

Digital Imaging 1

Practice Using Brushes

Practice skills

- Use brush panel to select and modify brushes.
- Create and use a custom brush.

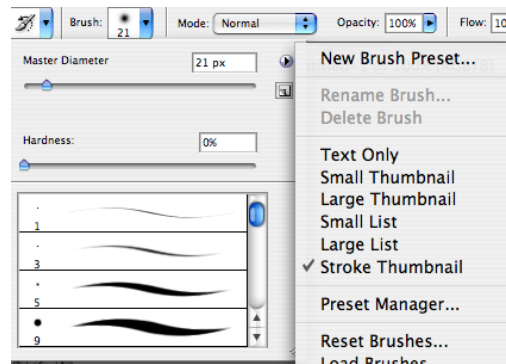
Resource Files:

Use a blank canvas to practice using brushes. Use the *Guitar* file in the Samples folder. Save copies of the source files in your folder with your initials before proceeding. For help see a tutor: http://www.araich.com/ps6_tips_7brushes1.htm.

Procedure: Brush Experiments

1. Start Photoshop with default settings. Open new blank document 5" x 7" at 72 dpi. Save as "brush practice" in your work folder. Use default b/w colors to start.

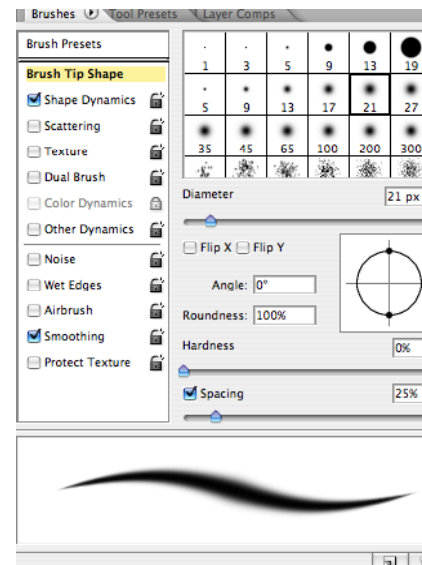
2. Select the brush tool. In the Brush Options, select a brush shape from the drop down menu. Use any brush and change the size and edges by moving the diameter and/or hardness sliders.



3. Use the selected brush to stamp or paint on the canvas. Experiment.
4. Select/load another brush set from the pop out brush menu. (Calligraphic, Nature

etc.) When ask, append this brush set. Look at this set of brushes. Scroll down and get idea of possible shapes. Select different brushes to paint on your canvas. Erase or revert to original snapshot state if canvas is full and space is needed for more "tests". In pop out menu, select "Reset Brushes" to put back defaults.

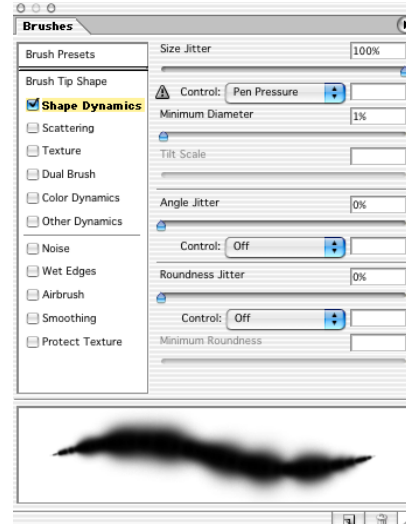
5. Select the **Brushes Panel** from the in the upper right side of the brush Options panel. Note the brush presets on the left. Select **Brush Tip Shape** (click on words) at the top of the list. Select a brush shape in the upper right quadrant. (Example is 100 size, soft, round shape.)



6. Change the brush appearance by changing the angle (drag the knobs on circle) and or the roundness. The brush sample will change in the brush frame at the bottom of the panel. Move the sliders for "hardness", then "spacing" back and forth. See how the brush changes in panel (sample at bottom of Brushes panel). Paint with variations of the brush on canvas. Save file as "brush tests" with your initials.

7. Add a new layer for painting. With the same brush selected choose the Shape Dynamics preset. Click on the name, not just the check box. Shape Dynamics changes the stroke. On the right side of the window there are other options for Shape Dynamics. These include pop up menus and sliders for diameter, size, angle and roundness jitters plus more.

8. Start with moving the slider for “**Size Jitter**” (subset of Shape Dynamics). See sample brush change in lower part of brush window. (This breaks up brush stroke.) Move other sliders such as Angle and Roundness. Change the brush to see how different brushes work.



8. Make selection from **Control: “Pen Pressure”** pop-up menu. Choose “Fade”. Paint. Then change fade number and paint again. Try other options. Reset brushes to defaults. Each has an affect on the others, so resetting brushes original place before making other choices helps illustrate how that option works by itself. Save file as you go.

