

Creating a New Document

When you create a new document, you set the picture width and height, as well as the resolution, paper color, and picture type (Image or Movie). The resolution you choose depends mainly on your output device.

Create a new document by choosing **File menu> New**. The New Picture dialog appears. In the dialog, make any changes you want to Canvas Size and Resolution, then click OK.

Canvas Size

The Canvas Size shows how much RAM the document requires. The saved size of the document is roughly one-half to one-fourth of this number, depending on the number of colors used. A document with fewer colors or more white space can be compressed more than a document filled with many colors.

Setting Canvas Width and Height

When you begin a new document, the width field is highlighted in the dialog. Use the Tab key to move from field to field.

Choosing a Unit of Measurement

The default settings are in pixels. You can change the measuring units by using the pop-up menu. Choose from pixels, inches, centimeters, points, picas and columns. Columns are two-inch columns, and you can indicate how many columns wide and tall you'd like your image to be.

Setting Width for New Document

To set the width and height for a new document, enter a value for Width and a value for Height in the dialog.

Setting Resolution

Resolution, in general, refers to the number of dots per inch (dpi) that make up an image. In Painter Classic, dpi is referred to as pixels per inch (ppi). When you enter a value for Resolution, there are three kinds of resolution to consider:

- The monitor's resolution, measured in pixels. Painter Classic is preset to 72 pixels per inch. The resolution of your monitor may be different.
- The document's resolution. You can assign the resolution when an image is scanned or when one is created in Painter Classic.
- The output device's resolution, measured in dpi, and, in the case of halftones, lines per inch (lpi). Output device resolutions vary depending on the press and paper you're printing on. Generally, a photograph to be printed on glossy magazine stock is output at a crisp 150 lpi, and at 85 lpi for more porous, and therefore more forgiving, newspaper stock.

In the New Picture dialog, setting the document's pixels per inch is the same as setting its dpi. The default resolution setting of 72 pixels per inch means that your document's dpi will also be 72. The image on-screen at 100% is the size it will be when output. On most printers, 72 dpi renders a coarse image, so you may want to choose a higher resolution value.

If you are using a personal laser printer, set your document size in inches, centimeters, points or picas at the dpi specific to your printer. Your file will be output at the best resolution for your laser printer and at the proper size.

If you are using a commercial printer or a more sophisticated output device, the dimensions should always be set to the actual size it will appear in the printed piece. For the resolution, a good rule of thumb is to set your document's pixels per inch to twice the desired lpi. So when lpi is 150, the pixels per inch should be twice that, or 300; if the lpi is 85, the pixels per inch should be 170. It's a good idea to check with your service bureau if you have questions about output device resolution.



[Related Topics](#)

Resolution and Screen Appearance

Because Painter Classic opens and displays an image at 72dpi, a 300dpi image is displayed at four times its actual size. Each dot in the Painter Classic image will occupy one pixel on your display. The display pixels are four times the size of your image's pixels. Put another way, at 300 pixels per inch, your document will be approximately a quarter of its on-screen size when printed.

Keep in mind, if you leave the dimensions in pixels, and then change the pixels per inch (resolution), the actual printed size is affected by the change. If you set your document size in inches, centimeters, points or picas and change resolution, the dimensions will not be affected by the change.

100% view displays the image at 72dpi. For example, if your document was created at 300dpi, it will display four times larger. In this example, to view the document at actual size, zoom out to 25%.



[Related Topics](#)

Setting Paper Color

You can choose the background paper color when you create a new document. This color will appear when you delete a filled area or use the eraser to remove color.

To set paper color when you create a new file:

1. Select **File menu> New**.
2. Click the Paper Color color chip.
The system color picker appears.
3. Choose a color and click OK.

To change an existing paper color:

1. Select the color you want as the primary color.
2. Select **Canvas menu> Set Paper Color**.
The paper color set to the current color.
3. To see the change, you will need to delete areas of the image or use the eraser brush to erase areas.

Paper color does not have anything to do with the Primary and Secondary Color rectangles on the Color palette. Painter Classic's paper color can be compared to [Photoshop's](#) background color.



[Related Topics](#)

Document Types

Painter Classic will open files saved in any one of the following formats:

- RIFE. MetaCreations's own native format (RIF)
- TIFF (TIF)
- PICT (PCT)
- Photoshop formats (PSD).
- Bitmap (BMP)
- PC Paintbrush (PCX)
- Targa (TGA)
- GIF. Painter Classic does not convert GIF animations to frame stacks.
- JPEG (JPG)
- Pyramid Images (PYR). Pyramid files are a multi-resolution file format useful in working on large images. They are usually used to record scripts at a lower resolution, then play them back at a higher resolution.
- Painter Classic also opens QuickTime and numbered files.

You can open documents from other graphics applications and use Painter Classic to add brush strokes, tints, or paper textures. You can also clone these documents and recreate them in a different medium.

Painter Classic can read files created with other programs only when they are saved in the RGB color format. If you try to open a file that was saved in another color format, an alert dialog tells you the file must be in RGB.

Opening Existing Documents

To open an existing document:

1. Choose **File menu> Open**. A standard Open dialog appears.
2. Locate the file you wish to open. If it was saved in Painter Classic, the right side of the dialog shows a thumbnail of the document.
3. From the Open dialog or the Browse dialog, open the document by double-clicking the file name, or selecting the file name and clicking Open.



[Related Topics](#)

Scanning and Acquiring Images

Use the **File menu> Acquire** to bring images into Painter Classic by way of plug-in devices, for example a scanner.

Navigating Your Document

You can navigate through a document or image by changing the level of magnification (zooming in or out), scrolling to a different part of the image, or rotating the page. By navigation, we mean moving around a document, changing views, or moving the page.

Zoom to Fit Screen

By default Painter Classic opens a document at 100% view, but you can change the view to suit your needs. Choose **Window menu> Zoom to Fit Screen** and Painter Classic will generate a view of the entire image to fit the size of your monitor.

You may also double-click the Grabber tool to zoom to fit screen.

Zooming In and Out

Zoom in and out with the Magnifier tool or by choosing a zoom level on the Controls palette: Magnifier tool.

To zoom in:

1. Click the Magnifier tool icon on the Tools palette.

The cursor changes to a magnifier. The plus sign (+) on the magnifier indicates that you are increasing magnification (zooming in).

2. Click the image.

With each click, the image grows by the selected zoom level.

To zoom out:

1. Hold down the Option/Alt key.

The plus sign (+) on the Magnifier tool turns to a minus sign (-).

2. While holding down the Option/Alt key, click the image.

The image shrinks by the selected zoom level.

Changing the Zoom Level

To change the zoom level:

1. Click the Zoom Level pop-up menu on the Controls palette: Magnifier tool.
2. Choose the zoom factor you need.

You can see anywhere from 8.3% to 1200% of your image in Painter Classic.



[Related Topics](#)

Scrolling with the Grabber Tool

The Grabber tool gives you a quick way to scroll an image.

To scroll by using the Grabber tool:

1. Click the Grabber tool on the Tools palette. The cursor changes to the Grabber tool and the Controls palette: Grabber tool shows the zoom level. (You can change the zoom level from the Controls palette.)
2. Drag inside the image to pan or move your image.

Shortcuts: To center an image with the Grabber tool selected, click once in the image window. To use the Grabber tool while another tool is selected, hold down the Spacebar.



[Related Topics](#)

Rotating an Image

You can rotate an image on the screen to accommodate the way your arm, wrist, and hand draw naturally.

To rotate an image:

1. Choose the Rotate Page tool.

The cursor changes to a hand with a pointing finger and rotate page controls appear on the Controls palette.

2. Drag in the image to rotate the page.

To constrain rotation to 90° angles, hold down the Shift key while rotating the page.

3. To return the image window to its normal position, select the Rotate Page tool and click once in the image window.



Related Topics

Full-Screen Mode

Painter Classic allows you to display your document window without scroll bars on a solid color background. You can set the color of the background in the Interface Preferences.

Turning full-screen mode on and off

To turn full-screen mode on and off, follow these steps:

1. Press Command-M/Ctrl+M.

The image is centered on the screen without scroll bars.

2. Press Command-M/Ctrl+M again to return to its previous state, or choose **Window menu> Screen Mode Disable**.

All Painter Classic features (except the information button on the scroll bar) work when in the full-screen mode.



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Checking Image Size Information

To check image size and orientation, follow these steps:

1. Move the pointer to the i icon in the lower-left corner of the image window and hold down the mouse button.

The width, height, and resolution of the image are displayed.

2. Release the mouse button to close the information window.



[Related Topics](#)

Changing Canvas Size

If you want the same image at a different scale, use **Canvas menu> Resize**. If you want more canvas to paint on, use **Canvas menu> Canvas Size**. To crop the image, use the [Crop tool](#).

To resize the canvas:

1. Choose **Canvas menu> Resize**.

Painter Classic displays the Resize dialog. The dialog shows the current and new size, in terms of width, height and [resolution](#).

2. Enter a new value for width, height or resolution.

3. The Constrain File Size option lets you choose how to deal with dimensions versus resolution.

When Constrain File Size is enabled, you can change the measurements (inches or centimeters) and pixels-per-inch together. When Constrain File Size is disabled, you can change the measure (inches or centimeters) independently of the pixels-per-inch, and vice versa.

4. When you've set your new size, click OK.



[Related Topics](#)

Saving Documents

To name and save a document:

Choose **File menu> Save As**. Use the Save As dialog to save Painter Classic files to a variety of formats.

Use the pop-up menu for Type to save your document in any of the formats Painter Classic supports.

RIFF Format

When you work in Painter Classic, you should always save in RIFF format. You can "Save As" finished work in other formats.

RIFF is Painter Classic's native format, which retains special information on your document. RIFF lets you compress files and save disk space with a lossless compression method.



[Related Topics](#)

GIF File Format

Painter Classic allows you to save documents in GIF file format. GIF is an 8 bit (or less) file format commonly used to display graphics on the Internet's World Wide Web (WWW).

When you save a file as a GIF, you can choose from 4 up to 256 colors. You can choose how your colors are displayed and what part of your image is transparent.

You can pick an Imaging Method to determine how your 24-bit Painter Classic document is converted to the limited number of colors that GIF uses. If you choose Quantize to Nearest Color, Painter Classic will look at each pixel and will pick the nearest color. If you choose Dither Colors, Painter Classic will apply a pattern to the colors chosen to generate a more accurate, less banded result. Use the Preview Data button to see how the GIF file will look.

If you want your image to have transparency, click the checkbox for Output Transparency. Most programs that display GIF files support transparency, but for those that don't, you should specify the color of the "transparent" area. If your image will be displayed on the World Wide Web, click the radio button for Background is WWW Gray. You can also choose to use the background color of your WWW page by clicking the radio button for Background is BG Color.



[Related Topics](#)

JPEG File Format

Painter Classic supports the Joint-Photographic-Experts-Group (JPEG) file format. Because of its small file size and high quality, JPEG is commonly used to transmit files via modem. Unlike GIF, JPEG displays a full range of colors.

The JPEG dialog appears when saving an image to the JPEG format.

JPEG allows you to compress your file on a scale of Fair to Excellent, where quality is directly proportional to file size. These quality settings will let you achieve compression ratios of less than 10-to-1, to greater than 100-to-1. JPEG is a "lossy" file format, meaning that a decompressed JPEG file will not be pixel-for-pixel identical to the original. However, because the JPEG algorithm takes into account the sensitivity of the eye to different colors, the higher quality settings should achieve visually satisfying results.

Saving a file in JPEG Format

To save a file in JPEG format:

1. Choose File menu> Save As and select JPEG from the list of file types.
2. Click the Save or OK button and the JPEG Encoding Quality dialog appears.

Excellent will compress the least but will retain the most data. Fair will compress the most but will lose the most data.

It is best not to de-compress and re-compress a file multiple times. Although JPEG can compress and discard data that is not visible or obvious, the degradation of the data can affect the condition of your file. When a file has lost a significant amount of data, blocky patterns may appear in areas of the image. If you try to use Painter Classic's Apply Surface Texture feature on a JPEG file, you may find it will accent the blocky patterns.



