Tools of My Trade

Combining tools from a variety of mediums is a constant in my work. Traveling back and forth between etching, drawing, oil painting, watercolor, gouache, collage, lithography, photography, Corel Painter, Adobe Photoshop, digital printing has transformed both my means of working as well as the form and content of my work.

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Age of the Disturbed II - **Corel Painter, Adobe Photoshop, digital print, shellac, 4 etchings**

Price of Silence - **Color pencils, Adobe Photoshop, digital print, 2 etchings, collage, glue, pen and ink, shellac mounted on panel**

One page from the original mixed media book *Passing Over* - monotype, collage, gouache, pencil, glue, etching. The book was reproduced in a limited edition as a hand bound archival digital printed book using Adobe Photoshop to process the scans, color correct the images and print the final pages on an Epson 4000 printer on Ultra Smooth rag paper.

Blurring the Boundaries

In the end you can not see whether the image was cut with an x-acto knife, or with the lasso tool and a keyboard command; if it was assembled using glue, or with digital layers and the paste command. Was the original sketch 3 inches tall or 3 feet tall? Which is "real" and which is "virtual"? Does it matter?

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Different - **Illustration for Brown University's Alumni Magazine. Created by layering a scan of an etching, corrected and saved in Adobe Photoshop, hand tinted layer created in Corel Painter, base layer image created in Corel Painter, converted to CYMK in Adobe Photoshop and transmitted electronically to the client.**

One print from the series *The Four Gifts* - Created by layering a scan of the etching, corrected and saved in Adobe Photoshop. Used the etching layer as a reference for the base layer image created in Corel Painter, which was saved in Adobe Photoshop format. The final color image was printed on an Iris printer with archival inks onto rag paper. Using a etching press, printed the etching plate over the archival digital print to create the final mixed media print.

Layering the real and the virtual

Whether working on an illustration for a magazine or a series of etchings, my process is the same.

My first step is to pick up a pencil and paper along with tracing paper, to create rough sketches.

In Adobe Photoshop I combine the scanned rough sketches and into one layered image.

For the etching portion, I prepare the copper plate, draw and etch the plate, proof the plate on an etching press.

The completed etching is scanned to use as the top layer in the final illustration file, or as a reference layer in the creation a mixed media print.

The illustration file is prepared for offset press in Adobe Photoshop.

I discard the etching layer, print the color file with archival ink onto rag paper, overprint the completed etching plate onto the color digital print to complete the mixed media print.

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Take the red house image (Left) used in *The Four Gifts* **- print it on an Epson 4000 onto rag paper, coat it with tinted shellac, digitally photograph, image correction in Adobe Photoshop, print revised image on an Epson 4000 onto rag paper, mount the print on a cradled panel, coat with clear shellac, over paint in oil paint, add line work with pencil to create** *Journey* **(Right).**

Take one page from the mixed media book *Passing Over* **(Left) - digitally photograph the page, image correction in Adobe Photoshop, print the image on an Epson 4000 onto rag paper, mount the print on a cradled panel, coat with clear shellac, over paint in oil paint to create** *Regard* **(Right).**

Repetitions Transformations

Using Adobe Photoshop and Corel Painter has opened up new ways to use, reuse, revised, resize, reprint, vary, integrate images and mix mediums.

Whether the end product is a print, painting, drawing, digital, or some combination of the above; my work consists of series; that is a repetition, transformation of images tied together thematically. Or, I create variations using a repeating image, built with different mediums or in combination with other images.

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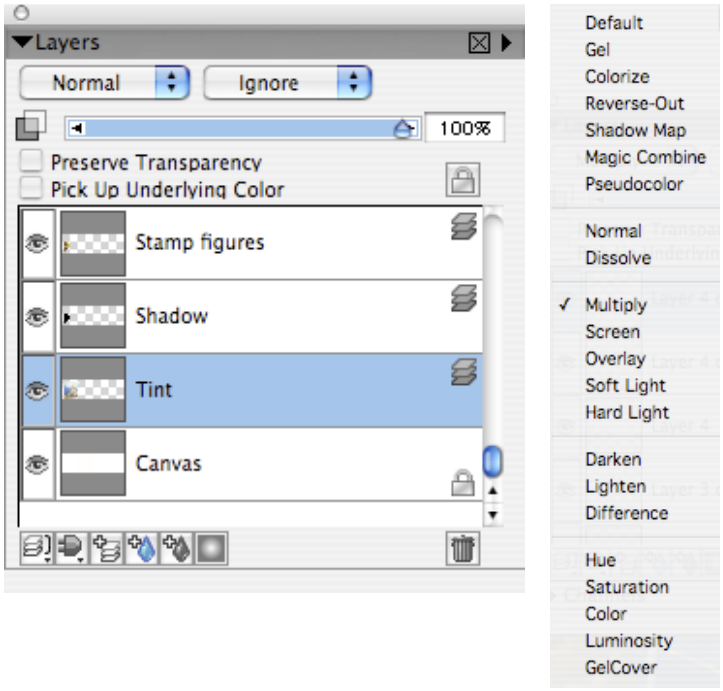
Working Together with Layers

The final color file for *The Age of the Disturbed II.* **The file consists of multiple layers with different Composite Methods and Opacity settings for each layer.**

The Layers Palette and Composite Methods in Painter.



The Layers Palette and Composite Methods in Photoshop.

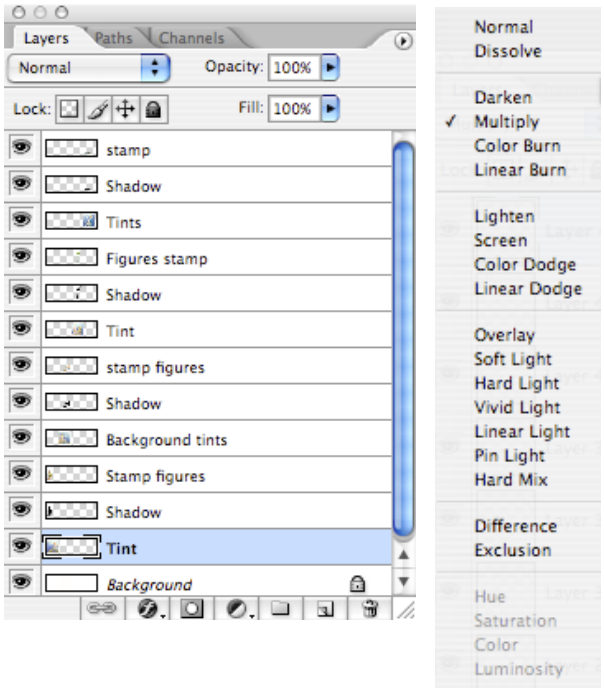


Image Layers in Painter can be read in Photoshop and visa versa. The Layers palette in each program is similar but does differ.

For image layers watch out for the type of Composite Method used. Not all methods are shared by both programs. The complete list of each of their Composite Methods are shown in the two screen shots on the left.

