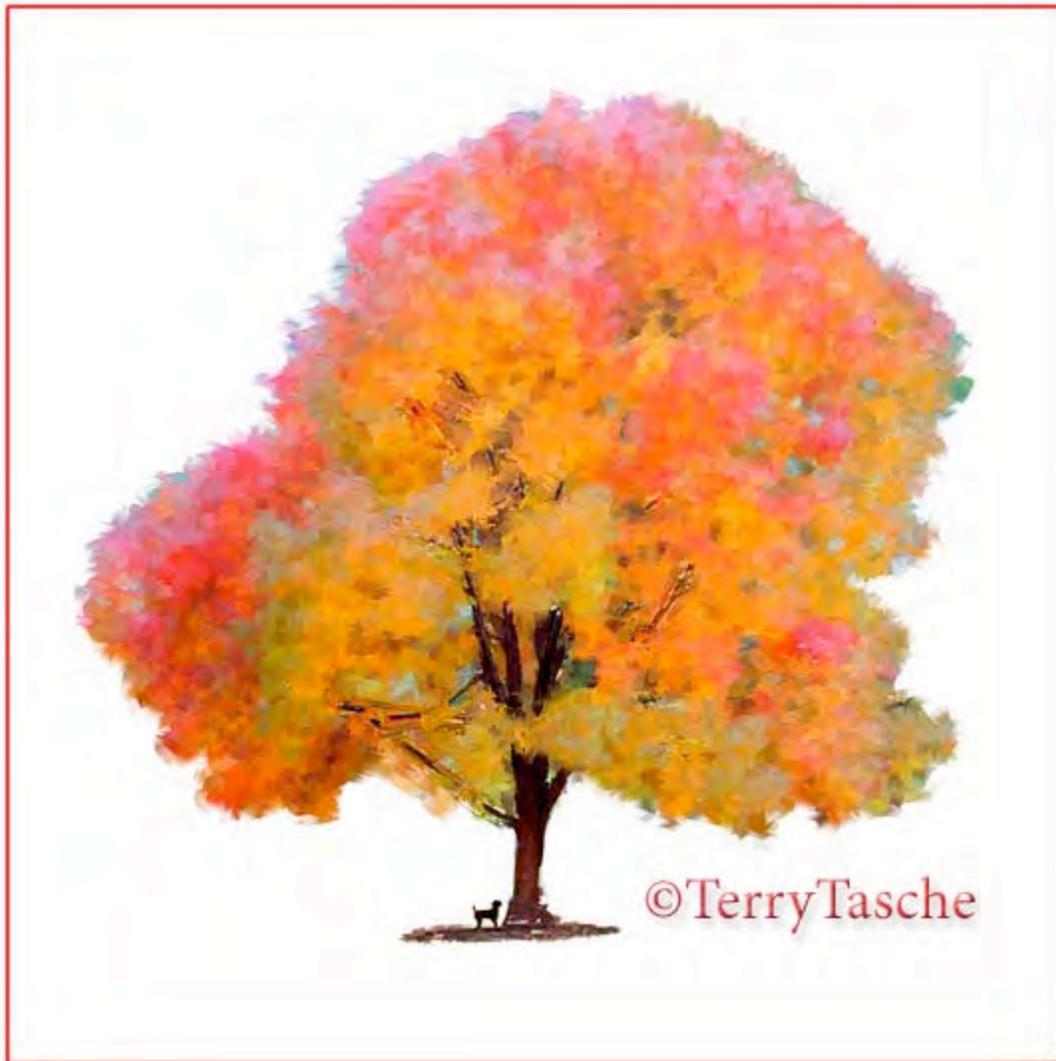


“Autumn Beauty” Tutorial by ©TerryTasche
Terry Tasche, Master Photographer and Photographic Craftsman

- 1) This is an image created from the original photograph shown under #2 below.



2) I discovered this tree while walking in Chicago's Lincoln Park one October day.