[Related Topics](#)

Saving in EPS

Painter Classic's EPS files conform to the Desktop Color Separation 2.0 format (EPS-DCS 5-file format). Although Painter Classic saves files in EPS-DCS, it can't read EPS-DCS. If you plan to save an image in EPS-DCS, it's a good idea to save it in another format first so you will have a copy of it that you can reopen in Painter Classic.

When you save an image as EPS-DCS when Output Preview is turned on, Painter Classic uses the loaded ICC profile to prepare the separation files.

Although you can save your images as 5-file CMYK EPS separations, Painter Classic can't open or edit CMYK files.



[Related Topics](#)

Hex (ASCII) Picture Data

This is just another way of storing PostScript information. Some page design programs require that this option be checked. The file sizes are approximately twice as large when saved with this option.



[Related Topics](#)

Closing Files and Quitting

You can close the foremost document by clicking its close box, choosing **File menu> Close** or using the keyboard shortcut (Command-W/Ctrl+W).

If you have any unsaved changes, a dialog asks if you want to save changes. Click Yes to save your changes or No to discard them.

Exit Painter Classic by choosing **File menu> Quit** or **Exit**.



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Plug-ins

Painter Classic supports plug-in architecture for plug-in brushes and Acquire and Export modules. MetaCreations and other software developers may create plug-ins that you can add to Painter Classic, extending its capabilities.

Such plug-in modules are available from standard locations on Painter Classic's menus and palettes. However, the actual operation of these plug-ins is determined by the plug-in developer. You should refer to the documentation that comes with your plug-in modules for instructions on how they work.

If you are interested in developing plug-in modules, visit the [MetaCreations Web site](#) for more information.



[Related Topics](#)

Filter Plug-ins

Filter plug-ins appear below Painter Classic's built-in Effects in the Effects menu. These Filter plug-ins usually offer specialized effects for raster images. Plug-in filters operate the same way that Painter Classic's Effects operate. If you have an active selection, the filter is applied to the selection. If you have no selection, the filter is applied to the entire image.

Raster plug-ins

Raster plug-ins may be stored anywhere on your drive; however, you must identify the location to Painter Classic before you can use them.

Third-party filters

MetaCreations has made a conscientious effort to maintain compatibility with as many third-party filters as possible. Some filters, however, may run in Photoshop, but not in Painter Classic. Check with the filter developer for compatibility issues between their product and Painter Classic. Please note that Painter Classic is an RGB-based program: it cannot run filters that are specific to CMYK or Grayscale modes.



[Related Topics](#)

Acquire Plug-ins

Acquire plug-ins are available through the **File menu > Acquire** submenu. Acquire modules are usually to support external capture devices (scanners and frame-grabbers) or file formats that are not built into Painter Classic.

Export Plug-ins

Export modules are used to export image information, or to support special output devices. Many photorealistic dye-sublimation printers include export modules because they provide better control over output quality than the standard print interface. Export modules are available through the **File menu> Export submenu**. If no Export modules are available, this menu is grayed-out.



[Related Topics](#)

Brush Tracking

When you draw with traditional media, the amount of pressure you use with a tool determines how dense and how wide your strokes are. Using a pressure-sensitive stylus with Painter Classic gives you this same kind of control. Each artist has a different strength or pressure level in a stroke. The Brush Tracking preference lets you adjust Painter Classic to match your stroke strength. This is particularly useful for artists with a light touch. If a light stroke leaves no color on the canvas, you should use Brush Tracking to increase sensitivity.

You might also change brush tracking between phases of a project. You could use a light touch when sketching with a pencil brush variant, then set tracking for more pressure when you switch to an oil paint variant.

Setting Brush Tracking

To change your brush tracking settings, follow these steps:

1. Display the Brush Tracking dialog by choosing **Edit menu> Preferences> Brush Tracking**.
2. Drag in the scratch pad in a "normal" stroke. Use the pressure and speed you prefer when drawing or painting. For specific adjustments, move the sliders. When you're done, click OK.

Brush tracking is not saved between sessions. You should set Brush Tracking each time you use Painter Classic.



[Related Topics](#)

Undo—Setting Multiple Levels

Multiple Undo allows you to undo and redo up to 32 levels of changes. The number of undo levels is set in "Undo Preferences," found under **Edit menu> Preferences> Undo**. Five levels are set as a default.

Undo levels apply across open documents. With five levels set, if you have two documents open and you have "undone" three operations on the first document, you can only undo two operations on the second.

Multiple Undo can use a significant amount of disk space. If you perform multiple operations on the entire image, the whole image must be saved for each undo step. Thus, be very judicious with the number of Undo levels you choose to save.

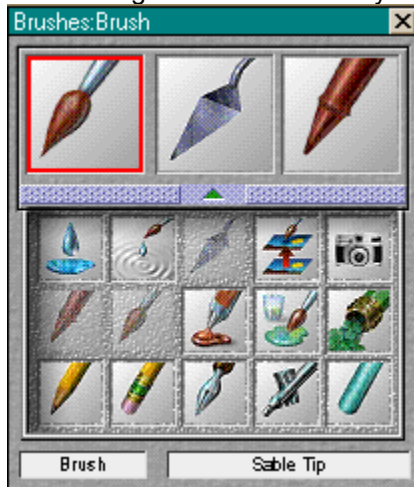


[Related Topics](#)

Painting

Painter Classic lets you draw and paint just like you do in the real world. You'll use the Brush tool to make marks in your document. An infinite variety of marks is possible. The result of any single stroke will depend on the specific brush you're using, the current paper texture, color and other choices you make.

Painter Classic provides a variety of different brushes, each with its own characteristics. Many of the brushes are digital equivalents to the traditional media you're familiar with. Using these brushes, you'll create images that look like they were hand painted on real canvas or textured paper.



Many of Painter Classic's brushes respond to the additional control provided by a stylus and graphics tablet. Brush strokes fade in and out, change width, or penetrate based on the pressure of the stylus.

Starting Painting

To start painting, follow these steps:

1. Choose the Brush tool from the Tools palette.
2. In the Brushes palette choose a brush, then choose one of its variants from the Variant pop-up.
3. Choose a color to paint with from the Color palette (when you first launch Painter Classic, the default color is black).
4. Choose a texture from the Paper palette.
5. Adjust sliders for brush Size, color Opacity and penetration into the Paper grain on the Controls palette: Brush tool.
6. Mark in the document window.



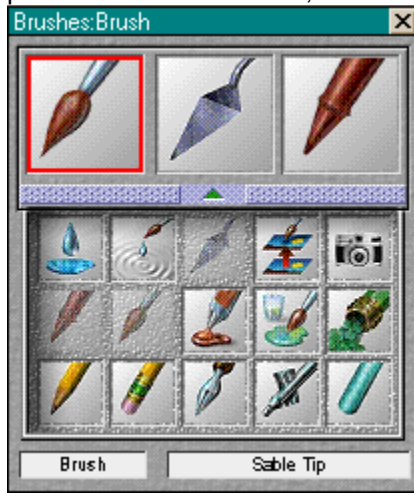
[Related Topics](#)

Choosing a Brush and Variant

The Brush tool represents a category of marking tools. The Brushes palette lets you choose different types of brushes—Pencils, Chalk, Crayons, Oils, Airbrush, and so on. The Brushes palette also lets you choose different varieties (called variants) of each brush. For example, the Pencils brush offers the following variants: Colored Pencils, a 2B Pencil, and a Sharp Pencil.

Displaying the Brushes Palette

You can show the Brushes palette in any one of three ways: select **Window menu> Show Brushes**, press Command-2/Ctrl+2, or double-click the Brush tool in the Tools palette.



Selecting a Brush

To select a brush from the Brushes palette, click the icon for the brush you want. You may have to open the palette drawer to find a particular brush. You may also choose a brush from the Brushes pop-up menu.

Most of Painter Classic's brushes apply color to the image. Some of the brushes, however, make changes to the pixels already in the image. If you use one of these brushes in a blank area of the canvas, you might not see a change. If one brush doesn't produce the results you'd like, try a different one.

Image Hose

The Image Hose Brush is unique—it lets you paint with images instead of brush dabs.

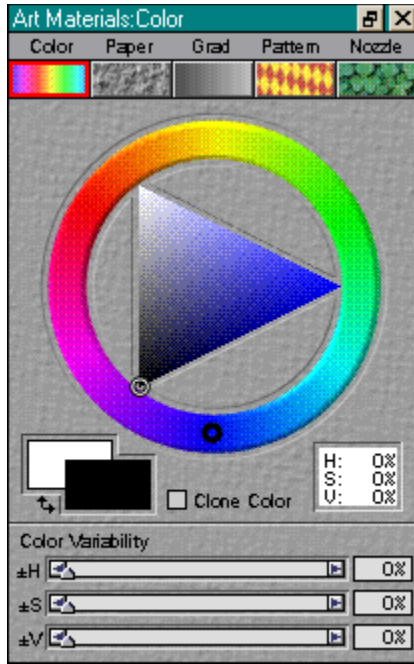


[Related Topics](#)

Choosing Colors

Before painting, you'll want to choose a color. Usually, you'll pick colors from the Art Materials: Color palette. You could also sample colors from an existing image using the Dropper tool.

Drag in the ring to select a hue. Drag in the triangle to pick the color.



When you choose a color from the Color palette, the color you select appears in the front overlapping rectangle. This is the Primary Color. The back rectangle shows the Secondary Color, which is used to create two-color brush strokes and two-point gradations.

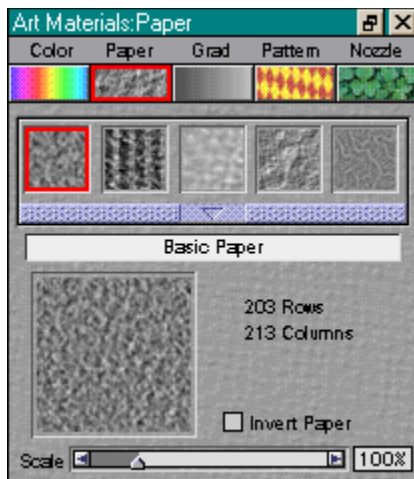
Choosing a secondary color

To choose the secondary color, click the back rectangle, then select a color from the Color palette. If you have colors in the image already, you can pick one by clicking on it with the Dropper tool. The Command/Ctrl key toggles the Brush tool to the Dropper tool, so you can easily sample a color.

Choosing paper texture

In the natural world, a marking tool has different effects on surfaces of different texture. Painter Classic allows you to control the texture of the canvas to achieve the results you'd expect from natural media on a given surface—pencil on watercolor paper, felt pens on cotton paper, chalk on the sidewalk, etc.

Choose a paper texture on the Art Materials: Paper palette. Painter Classic uses the current selected texture, so you can make a few strokes, then change the paper and make a few more strokes with different results.



Most of Painter Classic's brushes interact with the current paper texture. Some brushes, like the Airbrush, don't reveal paper texture in their strokes. This follows the behavior of the natural tools.



[Related Topics](#)

Adjusting Paper Grain

If you have a stylus and tablet, you can adjust grain by changing the stroke of the stylus on the pressure sensitive tablet. In most cases, a light stroke colors only the peaks and ridges of the grain. A heavy stroke fills color deep into the pockets and valleys. You can also use the Grain slider on the Controls palette: Brush tool.



[Related Topics](#)

Setting basic brush controls

Basic brush controls for Size, Opacity and grain are found on the Controls palette.



Controls palette

The Controls palette: Brush tool may contain other sliders, depending on the current variant.

Changes you make in variant size, opacity, grain, etc. are temporary unless you deliberately save them.



[Related Topics](#)

Size Slider

The Size slider controls the size of the brush dabs. The text field lets you enter a specific size (in pixels).



[Related Topics](#)

Opacity Slider

The Opacity slider controls the degree a stroke "covers" or "builds up" on the underlying colors. You can also enter an Opacity Percentage in the text field.



Related Topics

Opacity Percentage

When Opacity is at maximum, the color is solid, completely covering, or building up, on the underlying colors.

With Opacity low, the color is thin. You'll be able to see through to the underlying colors.



[Related Topics](#)

Grain Slider

The grain slider controls how much color penetrates into the paper texture. You can enter a percentage for specific grain penetration. Lower settings show more of the grain.

Moving the Grain slider to the right intensifies penetration of the color. This allows less texture to show through.