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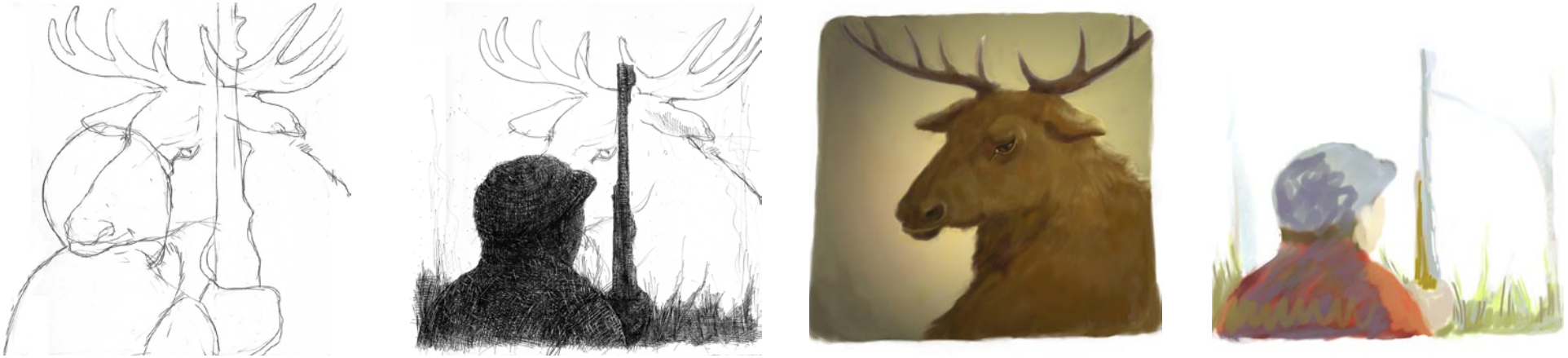
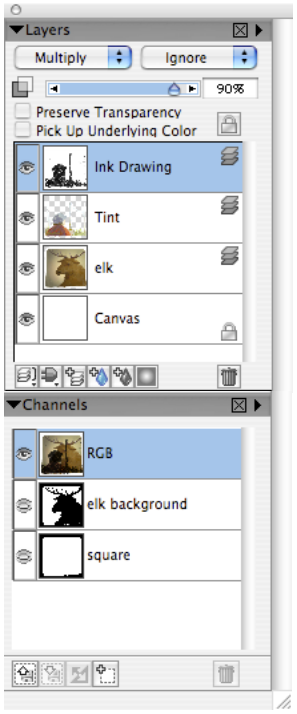
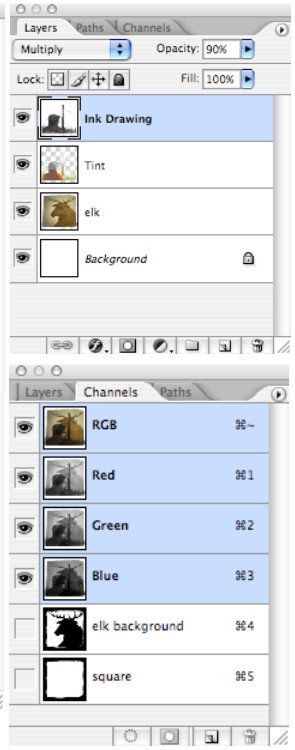


From rough sketch to final digital file for a spot illustration published in the ASPCA magazine *Animal Watch*. The file used both multiple layers and masks to help create the final digital file.



The Layers Palette and Channels Palette in Painter.



The Layers Palette and Channels Palette in Photoshop.

Working Together with Layers and Channels

This illustration for *Animal Watch Magazine* was built using layers from the rough sketches to the final file. The Composite Method for the top 2 layers, Ink Drawing and Tint were set to Multiply; which is supported by Painter and Photoshop.

In Painter using the Lasso tool and brushes I built a mask to protect the figure of the elk from effects applied to its background.

Many of the methods for creating, editing, saving and using masks and selections are shared by Painter and Photoshop. The tools may have different names, locations, icons, keyboard shortcuts, but function in the same way. Once the selection/mask is saved, it will be visible and functional in both Painter and Photoshop.

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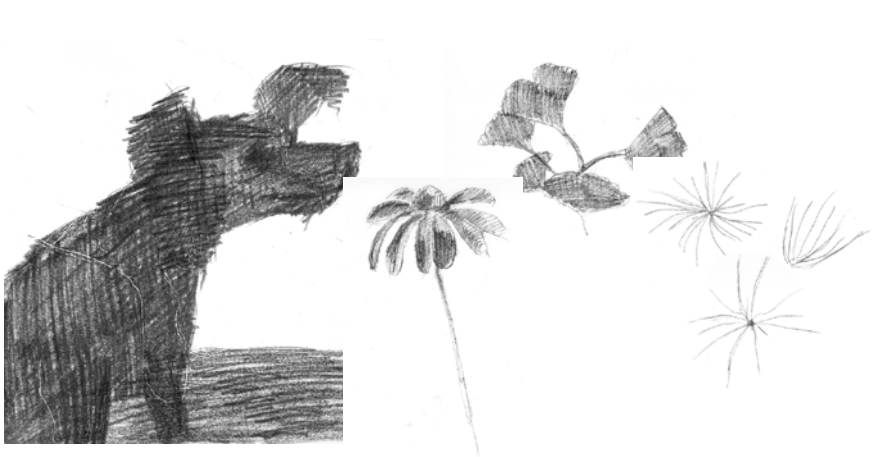
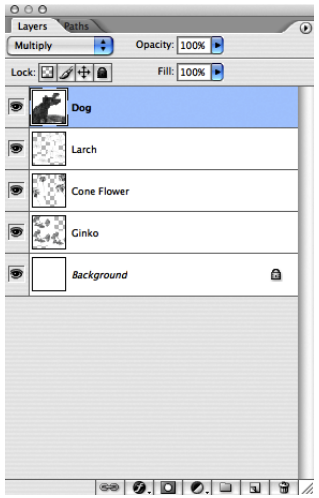
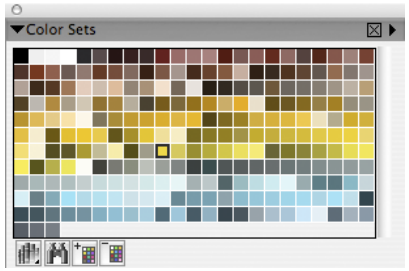
Start to Finish: Illustrating Using Layers, Masks, Custom Colors and Lighting



Rough pencil sketches on paper and tracing paper scanned into Photoshop. Each of the three flower layers were duplicated, scaled, rotated and moved to create the final rough sketch for a spot illustration for ASPCA's magazine *Animal Watch.*



Final composite sketch in Photoshop along with the Layers palette.



The Coneflower, Larch and Gingko layers in Painter (Left). A custom Color Set in Painter (Above)..

