

ArtRage



Studio Pro

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Getting Started.

Welcome to ArtRage Studio.

In this manual you will find instructions for installing and unlocking your copy of ArtRage, a 'How To Paint With ArtRage' guide to get you started and teach you the basics of the product, and a full reference covering all the features of the product in detail.

If you want to learn more about the product, share paintings and tips, or find additional tutorials you can visit the ArtRage Forums at <http://www2.ambientdesign.com/forums>.

Thank you for purchasing ArtRage, we hope you have a great time painting!

- Ambient Design Ltd.

Installing ArtRage



The ArtRage Installer comes in one of two forms depending on your operating system. Whether you have downloaded the product or received it on CD you will have an installer file that can be used to get ArtRage on to your computer.

If you have any problems installing ArtRage with these instructions please use the ArtRage Support Page at <http://www.artrage.com/artrage3-support.html> to request support as you may find that an instant solution to your problem can be provided when you use that page.

Once you have installed ArtRage you will need to Unlock it. This is covered in the next section.

For Mac OS X Users:

The ArtRage Installation File is called 'Install ArtRage Studio Pro.dmg'. This file is a Disk Image file so when you double click it to open it a new folder will appear.

Follow the instructions that appear with the folder and drag the 'ArtRage Studio Pro' file from the folder to your Applications folder. Once the ArtRage Studio Pro application is in your Applications folder the software is ready to run.

For Windows Users:

The ArtRage Installation File is called 'install_artrage_studiopro.exe'. This file is a Windows Installer file so when you double click it your operating system's Windows Installer will open and present installation options for the product.

Follow the instructions in the installer to install the product. Once the installer has finished installing you can launch the product directly or find it in your Start Menu in a folder labelled 'ArtRage Studio Pro'.

Unlocking ArtRage

Before you can use ArtRage you will need to unlock it using your Serial Number. Your Serial Number is a 25 digit number that you should have received when you purchased the product.

If you purchased ArtRage from us online your Serial Number will be in the email that contains your product download link. If you received ArtRage on CD you will need to check the CD cover or the contents of the box it came in.



When you start ArtRage for the first time you will be presented with the Unlock Panel.

If you follow the instructions on this panel, enter your Serial Number and click OK the product should be unlocked.

If you enter your Serial Number and it does not work please check the number you are entering carefully to make sure there are no mistakes. If you received the number in an email you can copy it from the email and paste it in to the panel using the button provided. If that still does not work please use the ArtRage Support Page at <http://www.artrage.com/artrage3-support.html> to request support.

Registering Artrage Online.

When you have successfully entered your Serial Number and clicked OK you will be asked if you want to register your copy of ArtRage in the Member Area. Registering your product allows you to download the installer again in the future if you need it, and allows you to recover your Serial Number if you lose it. Some downloads in the ArtRage Member Area including product updates are only available to users who have registered their product.

If you are not connected to the internet when you are prompted to register, or if you want to register later you can do so using the 'Register ArtRage 3 Online' option in the ArtRage Help Menu.

Languages.

ArtRage Studio is available in different languages. When you start the application it attempts to identify the language of your operating system and adapt to it automatically if it recognizes it.

If you find that ArtRage is not showing the correct language you can use the 'Select Language' option in the ArtRage Help Menu to select the language you want to use. By default 'Auto Detect Language' is active, this is the option that makes ArtRage find the language using your operating system settings.

Getting Support for ArtRage.

If you have any problems with ArtRage you can get technical support from the ArtRage Support Page at <http://www.artrage.com/artrage3-support.html>. You can also use the 'ArtRage Support' option in the ArtRage Help Menu.

If you contact us for technical support please make sure to include clear details of what the problem is, when it occurred, and any error messages you saw. You should also include the operating system you are using and the exact version of ArtRage. This will help us provide answers rapidly.

You may also find that your question has already been answered. When you use the Support Page you will be provided with a set of answers that may be appropriate for your situation. Please read these carefully as they may provide an immediate solution.

You can also get support on the ArtRage Forums at <http://www2.ambientdesign.com/forums>.

ArtRage Forums and Member Area.

The ArtRage Forums are the home of the ArtRage user community. If you register for the forums at <http://www2.ambientdesign.com/forums> you can join in discussion about the software and art in general, get tips and tricks for the product and upload your artwork for comment.

Getting Tutorials.

The ArtRage Forums are a great place to go if you are looking for tutorials. The Tips and Tricks forum is filled with helpful advice and users are happy to provide assistance if you need it.

You can also find tutorials on the ArtRage Website Tutorials Page at <http://www.arage.com/arage3-tutorials.html>.

How to Import Resources from ArtRage 2.

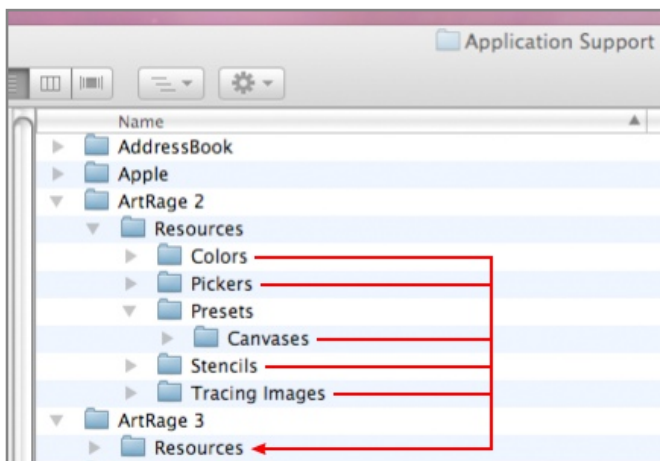
If you are a user of ArtRage 2 and you have Stencils, Color Sets, Custom Color Pickers or other resources you want to bring over to ArtRage Studio you will need to move them over manually. How you do this depends on which operating system you are using.

If you follow these instructions all your custom content from ArtRage 2 should be available in ArtRage Studio.

For Mac OS X Users:

Your ArtRage 2 custom resources are stored in your Library. ArtRage Studio also uses a folder in that location so you can just copy the files over.

1. Locate your Application Support folder in *Macintosh HD / Users / <your user name> / Library / Application Support*.
2. In there you should see an *ArtRage 2* folder.
3. If you have not already launched ArtRage Studio you should do so now, that will create the *ArtRage 3* folder in the same location.
4. Inside the *ArtRage 2* folder you will see a *Resources* folder. Open this and you will see all the custom resources you have created for the product.
5. Inside the *ArtRage 3* folder you will see a *Resources* folder.



Copy these items from your *ArtRage 2 / Resources* folder to the *ArtRage 3 / Resources* folder:

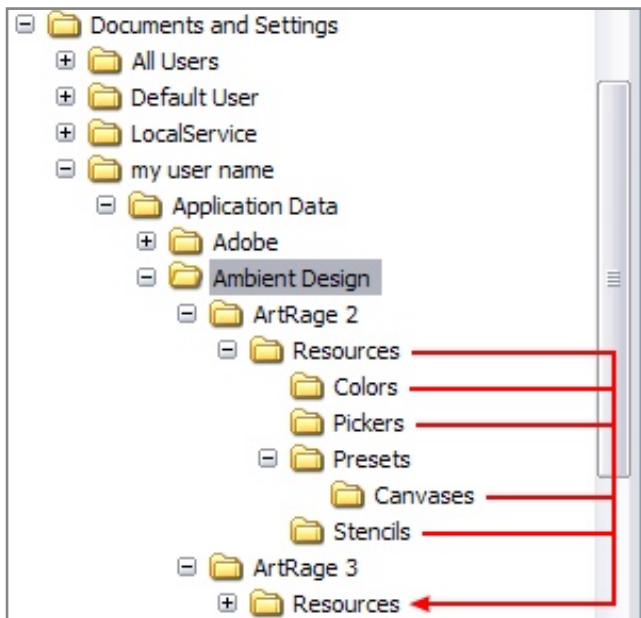
Colors. Pickers. Stencils. Tracing Images.

Copy these items from your *ArtRage 2 / Resources / Presets* folder directly in to your *ArtRage 3 / Resources* folder:

Custom Sizes, and Canvases.

For Windows Users:

1. Locate your Application Data folder:
 - a. On Windows XP this can be found in *C:\Documents & Settings\<your user name>\Application Data\Ambient Design*. If you cannot see the Application Data folder it may be a hidden folder on your system. The easiest way to find it is to open the Start Menu and select Run, then type Application Data and press OK. That should open the Application Data folder and you can open the Ambient Design folder manually.
 - b. On Windows Vista and Windows 7 the easiest way to locate the folder is to open ArtRage 3 and select 'Open User Content Folder' from the Tools / User Content menu. That will open the *ArtRage 3 / Resources* folder. Navigate up 2 folders and you should see the *Ambient Design* folder.
2. In the Ambient Design folder you should see an *ArtRage 2* folder.
3. If you have not already launched ArtRage Studio you should do so now, that will create an *ArtRage 3* folder in the same location.
4. Inside the *ArtRage 2* folder you will see a *Resources* folder. Open this and you will see all the custom resources you have created for the product.
5. Inside the *ArtRage 3* folder you will see a *Resources* folder.