Moving the slider to the left reduces the stroke's penetration, which reveals more texture.



[Related Topics](#)

Marking the canvas

You'll mark the canvas by dragging freehand in the document window with the Brush tool. Each drag is considered a stroke. Painter Classic also lets you create straight line strokes by clicking.

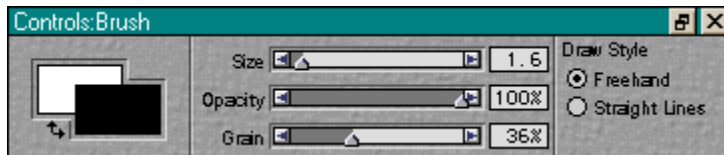
Painter Classic offers a number of other brush stroke features that help you get the results you want as easily as possible.



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Freehand vs. straight lines drawing

With Painter Classic, you can draw freehand, or with straight lines. You use the radio buttons on the Controls palette: Brush tool to choose the mode you want.



Freehand allows you to drag in any motion or direction you like. The stroke follows your drag path.

Straight Lines mode connects each point you click with a line. Instead of clicking, you can drag to place the point exactly where you want it. To end Straight-Lines drawing, click the Freehand button to return to freehand drawing. You may toggle between the Draw Styles as you paint.



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Complex Brushes

With some brushes, you see a dotted line before the mark appears. This dotted line appears when you use complex brushes. For best results, apply these brushes in short strokes. Wait for each stroke to appear before you start the next one.



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Constraining Stroke Angle

In either drawing mode, to constrain your strokes to 45° increments, hold down the Option/Alt-Shift keys as you drag or click.



[Related Topics](#)

Undo stroke

If you make a stroke you don't like, choose **Edit menu> Undo and Painter Classic** removes it. Repeat the command to remove the previous stroke. You can set the level of undos as a preference.



[Related Topics](#)

Fade stroke

If you apply a stroke, but want it less opaque, choose **Edit menu> Fade**. Set the fade amount for the Opacity you want as shown in the preview.



[Related Topics](#)

Using a Stylus or a Mouse

Many of Painter Classic's brushes respond to the pressure information provided by a drawing stylus. Greater pressure can increase the width of a brush stroke, the penetration of color, or the degree of some other effect, depending on the variant.

Many stylus and graphics drawing tablets provide 256 levels of pressure information. The mouse has no pressure information. The mouse is either "on"—button down, or "off"—button up.

If you are using a mouse, you can compensate for the lack of pressure information by adjusting the Size, Opacity and grain sliders on the Controls palette: Brush tool. For example, moving the Opacity or Grain slider to the left can give the same results as pressing lightly with a stylus.



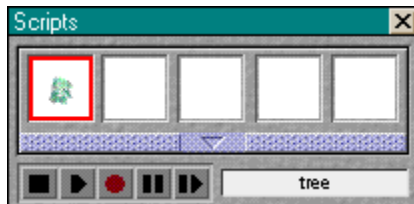
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Recording and Playing Back Strokes

Painter Classic will repeat any stroke you record, anywhere you click. This is a great way to create a series of identical strokes.

To record a stroke:

On the Scripts palette, click the Record button. Your next brush stroke is saved in memory.



To play back a stroke:

Click the Play button on the Scripts palette.



[Related Topics](#)

Water Color

The Water Color brush variants produce natural looking watercolor effects.

Water Color brushes are different from the other brushes. Water Color brushes paint into the "wet layer," which has special properties that enable the colors brushed into it to flow and mix.

The Wet Layer

The wet layer floats over the image. This separation of layers enables effects and techniques that wouldn't otherwise be possible. You can edit the watercolors, including erasing and blurring, without changing anything in the image layer. For example, you can draw pencil outlines in the image layer, then overlay watercolor shading without smudging the pencil lines.

When you want the Wet layer to merge with the canvas, choose **Canvas menu > Dry**.

You can't edit the wet layer with image-layer tools. If you're using the Eraser brush and it has no effect on a brush stroke, that stroke may be in the wet layer. Use the Wet Eraser instead.

You can't use the Selection tools to select and delete an area in the wet layer.

You can't use the Dropper tool to sample colors from the wet layer.



[Related Topics](#)

The Water Color Brush Variants

All of the Water Color variants interact with the canvas texture. The grain slider works differently with the Water Color brushes than with the other brushes. With Water Color variants, moving the slider to the right makes the texture more pronounced. Moving the slider to the left reduces the grain interaction.

Stylus pressure affects the width of the brush stroke for all of the Water Color brush variants. Increased pressure widens a brush stroke; less pressure narrows a stroke.



[Related Topics](#)

Cloning

Cloning is a feature that will help you create great art quickly and easily. Cloning is the process of taking imagery from one area (the source) and re-creating it in another (the destination). Cloning is a two-step process: First you set the clone source, then you set and work in the destination. The source and destination may be in separate documents or in different places of the same document.

The cloning brush variants are the most common way to develop imagery in the clone destination. These variants effectively "filter" the source imagery, reproducing it in an artistic style—like pastel chalk or water colors. Advanced, multi-point cloning lets you transform (rotate, scale, slant, perspective) the imagery you clone.

Painter Classic offers other interesting ways to take advantage of the clone source-destination relationship. Tracing Paper is one.

Cloning is the easiest way to create Natural-Media renderings.



[Related Topics](#)

Cloning a Document

The easiest way to create the clone source-destination relationship between two documents is to clone a file.

To clone a document, follow these steps:

1. Open an image file.

A document containing well-defined imagery works best.

2. Choose **File menu> Clone**.

Painter Classic creates a duplicate (clone) of the document. This file appears with the words "Clone of" preceding the original document's name in the title bar.



[Related Topics](#)

Using Tracing Paper

After cloning a document, you can set up an on-screen light box using Painter Classic's Tracing Paper feature. To use Tracing Paper, the source and clone documents must be the same size.

To trace an image, follow these steps:

1. Clone the document you wish to trace (**File menu> Clone**)
2. Choose **Select menu> Select All** and press the Delete key to clear the entire canvas.
3. Choose **Canvas menu> Tracing Paper**. You can also press Command-T/Ctrl+T or click the Tracing Paper icon in the vertical scroll bar.

A 50% ghost of the source image appears.

4. Trace over the image using any brush.

Your brush strokes appear at 50% opacity when Tracing Paper is turned on.

5. After tracing the image, choose **Canvas menu> Tracing Paper**, to turn Tracing Paper off. You can also press Command-T/Ctrl+T or click the Tracing Paper icon again.

The faint original image disappears and your brush strokes appear at 100% opacity. To keep tracing, just turn Tracing Paper on again.



[Related Topics](#)

Clone Sources

After you've worked with cloning a bit, you'll want more flexibility in setting up cloning relationships. Painter Classic lets you set any open document as the clone source.

You can do this to re-establish the source-destination relationship between files. You might also do this to choose special source imagery for controlling an image effect.

Setting the Clone Source

To set the source document for cloning, follow these steps:

1. Open the document you want to clone (**File menu> Open**).
2. Choose **File menu> Clone Source** and choose the name of the document you want to clone.

Whichever document you work in becomes the destination.

If you ever lose track, you can find out which file is the clone source by choosing **File menu> Clone Source** to see which file name is checked.

If you have a document open, you can make it the clone source for the next file you open: Hold down the Command/Ctrl key and choose **File menu> Clone**. The Open dialog appears. Use it to choose the file that will be the clone destination document.



[Related Topics](#)

Painting in a Clone

Painting with the cloning brushes is similar to painting with any of Painter Classic's tools, except the cloning variants take their color information from the clone source instead of the Color palette.

Painting With Cloning Brushes

To paint with cloning brushes, follow these steps:

1. After cloning the document you wish to paint (**File menu> Clone**), choose **Edit menu> Select All** and press the Delete key to clear the entire canvas.

Some artists use **Edit menu> Fade** after clearing the canvas to bring back some of the imagery.

2. Choose the Cloners brush from the Brushes palette.

Use the Cloners brush variants to clone imagery one stroke at a time.

3. Select a Cloners brush variant from the Variant pop-up menu.

4. Mark in the image. As with all of Painter Classic's brushes, you can also adjust the size, opacity and grain penetration on the Controls palette: Brush tool.

Cloner Variants

The Straight Cloner variant reproduces the source imagery directly.

The Soft Cloner variant reproduces with low opacity and soft edges.

Other variants use paper grain and specialized dabs for particular media effects.

Cloning Automatically

Using a cloning brush can take a long time if you're working on a large area. You can have Painter Classic make the brush dabs for you by using the Auto Clone feature.

To fill a cloned area automatically, follow these steps:

1. Select the tool you want to clone with.
2. If you want, select part of your image to constrain the effect.
Without an active selection, you'll apply the effect to the entire canvas.
3. Choose **Effects menu > Auto Clone**. Painter Classic applies dabs of paint automatically to the selected area.
4. When the right amount of the clone has filled in, click anywhere in the image to stop Auto Clone.

If you apply Auto Clone to a large area, the paint may fill areas sparsely. If you click to stop the Auto Clone, it stops at that point. It won't automatically fill-in the selected area. To fill an area solid, you must let the Auto Clone finish.

When you use Auto Clone with the Felt Pen Cloner and other tools that turn black as you repeat strokes, areas darken rapidly. You can slow down the color buildup and still use Auto Clone by lowering the Opacity slider on the Controls palette. You can also change the color values in the source.

Another way to automate cloning is by recording and playing back individual brush strokes.



[Related Topics](#)

Using Auto Van Gogh

The Auto Van Gogh effect works with the Auto Van Gogh variant of the Artists brush. The effect places directional brush strokes to produce a Van Gogh-like rendition of an image.

Auto Van Gogh is an effect that places directional strokes based on clone source.

To apply Auto Van Gogh to an image:

1. Select the image you want to use.
2. Choose **File menu> Clone** to create a clone.
3. Adjust color variability on the Art Materials: Color palette.
4. Choose **Effects menu> Auto Van Gogh**.

Painter Classic creates a Van Gogh rendering of your image. This effect can take a few minutes.



[Related Topics](#)

Point-to-Point Cloning

Point-to-point cloning lets you clone within a document and lets you clone between different areas of separate documents. Point-to-point is also called offset cloning.

To clone point-to-point within a document:

1. Choose a cloning brush or enable the Color palette: Clone Color option for a regular brush.
2. With the Command/Ctrl key held down, click the reference point for the source area.
3. Go to the destination area and begin painting.

You can also set the clone destination before painting by clicking with the Command-Shift/Ctrl+Shift keys.

To clone point-to-point between documents:

1. Choose a cloning brush or enable the Color palette: Clone Color option for a regular brush.
2. Select the source document. With the Control key held down, click the reference point in the source area.
3. Select the destination document. Start painting at the point you want to correspond to the source reference.

By default, you will see a marker on the source area being cloned. This preference is found in the General Preferences dialog (**Edit menu> Preferences> General**). When the checkbox Indicate clone source with crosshairs while cloning is enabled, a crosshairs will appear over the source indicating what part of the image you are painting with.



[Related Topics](#)

Turning Painter Classic's Other Brushes into Cloners

Painter Classic lets you turn brushes into cloners by setting the Clone Color option.

Clone Color

You can turn almost any brush into a Cloner by setting the Clone Color option in the Color palette. This lets a brush pick up color from the source image while staying true to its own stroke nature.

Choose a regular brush and paint with colors from the clone source (instead of the current color) by enabling Clone Color on the Color palette.

The Clone Color option uses a single, averaged color from the source for each brush dab. This results in an approximation of the original. The Clone Color option can be used to create an artistic impression of the source.



[Related Topics](#)

The Image Hose

The Image Hose is a milestone in the evolution of art tools. Instead of painting with color, the Image Hose paints with images; and not just one or two images at a stroke, but a variety of changing images.



[Related Topics](#)

Using the Image Hose

The Image Hose is easy to use and provides a number of options for the behavior of "nozzle spray."

To select a nozzle and use the Image Hose:

1. Choose the Brush tool from the Tools palette.
2. Choose the Image Hose from the Brushes palette. You may need to open the draw to display the icon.
3. Select a nozzle from the Art Material: Nozzle palette.
4. Make a brush stroke in your document.