To create an illustration for ASPCA's magazine *Animal Watch*, I worked back and forth between Painter and Photoshop. In Photoshop, the sketches were scanned, corrected, layered, scaled, rotated and moved to arrive at the final composition.

In Painter, using the Dry Brush, Wet Detail Brush, Wet Acrylic brush variants in the Acrylic brush category I built up the middle layers of the image on each of the three flower layers utilizing the colors from one of my custom Color Sets.

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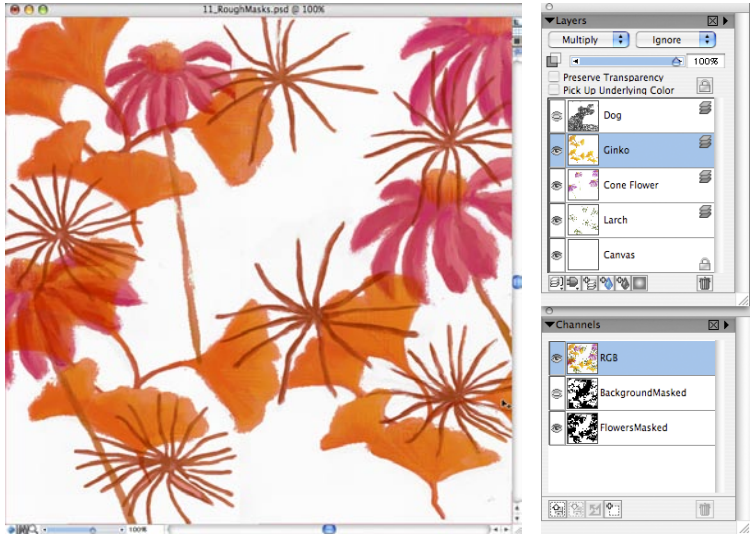
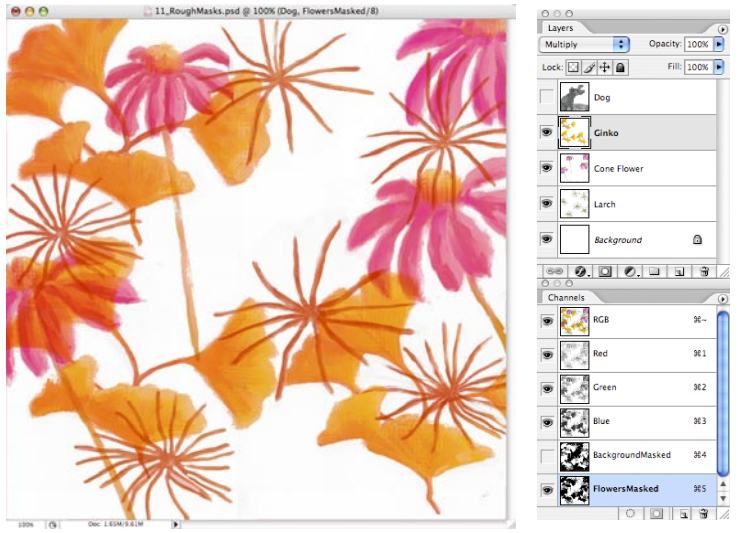
The completed flowers on 3 separate layers with their Composite Methods set to Multiply.





The completed FlowersMasked channel active and visible in Painter (Top) and in Photoshop (Bottom). All three of the flower layers are visible underneath the red color of the mask.

When I finished painting on the 3 flower layers, I created a mask for all the flowers using the Magic Wand. I edited the edges of the mask with variants of the Acrylic Brushes for a more painterly look.

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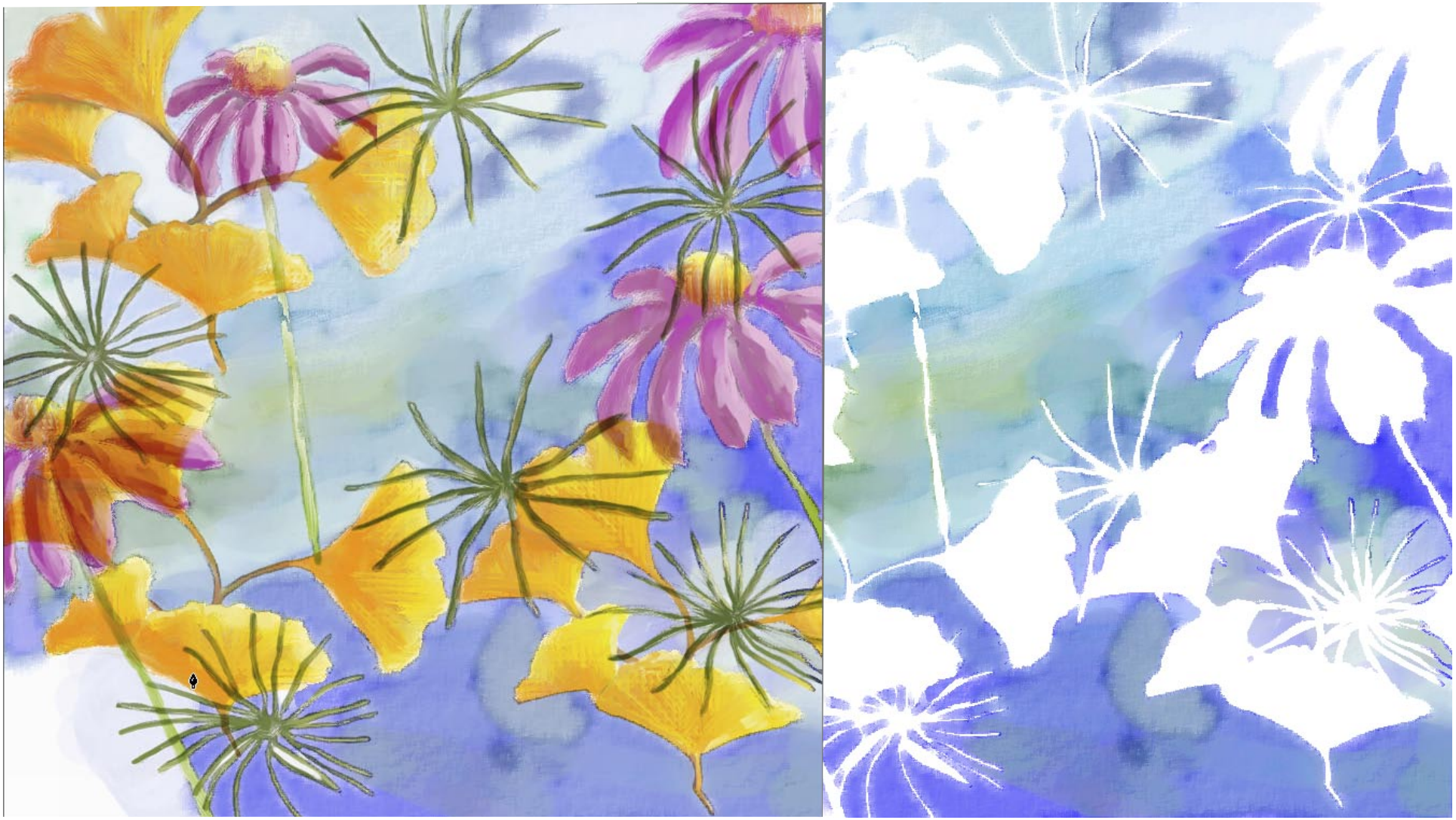

Painting on the Canvas layer in Painter with the mask active. The 3 flower layers visible (Left). The 3 flower layers with visibility off (Right), revealing the protected area of the canvas.