Copy these items from your *ArtRage 2 / Resources* folder to the *ArtRage 3 Resources* folder:

Colors. Pickers. Stencils.

Copy these items from your *ArtRage 2 / Resources / Presets* folder directly in to your *ArtRage 3 / Resources* folder:

Custom Sizes, and Canvases.

There's an easy way to find your Custom Content folder in ArtRage Studio: Just go to the Tools Menu and select 'Open User Content Folder' from the Custom Content menu. That opens the 'Resources' folder directly, creating it if it didn't already exist!

How to Paint Using ArtRage.

So you have started ArtRage and you have a blank canvas on the screen - What do you do now? Fortunately it's so easy to get started painting that the only problem you'll have is deciding what to paint. This is what we call a 'happy problem'!

We understand that it can be daunting using a new piece of software however, so this section takes you through the process of painting a simple painting using a variety of the tools in the product. The techniques it teaches should give you enough of an understanding of the tools and options in ArtRage that you can go exploring and discover the rest of the features in your own time.

ArtRage is like a well stocked artist's toolkit - You don't need to use everything in the kit to get good results so don't worry about pressing every button and using every tool.

Golden Rules.

Painting on your computer with ArtRage is a bit different from painting on a real canvas with real paint, so here are some golden rules to remember when you get started:

1. Every time you start ArtRage, a blank canvas is created for you so you can start painting immediately.
2. Every time you lift the brush up it is automatically reloaded with paint so you don't need to dip it in anything to get more color before you paint a new stroke.
3. Every paint stroke you make can be undone if you don't like how it looks, so don't be afraid to try something and get it wrong a few times.

Finally, the most important rule of all: Don't let the software get in the way of your creativity! Experiment with tools and colors and don't worry about breaking anything, ArtRage won't let you get into trouble as you play around!

So without further ado, let's get on with painting!

How to Paint a Stroke.

Painting a stroke is as simple as selecting a Tool and a Color, then left-clicking and dragging on the Canvas. As you drag with the left mouse button held down a stroke is created using the tool you currently have selected.



For example, if you select the Oil Brush from the Tool Picker on the left hand side and click and drag in the Canvas you will see a stroke of oil paint appear.

If you are using a graphics tablet you do not need to click, just touch the stylus to the tablet and drag as if you were drawing a line with a pen.

If you hold down Cmd (Mac OS X) / Ctrl (Windows) when you click and hold to paint, a perfectly straight line will be generated. Hold down Shift as well and this line will rotate in 15 degree increments as you move the mouse.



The Color you are painting is indicated in the Color Picker on the right hand side of the window. Your tool is automatically refilled with Color every time you finish a stroke so you do not need to keep selecting Color each time you go to paint so you can just click and drag to paint a new stroke of the same color.

Blending and Smearing, Wetness and Dryness.

ArtRage recognizes the difference between dry tools such as pencils or chalks, and wet tools such as oil paint. It also recognizes how much paint you are applying to the Canvas when you use a tool. If you paint with a wet medium such as oil or watercolor your paint can be blended with other wet paint as you apply it. Thick wet paint such as oil paint will also spread over the Canvas and run out as you spread it further. This means you can control whether you apply paint thickly in small areas, or draw it out over large areas to spread it thinner.



When paint blends its color may change depending on what you are blending it with. Two colors will blend to create a new one as you mix them, and if you keep blending more of the new color will be created.

If you have thick wet paint on your Canvas you can spread it out as you paint. This is called Smearing. For example if you have a stroke of thick blue paint and you paint a new stroke of red paint over it you will see the red and blue blend to purple and eventually run out as you continue your stroke.



Wet tools that have thin paint such as a wet marker pen or watercolor can still blend with other colors as they pass over them. Watercolor strokes will merge with other watercolor strokes as they get closer and the wet areas of the strokes touch.

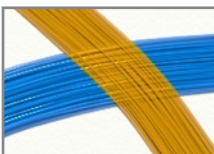
If you paint a stroke of wet paint over a stroke of dry paint the two colors will not interact. Dry paint does not blend with other paint that passes over it.



Some paint tools have limited amounts of paint on them with each stroke. As you paint they may run out of pigment and the stroke will end. You don't need to load them with new paint manually, they are completely refreshed every time you finish a stroke.



Dry strokes won't spread over your Canvas if you paint over them, but you can still use the Palette Knife tool to Smudge them, like using a finger to smudge a pencil line on paper.



Thick paint can be made dry too. If you paint a stroke of Insta-Dry Oil Paint that dries as soon as it is applied to the Canvas you can paint another stroke on top of it and the colors won't blend. Notice how the bristle lumps on the bottom stroke show through the bristle lumps of the top stroke because the oil stroke below is dry.

Mixing Media.

ArtRage allows you to use any of its tools together to create different effects. You can draw an outline in Pencil then paint over it using Watercolor, or place down a trail of thick paint with the Paint Tube and smear it with the Palette Knife.

Non Painting Tools.

Not all the tools in your Tool Picker apply paint to your Canvas. The Selection Tool and Transform Tool for example are purely utilities. If you ever try to paint a stroke and nothing appears, check that you have the right Paint Tool selected.

Undo and Redo.

You don't need to worry about making mistakes when you paint in ArtRage because you can Undo any action you have previously taken. The Undo option allows to completely erase the last action you took, even if you blended a stroke in with other paint. You can continue to Undo through as many actions as you like.

You don't even need to worry about making mistakes when you Undo! The Redo option allows any action you just removed with Undo to be put back in to your painting, so you can change your mind after Undoing if you realize you wanted the change after all.

Undo and Redo allow you to experiment without fear of damaging your painting.

Selecting Colors.

The other thing you need to know is how to select colors. Full information can found in the [Colors](#) section but here are the basics.



In the bottom right hand corner of your ArtRage window is your Color Picker. The Color Picker lets you pick what color you are going to apply to your painting. Picking a color on a computer isn't quite like picking it in real life but it's similar. Here's how it works:

In real life you select the basic color you want then select another color to blend with it to make the exact color you want. In ArtRage you do something similar because the Color Picker is split in to two sections.

Around the outer edge of the Picker there is a rainbow spectrum of basic colors. Click and drag inside this rainbow to select the basic color you want to use. For example, if you want a Green of any kind you click in the green section.

When you click there, the larger mixing section beneath updates to display the color you picked in various shades from black to grey to white. Now you can click in this section to choose how bright or how grey you want your green to be.

When you click there, the small color sample in the corner of the Color Picker updates to show the exact color that is being loaded on your brush head when you paint the next stroke.

If you want your green to be a bit more yellow, you can click and drag in the rainbow spectrum towards the yellow tint. See how the color mixing area updates when you do this? Now you can select the exact brightness of yellowy-green you want and the color sample updates to show the result.

So selecting colors involves:

1. Picking a basic color from the rainbow.
2. Picking how bright or grey you want it from the mixing area.
3. Watching the color sample so that you know what color you have selected.

Finishing Off.

When you have finished your painting, or you are ready to take a break, make sure to Save your work so that you can get it back later. Full information on how to do this is found in the [Working with ArtRage Files](#) section but for now, just select Save Painting from the File Menu and select a name for your painting. ArtRage has created a folder for your painting to be saved in so that you can find it later.

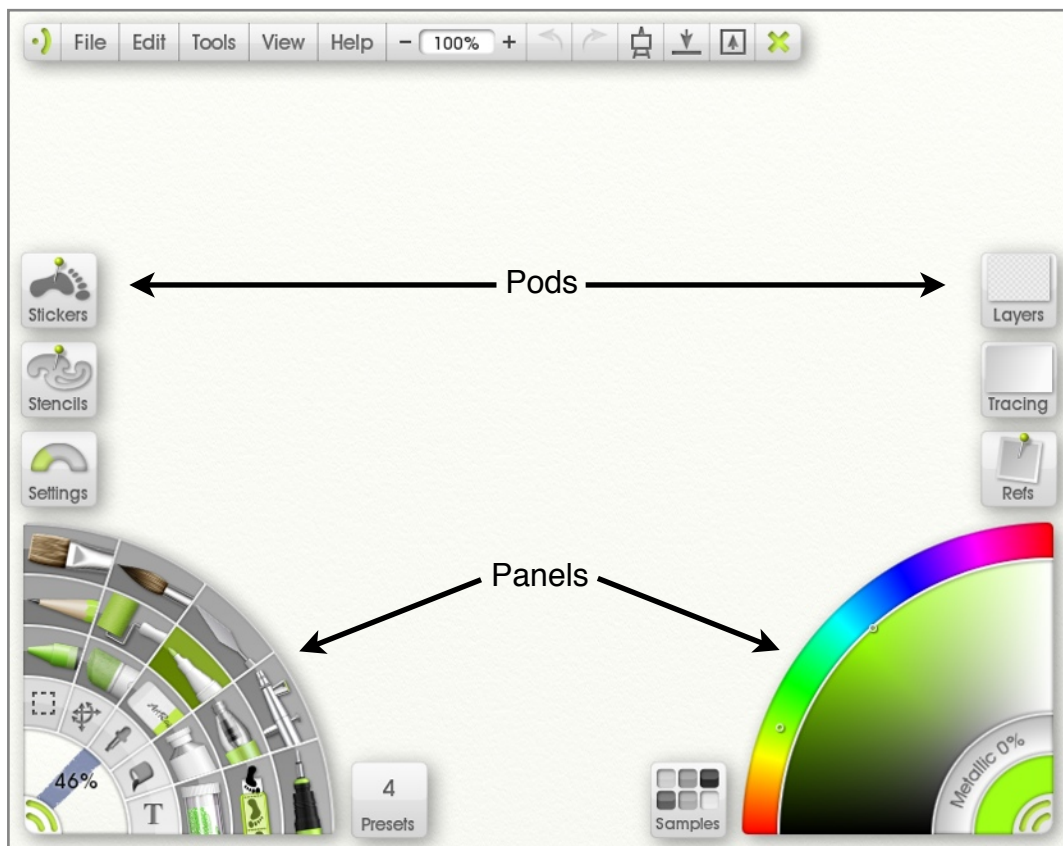
The ArtRage Interface.