[Related Topics](#)

Choosing an Image Hose Brush Variant

Like Painter Classic's other brushes, the Image Hose has several variants. These built-in variants combine nozzle control factors with brush settings to create different hose effects.

Image Hose variants can be understood by the vocabulary. Some Image Hose variants scatter the images, others hose a tight stream.

Small, Medium, and Large refer to image spacing. Small variants space images closely. Large variants space images widely.

Random, Sequential, Directional, Pressure, and (Source) Luminance refer to the indexing rule by which images are selected from the nozzle file.

Spray and Linear refer to the placement of images in relation to the stroke. Spray variants scatter images. Linear variants place images directly on the stroke path.



[Related Topics](#)

The Art Materials Palette

The Art Materials palette organizes all of Painter Classic's art materials. It can be displayed in a variety of ways. In its smallest form, you see the face of the palette displaying the subpalette icons.



If you do not see the Art Materials palette on your screen, you can display it by choosing **Window menu > Show Art Materials**.



[Related Topics](#)

Filling with Art Materials

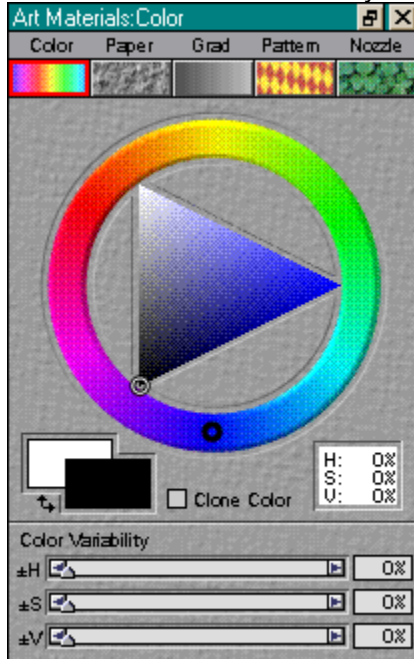
To fill an area with art materials—color, a gradation, or pattern, use the **Effects menu > Fill command** or the Paint Bucket tool.



[Related Topics](#)

Primary and Secondary Color Rectangles

The color you select in the Art Materials Color palette appears on the front rectangle in the pair of overlapping rectangles. The front rectangle shows the selected primary color. The back rectangle shows the selected secondary color. Whenever you start Painter Classic, black is the selected primary color and white is the selected secondary color.



[Related Topics](#)

Sampling Colors from Imagery

In addition to choosing colors from the Art Materials: Color palette, you can use the [Dropper](#) tool to pick up a color from an existing image and use the color elsewhere. You can also choose the Clone Color option to use colors from the clone source image.



[Related Topics](#)

Clone Color

The Clone Color option is another way to choose color. This feature lets the brush pick up color from the original (source image) while staying true to its own nature. Clone Color takes averaged samples of color from the clone source, resulting in an approximation of the original.



[Related Topics](#)

Setting Color Variability

Use the Art Materials: Color palette to set up multiple colors for any of Painter Classic's brushes.

To display the Art Materials: Color palette, click the Color icon on the Art Materials palette and expand the palette if necessary.

Use the Color Variability sliders in the Color palette to set up multiple colors for Painter Classic's brushes. The variable colors are shown in the primary color rectangle.

The \pm HSV sliders control ranges of hues, saturations, and values. Moving the \pm Hue slider to the right increases the number of hues in the brush stroke. These colors are the ones adjacent to the selected color on the color wheel.

Moving the \pm Saturation slider to the right increases the variability in the color intensity of the brush stroke.

Moving the \pm Value slider to the right increases the variability in the brightness of the brush stroke.



[Related Topics](#)

Working with Gradations

A gradation is a gradual transformation of one color into another. Sometimes they are called blends or fountains. Painter Classic provides several different types of gradations: linear, radial, spiral and circular.

Click the Grad icon on the Art Materials palette to display the Art Materials: Grad palette. Click the palette push bar to display additional gradations stored inside the drawer. Click the grow box to expand the palette.

In the center of the palette, the Preview window shows how the current settings affect the selected gradation.

For a spiral gradation, you can use the Rotation Ring to change how tightly the spiral is wound. Hold down the Command key and drag around the Rotation Ring.

You can click inside the gradation preview and Painter Classic rotates the gradation for you. Click anywhere outside the preview to stop the rotation.



[Related Topics](#)

Using Texture: The Paper Palette

Click the [Paper](#) icon on the Art Materials palette to display the Art Materials: Paper palette. Click the palette push bar to display additional papers stored inside the drawer. Click the grow box to expand the palette.

The Paper palette is where all paper [textures](#) are stored. Use this palette to invert or resize the grain and to open other paper libraries.

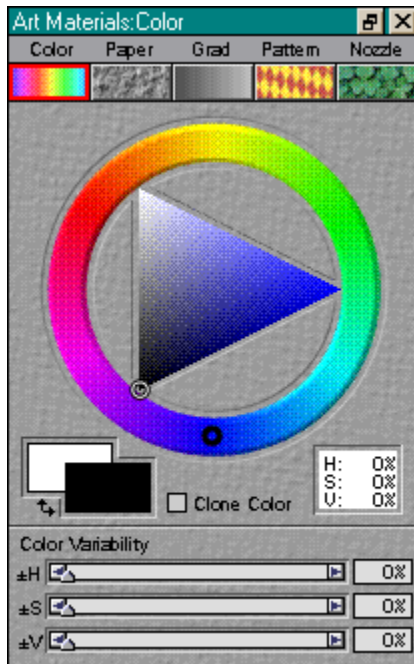


[Related Topics](#)

Selecting a Paper Texture

To select a paper texture:

1. Click the Paper icon on the Art Materials palette to open the Art Materials: Paper palette.



2. Click the push bar and open the drawer to see more selections.
3. Click a paper texture to select it.



[Related Topics](#)

Inverting Paper Grain

You can think of paper grain as a three-dimensional landscape. Usually brushes react to paper texture by coloring the peaks and ignoring the valleys. Enabling the Invert Paper option (either in the Paper menu or the checkbox in the palette) makes color fill the valleys and ignore the peaks.

If you want paper grain to appear uniformly across the image, you should create the artwork first, then apply the grain as a surface texture. If you apply a paper texture when you create an image, the paper is erasable. You can't erase brush strokes without erasing the paper.



[Related Topics](#)

Scaling Paper Grain

Use the Scale slider at the bottom of the Paper palette to resize the paper grain. As you move the slider, the texture preview updates to display the new size. You can scale the texture down to 25% and up to 400%.

Scaling paper grain affects how the grain appears in brush strokes and image effects.

Scaling large textures can use a great deal of RAM. Most textures in Painter Classic are from 50 to 400 pixels square, at 100% scaling.



[Related Topics](#)

Using Patterns: The Pattern Palette

All of the patterns are displayed in the Pattern palette. Click the [Pattern](#) icon on the Art Materials palette to display the Art Materials: Pattern palette. Click the palette push bar to display additional patterns stored inside the drawer. Click the grow box to expand the palette.



Patterns are created by repeating a rectangular image tile across the area. Ideally, the images are created so that they tile seamlessly.



[Related Topics](#)

Selecting Areas

To select an area using the Rectangular or Oval selection tools:

1. Choose the Rectangular or Oval Selection tool from the Tools palette.
2. Position the cursor in the image and drag diagonally.
3. When the selection is the size you want, let up.

You can hold down the Shift key (after mouse-down) to constrain the selection to a square or circle.

The Controls palette provides information on the size and location of the selection you create.

To select an area using the Lasso tool:

1. Choose the Lasso tool from the Tools palette.
2. Draw freehand around the area you want.



[Related Topics](#)

Adding to and Subtracting from a Selection

Normally, using a selection tool a second time replaces the first selection path. However, using a key combination, you can add to or subtract from the current selection.

Hold down the Shift key (before mouse-down) to add to the selection.

Hold down the Command key to subtract from a selection. The next selection path you draw "cuts out" from the current selection.

Hiding and Showing the Marquee

You can control display of the selection marquee (marching ants) with **Select menu> Hide/Show Marquee**. The selection is active even if the marquee is hidden, but the ants won't be visible.

Inverting the Selection

Inverting selects the opposite. For example, you have an image of a boat on the water and you've created a precise selection of the boat, you can select everything but the boat by inverting the boat selection.

If you want the selection inverted to change the control of your brush strokes, you can switch the drawing mode between Draw Inside and Draw Outside.

To invert the selection image, choose **Select menu> Invert**.

The selection is 8-bit, like a grayscale image. Inverting the selection is equivalent to the negative of a grayscale image. For example, a pixel that has 80% luminance will have 20% luminance when inverted.



[Related Topics](#)

Text

The Text tool allows you to add text using the fonts loaded on your system.



To insert Text:

1. Choose the Text tool from the Tools palette.
2. In the Controls palette: Text tool use the Point Size slider to choose a point size.
3. In the Controls palette: Text tool choose a font from the Font pop-up menu. Font names followed by a bullet after their name are Adobe Type 1 fonts.
4. Click in the image where you want to start the text. Remember, you can move the text after you create it.
5. Type the text you want. You may press Return to "carriage return" to the next line.



[Related Topics](#)

Creating text

If you make a mistake while typing, you can press the Delete key to delete, but only if you haven't moved your insertion point.

As you type, the text is added to the canvas. After typing any amount of text, you can select it and deal with it as a single item.



[Related Topics](#)

Image Effects

The Effects menu offers features for electronic retouching, color correction, sharpening and softening focus, adding lighting with control over direction, color, and intensity. Orientation effects include rotate, scale and flip.

Special effects range include glass distortion, embossing, posterizing, color overlays, and warping. You'll find tools to create growth patterns, marbling, Van Gogh effects, and even blobs.



[Related Topics](#)

Applying Effects

You can apply Painter Classic's special effects to a selection or to the entire image.

To apply an effect to a region of the Canvas, select that area before choosing an effect command. You may use any of Painter Classic's selection tools, including the Rectangular Selection tool, the Oval Selection tool, and the Lasso.

Painter Classic automatically applies an effect to the entire image if no part of the image is selected.



[Related Topics](#)

Effects and Open Palettes

All of the effects dialogs can be used in conjunction with the Art Materials palettes. For effects that use color or paper texture, this means that you can change the Art Materials while you are experimenting with the effect. Your changes update interactively. You must display the Art Materials palette before opening the dialog.

While most effects dialogs are open, you can change colors, change textures, and open libraries.



[Related Topics](#)

Using Fade to Partially Undo Effects

The Fade command allows you to undo any percentage of your last effect. This is a great way to achieve just the right amount of an effect.

To experiment with fade:

1. Open a new document.
2. Paint a colorful image or fill it with a pattern.
3. Choose **Effects menu> Apply Surface** Texture or another effect. Painter Classic converts the image to a color negative.
4. Choose **Edit menu> Fade**. The Fade dialog appears.
5. Drag the slider and watch the image change between positive and negative
6. When you are satisfied with the settings, click OK.



[Related Topics](#)

Recently Used Effects Commands

Sometimes while you are working, you want to use the same effect multiple times. Painter Classic makes this easy.

As you work, you'll notice that the menu items for the last effects commands you've used are available at the top of the Effects menu. This makes it easy to choose the commands again.

Rotating Images

To rotate an image:

1. Select the part of the image you want to rotate. To rotate the entire image, do not select anything.
2. Choose **Effects menu> Rotate**.
The Rotate Selection dialog appears.
3. You can visually rotate the selection in the windows while the dialog is displayed. Drag the corner of the selection to rotate manually. The Rotate Selection dialog reflects the numerical value of the angle after you release the mouse or stylus.
4. Click OK.

If you rotate the entire image, it is likely that the rotated image will not fit within the canvas area. You can deselect the image and use **Canvas menu> Resize** to increase the size of the canvas.



[Related Topics](#)

Scaling Images

The Scale command lets you change the dimensions of part or all of an image.

To scale an image, follow these steps:

1. To scale only part of the image, select that part.

If you do not make a selection, the entire image will be scaled.

2. Choose **Effects menu> Scale**.

The Scale Selection dialog appears. Selection handles are visible on the area to be scaled. Drag the corner of the selection to scale manually. You can also scale by entering the desired percentages in the dialog.