I painted on the Canvas layer (Background in Photoshop) using two variants, the Soft Wash Brush and the Soft Diffused Brush from Painter's Digital Watercolor brushes I created transluscent washes for the sky. The selection/mask allowed me to use large loose strokes on the sky area without disturbing the colors of the 3 flower layers.

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The completed flowers and sky layers..

The Dog drawing as a layer on top of the sky and flowers, with its Composite Method set to Multiply.

A light tint painted on a new layer underneath the Dog layer, with its Opacity set to 65%.

The second to last layer to assemble was the pen and ink drawing of the dog. The drawing was scanned and corrected in Photoshop. Then I copied and pasted the scan as a new layer into the Painter file. The Composite Method for the Dog layer was set to Multiply.

Next I added a new layer underneath the Dog layer. Selecting the Basic Round variant of the Tinting Brush categoryl hand tinted the pen and ink drawing. The opacity for the Tint layer was set to 65%.

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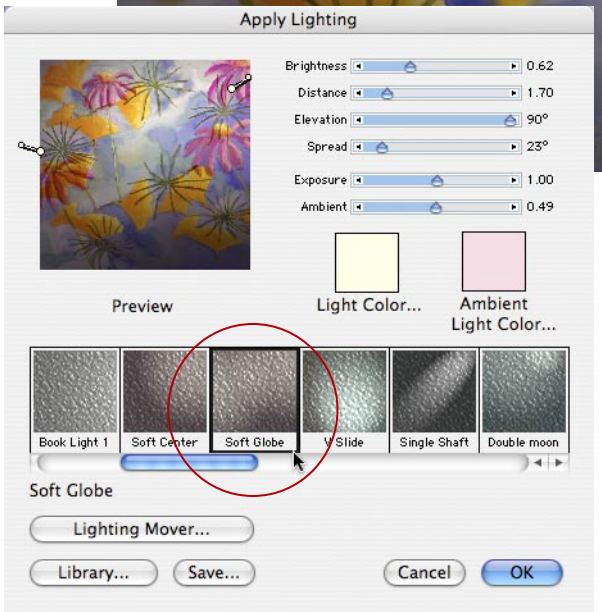
The final image prior to Apply Lighting Effect to the flower and sky layer.

In Painter, with the Canvas selected and active, I selected Apply Lighting from Effects/Surface Control menu. I loaded one of my custom Lighting Libraries and selected the Soft Globe lighting setting and clicked OK. This applied the lighting effect to the Canvas only. The Dog layer and the Tint layer were not altered by the Apply Lighting Effect.



The Apply Lighting dialogue with a custom set of lighting effects loaded.

The flower and sky layer with the Soft Globe custom lighting effect applied.

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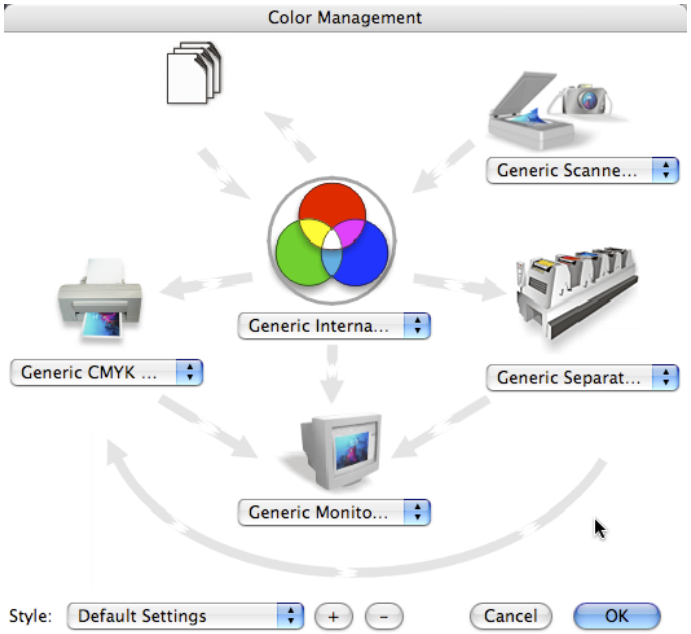
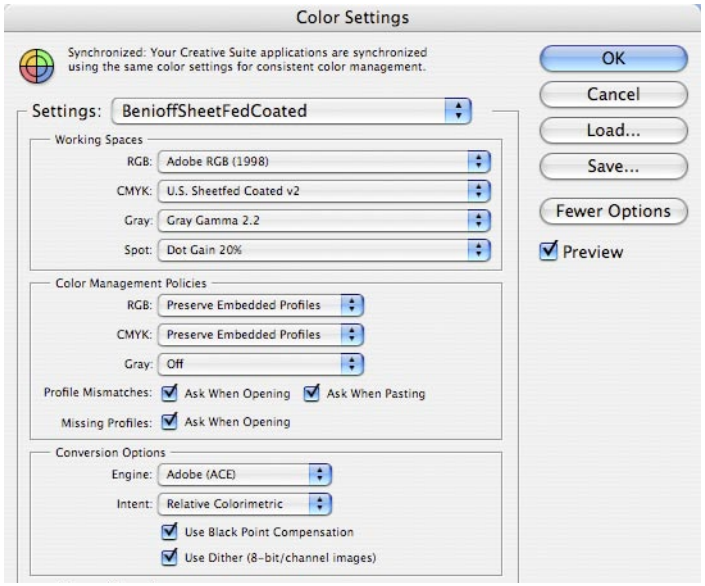
Speaking the Same Color Language, Managing Color Between Painter & Photoshop