The ArtRage Window is your artist's workbench. It contains the Canvas on which you paint, and panels in which your tools and paint colors sit. Whenever you open the application a fresh Canvas is provided so that you can get right in to painting if you wish.

This section explains where you can find the tools and options you will need while painting, what the various types of control in the products are and how they work, and how to change the layout of your workspace.

The ArtRage Window.

When you open ArtRage a window appears that contains the Canvas and a number of objects that are arranged around the edge.



Around the edge of the window you will find a collection of control items: Large 'Panels' that contain a set of controls, and smaller 'Pods' that give you quick access to important functions without getting in the way of your painting.

Panels can be closed to collapse them down in to smaller Pods if you want to save space, and Pods can be expanded in to panels if you want to get more detailed options. ArtRage manages the layout of these items for you so you don't need to worry about moving things around.

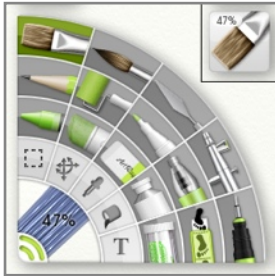
The Panels and Pods are arranged in to groups of similar controls. On the left hand side you will find painting tools and things that you put on your Canvas like Stencils and Stickers. On the right hand side you will find color controls and things that help with your painting like Tracing and Reference Images. At the top of the window you will find a Menu Bar with some basic functions such as Undo, Redo and Quit.

The empty area underneath the Panels and Pods, filling most of the window, is your Canvas. When you start ArtRage a new Canvas is created that is the same size as the window so you can start painting right away.

As you paint, the objects around the edge of the screen will get out of the way of your stroke, so don't worry if you are painting close to a corner, the controls will vanish as you approach to make sure you can continue working. They will reappear when you end the paint stroke.

The following sections explain how to use the Panels and Pods that appear around the edge of the window, and how to manipulate the Canvas if you need to move it around.

Pods and Panels.



Pods and Panels are the main containers for tools and controls in the ArtRage interface. Pods give quick access to functions you might need while taking up only a small amount of space, and Panels give full access to functions when you want to make detailed changes.

Each Pod contains a Panel. For example the Tool Pod expands in to the Tool Picker Panel. When the Tool Pod is clicked, it 'pops' and the Tool Picker Panel comes out. If you close the Tool Picker Panel, it shrinks back down in to the Tool Pod again.

You will find a detailed description of what all the Pods and Panels do throughout the manual. This section just explains common ways to manipulate them.

Pods.

While each pod has its own specific functions, there are two main things you can do with them:

1. Click them to open the Panel the pod contains.
2. Click and hold down on them to trigger a command menu containing common options for the controls the Pod represents, without needing to bring up the full Panel.

If a pod is clicked the Panel it contains appears, and the Pod vanishes. If the Panel is closed again it shrinks back down in to the Pod. When a Pod vanishes, the Pods around it shuffle together to fill in the gap it left to save space.

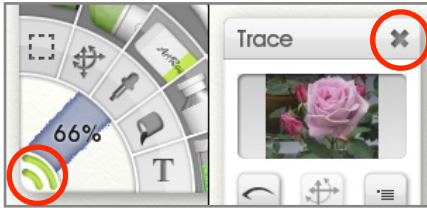
Some pods provide other forms of interaction. For example the Color Pod can be clicked and held down on to get a popup color picker, and the Tracing Pod will load a Tracing Image the first time it is clicked. These functions are detailed in the section for each Panel and Pod combination later in the manual.

Pods are gathered in to groups of similar functions:

1. On The Top: The Menu Pod contains the Menu Bar for making application wide changes.
2. On The Left: The Stickers, Stencils, Settings, Tools, and Presets Pods represent the things you use to change your painting.
3. On The Right: The Layers, Tracing, Refs, Color, and Samples Pods represent color and helper functions.

Panels.

Panels give you a full set of controls for the tools they represent, and contain most of the in depth functions in ArtRage.



There are two types of Panels that can be opened when you click a Pod: Floating Panels that can be freely positioned anywhere on the screen, and Docked Panels that are attached to the edges of the screen by default. Panels that are Floating have a grey title-bar at the top, while Panels that are docked have a Collapse Button that is used to close them.

There are three Docked Panels and they are visible by default when you first start ArtRage: The Menu Bar, the Tool Picker, and the Color Picker. These panels sit on the sides beside the other Pods and their position is managed automatically by ArtRage.

The other Panels are all Floating Panels, so when you click a Pod to open a Panel the Panel can be moved wherever you like, including a second monitor if you have one. Floating Panels can also be scaled and rotated so you can lay them out however you want.

The exact functionality of each Panel is covered in detail later on in this manual, but there are some controls that apply to all of them.

Manipulating Floating Panels.



The grey title-bar at the top of any Floating Panel can be used to manipulate it in a number of ways, including moving it, changing its scale, and rotating it. At any point you can right click the title-bar to get a menu of options that allow you reset any changes you make.

To manipulate a Panel with its title-bar:

Move the Panel: Click and drag on the title-bar and the Panel will move.

Scale the Panel: Hold down Command (Mac OS X) / Control (Windows) and click and drag on the title-bar and the Panel will scale. You can increase its scale to 200% or reduce its scale to 25% of its original size.

Rotate the Panel: Hold down Option (Mac OS X) / Alt (Windows) and click and drag on the title-bar and the Panel will rotate. If you also hold down Shift the panel will rotate in 15 degree increments.

Options Menu: Right click the title-bar to get a menu of options including a reset option to undo any changes you have made. The 'Jauntify!' option applies a random small rotation to your Panel to give it a jaunty angle!

Close the Panel: If the Panel has an 'X' button in its title-bar you can click this to close it.

If you have a Multitouch Touch Screen and are using Windows 7, or if you are using a Wacom graphics tablet that supports Multitouch you can use Multitouch Gestures to manipulate the panel.

1. Use two fingers to drag anywhere on the panel to move it.
2. Use two fingers and pinch inward or outward anywhere on the panel to scale it.
3. Use two fingers and rotate anywhere on the panel to rotate it.



Some Panels allow you to change their size by expanding or collapsing their area (as opposed to changing their overall scale). These Panels have a Sizing Grip at the bottom. To change the size of the Panel, click and drag the Sizing Grip up and down. Panels that can be resized in this manner have a minimum size to prevent them going too small.

Floating Panels will get out of the way as you paint, just like any other controls. If you paint a stroke towards them they will vanish until the stroke ends, at which point they will appear in the same spot.

Manipulating Docked Panels.

Docked Panels are stuck to the edge of the ArtRage window like Pods, and when they expand or collapse the Pods around them shift to make best use of the available space. Because they are docked, these Panels are fixed in place and cannot be moved using a title-bar.

The Collapse Button at the corner of the Docked Panel allows you to close the Panel once it is open. Click once to close the Panel.

Right click the Close Button on a Docked Panel to get a menu of options for scaling the panel. A Docked Panel cannot be rotated, but it can still be scaled using this menu.

Docked Panels can also be disconnected from the edge and converted to Floating Panels. If you find that you want to place them somewhere else for ease of access, or just to get them out of the way, you can right click the Collapse Button and select the 'Tear Off Edge' option to tear the Panel off the ArtRage window and float it.

When a Docked Panel has been torn off, you can use its Close Button to move it, scale it, and rotate it as if it was the title-bar of a Floating Panel. The Close Button will not collapse the Panel if it is floating in this manner.

To reattach a Docked Panel to the ArtRage window, just right click the Close Button again and select 'Stick To Default Edge'. This will return it to its original position.

The Canvas.

The Canvas sits underneath the Panels and Pods in the ArtRage window and is the area upon which you apply paint. When you start ArtRage the Canvas fills the window completely, but as you paint you may find you want to move, rotate, or zoom so that important bits of your painting are in the center of the screen.

There are a number of ways to manipulate the Canvas, including shortcut keys and a Canvas Positioner that can be left open if you find you are making frequent adjustments. Detailed instructions on manipulating the Canvas can be found in the [Canvas](#) section.

Interface Controls.

There are a number of types of basic control used in the ArtRage interface. This section looks at each control type and the shortcuts you can use with them.