9. Change brush shape for one that is long and narrow similar to grass #112. Make size smaller to 35 pixels. (A fat round brush doesn’t work well.)

10. Change the “**Angle Jitter**” by moving slider to higher number (a subset of Shape Dynamics; then move back to low number to see what it does.



11. Then select **Angle Control: “Direction”**. (Pop up menu.) Add a new blank layer in PS file and paint on the canvas as follows: make stroke from left to right and then from right to left. Make circular stroke clockwise and then counter clockwise. The end of the brush center or top position will change depending on the direction of the stroke! See example (above). Continue experimenting.

12. Select next preset “**Scattering**”. **Scatter** causes the trail of your brush tip’s imprints to deviate from your stroke path. Experiment with sliders. (Leave Shape Dynamics checked and then unchecked to see how one preset can effect another.) Continue painting preferred brush effects on canvas. Make notes of settings so they can be used again later.

13. Skip to **lower left of brush** panel (temporally). At the bottom of the Brushes panel there are five options that are turned on or off by checkboxes. They have no additional settings like other presets.

Noise creates “grittiness” in the gray areas of softer brushes. On hard brushes it adds a little bit of roughness to the edges.

Wet Edges causes color to build up at the edges of your strokes while leaving the center partially transparent. This simulates watercolor painting.

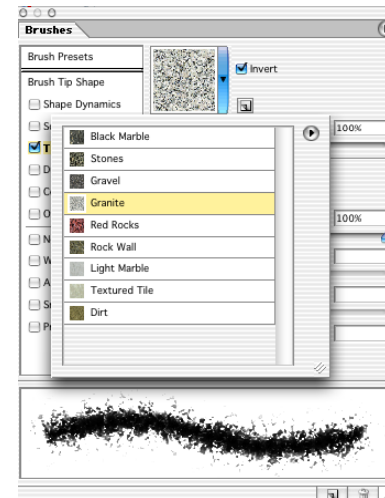
Airbrush allows your brush to continue to add color even when you are not moving the cursor. To use this to full advantage, you should use a stylus with control set to Pen Pressure or Stylus Wheel. Have flow set to less than 100 %.

Smoothing is for making your brush strokes less squiggly. If you have an unsteady hand, this should help smooth your strokes. Note that the User Manual says this may cause your stroke to lag behind your cursor (it's stressing your system).

Protect Texture applies the same texture for the tool you are currently using to all of the presets that include a texture setting. This allows you to simulate painting on a rough canvas. (See texture as next preset experiment.)

Experiment with adding Noise and Wet Edges to brushes used so far. Save canvas experiments.

- Choose a soft round brush size 45. Click on "**Texture**" preset. Turn off other presets for now. (Uncheck them.) Notice texture samples appear at top of window. Click down arrow to see list. The example at right displays "granite" texture with soft round brush. From pop out menu of the textures other choices can be loaded, appended or selected to replace existing list such as "**Artist Surfaces**". Try some different patterns/textures.



- See **Mode** in the Texture options. Blending modes such as multiply, overlay, etc. are available. Change to colors other than black white. Change Blend mode and paint. Change again. Paint strokes over the top of others to idea of how color blending changes appearance.
- Try out the "**Color Dynamics**" pre-set. Change color jitter. It causes the paint color to divert from the selected swatch color.
- After trying out some brushes, save selected examples. Get checked off by instructor.

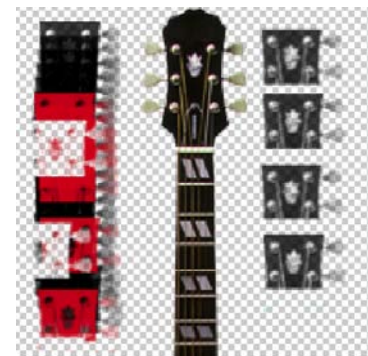
Custom Brush

- Open *the Guitar* file in the samples folder. (Any image may be used.)

- Make a rectangle marquee selection around a small piece of the guitar. The selected shape must be against a **white background**. Be sure the selected pixels have strong contrast between white and black. Brushes are defined by the contrast. White sees nothing.

A selection was made around the guitar head. Then brush was stamped on the right. Dragged down on left. Eraser was used to subtract shape.

- Select Edit>Define Brush Preset. Name it. The new brush shape is appended to the list of brush shapes. Disable the marquee selection.
- Select the brush tool and select the new brush shape at the end of the brush list.
- Choose a color. Stamp paint with the new brush. A different result appears if the flowers, strings or



other area is defined as a brush. Save file with name in folder

Submission: Submit to instructor as directed and get checked off for completed work.