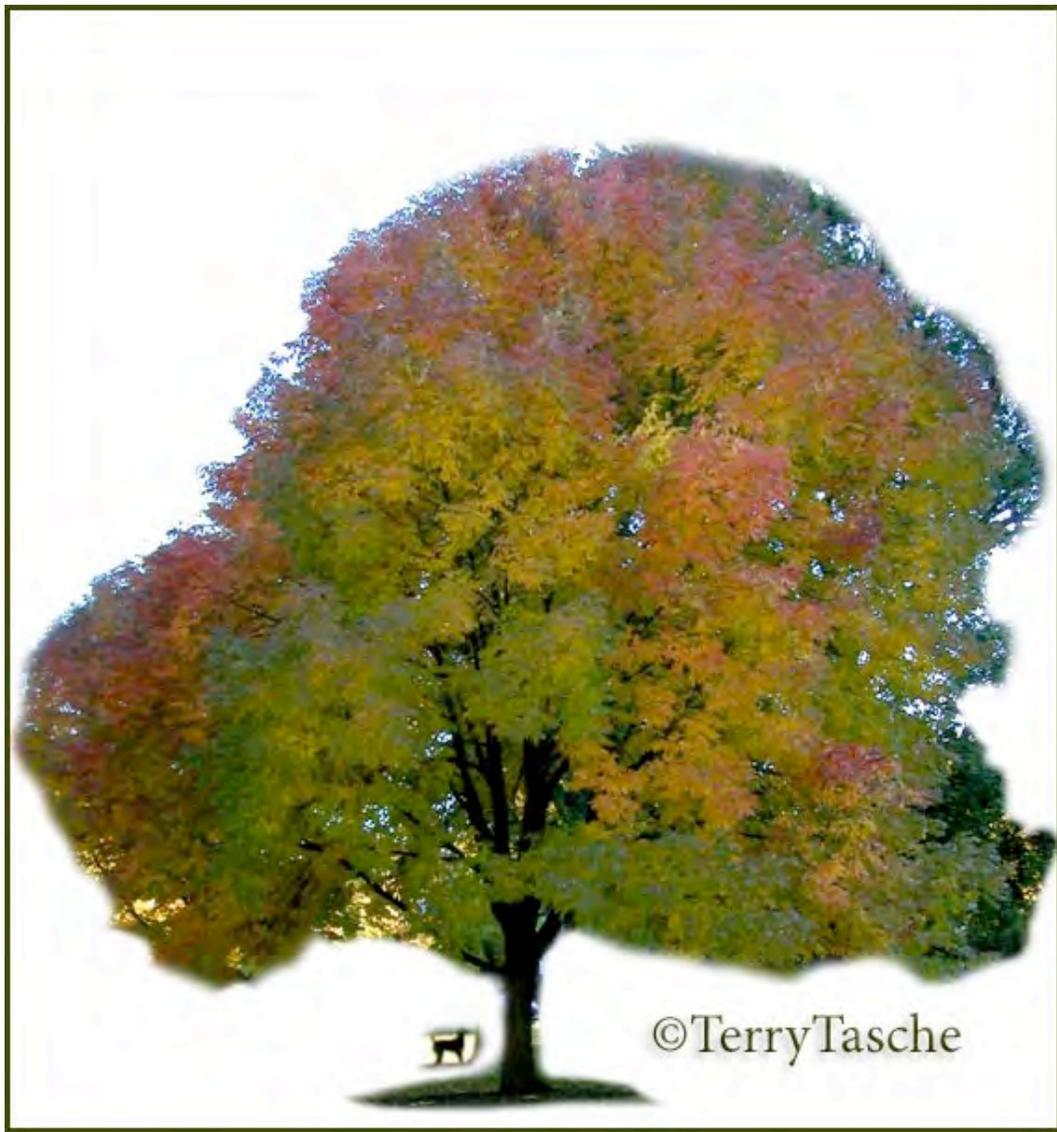
3) The “bald” sky made it easier to isolate the tree from much of the background. You may have noticed that I moved the dog from the tree on the left to the middle tree. I also isolated the center tree and made it the main subject. I did this by double clicking the name “background” in the bottom layer and renaming it “tree” so that it is possible to move a new layer moved underneath it.