Buttons.

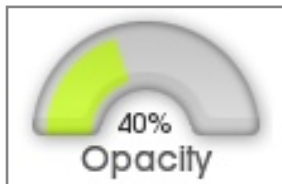


Standard buttons in ArtRage look like this. Click the button and it will perform the action indicated by its label.



Buttons that open popup menus are marked with the Menu Icon.

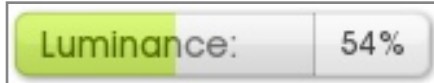
Dials.



Dials are a compact way of setting a value. By clicking and dragging around the indicator area of a dial you can change the value for the setting it represents.

If you want to enter a precise value manually, just left click on the percentage indicator text and a panel will appear. Enter the value you want in that panel and press OK to change the value of the dial.

Sliders.



Sliders allow you to click and drag to set their value, or click the text item to enter the value manually. If there is more than one slider on a panel you can press the Tab key while editing its value to select the next one, or Shift + Tab to select the previous.

Toggles.



Toggles are simple on/off switches. The current state of the control is indicated by the colored tint. Click anywhere on the toggle to change the state.

Popup Lists.



Some settings have a large list of potential values. Popup List controls can be clicked to generate a popup menu containing all the value options.

Type Selectors.



Type Selectors show a preview of a small range of settings. Click the setting you want and it will become active. The name of the setting you have chosen is indicated at the top right of the control.

You can also right click the Type Selector to get a list of all of its options in popup menu form.

Each setting has a Tooltip. Just hover the mouse over one of the icons to see what the setting is.

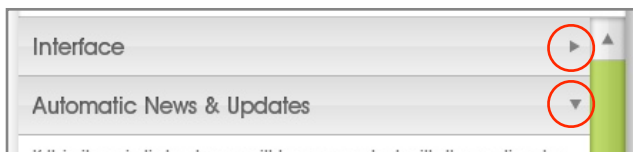
Tooltips.



Most items that do not have a text label in ArtRage have a Tooltip. Just hover the mouse over an item and a small text tip will appear telling you what the item is.

You can adjust the time you need to hover before the Tooltip appears in the Interface section of the ArtRage Preferences Panel. See [Preferences](#) for more information.

Collapsible Categories.



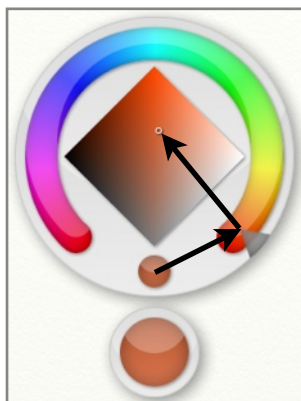
Some sets of controls in ArtRage are large enough that they are divided in to Collapsible Categories. Each category has a title and an arrow indicating if it is open or closed. Click anywhere in the grey title-bar of the category to open or close it.

Popup Color Picker.



Popup Color Pickers are used when you want to get quick access to a color without worrying about being too precise. They are often used in panels that require a color to be selected such as the Canvas Panel, but they are also available using a shortcut key and click on the Canvas.

Popup Color Pickers let you quickly select the Hue, Luminance and Saturation of a color in the space of a single click and drag. They appear when the mouse button is pressed and vanish when the mouse button is released.



When the Popup Color Picker appears, your mouse pointer is over the Current Color sample. This is the color that is currently selected for whatever option spawned the picker.

Without letting go of the mouse button you can drag around the color selection area of the Popup Color Picker. As you drag over the different areas the New Color sample changes to indicate the color that will be selected when the mouse button is released.

Dragging around the horseshoe ring in the color selection area changes the Hue of your color. Drag from there in to the diamond area and you can change the Luminance and Saturation. Typical color selections start with Hue selection, then the pointer slides to the diamond and the details of the color are selected.

If you want to undo your change, just drag the pointer over the Current Color sample and release the mouse button, the color will not change.

Holding down Shift while the Popup Color Picker is visible prevents the color changing as you move the mouse. This means you can move your pointer around to a spot without making any changes if you wish, then release Shift and the New Color updates immediately.

Control Style.

ArtRage lets you change the color used to tint the controls. If you use the 'ArtRage Preferences' item in the Edit Menu and locate the Interface section you can change the tint color and other properties. For more information see the [Preferences](#).

Cursors.

ArtRage lets you select from three different styles of cursor depending on how precise you want to be:



Tool Cursors: These cursors take on the appearance of the tool you are currently using. The tip of the tool is where the tip of the cursor will apply paint.



Outline Cursors: These cursors show you the outline shape of the tool head where you are about to apply paint. Some tools that do not have Tool Cursors automatically use Outline Cursors.



Precise Cursors: These cursors are small crosshairs that show the precise point where your stroke will begin. When Outline Cursors are too small to display accurately, Precise Cursors are automatically used.

You can choose which type of cursor to use in the 'Cursors' section of the [Preferences Panel](#).

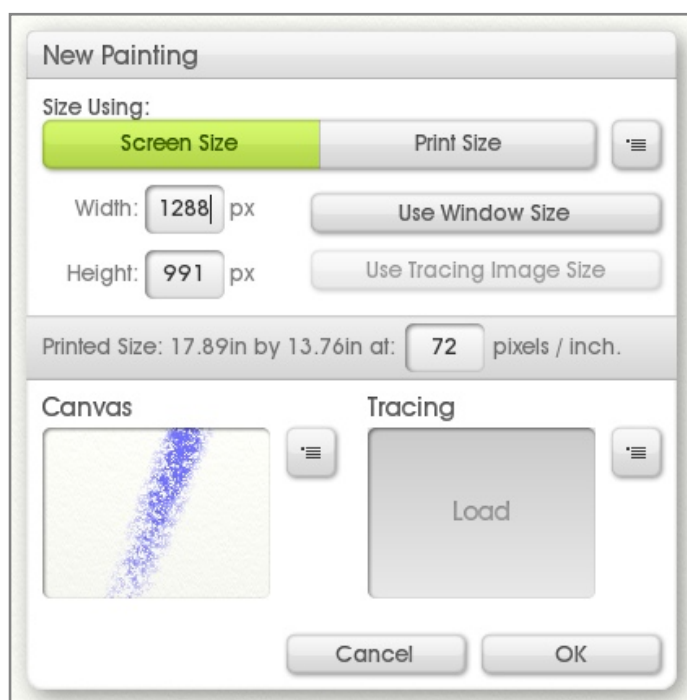
Working with ArtRage Files.

Paintings you create in ArtRage store a lot more information than normal image files, including how much paint there is on the Canvas and how wet it is. This means that ArtRage uses a special file format to ensure that this information isn't lost when you save your work.

This section of the manual explains how to create ArtRage files, save them and reload them, print them, and export them in a format you can share with other people.

Creating a New File.

When you open ArtRage a Canvas has already been created for you, but if you want to create one of a different size or if you want to create a new file while you are working you can do so using the 'New Painting' option in the File Menu. When you select this option, the New Painting Panel appears. This panel lets you create a new painting and set up its properties.



The top section of the panel is used to set the size of the Canvas you want to create. The options you pick here will affect how big the painting is when it is printed, and how big it appears on your screen as you are painting. For more information on selecting sizes and how this relates to printing, see the section on [File Size and Printing](#). Clicking either Screen Size or Print Size changes the controls in the panel to reflect the correct options for the selected mode.

Select Screen Size if you want to create a painting that will be a specific size on your screen. Select Print Size if you want to create a painting that will be a specific size when it is printed. Regardless of the mode you select, the grey information stripe just beneath the controls will tell you what values the *other* mode will have for your currently entered values.

Using Screen Size Mode.

To select a size in Screen Size mode, enter the width and height of the painting you wish to create in the Width and height boxes. If you wish to use the size of the ArtRage window click 'Use Window Size'. If you have loaded a Tracing Image you can also choose to use the size of that image.

When you are setting the size in Screen Mode you can also enter the Pixels Per Inch resolution that will be used for printing. Entering a value in this box does not change the size of your image, it changes the size the image will be printed out as. In the grey information stripe you will see how big your painting is going to be when it is printed taking into account this value.

Size Presets.

Next to the Screen Size / Print Size switch is a menu button. If you click that button you will be presented with a list of preset sizes. If you select a size preset its properties will be applied to the panel.

If you want to add a new size preset for your current settings select Add New Size Preset. You will be prompted to enter a file name for the ArtRage Size Preset file that is to be created. ArtRage has already selected the correct folder to store the preset in, so you can just enter the name you want and click OK.

If you wish to manually add or remove files from your collection of Canvas Presets you can use the 'Open User Size Presets Folder' option to see the location on disk where your custom presets are stored.

If you are not sure what the settings mean or if you think you have made a mistake you can always select 'Reset Size To Default' from the presets menu.

Using Print Size Mode.

Selecting a size in Print Mode involves selecting the Units you wish to use from the 'Measure In' menu, and entering the size in the Width and Height boxes. For example, you might want a painting that will be 10 cm by 10 cm when printed. To do this you would select Centimeters from the 'Measure In' menu, and enter 10 in the Width and Height boxes.