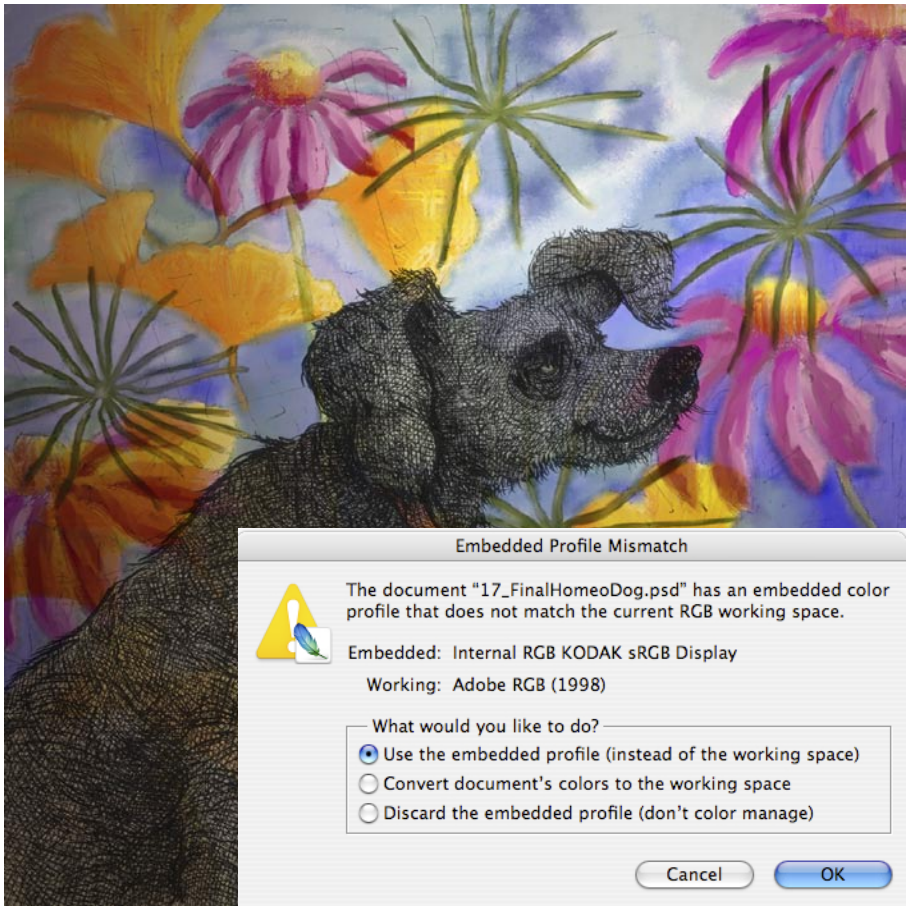


In Painter IX, make sure that all Color Management is turned off. Go to Canvas/Color Management. All the arrows should be gray, the style set to default.



Painter IX by default embeds a RGB ICC profile: Internal RGB KODAK sRGB Display. When opening a Painter file in Photoshop, tell Photoshop to use the embedded profile (instead of working space).

This will prevent major color and saturation shifts in the Painter image when opened in Photoshop.



In Photoshop CS2, make sure that Color Management is on. Go to Edit/Color Settings. Use a standard setting or create your own custom setting as in the figure on the left. Make sure in the Color Management Policies that Preserve Embedded Profiles is selected. Check the boxes in the Profile Mismatches: Ask When Opening, Ask When Pasting to activate them. And check the box, the Missing Profiles: Ask When Opening as well.

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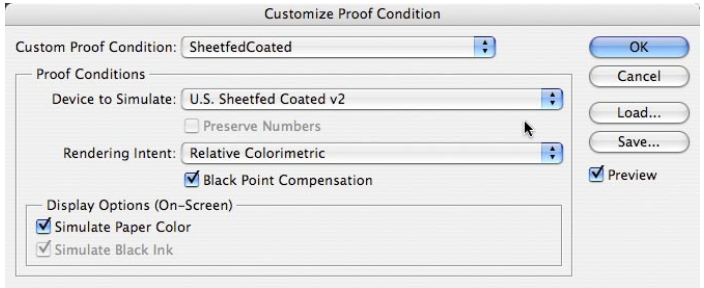
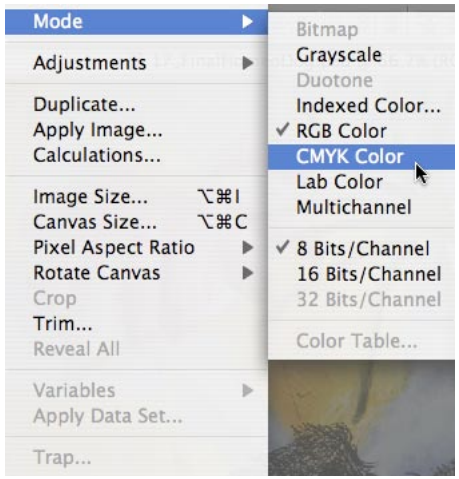
Converting RGB Painter IX Files to CYMK in Photoshop CS2

I use Photoshop for any preparations for printing, conversion for web, color mode conversions, file conversion or printing.

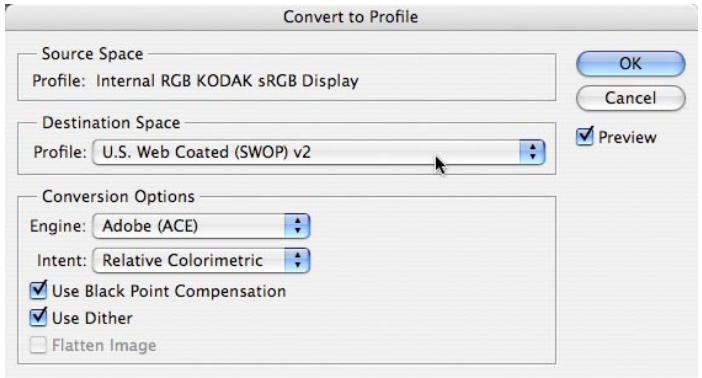
To prepare my files for offset printing, I convert the color space from RGB to CYMK. First I use Photoshop's Soft Proofing to preview the conversion. If the CYMK set up needed is the same as my working CYMK settings, I convert by selecting Image/Mode /CYMK. If the CYMK settings are different, I go to Edit/Convert Profile and select the correct settings. I go to File/Save as, and rename the converted file to preserve the original RGB file for other uses.



To soft proof a file prior to converting it's color mode to CYMK; go to View/Proof Setup/Custom and select the correct profile in the Device to Simulate pop-up menu.



To convert a file to CYMK color mode; go to Image/Mode select CYMK. Use this method if the CYMK profile required matches your working CYMK settings in Photoshop.



To convert a file to CYMK color mode, when the CYMK profile required is different from your working CYMK color mode; go to Edit/Convert Profile and select the required CYMK profile in the Destination Space pop-up menu.