4. Make a selection from the Options.

Constrain Aspect Ratio maintains the selection's proportions.

Preserve Center keeps the item anchored in its location, based on the center of the image.

5. Click OK.



[Related Topics](#)

Flipping Images Horizontally

Flipping an image horizontally creates the mirror image across an imaginary vertical line down the center of the image. The Flip commands work on a selection within the canvas or on the whole image.

To flip an image horizontally:

1. To apply the effect to only a part of an image, select that part.

If nothing is selected, the entire image is affected.

2. Choose **Effects menu> Flip Horizontal**.



[Related Topics](#)

Flipping Images Vertically

Flipping an image vertically creates the vertical mirror image of itself flipped across the horizontal line.

To flip an image vertically:

1. To apply the effect to only a part of an image, select that part. If nothing is selected, the entire image is affected.
2. Choose **Effects menu> Flip Vertical**.



[Related Topics](#)

Brightness/Contrast

The Brightness/Contrast dialog adjusts the brightness and contrast of the overall image in the RGB format.

To adjust RGB brightness and contrast:

1. To apply the effect to only a part of an image, select that part. If nothing is selected, the entire image is affected.
2. Choose **Effects menu> Brightness/Contrast**.
3. Drag the upper slider to adjust image contrast. Drag the lower slider to adjust image brightness.
The image is redrawn when you let up on your mouse or stylus.
4. To reset the sliders to normal, click Reset.
5. When the adjustments are the way you want them, click Apply to save the adjustments.



Related Topics

Equalize

The Equalize effect improves contrast, adjusting black and white points and distributing the brightness levels throughout the entire range of available levels. To achieve this, Painter Classic creates a histogram showing the number of pixels for each brightness level value. Equalize allows gamma adjustment, which lightens or darkens an image without changing highlights or shadows.

To equalize colors:

1. To apply the effect to only a part of an image, select that part.

If nothing is selected, the entire image is affected.

2. Choose **Effects menu> Equalize**.

The Equalize dialog appears. When you initially bring up the Equalize dialog, Painter Classic automatically adjusts the image so that the lightest color is white and the darkest color is black.

3. Enable the Apply to Entire Image if you want to disregard the selection and equalize the entire image.

The histogram is represented by the silhouette. Each peak shows the number of pixels for a brightness level. You can adjust white and black points by dragging the triangles.

To set the white and black points manually:

1. Choose **Effects menu> Equalize**.

The Equalize dialog appears.

2. Drag the small white point marker under the histogram to the left and drag the black point marker to the right.

Any values in the image located to the right of the white marker become white; any values to the left of the black marker become black.



[Related Topics](#)

Apply Lighting

The Apply Lighting effect lets you shine one or more light sources on part or all of your image.

Apply Lighting is comparable to hanging your artwork in a gallery and adjusting colored spotlights to illuminate it.

You can choose different lighting effects from a Library provided, or you can create your own effects by defining brightness, distance, color, and other characteristics. Once you have achieved a lighting effect you like, you can save it in a Library for use with other images.

Your computer must have a math coprocessor in order to use the Apply Lighting effect.

Apply Surface Texture

Painter Classic lets you add a three-dimensional surface texture to your image. You can use this feature to apply a paper texture across the image and to give depth to the brush strokes of an oil painting.

Your computer must have a math coprocessor in order to use the Apply Surface Texture effect.

If you want, you can apply a paper texture when you first create an image, then paint or draw over it. But the texture is erasable, so you might not end up with the same texture across the document surface. Generally, you'll add the paper texture as the last step in producing artwork.

To apply surface texture:

1. To apply the effect to only a part of an image, select that part.

If nothing is selected, the entire image is affected.

2. Choose **Effects menu > Apply Surface Texture**.

The Apply Surface Texture dialog appears.

3. Make a selection from the Using pop-up to specify where to get the texture.

Paper applies the current paper texture. If the Paper palette is open, you can choose different papers and change their scale to try different textures. The Preview window automatically updates to paper changes.

4. Click Inverted to create an inverted version of the option selected from the Using pop-up.

5. Adjust the Softness and Material sliders to achieve the texture you want.

6. Set the number of lights and position them.

7. Set light positions in the Lighting Sphere.

8. When you are satisfied with the settings, click OK.



[Related Topics](#)

Sharpen

This effect heightens contrast by intensifying highlights and shadows.

To sharpen focus:

1. To apply the effect to only a part of an image, select that part. If nothing is selected, the entire image is affected.
2. Choose **Effects menu> Sharpen**.
The Sharpen dialog appears.
3. Use the following guidelines to adjust the sliders:
Radius determines how much of the edge of an element is affected. The farther the slider is to the right, the wider the affected area is.
Highlight determines the intensity of the bright areas. Move the slider to the right to brighten the highlight.
Shadow determines the depth of the shadows. The farther the slider is to the right, the darker the shadows is.
4. When you are satisfied with the settings, click OK.



[Related Topics](#)

Soften

This effect increases the transition from one part of your image to another, enhancing the anti-aliasing of strokes.

To soften focus:

1. To apply the effect to only a part of an image, select that part.

If nothing is selected, the entire image is affected.

2. Choose **Effects menu> Soften**. The Soften dialog appears.

3. Adjust the Radius slider.

The farther the slider is to the right, the more steps there are between one image element and another, which will mean more blurring.

4. When you are satisfied with the settings, click OK.



[Related Topics](#)

Auto Clone

You can have Painter Classic apply brush dabs for you, rather than creating them yourself with a Cloner brush.

To fill a cloned area automatically:

1. Select the tool you want to clone with.
2. To apply the effect to only a part of an image, select that part.
If nothing is selected, the entire image is affected.
3. Choose **Effects menu> Auto Clone**.
Painter Classic applies dabs of paint automatically to the selected area. To vary the color of the dots more, open the expanded Art Materials: Color palette. Then set the $\pm H$, $\pm S$, and $\pm V$ Color Variability sliders to 15% each.
4. When the right amount of the clone has filled in to suit your design, click anywhere in the image to turn off Auto Clone.



[Related Topics](#)

Auto Van Gogh

The **Effects menu > Auto Van Gogh effect** works with the Auto Van Gogh variant of the Artists brush. This algorithmic approach to placing directional brush strokes results in a Van Gogh-like rendition of an image.

To apply Auto Van Gogh to an image:

1. Select the image you want to use.
2. Choose **Effects menu > Auto Van Gogh**.

The effect requires two passes. In the first pass, Painter Classic determines the angles of the brush dabs. In the second pass, Painter Classic applies the dabs. The image is rendered in a set of directionalized brush strokes.



[Related Topics](#)

Customer Support

Technical Support is free to registered users of Painter Classic. There are three easy options to contact technical support for questions about installation, configuration or functionality. These options are: Web, e-mail and phone support. For questions about creative technique, please see the Creative Support section below.

You will find the answers to most of your questions within the pages of the User Guide. If you need further assistance, you may contact MetaCreations's Technical Support in any of the following ways:

Web Support

Many of the answers to your questions are available 24 hours a day on our website:

<http://www.metacreations.com/support>

In addition to frequently asked questions, our web site provides troubleshooting techniques, late breaking product news, and other resources to get the most out of Painter Classic.

E-mail Support

To answer your technical support question most effectively and quickly, please use the e-mail form provided to you on our website: <http://www.metacreations.com/support>. If you do not have World Wide Web access, please send e-mail to: painter_classic@metacreations.com

Phone Support

Phone support hours are Monday-Friday, 8:00 AM-5:00 PM Pacific Standard Time, excluding holidays.

Call (408) 430-4058. When calling, please have your serial number handy and be at the computer with which you need assistance.

Fax Support

(408)438-9672

Please include your name and serial number on all correspondence.

Creative Support

If you have questions regarding creative technique, please refer to our message boards on our website:

<http://www.metacreations.com>

This area is available to you to meet and talk with other users of Painter Classic to share knowledge, technique, and inspiration.

The Palettes

Painter Classic has six main floating palettes. The Tools palette, Brushes palette, Art Materials palette, Controls palette, Scripts palette and the Custom palette. Each of these palettes is listed on the Window menu.

When you launch Painter Classic, the four main palettes are displayed by default—Tools, Brushes, Art Materials (Color) and Controls.

You can use the Window menu or keyboard shortcuts to show/hide the main palettes:

Command-1/Ctrl+1	Tools
Command-2/Ctrl+2	Brushes
Command-3/Ctrl+3	Art Materials
Command-4/Ctrl+4	Controls
Command-5/Ctrl+5	Scripts
Command-6/Ctrl+6	Custom



[Related Topics](#)

The Tools Palette

Painter puts a variety of tools at your fingertips. In the [Tools palette](#), you can find tools for mark making, filling with color, viewing and navigation, shape drawing and a variety of selection tools. If the Tools palette is not displayed on your screen, you can display it by choosing Window menu> Tools.



[Related Topics](#)

The Controls Palette

A second palette, the Controls palette, contains options for the selected tool. The Controls palette updates as you select different tools to reveal the selected tool's options. If the Controls palette is not displayed on your screen, you can display it by choosing Window menu> -Controls.



[Related Topics](#)

The Magnifier Tool

The Magnifier tool allows you to magnify areas of an image when you are performing detailed work, or reduce them to get an overall view of an image. To zoom out, hold down the Option/Alt key and click.

You can access the Magnifier tool while any other tool is selected. Press Command-Spacebar/Ctrl+Spacebar and click to zoom in or Command-Option-Spacebar/Ctrl+Alt+Spacebar to zoom out.

Double-click the Magnifier tool to set the zoom level to 100%.

You can also use the Controls palette to set the zoom level.



[Related Topics!](#)ALink(PaintTools)

The Grabber Tool

The Grabber tool gives you a quick way to scroll an image. You may also set the zoom level on the Controls palette when the Grabber tool is selected.

You can access the Grabber tool from any tool by holding down the Spacebar.

Double-click the Grabber tool to size your window to fit the screen.



[Related Topics!](#)[ALink\(painttools\)](#)

The Rotate Page Tool

The [Rotate Page](#) tool lets you rotate an image window to accommodate the way you draw naturally. Click once with the Rotate Page tool to return to normal orientation.

Holding down the Shift key while rotating, constrains the rotation in 90° increments.

You may also set the [zoom](#) level on the Controls palette when the Rotate Page tool is selected.



[Related Topics!](#)ALink(PaintTools)

The Crop Tool

The Crop tool lets you remove unwanted edges from the image. Drag in the image to describe the rectangular area you want to keep. You can adjust the rectangle by dragging a corner or any of its edges. Use Shift-drag to constrain the selection to a square.

The Controls palette shows technical information on the size and location of the cropping rectangle. You can use the Aspect Ratio option to constrain the rectangle to a set aspect ratio. When you're ready to execute the crop, click inside the rectangle.



[Related Topics!](#)ALink(PaintTools)

Brush Tool

The Brush tool is used to paint strokes on the canvas or a floater. You can set opacity, grain, and drawing style (Freehand or Straight Lines) in the Controls palette.

In Straight Lines mode, hold the Option-Shift/Alt+Shift keys to constrain lines to 0, 45 and 90° angles.

The Brush tool represents a category of marking tools. Within the Brush category are pencils, pens, chalk, an airbrush, oil paints, water colors and more. You'll choose specific brushes from the Brushes palette. Double-click the Brush tool to open the Brushes palette.

The Controls palette can be used to set the brush size, opacity and the grain.



[Related Topics!](#)ALink(painttools)

The Paint Bucket Tool

The Paint Bucket tool lets you fill an area. The Controls palette shows choices for what area to fill and what to fill it with. The Tolerance and color Feather sliders let you control the extent of fill and opacity in neighboring areas. You may also choose to anti-alias your fill.

Drag with the Paint Bucket tool to constrain the fill to a rectangle.

Double-click the Paint Bucket tool to specify what color in the image to lock-out of your fill.



[Related Topics!](#)[ALink\(Painttools\)](#)

The Dropper Tool

The Dropper tool lets you pick up a color from an existing image for use elsewhere. The Controls palette shows you values for the color. When you select a color with the Dropper tool, that color becomes the current color on the Color palette.

You can access the Dropper tool from almost any other tool by pressing the Command/Ctrl key.