You will also need to know the *resolution* you will be using to print. This is entered in the Pixels / Inch box. The term 'DPI' ('Dots Per Inch') is used to indicate how many dots are placed down in each inch of paper, and in general the higher the number goes the clearer the image is. If you wish to print your image at 300 DPI, just enter 300 in the Pixels / Inch box and ArtRage will calculate how big it needs to make the Canvas.

For more information on printing sizes and how they relate to screen sizes see [File Size and Printing](#).

Whenever you make a change to one of the values in the Print Mode controls the grey information stripe will update to tell you how many pixels wide and high ArtRage has to make your Canvas to match the print size you have requested. Please be aware that very large files take lots of memory and slower computers may have problems painting on them.

Canvas and Tracing.

When you have selected the size you want your new file to be you can select a Canvas Texture and a Tracing Image for it using the controls below.

The Canvas preview shows you the texture and color you have selected for your Canvas. Click the preview to open the Canvas Texture Panel where you can select a new texture or create your own. For more information on this panel see [Canvas Properties](#). The menu button beside the preview allows you to select a Canvas Texture Preset from the list of available presets if you wish.

The Tracing Image preview shows you the Tracing Image you currently have loaded for the new file. By default there is none, but if you click the preview or select 'Load Tracing Image' from the menu button next to it you can load an image. If you want to clear the image you can use the menu button next to the preview.

When you have finished setting up your new file, click OK to create it, or Cancel to cancel and return to your previous work.

Saving a File.

Before you quit ArtRage or start working on a new piece you should save any work you have done on a previous piece to make sure you can get back to it later. The ArtRage Painting file format allows you to save your painting so that it can be reloaded without losing any of its information later.

To save a file, just select 'Save Painting' from the 'File' Menu. What happens when you select this depends on whether you have saved the painting before. If you have, the painting will automatically be saved and replace the previously saved version. If you have not, you will be asked to enter a name for the painting and choose where to save it.

If you wish to save a copy of your painting, without overwriting the previous copy, just select 'Save As' from the 'File' Menu.

If you attempt to quit, create a new file, or load an existing file while you have a current painting loaded that has been changed since it was last saved, you will be asked if you wish to save before you continue. At this point you can either choose to save the changes you have made, discard the changes and continue, or cancel so that you can check your changes and save manually.

Files saved by ArtRage are of the type 'PTG', Painting files.

Always use Save to save your paintings, don't be tempted to use Export as if it was Save, Exported files do not contain all the information needed to keep painting later on!

Loading a File.

If you want to load a file you have on disk you can select 'Open Painting' from the 'File' Menu. This allows you to locate and select the file to load.

If you have loaded the file recently you may also be able to locate it in the 'Recent Files' popup under the 'File' Menu. Select it there to load it if you can see it.

You can also load a painting file by dragging it on to the ArtRage window.

Importing and Exporting - How to Share Your Paintings.

As mentioned previously, ArtRage Painting files contain lots of data that is not understood by normal image formats. A JPEG file for example doesn't know about how wet your paint is or how many Layers you have in your document. This means that normal image applications can't display ArtRage Painting files easily. The solution when you want to share images with someone else, post them online, or load images created in another application, is to use Import and Export.

Importing Images.

If you want to load in a non ArtRage Painting file to work with select 'Import Image File' from the 'File' Menu. When you select this option you are prompted to select a file to load. The file will be loaded in to ArtRage and a new Canvas will be created at the right size to contain it.

The image will appear on the Canvas and will be editable as if you had painted it in ArtRage.

Because you have *Imported* a file to create a new ArtRage Painting, you will be asked to enter a file name for it when you go to save. This is because the Save function only saves ArtRage Paintings, and the file you

imported was not a painting. If you have edited the image, make sure to save an ArtRage Painting file so that you can work on it later.

To overwrite the original image with your edited version, you need to use the Export function described below.

Exporting Images.

Most applications do not understand the information stored in ArtRage Painting files. Not many applications recognize how much paint there is on a Canvas, or how metallic it is for example. This means that you can't just load an ArtRage Painting file in to another application to view it, or send it to a friend to have them look at it.

The solution to this is to use the 'Export Image File' option in the 'File' Menu. This option allows you to save a *copy* of your ArtRage Painting to disk in a format that other applications can understand. When you select the option you will be asked to enter a name for the copy, and select an image format to use. The copy of your painting is saved to disk and can be used as a normal image file.

Very Important: Do not use the Export function as if it was Save. You should always Save your paintings using the Save function so that you can reload them later without losing information. If the only copy of your painting is a JPEG or other normal image format then you have lost a lot of information!

Some file formats do not understand some properties of your Canvas. If you have made your Canvas transparent and you export to an image format that does not understand transparency (such as JPEG) the Canvas will be made completely opaque on export, displaying its standard color.

Photoshop Files.

ArtRage supports Adobe Photoshop PSD files and can import and export them while maintaining many of their properties including layers, blend modes, and groups.

Text imported from a PSD file will appear in ArtRage as it did in Photoshop, and if you export the file as a PSD unedited text will remain correct when you open the file in Photoshop again. If you edit text that was imported from a PSD file it may appear different when you return the file to the previous application.

Printing a File.

To print a copy of your ArtRage Painting use the 'Print Painting' option in the 'File' Menu. This will open your computer's normal print dialogue and allow you to set options as you wish.

On Mac OS X you will also be able to use the 'Page Setup' option in the 'File' Menu to set up your print settings before printing.

File Size and Printing.

The difference between the size of your painting on the screen and the size of your painting when it is printed can be quite confusing. ArtRage helps you understand this by letting you work in either Screen Size or Print Size, but it may still help to understand why they are different.

Screen Pixels v. Printer Dots.

The image you see on your computer screen is made up of tiny dots called 'pixels'. The number of pixels that are displayed on your screen depends on your computer and settings but there will generally be between 72 and 96 pixels on your screen for every inch of space on the monitor. This can change if you have manually adjusted how many pixels are displayed on the screen, but it's a good rule of thumb.

When a printer prints an image, the image is made up of a number of dots clustered together to form the colors and shapes you want, these dots are basically the pixels on your screen. The printer generally places many more dots down in each inch of space than your monitor has pixels. To get a crisp, clean image your printer might put down between 120 and 600 dots for every inch.

So imagine you have created an image in ArtRage that is 72 by 72 pixels in size. On your screen it might be about an inch wide and an inch high (because your screen shows 72 pixels per inch). But if you print it and your printer prints 300 dots per inch, your printed image is less than one third of an inch in both directions, because you only had 72 dots to give it.

You *could* tell your printer to print 72 dots per inch, so your painting would be 1 inch by 1 inch, but the quality wouldn't be very good, 72 dots of ink isn't enough to fill in an inch very well. You could also tell ArtRage to resize your painting so that it is 300 pixels wide and 300 pixels high. That would make it larger than an inch on your screen but your printer would print it as 1 inch in size. The trouble with that is that resizing your image is going to damage its quality, ArtRage has to guess at how to fill in the holes that are left when your pixels get stretched out to fit the new size and it will never be 100% perfect.

This means that if you are going to print the best time to decide what size you want to print at is when you create your file, before you have even painted a stroke.

Choosing a Size.

When you create a new file in ArtRage you are given the option of defining how large it is either by entering a Screen Size or a Print Size. Both options create the same basic result: A new painting that is a certain size on your screen, but the options allow you to work in the manner you wish.

If you want to create an image that is only usually going to be seen on a computer screen, just work in Screen Size and set the pixel size of the image. For example you might create an image that is 640 by 480 pixels in size, to show on a web page. When you work in Screen Size you can see how big your image will be when it is printed. Better still, you can enter how many dots per inch you want the printer to print. So if you make a 300 by 300 pixel image that you want to be 1 inch in size when printed, you can just set the Pixels Per Inch value to 300. The number of pixels doesn't change, because you are working in Screen Size, but you know how big it will be when printed.

If you want to create an image that you intend to print, work in Print Size. When you work in Print Size select the units of measurement you want to use and enter the size in those units. If you also enter the number of pixels per inch (the same as dots per inch here) then ArtRage will know how many pixels to create. For example if you tell ArtRage you want a 10 inch by 10 inch image that is 200 Pixels per Inch it knows that you have to have 2000 by 2000 pixels and creates the Canvas accordingly. You don't need to worry about doing the calculation in your head.

Don't forget: If you change your mind later you can always use the 'Resize the Painting' option in the 'Edit' Menu to change the size of your painting. It won't be as high quality as if you had created it at the right size, but it will print at the right size.

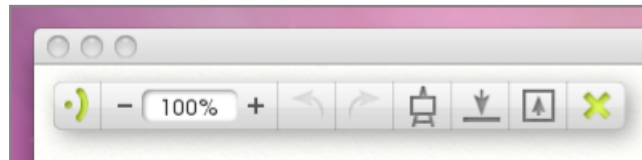
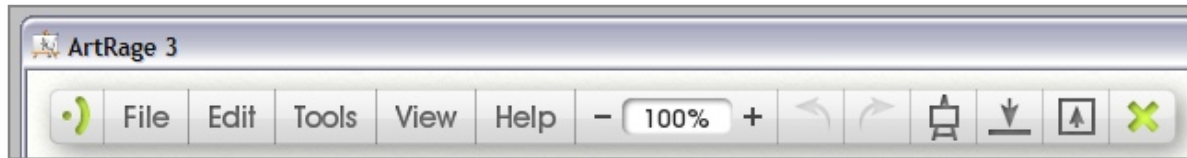
Drag and Drop.

