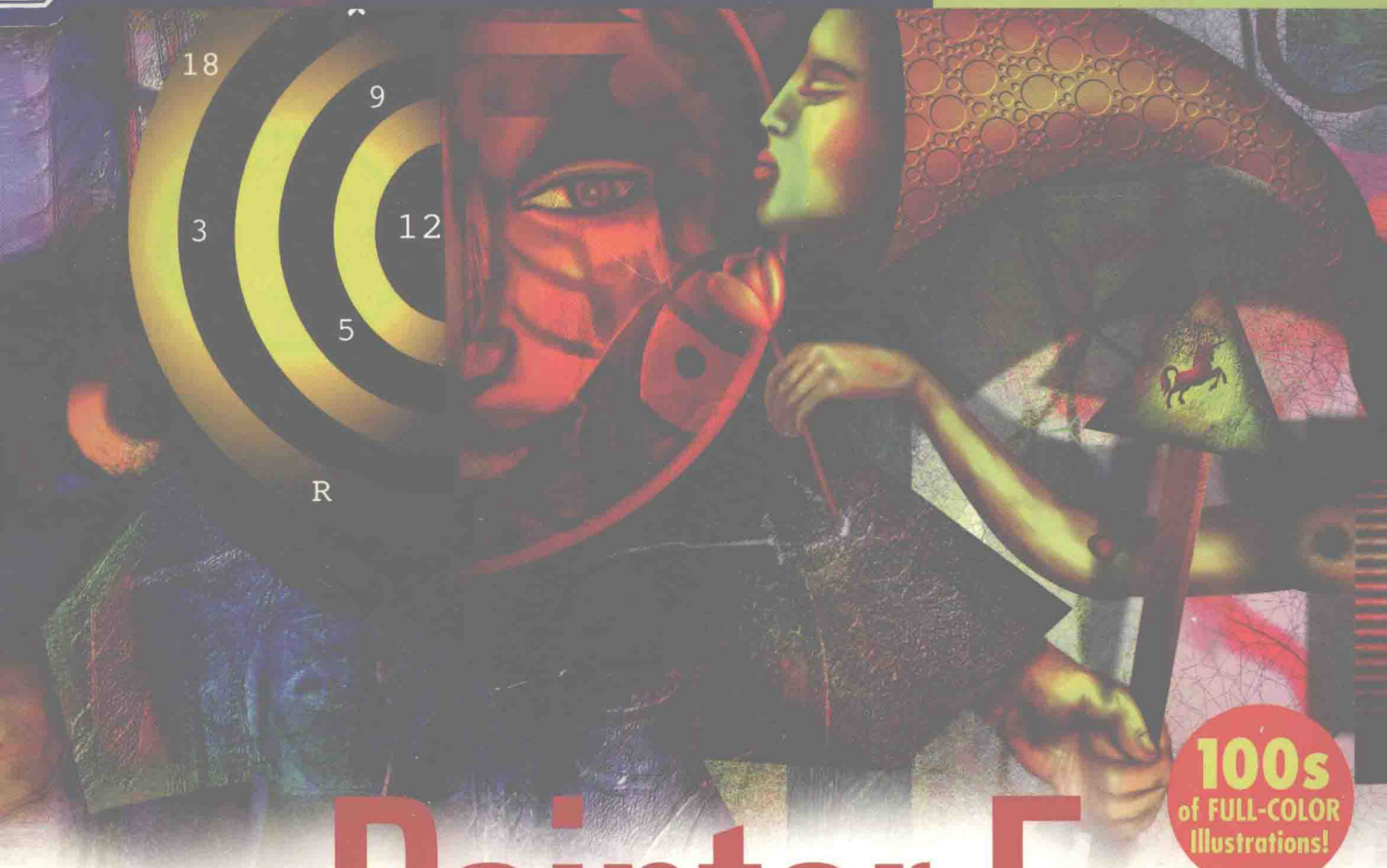


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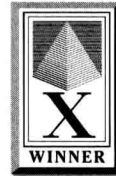
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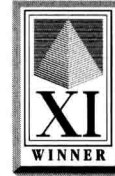
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To Angelique, for the joy she brings to us each day.



FOREWORD

It takes a long time to bake a new release of Painter. You start with a stock of plug-in brushes, fold in a cup of dynamic floaters, and season with a variety of spicy filter effects. You boil this over the hot minds of a dozen programmers and cook it down to a savory stew of creativity.

As with all culinary creations, you must dip into the broth and sample at all stages of development, delicately adjusting the mix of exotic ingredients. It was over eleven months ago—early into the cooking of Painter 5—when Adele and Seth came to our house to sample a bowl. We laid our best china and ladled out heaping serving of new features. Adele was nine months pregnant, and she could eat, and eat, and eat!