[Related Topics!](#)ALink(PaintTools)

The Selection Tools

The Rectangular Selection tool allows you to create rectangular selections.

The Oval Selection tool allows you to create oval selections.

When you create a selection, the coordinates are displayed in the Controls palette. Hold the Shift key and drag to create perfect squares and circles.

The Lasso tool lets you draw a freehand selection. When you let up, Painter Classic closes the path and makes it the selection.

You can add to or subtract from a selection using the Rectangle, Oval, or Lasso selection tools. Use the Shift key to add to selection. Press Command/Ctrl to subtract from selection.



Related Topics!ALink(painttools)

The Text Tool

The Text tool creates text shapes. Use the Controls palette to choose a font, point size and set tracking.



Related Topics![ALink\(Painttools\)](#)

Understanding Scripting

Scripts allow you to record every action you make in Painter Classic. Painter Classic transparently records all of your actions into an "always script." You can also record a deliberate set of actions into a specific script. Scripts are similar to video tape. You can record, edit, and play them back at any time from the Objects: Script palette. The ability to edit scripts step-by-step also gives you more control over recorded action sequences.

When you playback a script, sit back and watch Painter Classic do the work. You can record anything in a script—from a single edit command to an entire work session.

Scripts can be stored in a script library found on the Script palette.

There are a number of ways to take advantage of scripting:

- Scripts offers the ultimate in Undo. If you record your work, you can revert to any stage in the project by playing the script and stopping it at the stage you want.
- You can use scripts to create macros. If you have a repetitive task, or an operation you use frequently, you can record that series of commands. Whenever you want Painter Classic to perform the task, play the script. Let the script do the work for you.
- Scripts are a great educational tool. Playing the script of an art project lets you see the step-by-step process in which the image was created. The art appears, develops, and matures almost by magic. It's as if you are looking over the artist's shoulder.



[Related Topics](#)

How Scripts Work

The Script Recorder saves each instruction you give Painter Classic, including what values, locations, colors, and textures are used. By repeating the instructions, Painter Classic can reproduce the artwork "from scratch."

Because Painter Classic saves instructions, scripts are efficient and flexible. For example, you can play a script one instruction at a time. You can also edit scripts, taking a few instructions from one script and inserting them in another one.



[Related Topics](#)

The Script Palette

The Script palette provides the basic tools for recording, playing, and storing scripts.

Record and Playback Buttons

Five buttons on the bottom of the palette make it easy to stop, play, record, pause, and step forward when you're working with scripts.

Script List

The Script List in the Script palette offers tighter control in developing and playing scripts. The palette lets you view the instructions that comprise a script. You can then select and play individual instructions, or cut and paste them to edit the script.



Related Topics

Recording Scripts

When you record a script, first you setup your script options. Then begin the recording and perform the actions you want scripted.

To record a script:

1. Click the Record button on the Objects: Script palette. The Record button glows red while recording.
2. Draw, paint, or use whatever features and effects you want to record.
3. Click the Stop button. Painter Classic prompts you to name the script.
4. Enter a name and click OK. Painter Classic automatically puts an icon for the script in the drawer. The new script is saved to the current library.



[Related Topics](#)

Playing Scripts

When you play your recorded script, you can sit back and watch the operations unfold. In Painter Classic, replaying a script of a painting is like watching the artist at work.

To play a script:

1. Script palette, click the icon for the script you want to load.
2. Click the Play button. The Play button glows green during playback.
3. If necessary, use the Stop, Pause, and Step Forward buttons to control playback.



[Related Topics](#)

Using Scripts as a Productivity Tool

Scripts can contain the artist's process while creating an image or it can hold procedures and operations. For example, if you need to apply color adjustments to a collection of images, you can script these operations. When you play back the script you can perform color correction and many other operations all with the click of a single button.



[Related Topics](#)

Printing Overview

You can print Painter Classic images on many kinds of printers including PostScript printers and high-resolution imagesetters.

Although your final goal may be to print high-quality color prints, it is a good idea to first print proofs on any printer you have available.

You can use a black and white printer to check page size and placement of images on the page. If you have a color printer, you can print proofs to get a general impression of what your image looks like. Keep in mind that the proof will not be an accurate representation of a final print produced by an offset printing process. The print process, inks, and paper types combined affect the final output.



Related Topics

Page Setup

Options for setting up your file for printing depend on several factors—the output device, color versus black and white printing, and whether or not you are printing separations.

Macintosh options are located in the **File menu > Page Setup** dialog.

The Macintosh Page Setup dialog has standard Apple controls and the Size to Fit Page option.

Choose Size to Fit Page if you want Painter Classic to shrink an image that is larger than a selected page size. For example, when this option is checked, a 12" x 12" image would be resized to fit on an 8 1/2" x 11" page. Painter Classic resizes the image to fit the page.

If an image is larger than the page size and you haven't checked Size to Fit Page, you see an alert message when you print. Click Continue, and the image is clipped to fit the page. Click Cancel to stop printing. You can then open the Page Setup dialog and choose Size to Fit Page.



[Related Topics](#)

Using the Print Dialog

Once you have chosen options in the Page Setup dialog, you are ready to print.

To print an image:

1. Choose **File menu> Print** to open the Painter Classic Print dialog. The top half of the dialog contains the standard print commands.
2. Select one of the printing methods Painter Classic supports.

Check Color Quickdraw if your printer is not a PostScript printer. Some common examples are the Hewlett-Packard DeskJet, the Canon BubbleJet, and the Epson Stylus. You cannot print separations to non-PostScript printers.

Check Color PostScript if you plan to print to a color PostScript device. The QMS ColorScript and Tektronix color thermal printer are examples of color PostScript printers.

Painter Classic uses the device's default screening information. If you save to EPS format with Output Preview off, Painter Classic will use the Color Studio separation tables with your device's default screening.

Check Separations to print separations. The output consists of four pages, one each for cyan, magenta, yellow, and black. You can print separations from Painter Classic with any PostScript device, including high-resolution imagesetters.

Painter Classic places a color bar, registration marks, and color name on each of the four separated plates.

Check the B & W PostScript box if you are printing on a black-and-white PostScript laser printer.

To use the Color Management System to control printing, enable the Use Output Preview option.



[Related Topics](#)

Size and Orientation

Most printers cannot print across the entire page. Any given printer has a maximum printable area, which is largely determined by the paper handling mechanism. For example, the maximum printable area on an 8 1/2 x 11" sheet of paper may be 7 1/2 x 10".

If you have a printer selected, you can visually confirm if your image fits by clicking and holding on the "i" icon in the lower left corner of the image window. This will pop-up a print preview box. The rectangle with the "X" in it represents your image. The white box is the printable area of the page, and the gray border is the non-printable area. If your image is too large to fit, you have several options:

When you click and press down on the "i" icon in the lower left corner of the image window, a print preview shows you how your image will print on the printer's page.

- Use the **Canvas menu> Resize** command. Enter a lower value for either the width or the height. For this purpose, it's easiest to set the measuring units to inches or centimeters, not pixels.
- Change the printer page orientation from portrait to landscape or vice-versa. This is done in the **File menu> Page Setup** dialog. Depending on your image dimensions, changing the orientation may allow your image to fit. The new orientation is visible when clicking the "i" icon.
- Use the Size to Fit Page option under **File menu> Page Setup**. Selecting this option will always make your image fit the maximum printable dimensions. This means that if your image is large, Painter Classic will shrink it to fit. And if your image is small, Painter Classic will enlarge it to fit.



[Related Topics](#)

Using Output Preview

The Output Preview provides an on-screen preview of how your image will look when displayed or printed on a particular device.

When Output Preview is turned on, the Color palette and color chips on the Controls palette obey the preview display. This shows how the colors you choose will print.

To use Output Preview:

1. Open the file you want to use Output Preview with.
2. Choose **Canvas menu > Output Preview**.

You might want to work for a while with Output Preview enabled. Painter Classic maintains the preview as you work. The colors and effects you apply are automatically displayed under the preview.

To turn off Output Preview:

Choose **Canvas menu > Output Preview > None**.

You can toggle Output Preview on and off by clicking the preview icon. This icon is invalid until Preview Options are set.



[Related Topics](#)

Preview Options

You use the Preview Options dialog to identify your input, display and output devices to the system.

You'll use the Preview Options dialog to choose Device Color Profiles (DCPs) the first time you use Output Preview and any time thereafter when you change a device. For example, on one project you print to a color laser printer, and on the next you print to a dye sublimation. You should choose the correct output Device Color Profile whenever you prepare an image for a different printer.



[Related Topics](#)

Saving in EPS for Printing

Painter Classic's EPS files conform to the Desktop Color Separation format (EPS-DCS format). Although Painter Classic save files in EPS-DCS, it can't read EPS-DCS. If you plan to save an image in EPS-DCS, it's a good idea to save it in another format first so you will have a copy of it that you can reopen in Painter Classic.

When Painter Classic's Output Preview is turned on and you save in EPS, Painter Classic uses the loaded ICC profiles to control separation. If Output Preview is turned off, Painter Classic uses default separation tables.

When you save a file in EPS-DCS, Painter Classic opens the EPS Options dialog.

Although you can save your images as EPS separations, Painter Classic can't open or edit CMYK files.

Hex (ASCII) Picture Data

This is just another way of storing PostScript information. Some programs require that this option be checked. The file size is approximately twice as large when the file is saved with this option.



[Related Topics](#)

You can find Metacreations on the World-Wide Web at <http://www.metacreations.com>

MetaCreations does not currently charge for technical support for Painter Classic. The only expense to the user is the telephone toll charges. MetaCreations reserves the right to change its support policies at any time.





































Nozzle





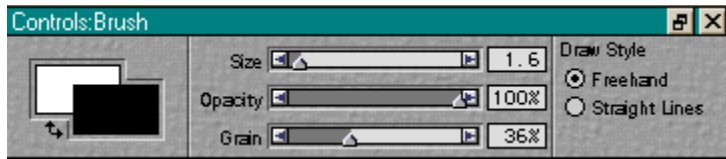
Grad







Zoom Level
100%





**ABCDEFGHIJKLM
NOPQRSTUVWXYZ**

acquire
Adobe Type-1 fonts
algorithm
antialiasing
Art Materials
ASCII
bilinear
bitmap (BMP)
buildup
burn
canvas
cloning
CMYK
Columns
compression
constrain
cursor
dab
diffusion
document
dodge
dpi
dropper
dye-sublimation
EPS
export
file size
filter
Flat methods
font
freehand mode
GIF
grabber
gradation
grain
graphics tablet
grayscale
halftone
Hard methods
Hex
hue
Illustrator
import
JPEG (JPG)
lossless compression
lossy compression
lpi
luminance
magnifier
marquee
natural media style
opacity
orientation

palette
Pantone
PC Paintbrush (PCX)
photorealistic
Photoshop
Photoshop formats (PSD)
pica
PICT (PCT)
pixellated
pixels
plug-in
point
PostScript
ppi
preferences
Primary Color
Pyramid Images (PYR)
QuickTime
raster
resize
Resolution
RGB
RIFF
sampling
scanner
Secondary Color
slider
Soft methods
straight-lines mode
strokes
stylus
Targa (TGA)
texture
thumbnail
TIFF (TIF)
tint
transparency
TrueType fonts
undo
Van Gogh
variability
zoom

acquire

To load or import. For example, to acquire an image by using a scanner.

Adobe Type-1 fonts

A Postscript font format created by the Adobe Corporation. Postscript fonts can be used on-screen and in high-resolution printing.

algorithm

A formula or process for accomplishing some sort of transformation of data.

antialiasing

The process of softening the jagged edges of onscreen and printed images. The jagged edges are caused by representing curves and diagonal lines in pixels, which are generally laid out in squares or rectangles like graph paper.

Art Materials

One of the main palettes in Painter Classic.

ASCII

American Standard Code for Information Interchange. A form of data representing standard alphanumeric characters through numbers from 0 to 255. In computer terminology, an "ASCII file" generally contains only letters and digits.

bilinear

Consisting of two lines or directions.

bitmap (bmp)

An image drawn by specifying colors and positions of individual pixels. Also a file format (*.bmp) in which an image is stored as pixel-related information.

buildup

The process of increasing the opacity of a painted area through additional strokes.

burn

To overexpose, or make darker (from photographic darkroom techniques).

canvas

The surface on which you create images in Painter Classic.

cloning

Replicating or copying an original object one or more times.