You can drag image files on to ArtRage from your computer. What happens when you do this depends on the type of file. A single ArtRage Painting file will be loaded when you drop it. A non ArtRage file will prompt to see if you wish to Import it, load it as a layer in the current painting, load it as a reference or load it as a tracing image.

If you drop multiple files on to ArtRage and choose to load as a painting or a tracing image, only the first file alphabetically in the list of dropped files will be loaded as these options can only work with one image.

The Menu Bar.

The Menu Bar sits at the top of the ArtRage window and contains useful items that relate to the running of the application. In this panel you will find useful items like Undo and Redo, zoom level control for the Canvas, the [Canvas Positioner](#), window options and the Quit button for the application.



On Windows the Menu Bar also contains all the application menus. On Mac OS X the operating system menu bar contains the application menus in their normal place.

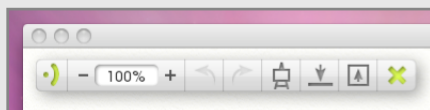
If you are using ArtRage on Mac OS X on a desktop that does not have a menu bar at the top you can make the ArtRage Menu Bar display the application menus. This option appears in the Interface section of the ArtRage Preferences Panel.

The Menu Pod.

When the Menu Pod is visible, click it to bring up the menu bar. Click and hold it and the ArtRage menus will appear as a popup for easy selection of menu items.

Contents of the Menu Bar.

When the Menu Bar is open it contains a series of buttons for menus and other options.

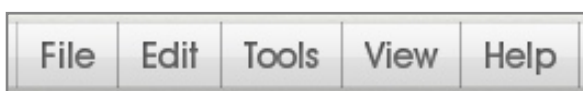


If you are using ArtRage on Mac OS X your Menu Bar will look like this. Notice that the application menu items are on the OS Menu Bar.



The button at the left of the Menu Bar is the Close Button. If your Menu Bar is docked, clicking this button will cause the panel to collapse back in to the Menu Pod. If your Menu Bar is not docked, you can click and drag this button to move the panel, or right click it for additional options.

Application Menus.



The Application Menus give you access to all the main functionality in ArtRage including options for tools and utilities, and file functions.

To open a Menu you can either click on its button then click the menu item you wish to select, or click and hold on the button, drag to the menu item you wish to select and release the mouse button to select it.

Full information on what the menu items do can be found throughout this manual. More information can be found in the following sections:

1. File Menu:

- a. [Working With ArtRage Files.](#)
- b. [Printing a File.](#)

2. Edit menu:

- a. [Undo and Redo.](#)
- b. [Resize and Crop.](#)
- c. [Transformations.](#)
- d. [Selections.](#)
- e. [Image Adjustment.](#)
- f. [Preferences.](#)
- g. [Keyboard Shortcuts.](#)

3. Tools Menu:

- a. [Select Tool.](#)
- b. [Presets.](#)
- c. [Layer Options.](#)
- d. [Stencil Options.](#)
- e. [Tracing Options.](#)
- f. [Reference Options.](#)
- g. [Color Options.](#)
- h. [Color Sample Options.](#)

4. View Menu:

- a. [Canvas Positioning.](#)
- b. [Clear Canvas Mode.](#)

5. Help Menu:

- a. [Help and Support.](#)

Application Buttons.

The Menu Bar also contains a series of buttons for common operations in ArtRage. These are:



1. Zoom Controls: Click the '+' and '-' buttons to zoom in or out. Click the percentage indicator to enter the zoom value you want. For more information see [Navigating the Canvas](#).
2. Undo and Redo: Click the left arrow to undo the last action you performed, click the right arrow to redo it. For more information see [Undo and Redo](#).
3. Canvas Mover: Click this button to summon or dismiss the Canvas Mover. For more information see [Canvas Positioner](#).
4. Hide: Shrinks the application to the task bar or dock.
5. Full Screen / Window: Click this button to make ArtRage take over the whole screen, or return to a Window if it is already filling the screen.
6. Close: Click this button to close ArtRage. If you have not saved your work you will be asked if you wish to do so before the application quits.

Tools and Presets.

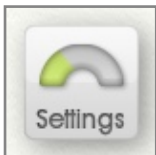
On the left side of the ArtRage window are controls for your painting tools. These include the Tool Picker for selecting tools, the Settings Pod for adjusting the settings associated with your current tool, and the Presets Pod for selecting presets for the current tool. This section tells you everything you need to know about working with tools and their settings.

Pods.



The Tool Pod.

When the Tool Pod is visible click it to open the Tool Picker where you can select the tool you want to use. Click and hold it to bring up a menu of available tools for easy selection. Click and drag left and right on it to change the size of the current tool, which is indicated at the top left of the Pod. The icon displayed on the Pod indicates which tool is currently selected.



The Settings Pod.

When the Settings Pod is visible click it to open the Settings Panel where you can adjust the settings of the current tool. Click and hold it for a 'Reset Tool' menu option.



The Presets Pod.

When the Presets Pod is visible click it to open the Presets Panel which allows you to select presets for your current tool. Click and hold it for a menu of available Presets for easy selection. This Pod indicates how many Presets are available for the current tool or if the tool does not support presets.

The Tool Picker.



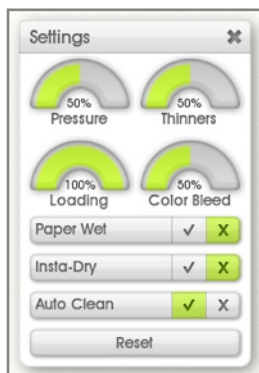
The Tool Picker on the left hand side of the ArtRage window is used for selecting which tool will be active when you click and drag to paint a stroke on your Canvas. Each tool has its own icon in the Picker and the currently selected tool is lit up so that you can see what it is.

To select a tool, click its icon and it will light up to show you that it has been selected. If you want to know what a tool is, just hover the mouse pointer over it and after a short time a Tooltip will appear to tell you.

At the bottom right corner of the Tool Picker is a preview of the paint stroke that will be generated by the current tool, and an indication of how large it will be. You can change the size of the tool by left clicking and dragging in this area. If you want to enter the size manually, left click in the size area without dragging and you will be prompted for a percentage size.

You can change the size of the current tool by holding down Shift and clicking and dragging on the Canvas. You can also make your tool larger than 100% size either when Shift click dragging on the Canvas or by typing a value up to 500% in to the size prompt when you click the size area of the Tool Picker.

The Settings Panel.



Each tool has a collection of settings that can be adjusted to alter the appearance of the stroke made when the tool is used. If you want to edit the settings of the current tool click the Settings Pod and the Settings Panel appears.

The appearance of this panel changes depending on which tool you have selected. Some tools have many settings, others have very few. When you select a tool the contents of the Settings Panel change to display the settings available for that tool. When you select a Preset the values of the controls in the Settings Panel change to reflect the new Preset.

A detailed description of the settings for each tool can be found in the 'Tools' section below.

At the bottom of the Settings Panel you will find a 'Reset' button. If you ever have a problem with a tool just click this and it will be reset to its default state.

Presets are an easy way to recall settings you have used previously. For more information see the section on [Presets](#).

The Pressure Setting is available to most tools and does the same thing for each one. Pressure indicates how hard you are pressing the tool down as you work. If you are using a mouse or graphics tablet with no pressure sensitivity this sets the level of pressure the tool applies. If you are using a pointing device that is pressure sensitive this value adjusts the pressure of your stroke, allowing you to increase or decrease the effect of the pressure you are applying manually.

The Tools.

ArtRage provides 20 tools to use in your painting. Seventeen of these tools are Painting Tools that apply something to your Canvas when you use them, and the last 3 are Utilities that help you when you are using the other tools.

This section takes a detailed look at each of the tools, how it looks when you use it and the settings it has.

Oil Brush.

The Oil Brush lets you paint with a variety of styles of oil or acrylic paint using a firm bristled brush. The Oil Brush is great for putting down strokes of paint for blending because it can apply thick, wet oil. It can also be good for creating texture because the bristles of the brush leave trails in the stroke as you paint.



Features of the Oil Brush include:

1. Smearing: Wet oils will smear and blend as you paint over them. If you paint a stroke over a previous oil stroke the colors will blend and the strokes merge. You can also smear oil strokes with the Palette Knife.
2. Texturing: The bristles of the brush leave a trail in the oil stroke giving it the appearance of depth and texture.
3. Runout: If you have a lightly loaded brush the color will run out as you paint, thinning down until it leaves a dry stroke on the surface of the Canvas.
4. Cleaning: If you turn off Auto-Clean, your brush head will remain dirty after each stroke so the last color you had on it will be applied when you next paint.

The Oil Brush has the following settings:



Thinners: Allows you to add Thinners to the paint that is applied. As you increase this value the paint you are applying gets thinner so the stroke will go further before running out. Thinner paint is also more transparent and the bristles of the brush leave fewer marks as the paint gets thinner. Thinner paint is harder to smear because there isn't much volume to spread around, but you can still smudge a thin stroke with the Palette Knife.