I created a new layer by clicking the new layer icon at the bottom of the layers palette, then filled the new layer with white (Edit- Fill- Use White), and then I

grabbed the white layer and dragged it below the “tree” layer. Then a layer mask was made in the “tree” layer by clicking the layer mask layer in the bottom of the layers palette.

With the layer mask selected in the White layer of the layers palette, paint out all of the background trees, grass, tree trunks, cars, weeds, etc, using the paint brush with black as the top color chip in the bottom of the tools palette. I left some of the ground under the tree, then selected the dog, copy and pasted the dog onto a new layer and moved it using the move tool over near the central tree trunk.

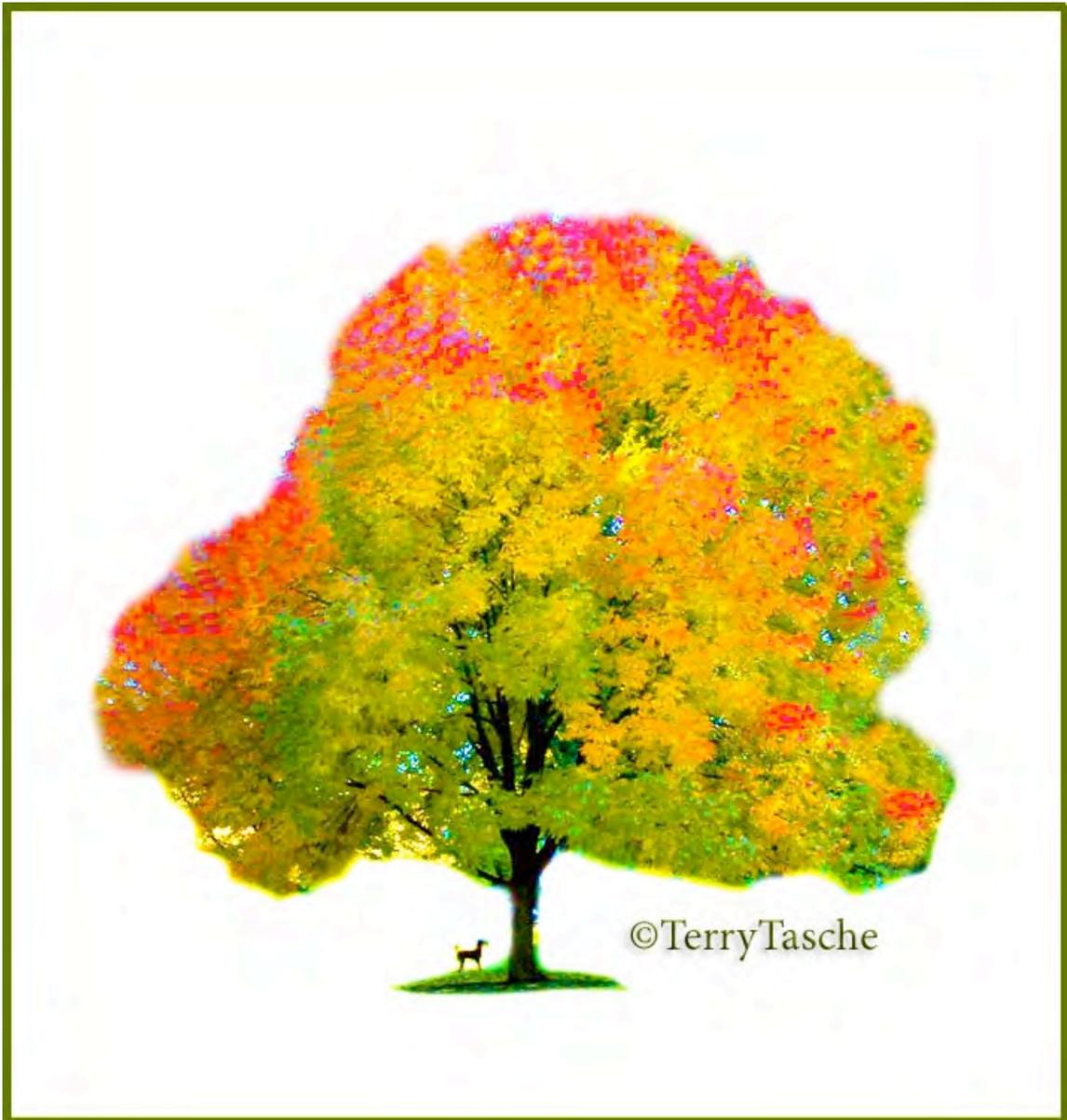
I also created a mask on the new “dog” layer and painted over the area outside of the dog with black in order to leave only the dog. I transformed the dog selection in order to make it slightly larger, by going to Edit- Transform- Scale, and while holding the Shift key to maintain the perspective, click and drag out the corner arrow to enlarge the rectangle to increase the size of the dog to slightly larger. It was helpful that there was a natural bright spot behind the dog.