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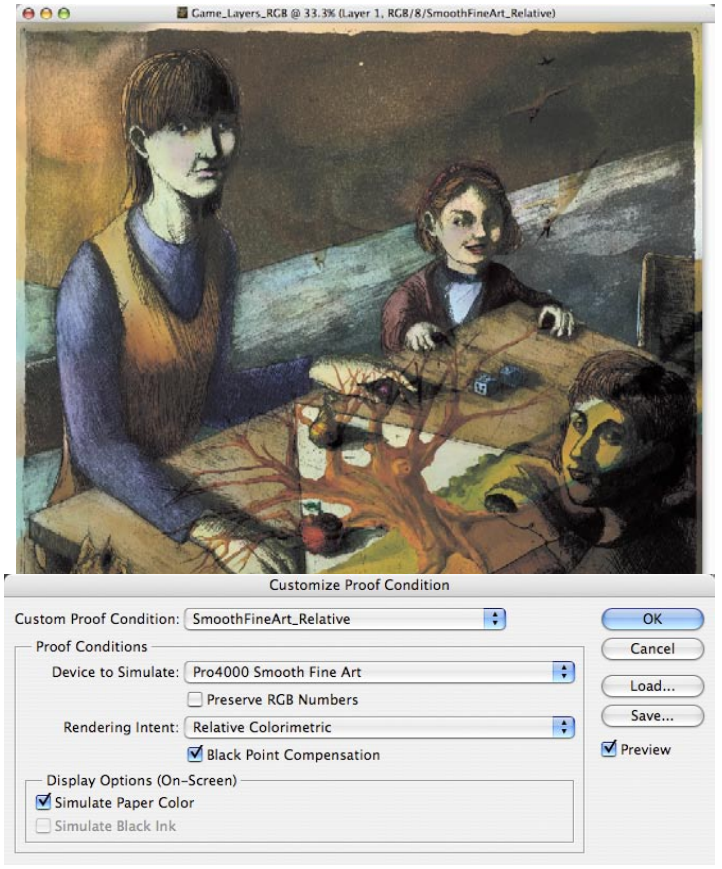
Printing with Epson Print Profiles in Photoshop to the Epson 4000

The final mixed media print titled *Game*. The two layered colored file was printed through Photoshop on an Epson 4000 with Ultrachrome Inks onto Epson's Smooth Fine Art paper utilizing Epson's ICC print profile.



To soft proof a file prior to printing; go to View/Proof Setup/ Custom and select the correct printing profile in the Device to Simulate pop-up menu.

To insure good color when printing and viewing, I calibrate and profile my monitor using a color meter and its corresponding software.; I utilize Epson's printer profile for their paper Smooth Fine Art for Soft Proofing and for the final print.

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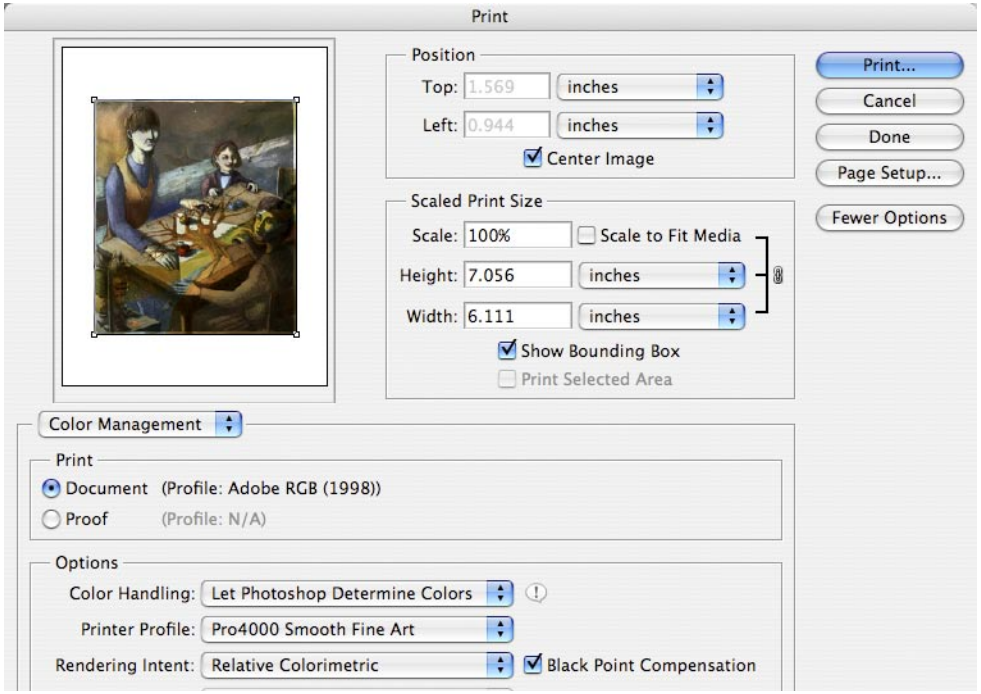
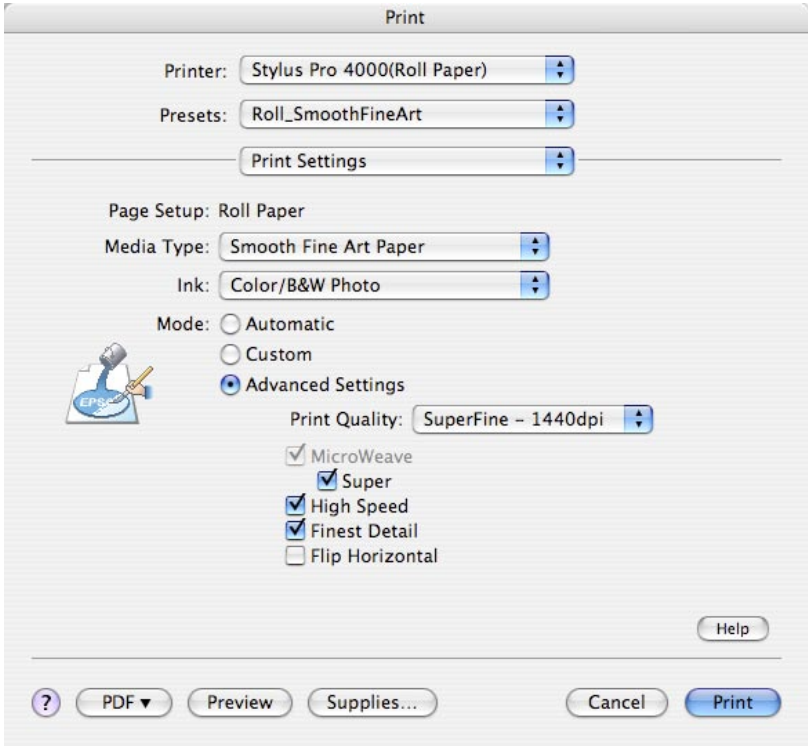


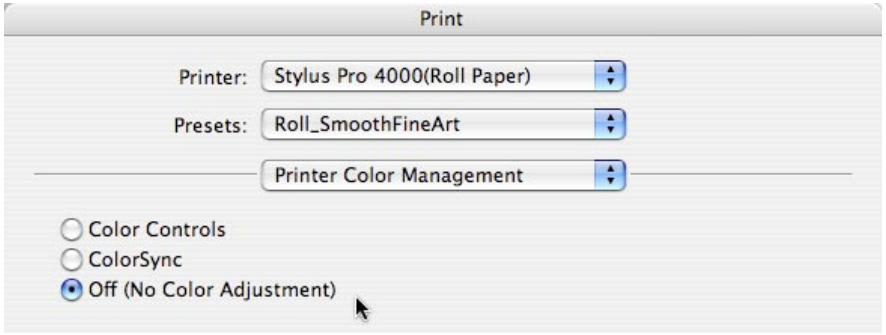
Step 2. The color managed settings in Photoshop CS2 Print with Preview window..