If chefs could be modest, we'd have to say that Painter 5 is our best work to date. It is a perfect mix of innovative new features, like the astounding Liquid Metal dynamic floater, and practical program refinements, like industry-standard masking and super cloning brushes. In this release we redoubled our commitment to Natural-Media with Impasto layer brushes, strengthened the core of the program with hundreds of new brushed effects, and put new looks, new mixing models, and new power in the hands of the artist.

Painter has hundreds, even thousands, of secrets and tricks. One of the key secrets of Painter 5 is that all the new brushes and dynamic floaters use a new extensible architecture. This not only allows new looks to be plugged into the program, but also allows you to combine and recombine the plug-in brushes and floaters in magical ways. The book you're holding will teach you these secrets. Seth and Adele have uncovered the best of the studio secrets. In these pages you'll learn how professional artists are using and taking advantage of Painter 5. You'll learn how to do it, too!

Digital imaging is still expanding, but only Painter continues to explore the territory that lies between digital and traditional art. Our goal is to innovate by combining new technologies with an appreciation for the world of the artist and the designer. Painter 5 is a peek into the future, with its unique looks that can't be created with any other program. We're blazing a new path for the traditional illustrator into the digital medium. Try it. You'll like it.

Jon Bass
Senior Product Manager
MetaCreations

Mark Zimmer
Chief Technical Officer
MetaCreations

PREFACE

Painter is a program bursting at the seams with power and hidden delights. In fact, Painter boasts so many features, we often think it has a life of its own—palettes seem to sprout more palettes, and menu commands seem to sprout more dialog boxes. The more you learn about the program, the more that awaits you.

We realize that most Painter users know how to grab a brush and start painting. But things get a bit tricky when your goal is to complete a complicated project. How do you edit a floater's mask to create a perfect blend between one floater and another? How do you make 3D text pop out of a digital image? How do you animate Painter images to make them come alive? In *Painter 5 Studio Secrets* we answer these questions and focus on topics we feel are the most important to artists.

HOW THIS BOOK IS ORGANIZED

Painter 5 Studio Secrets is divided into two parts. In Part I, “Painter Secrets,” we focus on areas many Painter artists often long to know more about—creating masks, floaters, and shapes. Both of us teach Painter classes in New York City; our focus in Part 1 comes from our experience teaching and working with artists.

In Part II, “Studio Secrets,” we provide countless examples of amazing and intriguing Painter art grouped according to subject matter. Deciding where to put images was not always easy. If an image was created primarily by painting with brushes, we placed it into Chapter 8, “Painting Techniques.” If floaters played the most important role in an image, we placed it in Chapter 9, “Composite Techniques.” This means you'll often see work by several artists appearing in different chapters. When possible, we provide step-by-step instructions on how each artist created his or her own work. We also tried to provide an insight into the creative process the artists went through—what their goals were and what they thought about as they approached their artwork.

As we started working on the book and contacting artists, we were amazed at the quality and creativity of the work we received. We're happy and honored to share this with you.

STYLE NOTES

When writing *Painter 5 Studio Secrets*, we were faced with the question of how best to describe the tools artists used in an instructive manner that wouldn't be confusing. For example, an artist might say that he or she used Painter's Scratchboard tool. Where is the

Scratchboard tool? You can click or double-click all day in Painter's tools palette, and you still won't find anything called a Scratchboard tool. This is because the Scratchboard tool is a brush in the Brushes palette. But where in the Brushes palette? It is a Pens brush variant. To help readers find the Scratchboard tool, we describe the tool as the Pens Scratchboard tool. Thus, if you're looking for it in Painter, you know to click the Pens brush in the Brushes palette and select it in the group of Pens brush variants.

We tried to use this naming system whenever a brush variant might be hard to identify. For example, the Distorto brush is a Liquid brush variant. To describe the brush, we write *Liquid Distorto brush variant*. The Big Wet Oils brush is a Brush variant. It is called the *Brush Big Wet Oils variant* in the text.

Usually a brush variant's name provides a hint as to where to look for it. For example, we felt that most readers could guess that the Artist Pastel Chalk brush variant is a Chalk brush variant. Thus, we don't call this brush the Chalk Artist Pastel Chalk variant; nor did we want to bog down the text by calling the 2B Pencil the Pencil 2B Pencil.

Finally, as you read *Painter 5 Studio Secrets*, you'll see many keyboard shortcuts sprinkled about the text. Because Painter is available for both the Mac and PC, we included shortcuts for both platforms. When you see, ⌘/Ctrl, this means Mac users should press the Command Key, and PC users should press Ctrl. Don't be confused if you see Control/Shift (used when cloning). This doesn't mean that Mac and PC users press the Control key and the Shift keys. It simply means Mac users press Control, PC users press Shift.