4) Finish the clean up and then use the Flaming Pear plug-in filter called Kyoto Color. Free demo downloads are available at FlamingPear.com. To change and enhance the color more I increased the saturation creating a Hue/Saturation Adjustment Layer (the black-and-white circle) and a Levels Adjustment Layer – drag the right white arrow slider toward the center to lighten the tree. (The adjustment layers are found at the bottom of the Layers Palette.)



5) The blue leaves around the edge of the tree can be eliminated by painting on a new layer over the bluish leaves with the paintbrush using white, which matches the background. Cloning some of the color from the red/orange areas over the edge using the Clone Tool also can help fill in bare spots or areas that are too green or blue. Next we'll save the image as a flattened jpeg and open it in Corel Painter.



In Painter go to Effects-Tonal Control-Adjust Colors-Using Image Luminance-increase saturation & value and decrease Hue Shift to taste.

6) The image is ready to “paint” in Painter. There are a thousand different brushes and effects. You can try many others yourself and be amazed at the various results.

Here are a few that I came up with and the brushes I used. The first name is the brush name and then the variant of that brush, i.e., Cloner_Camel Oil Cloner.

To make a new duplicate image, a “clone” of the original image, where we’ll do the actual painting, go to File_Clone. I usually name this duplicate image imagenameCl_1. I name them either sequentially, 1, 2, 3, etc., or with an indication of the brush I used, i.e., FallTree_ArtisctImprstc.tif, and save as a flattened TIFF. In order to paint from the original image, which I call imagename_RS for raw scan, choose File_Clone Source and choose the original image to use as the source image for painting.