To print with an Epson ICC print profile, follow the steps below for Photoshop CS2 and the Epson 4000 print driver:

1. Go to File/Page Set Up, choose your printer and page size.
2. Go to File/Print with Preview and select Show More Options and then Color Management from the pop-up menu. In Options/Color Handling select Let Photoshop Determine Colors in the pop-up menu. For Printer Profile, select the Pro4000 Smooth Fine Art.
3. Click on Print. In the Epson Print Driver. Go to Print Settings. Select the Media Type. This selection tells the printer how much ink to lay on the paper. Click on the Advance Settings button and select the level of Print Quality desired. Not all options are available for all the types of media.
4. Select Printer Color Management from the pop-up menu. Select OFF(No Color Adjustment). Otherwise, two different Color Management settings, one in the Photoshop print driver and the second in the Epson print driver will be applied distorting your colors in the final print.



Step 3. The Print Settings window of the Epson 4000 print driver.



Step 4. The Printer Color Management window of the Epson 4000 print driver.

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Printing with Custom Print Profiles in Photoshop to the Epson 4000

The two layered colored file was printed through Photoshop on an Epson 4000 with Ultrachrome Inks onto Lana Gravure printmaking paper utilizing a custom ICC print profile.

The final mixed media print titled ***Waiting to Know, variation 2*****.**

I use Lana Gravure printmaking paper in many of my prints. To achieve good color, I purchased a custom color profile. The process is simple, straight forward and saves time, ink and frustration. There are a few online vendors who provide this service; their prices and procedures vary.

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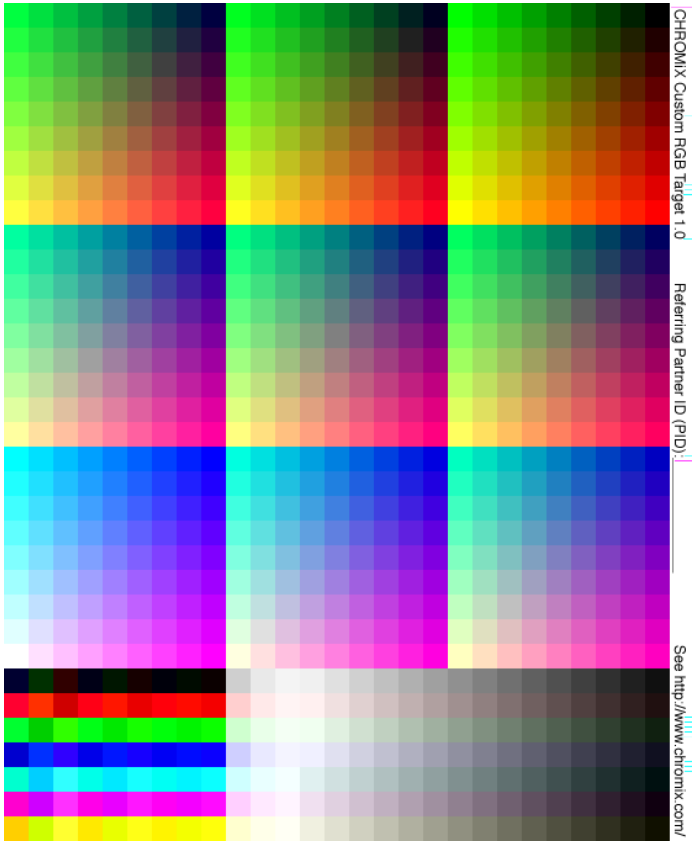
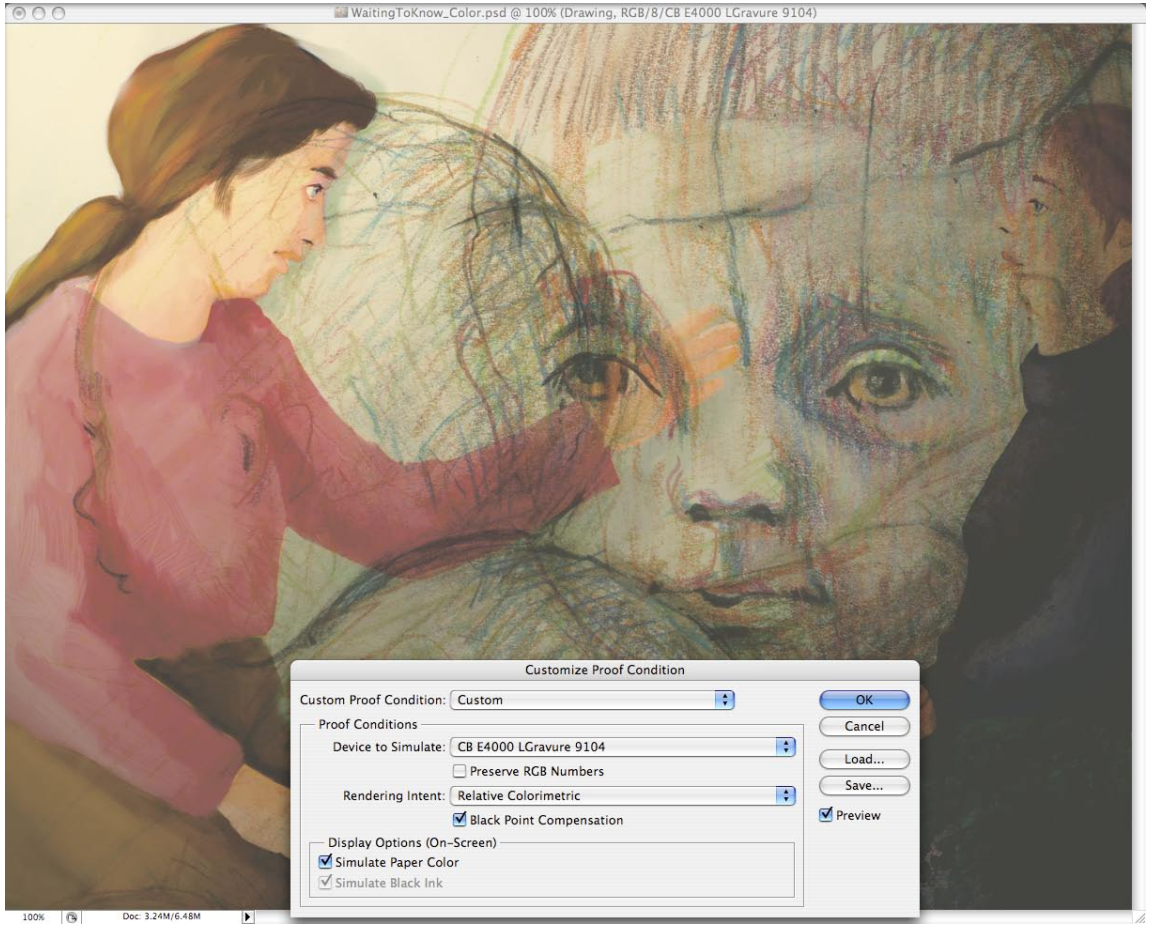


RGB Target file supplied by Chromix Color Valet, used to measure the printer, ink and paper performance together.