Loading: Indicates how much paint has been picked up by the brush head before the stroke begins. The higher the value the more paint there is so your paint will spread further if you turn Loading up high. If you set Loading to 100% the paint will never run out in a single stroke.

Insta-Dry: If this is turned on your paint will dry as soon as it touches the Canvas so it will not blend or smear at all.

Auto Clean: If this is turned on your brush will be cleaned automatically between strokes. If it is turned off you will need to clean the brush manually using the [Water Glass](#) that pops up next to the Color Picker. For more information see the [Colors](#) section.



Square Head: The Oil Brush usually uses a rounded brush head but if you turn this on the brush head becomes square, giving a more blocky start and end to the stroke.



The Oil Brush interacts with the texture of your Canvas. As the paint thins and dries out at the end of a stroke you will see that it sticks to only the high points of the Canvas.

Watercolor.

The Watercolor tool lets you paint with a variety of watercolor strokes using a soft bristled brush on wet or dry paper. Because it is a wet medium the Watercolor tool is ideal for creating subtle, blended color washes and detail. The control you have over the amount of wetness of your brush and the Canvas beneath it lets you produce a wide variety of results.



Features of the Watercolor tool include:

1. **Soft Blending:** Strokes of watercolor merge as they get close and their wet edges touch. This creates smooth blended colors with soft edged transitions. The feel of the stroke is organic, spreading slightly as wet areas of the Canvas interact.
2. **Internal Blending:** As you create areas of color the brush will pick up and move around pigment that is already on the Canvas, creating areas of darker or lighter transparency.
3. **Wetness and Dryness:** Watercolor strokes vary in appearance greatly depending on the wetness of the area they are entering and the wetness of the brush head. This allows you to create firm edged areas of color then apply soft blended strokes inside those areas where the Canvas is already wet.
4. **Run Out:** Lightly loading the Watercolor tool can give short dagger-like strokes that dry rapidly and darken towards the end as the water dries up and the pigment is applied more thickly.
5. **Cleaning:** If you turn off Auto-Clean, your brush head will remain dirty after each stroke so the last color you had on it will be applied when you next paint.

Watercolor is a complex medium and there are a large number of settings that can be used to control the results you see when you paint. ArtRage understands both the color of the pigment you are applying and how much water is on your brush, and simulates these two things as you work with the tool. A basic understanding of what is happening when you paint with this medium can help explain how its settings work. There are some golden rules that should help explain what is happening:

1. The water on the brush allows the pigment to spread, so a dry brush (one with less Thinner) applies paint more thickly because there is less water to spread it around.

2. Because the pigment spreads in water, a wet Canvas will draw pigment out beyond the area of the stroke. This is why strokes of watercolor merge and blend smoothly as they meet.
3. If the Canvas is not wet, the edge of the wet stroke where it meets dry Canvas generates a slightly darker rim as pigment gathers there, unable to go further.
4. Highly thinned watercolor is really just water, so you can use it to thin out paint that has already been applied.

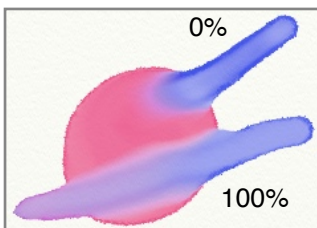
The Watercolor Tool has the following settings:



Thinners: Allows you to add water to the brush to thin the paint that is applied. The higher the value the more water there is and the further the stroke will paint. High Thinners also decrease the density of the pigment giving you a more transparent stroke. 100% Thinners removes all pigment from the stroke and lets you apply pure water to the Canvas to thin previous paint down.



Loading: Indicates how much paint has been picked up by the brush head before the stroke begins. The higher the value the more paint there is so your paint will spread further if you turn Loading up high. If loading is low the end of the brush will start to dry out as you paint, and the pigment will be applied more densely until finally the stroke breaks up and no more is applied. If you set Loading to 100% the paint will never run out in a single stroke.



Color Bleed: This setting is only available if Insta-Dry is turned off. It controls how fast the paint on the brush spreads in to paint that is already on the Canvas as you work, so high values mean that your current paint stroke will blend deeply in to previous strokes while lower values will prevent the color on your brush blending too heavily in to the color on the Canvas.

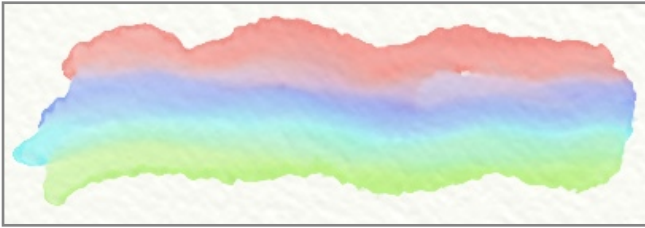


Paper Wet: If this is turned on the Canvas will be treated as if it is wet when you paint and your strokes will expand beyond the area of the brush, and have softer edges. If this is turned off the Canvas is treated as if it was dry so your strokes are not softened.



Insta-Dry: If this is turned on your strokes are dried as soon as they touch the Canvas. This means they will not blend in to other strokes as you paint. They will still blend into their own area.

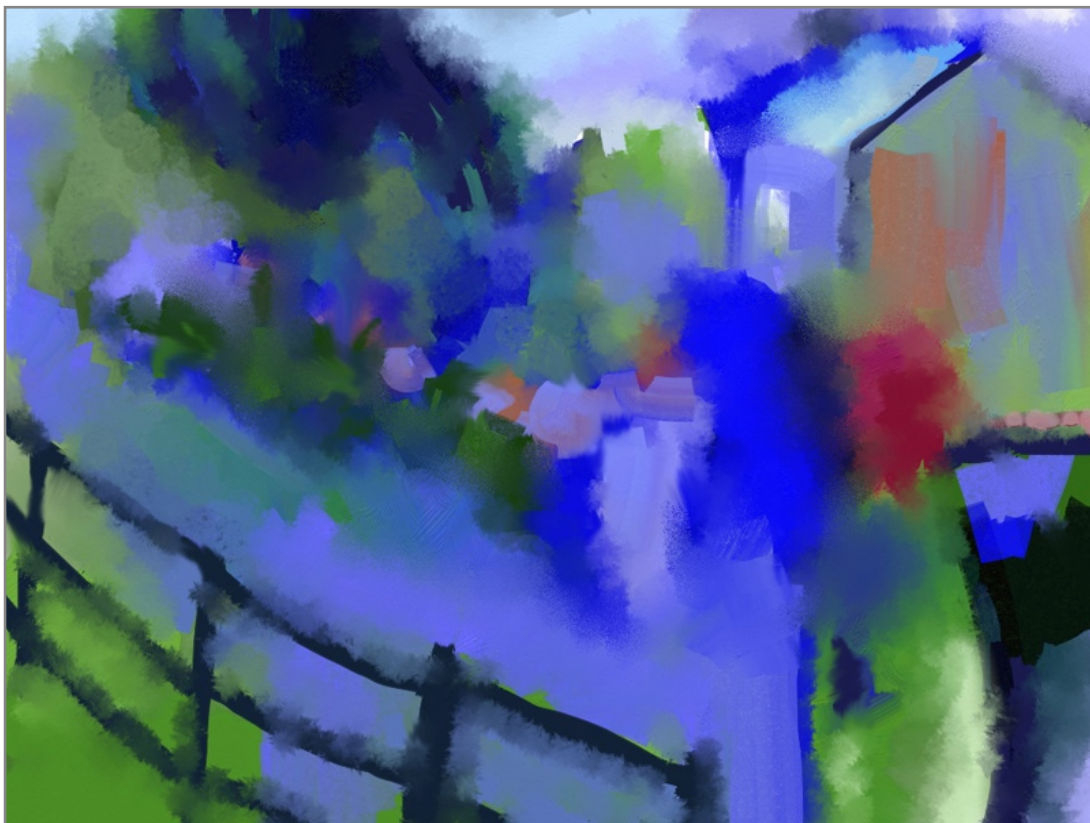
Auto Clean: If this is turned on your brush will be cleaned automatically between strokes. If it is turned off you will need to clean the brush manually using the [Water Glass](#) that pops up next to the Color Picker. For more information see the [Colors](#) section.



Watercolor strokes interact with the texture of your Canvas, flowing more readily in to the dips in the surface and gathering there. The rougher your Canvas, the more obvious this effect will be.

Palette Knife.

The Palette Knife provides a blending and smearing tool that takes a number of different forms to produce a variety of effects. In its simplest form, the tool is a flat bladed knife that can be used to smear around paint that has been applied to the Canvas. If you want to soften the edge between two paint strokes or create an entirely new color using existing paint then the Palette Knife is the right tool to use.



The Palette Knife does not apply paint to your Canvas, so if you have nothing to smear the tool will do nothing.