Cloner Brush_Impressionistic Cloner ©TerryTasche

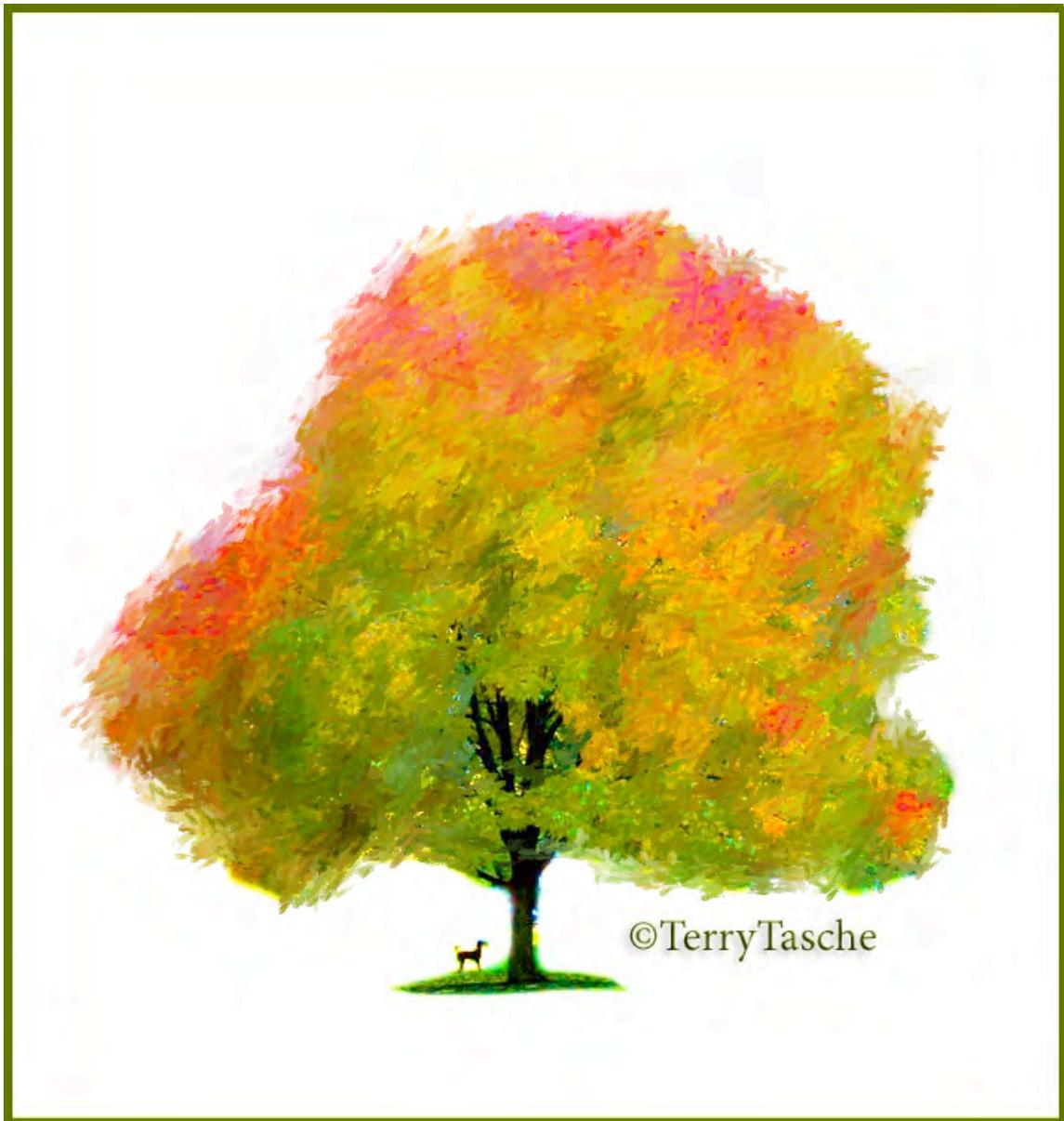


Cloner Brush_Camel Oil Cloner ©TerryTasche



Acrylic_Wet Acrylic ©TerryTasche

By choosing various sizes, opacities, jitter, bleed, or resat, the brush strokes have different looks. Play with the slider bars in the Property Bar. (Window_Show Property Bar)



Artists_Impressionists ©TerryTasche

By choosing Window_Show Tracker, the order of the brushes and variants used can easily be accessed.

Also, File_Get Info is useful, because any information you'd like to refer back to can be typed into the dialog box and will be saved and can be referred to in the future, even after the image is saved and closed. However, the "Get Info" information may be lost when the image is saved as a jpeg. It is safer to save it as a TIFF. I usually do not save the Painter images as a layered RIFF (the native format for Painter), because of the larger file sizes, but rather save each brush as a new and separate file.

I'll end with this interesting rendition of the original.



Auto DaVinci_Auto DaVinci #10 ©TerryTasche

Click the arrow to the right of the brush in the Brush Selector Bar and choose Record Stroke. Make a few strokes on the canvas, and then choose Auto Playback. The strokes will be applied automatically. Click the screen to stop the playback when you feel that the painting is finished. To bring back any lost detail, like in the tree trunk and dog, I simply chose Cloner_Soft Cloner (similar to the clone tool in PhotoShop) and painted back in the detail, using the original tree image as the Clone Source. (Go to File_Clone Source and choose the original image to use as the source image to “soft clone” in the trunk and dog.)

I hope you've enjoyed this quick run through of some of the possibilities in the ingenious Corel Painter program.

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