ACKNOWLEDGMENTS

Painter 5 Studio Secrets couldn't have been written without the help, cooperation, and dedication of numerous people.

We'd like to thank everyone who helped in the creation of this book, especially Mike Roney, who asked us to write the book and helped get this project off the ground and moving.

We'd also like to express our thanks to Development Editors Katharine Dvorak and Amy Thomas for their help and suggestions, and their tireless efforts in shepherding this book on its journey from our Mac and PC to the printed page. Thanks also to Nate Holdread, who diligently copyedited every word of this book. We'd especially like to thank our Technical Editor, Ben Barbante, for his helpful suggestions and comments. (As you read through the book, you'll see several clever and skillful Painter images created by Ben.)

We'd also like to thank Katy German and the rest of the Production staff at IDG Books Worldwide for making the production process go so smoothly.

We also thank everyone at MetaCreations for their support, especially Chief Technical Officer Mark Zimmer and Senior Product Manager Jon Bass for their help—and for writing the Foreword of this book. We'd also like to thank Mark and John Derry for allowing us to intrude on their busy schedules when it came time to answer our interview questions. Thanks also to Kim Kern for helping us get the information we needed in a timely manner.

Others who helped get the product demos for the CD include Sallie Olmsted, Karen Hooten, and Kerry Glassbum.

Thanks also to Terry Campbell, Amy Russell, and Kevin Clark at MetaCreations for helping us extend our list of Painter artists.

Finally, we'd like to thank the many Painter artists who submitted their artwork and enthusiastically offered to share their creative experiences with our readers. They are the true "stars" of this book. We enjoyed working with all of these talented people. If you're an art director looking for some great talent, you can find these artists' e-mail addresses and biographies in the Artist Index in the back of this book.

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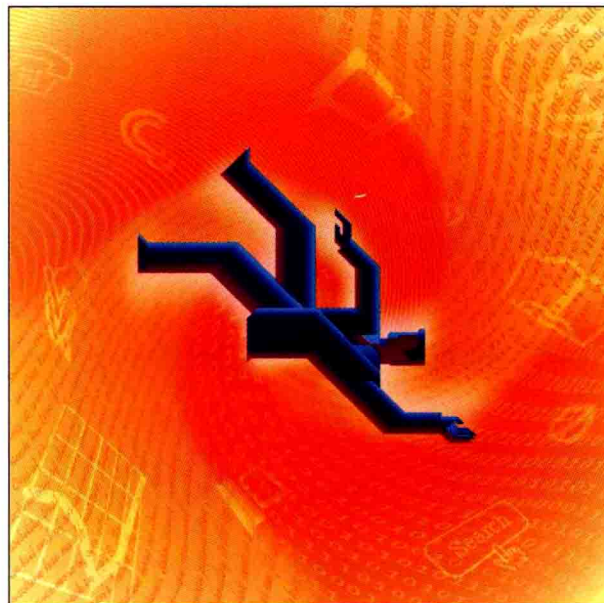
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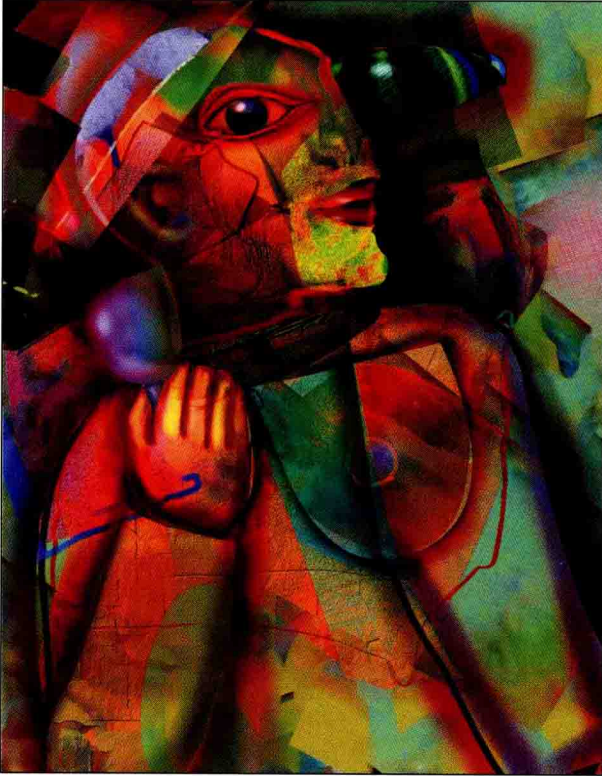
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