CMYK

Cyan, Magenta, Yellow, and black. The colors of ink used in four-color printing processes.

Columns

2-inch horizontal units that can be used in creating Painter Classic documents

compression

In computer terminology, the process of reducing the required storage space for data by representing some or all of the data in more economical ways.

constrain

To place limits on a stroke. For example, a stroke could be limited to straight lines, or to angles of 45 or 90 degrees.

cursor

Your on-screen pointer.

dab

The smallest possible brush stroke.

diffusion

Diffusion spreads color into the grain

document

A painting or image stored on your computer.

dodge

To underexpose, or make lighter (from photographic darkroom techniques).

dpi

Dots per inch. A measure of the resolution of an on-screen or printed image.

dropper

The tool you use in Painter Classic to “pick up” a color from part of a document. The icon for the dropper tool resembles an eyedropper.

dye-sublimation

A very high resolution printing technology that produces pages that resemble photographs.

EPS

Encapsulated PostScript. A file format for storing a document to be printed on a laser printer (or other types of printers using the PostScript page-description language).

export

To send data, a document, or a portion of a document to another application or file format.

file size

The amount of disk space occupied by a document or file. Usually expressed in Kilobytes (Kb) or Megabytes (Mb). A bit is the smallest unit of data (a 1 or 0). A byte is 8 bits. A Kilobyte is 1,000 bytes. A Megabyte is 1,000 kilobytes.

filter

The process of changing an image by processing different information in different ways. For example, an image could be changed by filtering out all of its red color.

Flat methods

Brush methods that produce strokes with hard, "pixellated" edges.

font

A set of letterforms designed to have a particular “look”. For example, Times New Roman is a font.

freehand mode

The painting mode in which you can make strokes of any direction and placement, as if you were drawing “freehand” on paper.

GIF

Graphic Interchange Format. A file format originally created by CompuServe for storing images. GIF is commonly used for images displayed on World-Wide Web pages.

grabber

The tool you use for moving your painting around in the window. The grabber tool looks like a hand that can “grab” the canvas.

gradation

A gradual blending from one color or shade to another.

grain

A measurement of the “roughness” of the surface on which you make brush strokes. The greater the grain, the rougher the surface.

graphics tablet

A device for drawing on a computer in a natural way. A graphics tablet is a flat rectangular surface on which you draw with a “stylus” that is like a pen or pencil.

grayscale

An image that is rendered in shades of gray from pure white to pure black, but with no colors.

halftone

A process for printing representations of photos and other images by building them up out of tiny dots of varying size (and sometimes color). Many printed images you see in newspapers and magazines are printed with a halftone process. True halftoning is a photographic, not digital process. Computers and computer printers can, however, simulate halftone printing.

Hard methods

Brush methods that provide brush strokes with semi-anti-aliased edges

Hex

Hexadecimal, or base-16. A numbering system used for storing computer data.

hue

The color information specifying the shade of the color to be represented. Along with luminosity, one of the settings you can specify for any color.

Illustrator

Adobe Illustrator, a software application for drawing complex shapes. Also refers to the file format in which shapes created with the application are stored.

import

To load or acquire. For example, to import a file created in a different application.

JPEG (JPG)

Joint Photographic Experts Group. A file format for storing images. JPEG files are highly compressed, but JPEG is an example of “lossy compression.”

lossless compression

All methods of data compression in which no information is lost or changed in the compression process.

lossy compression

All methods of data compression in which the compressed data do not include all of the information present in the original.

lpi

Lines per inch. A measurement of the resolution of an image or device that can display or produce images. Lpi is usually used in describing the resolution of high-quality printers.

luminance

The color information specifying the amount of light to be represented. Along with hue, one of the settings you can specify for any color.

magnifier

The tool you use to zoom in and out. The magnifier tool looks like a magnifying glass.

marquee

The “marching ants” border around a selection

natural media style

The degree to which computer-based images resemble images made with physical tools and devices (such as paint on canvas, ink on paper, etc.).

opacity

The degree to which light is blocked by an object, color, or material. When Opacity is at maximum, the color is solid, completely covering, or building up, on the underlying colors. With Opacity low, the color is thin. You'll be able to see through to the underlying colors.

orientation

The position of your image on a printed page; either vertically (portrait orientation) or horizontally (landscape orientation).

palette

A Painter Classic window containing a set of tools or controls for working with images.

Pantone

A system of matching colors precisely by using a set of index numbers. The Pantone system was originally developed for the printing industry, and is now also used to match colors between computer screens and printed pages.

PC Paintbrush (PCX)

PC Paintbrush is a simple painting program for computers using Microsoft Windows. PCX is the native file format used by PC Paintbrush.

photorealistic

The degree to which an image resembles the resolution and realism of a photograph.

Photoshop

Adobe Photoshop, an application program used to manipulate and digitally retouch high-resolution images and digitized photographs.

Photoshop formats (PSD).

File formats used by Adobe Photoshop.

pica

A unit of measure used in the printing industry. A pica is 1/12 inch.

PICT (PCT)

A file format for storing images. PICT files are often used in Macintosh applications.

pixellated

The degree to which an image (or part of an image) can be seen to be obviously made up of pixels. A pixellated image generally looks jagged around the edges, and may have abrupt transitions from one color or shade to another.

pixels

Picture Elements. The smallest units for representing information on a computer screen. Basically, the tiny dots that make up everything you see on your computer display.

plug-in

A piece of computer software that can be easily added to Painter Classic to augment a tool or capability.

point

A unit of measure originally used in the printing industry. A point is $\frac{1}{72}$ inch.

PostScript

A computer language created by the Adobe Corporation to describe and produce complex pages and images on computer printers (usually laser printers). Also refers to files containing PostScript information.

ppi

Pixels per inch. A measurement of the resolution of an image or of a device for displaying images.

preferences

Settings you can alter to make Painter Classic work the way you want.

Primary Color

When you choose a color from the Color palette, the color you select appears in the front overlapping rectangle. This is the Primary Color. The back rectangle shows the Secondary Color, which is used to create two-color brush strokes and two-point gradations.

Pyramid Images (PYR)

Pyramid files are a multi-resolution file format useful in working on large images. They are usually used to record scripts at a lower resolution, then play them back at a higher resolution.

QuickTime

A software system for storing and using still and moving images (and other information, such as sound).

raster

A device producing images by proceeding from one end of the page (or display) to the other, setting each pixel on the page to either on or off. Computer displays and laser printers are both raster devices.

resize

To make an image, window, or selection larger or smaller.

Resolution

The number of dots per inch (dpi) that make up an image. Resolution can also be expressed in pixels per inch (ppi) or lines per inch (lpi).

RGB

Red, Green, Blue. The primary colors used by computer displays and color televisions to produce a full range of colors.

RIFF

MetaCreations's native file format (RIF)

sampling

The process of using a subset of information to represent or approximate all of the information.

scanner

A device that converts a printed image to an on-screen image.

Secondary Color

When you choose a color from the Color palette, the color in the back rectangle. The color in the front rectangle is the Primary Color. The Secondary Color, which is used to create two-color brush strokes and two-point gradations.

slider

An on-screen control that you can move horizontally with your cursor in order to change a setting.

Soft methods

Brush methods that produce smooth, anti-aliased strokes.

straight-lines mode

The painting mode in which your brush strokes are constrained, and you can make only straight strokes.

strokes

Markings made on the canvas by brushes and other painting tools.

stylus

A device resembling a pen, used in conjunction with a graphics tablet to draw and paint on a computer in a more natural way than is possible with a mouse.

Targa (TGA)

A file format for storing images.

texture

The roughness, smoothness, and patterning of the painting surface.

thumbnail

A miniature representation of an image that gives you information about what the image looks like.

TIFF (TIF)

Tag-Image File Format. A graphics file format that can be used to exchange documents among graphics applications.

tint

The hue or color of an image. Also the process of applying a color or hue.

transparency

The degree to which light passes through a color, surface, or object.

TrueType fonts

TrueType is a type of font that can be used on the screen and in high-resolution printing.

undo

To take back or cancel your most recent action. In Painter Classic, you can choose the number of actions you want to be able to cancel, up to 32.

Van Gogh

Vincent Van Gogh, an artist with a distinctive style of bold brush strokes.

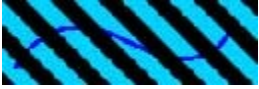
variability

A degree of randomness introduced into a stroke or image. Variability may make an image look more like a natural-media image. More technically, variability is a measure of the correspondence among pixels. The greater the variability, the less precise is the pixel-to-pixel correspondence

zoom

Zooming in makes an image larger, enabling you to see and work on smaller details. Zooming out makes an image smaller, enabling you to see more of it.