To soft proof a file prior to printing; go to View/Proof Setup/Custom and select the custom printing profile in the Device to Simulate pop-up menu, and select the same Rendering Intent used when the target file was printed.

I downloaded off the internet a profiling packet that included an RGB target file, instructions, and order form.

Following the instructions I printed the target file on the Lana Gravure paper.

I mailed the printed file with the order form to the vendor. They sent the ICC profile to me via e-mail. I copied the ICC profile to my hard drive/Library/Color Sync/Profiles.

In Photoshop, I opened the file to print. By going to View, Proof Setup, selecting Custom, and then selecting the custom ICC print profile; I can preview my final print on screen .

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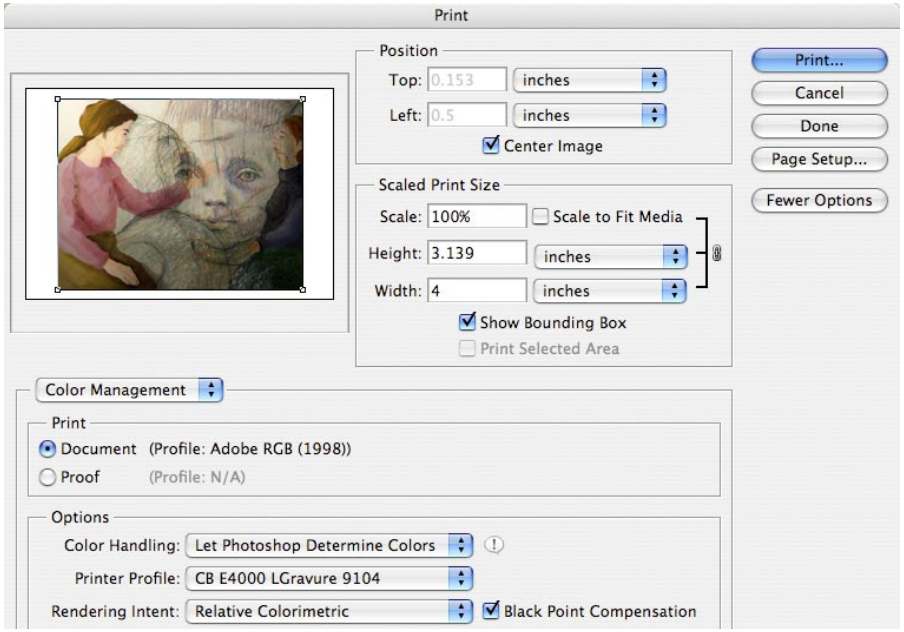
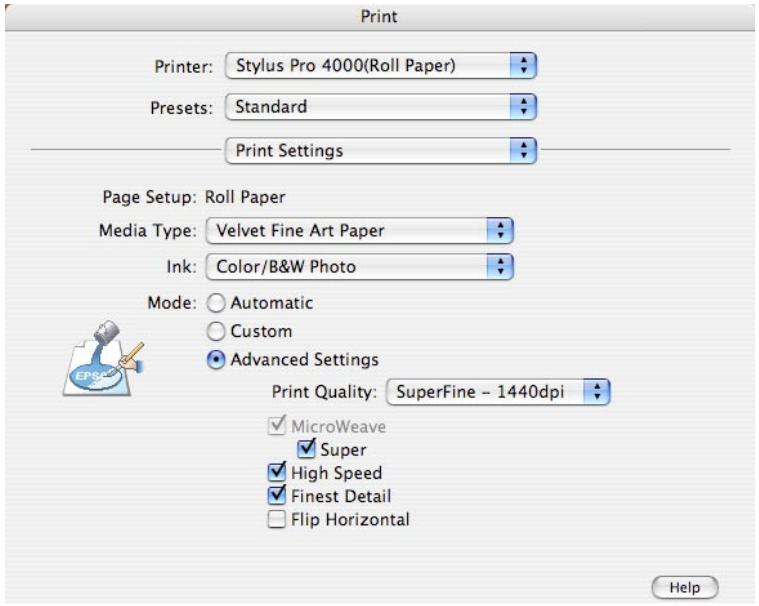
Printing with Custom Print Profiles in Photoshop to the Epson 4000 *(continued)*



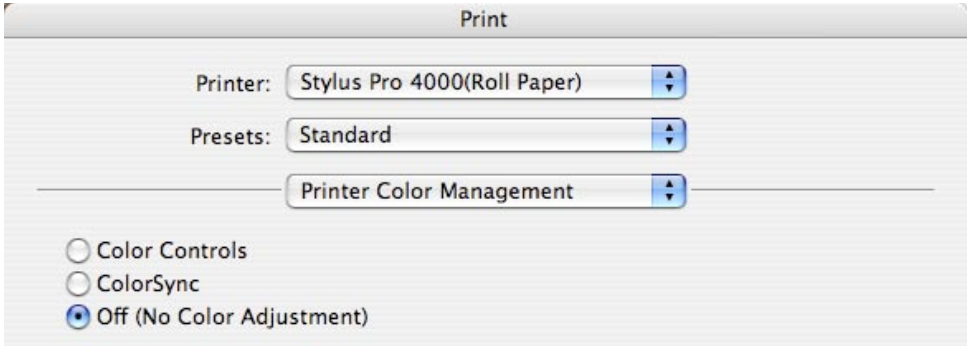
Step 2. The color managed settings in Photoshop CS2 Print with Preview window.



Step 3. The Print Settings window of the Epson 4000 print driver.

To print with a custom ICC print profile, follow the steps below for Photoshop CS2 and the Epson 4000 print driver:

1. Go to File/Page Set Up, choose your printer and page size.
2. Go to File/Print with Preview and select Show More Options and then Color Management from the pop-up menu. In Options/Color Handling select Let Photoshop Determine Colors in the pop-up menu. For Printer Profile, select the custom ICC profile; in this example it is: CB E4000 LGravure 9104.icc. Use the same Intent you selected when you printed the target file.
3. Click on Print. In the Epson Print Driver. Go to Print Settings. Select the same Media Type used when for printing the target file. In this example I picked Velvet Fine Art Paper to match the surface of Lana Gravure printmaking paper. Click on the Advance Settings button and select the same print settings used when printing the target file.
4. Select Printer Color Management from the pop-up menu. Select OFF(No Color Adjustment). Otherwise, two different Color Management settings, one in the Photoshop print driver and the second in the Epson print driver will be applied distorting your colors in the final print.



Step 4. The Printer Color Management window of the Epson 4000 print driver.

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