2B Pencil



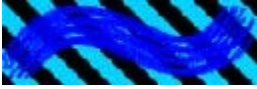
Add Grain



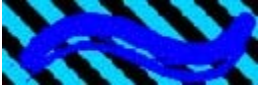
Auto Van Gogh



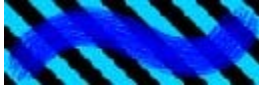
Big Coarse Hair



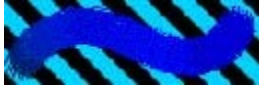
Big Dry Ink



Big Fine Hair



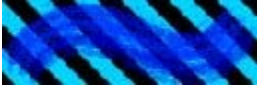
Big Fine Wash



Big Frosty Water



Big Loaded Oils



Big Wet Ink



Big Wet Luscious



Big Wet Oils



Big Wet Turpentine



Blur



Broad Chisel Tip



Bulge



Burn



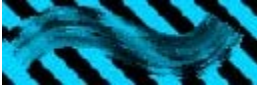
Calligraphy



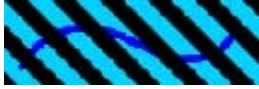
Coarse Distorto



Coarse Dry Brush



Colored Pencils



Coarse Smear Mover



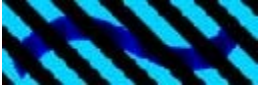
Crowd



Cumulus Clouds



Dirty Marker



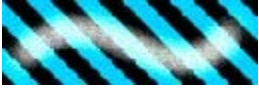
Distorto



Dodge



Fat Bleach



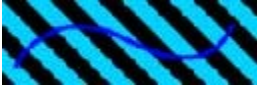
Fat Eraser



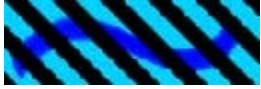
Fat Stroke



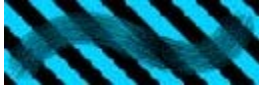
Feather Tip



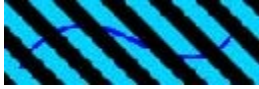
Felt Marker



Fine Dry Brush



Fine Point



Flat Color



Flat Eraser



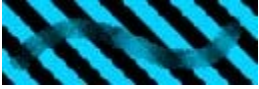
Flemish Rub



Frosty Water



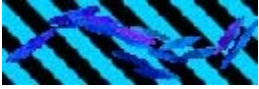
Grainy Water



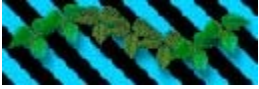
Hue



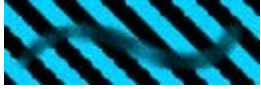
Impressionist



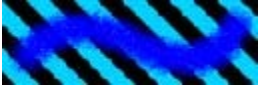
Ivy



Just Add Water



Large Chalk



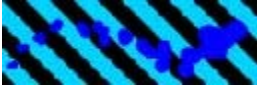
Large Wet-in-Wet



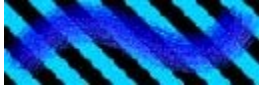
Large



Leaky Pen



Loaded Oils



Marbling Rake



Mediterranean Village



Medium Bleach



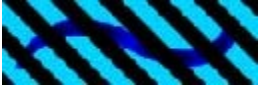
Medium Eraser



Medium Stroke



Medium Tip Felt Pens



Medium Wet-in-Wet



Medium



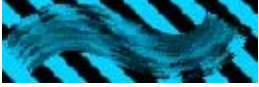
Oil Paint



Oil Pastel



Palette Knife



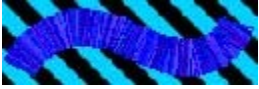
Pastel Chalk



Pen and Ink



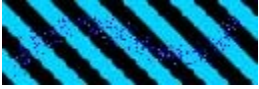
Piano Keys



Pinch



Pixel Dust



Poppies



Runny



Sable Tip



Sargent Brush



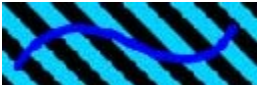
Saturation Add



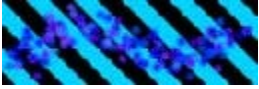
Scratchboard Rake



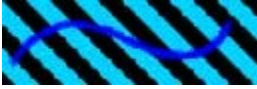
Scratchboard Tool



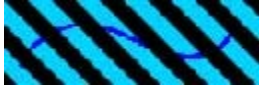
Seurat



Sharp Chalk



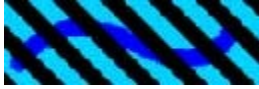
Sharp Pencil



Sharpen



Simple Crayons



Single Pixel Air



Single Pixel



ski nozzle



sky line bak



Small Bleach



Small Eraser



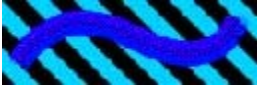
Small Fine Wash



Small Forest



Small Loaded Oils



Small Wet-in-Wet



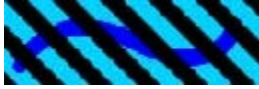
Small



Smeary Mover



Smooth Ink Pen



Soft Chalk



Sparkles



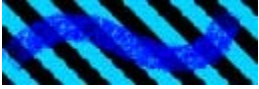
Splatter Airbrush



Splatter



Square Chalk



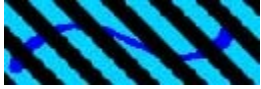
Stones



Sushi



Thick & Thin Pencils



Thin Stroke



Tiny Frosty Water



Turbulence



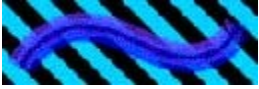
Ultrafine Bleach



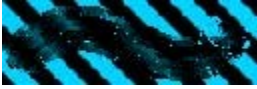
Ultrafine Eraser



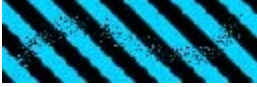
Van Gogh



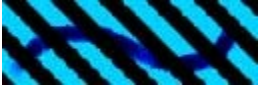
Water Rake



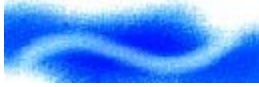
Water Spray



Waxy Crayons



Wet Eraser



acquire: To load or import. For example, to acquire an image by using a scanner.

Adobe Type-1 fonts: A Postscript font format created by the Adobe Corporation. Postscript fonts can be used on-screen and in high-resolution printing.

algorithm: A formula or process for accomplishing some sort of transformation of data.

antialiasing: The process of softening the jagged edges of onscreen and printed images. The jagged edges are caused by representing curves and diagonal lines in pixels, which are generally laid out in squares or rectangles like graph paper.

Art Materials: One of the main palettes in Painter Classic.

ASCII: American Standard Code for Information Interchange. A form of data representing standard alphanumeric characters through numbers from 0 to 255. In computer terminology, an "ASCII file" generally contains only letters and digits.

bilinear: Consisting of two lines or directions.

bitmap (bmp): An image drawn by specifying colors and positions of individual pixels. Also a file format (*.bmp) in which an image is stored as pixel-related information.

buildup: The process of increasing the opacity of a painted area through additional strokes.

burn: To overexpose, or make darker (from photographic darkroom techniques).

canvas: The surface on which you create images in Painter Classic.

cloning: Replicating or copying an original object one or more times.

CMYK: Cyan, Magenta, Yellow, and black. The colors of ink used in four-color printing processes.

Columns: 2-inch horizontal units that can be used in creating Painter Classic documents

compression: In computer terminology, the process of reducing the required storage space for data by representing some or all of the data in more economical ways.

constrain: To place limits on a stroke. For example, a stroke could be limited to straight lines, or to angles of 45 or 90 degrees.

cursor: Your on-screen pointer.

dab: The smallest possible brush stroke.

diffusion: Diffusion spreads color into the grain

document: A painting or image stored on your computer.

dodge: To underexpose, or make lighter (from photographic darkroom techniques).

dpi: Dots per inch. A measure of the resolution of an on-screen or printed image.

dropper: The tool you use in Painter Classic to “pick up” a color from part of a document. The icon for the dropper tool resembles an eyedropper.

dye-sublimation: A very high resolution printing technology that produces pages that resemble photographs.

EPS: Encapsulated PostScript. A file format for storing a document to be printed on a laser printer (or other types of printers using the PostScript page-description language).

export: To send data, a document, or a portion of a document to another application or file format.

file size: The amount of disk space occupied by a document or file. Usually expressed in Kilobytes (Kb) or Megabytes (Mb). A bit is the smallest unit of data (a 1 or 0). A byte is 8 bits. A Kilobyte is 1,000 bytes. A Megabyte is 1,000 kilobytes.

filter: The process of changing an image by processing different information in different ways. For example, an image could be changed by filtering out all of its red color.

Flat methods : Brush methods that produce strokes with hard, "pixellated" edges.

font: A set of letterforms designed to have a particular “look”. For example, Times New Roman is a font.

freehand mode: The painting mode in which you can make strokes of any direction and placement, as if you were drawing “freehand” on paper.

GIF : Graphic Interchange Format. A file format originally created by CompuServe for storing images. GIF is commonly used for images displayed on World-Wide Web pages.

grabber: The tool you use for moving your painting around in the window. The grabber tool looks like a hand that can “grab” the canvas.

gradation: A gradual blending from one color or shade to another.

grain: A measurement of the “roughness” of the surface on which you make brush strokes. The greater the grain, the rougher the surface.

graphics tablet: A device for drawing on a computer in a natural way. A graphics tablet is a flat rectangular surface on which you draw with a “stylus” that is like a pen or pencil.

grayscale: An image that is rendered in shades of gray from pure white to pure black, but with no colors.

halftone: A process for printing representations of photos and other images by building them up out of tiny dots of varying size (and sometimes color). Many printed images you see in newspapers and magazines are printed with a halftone process. True halftoning is a photographic, not digital process. Computers and computer printers can, however, simulate halftone printing.

Hard methods: Brush methods that provide brush strokes with semi-anti-aliased edges

Hex: Hexadecimal, or base-16. A numbering system used for storing computer data.

hue: The color information specifying the shade of the color to be represented. Along with luminosity, one of the settings you can specify for any color.

Illustrator: Adobe Illustrator, a software application for drawing complex shapes. Also refers to the file format in which shapes created with the application are stored.

import: To load or acquire. For example, to import a file created in a different application.

JPEG (JPG): Joint Photographic Experts Group. A file format for storing images. JPEG files are highly compressed, but JPEG is an example of “lossy compression.”

lossless compression: All methods of data compression in which no information is lost or changed in the compression process.

lossy compression: All methods of data compression in which the compressed data do not include all of the information present in the original.

lpi: Lines per inch. A measurement of the resolution of an image or device that can display or produce images. Lpi is usually used in describing the resolution of high-quality printers.

luminance: The color information specifying the amount of light to be represented. Along with hue, one of the settings you can specify for any color.

magnifier: The tool you use to zoom in and out. The magnifier tool looks like a magnifying glass.

marquee: The “marching ants” border around a selection

natural media style: The degree to which computer-based images resemble images made with physical tools and devices (such as paint on canvas, ink on paper, etc.).

opacity: The degree to which light is blocked by an object, color, or material. When Opacity is at maximum, the color is solid, completely covering, or building up, on the underlying colors. With Opacity low, the color is thin. You'll be able to see through to the underlying colors.

orientation: The position of your image on a printed page; either vertically (portrait orientation) or horizontally (landscape orientation).

palette: A Painter Classic window containing a set of tools or controls for working with images.

Pantone: A system of matching colors precisely by using a set of index numbers. The Pantone system was originally developed for the printing industry, and is now also used to match colors between computer screens and printed pages.

PC Paintbrush (PCX): PC Paintbrush is a simple painting program for computers using Microsoft Windows. PCX is the native file format used by PC Paintbrush.

photorealistic: The degree to which an image resembles the resolution and realism of a photograph.

Photoshop: Adobe Photoshop, an application program used to manipulate and digitally retouch high-resolution images and digitized photographs.

Photoshop formats (PSD): File formats used by Adobe Photoshop.

pica: A unit of measure used in the printing industry. A pica is $\frac{1}{12}$ inch.

PICT (PCT): A file format for storing images. PICT files are often used in Macintosh applications.

pixellated: The degree to which an image (or part of an image) can be seen to be obviously made up of pixels. A pixellated image generally looks jagged around the edges, and may have abrupt transitions from one color or shade to another.

pixels: Picture Elements. The smallest units for representing information on a computer screen. Basically, the tiny dots that make up everything you see on your computer display.

plug-in: A piece of computer software that can be easily added to Painter Classic to augment a tool or capability.

point: A unit of measure originally used in the printing industry. A point is $\frac{1}{72}$ inch.

PostScript: A computer language created by the Adobe Corporation to describe and produce complex pages and images on computer printers (usually laser printers). Also refers to files containing PostScript information.

ppi: Pixels per inch. A measurement of the resolution of an image or of a device for displaying images.

preferences: Settings you can alter to make Painter Classic work the way you want.

Primary Color : When you choose a color from the Color palette, the color you select appears in the front overlapping rectangle. This is the Primary Color. The back rectangle shows the Secondary Color, which is used to create two-color brush strokes and two-point gradations.

Pyramid Images (PYR): Pyramid files are a multi-resolution file format useful in working on large images. They are usually used to record scripts at a lower resolution, then play them back at a higher resolution.

QuickTime: A software system for storing and using still and moving images (and other information, such as sound).

raster: A device producing images by proceeding from one end of the page (or display) to the other, setting each pixel on the page to either on or off. Computer displays and laser printers are both raster devices.

resize: To make an image, window, or selection larger or smaller.

Resolution: The number of dots per inch (dpi) that make up an image. Resolution can also be expressed in pixels per inch (ppi) or lines per inch (lpi).

RGB: Red, Green, Blue. The primary colors used by computer displays and color televisions to produce a full range of colors.

RIFF: MetaCreations's native file format (RIF)

sampling: The process of using a subset of information to represent or approximate all of the information.

scanner: A device that converts a printed image to an on-screen image.

Secondary Color : When you choose a color from the Color palette, the color in the back rectangle. The color in the front rectangle is the Primary Color. The Secondary Color, which is used to create two-color brush strokes and two-point gradations.

slider: An on-screen control that you can move horizontally with your cursor in order to change a setting.

Soft methods : Brush methods that produce smooth, anti-aliased strokes.

straight-lines mode: The painting mode in which your brush strokes are constrained, and you can make only straight strokes.

strokes: Markings made on the canvas by brushes and other painting tools.

stylus: A device resembling a pen, used in conjunction with a graphics tablet to draw and paint on a computer in a more natural way than is possible with a mouse.

Targa (TGA): A file format for storing images.

texture: The roughness, smoothness, and patterning of the painting surface.

thumbnail: A miniature representation of an image that gives you information about what the image looks like.

TIFF (TIF): Tag-Image File Format. A graphics file format that can be used to exchange documents among graphics applications.

tint: The hue or color of an image. Also the process of applying a color or hue.

transparency: The degree to which light passes through a color, surface, or object.

TrueType fonts: TrueType is a type of font that can be used on the screen and in high-resolution printing.

undo: To take back or cancel your most recent action. In Painter Classic, you can choose the number of actions you want to be able to cancel, up to 32.

Van Gogh: Vincent Van Gogh, an artist with a distinctive style of bold brush strokes.

variability : A degree of randomness introduced into a stroke or image. Variability may make an image look more like a natural-media image. More technically, variability is a measure of the correspondence among pixels. The greater the variability, the less precise is the pixel-to-pixel correspondence

zoom: Zooming in makes an image larger, enabling you to see and work on smaller details. Zooming out makes an image smaller, enabling you to see more of it.