The Palette Knife has the following features:

1. Smear & Smudge: The Palette Knife will smear paint where there is lots on the surface, spreading it out as it goes. If there is not much paint on the surface the Palette Knife smudges what is there, like a finger on a pencil line.
2. Blade Types: The Palette Knife can be used as a flat blade or along its edge to create a different shape of smear.
3. Blending Types: The Palette Knife can be used to blur paint or apply wet droplets to blend and break down paint already on the Canvas.

The Palette Knife has the following settings:

Type: The Type of knife you have selected controls any other settings that are available. These types are listed below:

Flat and Edge Types:



Flat and Edge types control how the blade of the knife is positioned as you use it. Flat blades create wider profile strokes that are even across their width. Edge blades create sharper strokes that have more effect at one side of the stroke. These Types have no extra settings.

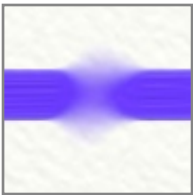
Soft Type:



The Soft Type turns the Knife in to a smoother stump type blending tool that can be used to drag paint around smoothly on the surface of the Canvas.

Smudge: Controls how much the paint on the Canvas is moved around as you apply a stroke. The higher this value goes the further the paint is moved by your stroke.

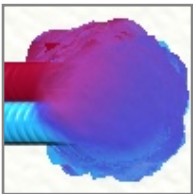
Blur Type:



The Blur Type makes the Knife blur paint that is on the Canvas rather than spread it around. You can hold the cursor over an area and the blur will continue to apply without the cursor moving.

Softness: Controls how much blur is applied to the paint on the Canvas. The higher this value goes the more the paint blurs.

Wet Type:



The Wet Type turns the Palette Knife in to a water sprinkler that sprinkles droplets on to the Canvas causing the paint to spread and expand, thinning as it goes. The droplets sprinkle automatically as you hold down the mouse button so you do not need to move the cursor to continue applying more.

Falloff: Controls how far the droplets can fall from the center of the stroke as you paint with the tool. The higher this value, the further they can spread from the center point, affecting a wider area of paint.

Drip Size: Controls the size of the individual droplets that are applied by the tool. The higher this value, the larger each droplet will be. Tiny droplets created a more speckled effect on the Canvas.

Drip Spike: Controls how spiky the droplets are when they hit the surface of the Canvas. The higher this value the more ragged the droplets appear as they strike and the more ragged the paint appears when it spreads.

Drip Spread: Controls how much the paint is spread through the area of each droplet. The higher this value the further the paint travels and the harder the edge of the droplet becomes. Low values cause very little spread of the paint so the result is a smoother droplet.

Color Drag: Controls how far the paint color on the Canvas is dragged with the droplets as you move. If this value is high, the color will move with your stroke for a distance before running out. If this value is low, the color will not spread far from its original point as you drag around.

The Palette Knife interacts with the texture of your Canvas. As the paint thins during smearing you will see that it sticks to only the high points of the Canvas.



You can make great clouds with the Wet Blender. Lay down some lines of white with the Paint Tube and see how the blender smoothes them out!

Airbrush.

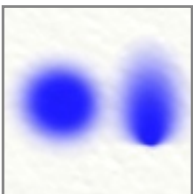
The Airbrush allows you to spray a fine mist of pigment on to your painting. The spray coats the surface of the Canvas, tinting it without flattening any paint that was already there and without blending with any color beneath. This means the Airbrush is good for changing colors that are on your Canvas or applying consistent areas of color without having to worry about how they interact with anything else.



The Airbrush has the following features:

1. **Dryness:** The spray from this tool is thin and dries really quickly. This means that if you run the Palette Knife over it after spraying you won't get smearing and blending, the paint on the Canvas will be smudged instead.
2. **Shape:** The Airbrush provides control over the shape of your stroke, supporting tilt information from tilt sensitive input devices to create conical sprays, and allowing you to create dagger strokes by tapering the stroke over its length.
3. **Flow:** The Airbrush can be set to keep spraying as you hold the tool still, so you can make it really transparent and remain in one area to get subtle tints that vary over the length of the stroke. Pressure also adjusts flow speed, allowing you to manually adjust the density of the mist that is sprayed while you paint.

The Airbrush has the following settings:



Tilt Angle: This setting controls the default angle the Airbrush is considered to be tilted at when you use it. Tilting the airbrush changes the shape of the spray and the higher this value is set the more conical the spray becomes. Setting Tilt to 0% creates a circular 'direct down' spray. If you are using a stylus that provides tilt information this value can be set to increase the amount of tilt your stylus will apply as you work.



Taper Length: This setting allows you to tell the Airbrush to taper its stroke over time. If the value is set to 0% the stroke will not be tapered at all. If the value is set higher than 0% the stroke will taper. The higher the value the longer the time before the stroke tapers.

Opacity: Controls the basic opacity of the spray and indicates the maximum opacity each stroke can be. If you want to create subtle tints, set this value below 100% and you will not be able to apply a fully opaque spray no matter how long you spray each individual stroke. Strokes can still become more opaque as they overlap each other.

Blend Mode: The Airbrush allows you to adjust the color of the spray by applying a blend mode as the paint is sprayed on the Canvas. Unlike Layer Blend Modes, the blend mode used by the Airbrush is applied to the paint as it lands on other paint, it does not change the color of the paint if it is landing on a blank area of Canvas. The Blend Mode will also only apply to paint on the current Layer, it does not change the color of the paint as it passes over paint on a different layer. For more general information on what Blend Modes look like when they are used, see the section on [Layers](#).

Autoflow: If this setting is on the Airbrush will continue to spray paint while the cursor is held still. If this setting is off the Airbrush will only spray when you move. When the spray continues on its own it builds up to form a larger patch of paint, turning Autoflow off prevents this and allows you to make more consistent strokes.

Ink Pen.

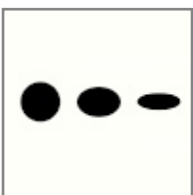
The Ink Pen gives you a precise, solid inking pen that can be used for illustration or detailing without blending with other paint on your Canvas. The Ink Pen comes in round or chisel-tip forms and also allows you to automatically smooth your lines, removing some of the irregularities that can appear when using a mouse or stylus.



The Ink Pen has the following features:

1. **Dryness:** Inked lines dry immediately so they do not interact with other paint on your Canvas. They will not blend or change their shape as you use them over other paint.
2. **Shape:** The shape of the pen head can be adjusted, changing from square to round and adjusting how much of a chisel tip it has. This changes the thickness of the stroke depending on direction as you draw, rather like a calligraphy pen.
3. **Smoothing:** The ink pen can adjust your strokes after you paint them to make them smoother. This helps reduce the wobbles that can occur when using a mouse or stylus.

The Ink Pen has the following settings:



Aspect: Controls how flat the tip of the pen is. A 100% aspect means that the tip is entirely circular or square depending on other settings. A 50% aspect creates an elliptical or rectangular tip. A 0% aspect means that the tip has been flattened down to a single line.

Rotation: Allows you to change the default rotation of the pen tip. If you have 0% rotation the pen tip lies horizontally by default. As you change the value the default position rotates. So a low aspect circular tip with 50% rotation would look like a vertical ellipse.

Opacity: Controls the basic opacity of the ink and indicates the maximum opacity each stroke can be. If you want to create subtle lines, set this value below 100% and you will not be able to apply a fully opaque ink no matter how many times you drag over an area in an individual stroke. Strokes can still become more opaque as they overlap each other.



Smoothing: Controls how much smoothing is applied to your stroke after it is complete. Smoothing can be used to make strokes flow more smoothly or remove small irregularities in their shape. Higher values apply more smoothing to your stroke and can significantly change its basic shape and size as ArtRage calculates a smoothed version of the path you took.

Blend Mode: The Ink Pen allows you to adjust the color of the ink you are drawing with by applying a blend mode as it is applied to the Canvas. Unlike Layer Blend Modes, the blend mode used by the ink is applied as it lands on other colors already on the Canvas, it does not change the color of the ink if it is landing on a blank area of Canvas. The Blend Mode will also only apply to ink that overlaps color on the current Layer, it does not change the color of the ink as it passes over color on a different layer. For more general information on what Blend Modes look like when they are used, see the section on [Layers](#).

Square Head: If this is on the pen tip is square. If it is off the pen tip is circular.



Antialias Edge: If this setting is turned off the edges of the stroke will not be antialiased. This removes partially transparent pixels from the edge of the stroke and can create a jagged look but can be useful if you are inking for a print medium that is high resolution and has problems when printing partially transparent areas.

Pencil.

The Pencil Tool gives you a range of different pencil types including soft and hard, and precise mechanical pencils. The pencil tool is good for detailed line work and soft shading when you sketch using the side of the lead. If you have a pressure sensitive stylus the darkness of the lines you make can also be adjusted while you draw.



The Pencil Tool has the following features:

1.Dryness: Pencil strokes apply dry color to the Canvas so they do not smear, but they can be smudged using the Palette Knife.

2.Hardness: The tip of the pencil is hard so the lighter you press with a pressure sensitive stylus the lighter the stroke you will make. In addition, if you draw with the pencil over an area of thick paint the tip of the pencil will cut through the paint and leave a flat trail.

3.Shape: The head of the pencil is conical so if you increase the Tilt value setting you can draw with the flatter, wider side of the lead.

4.Smoothing: Precise Pencils can adjust your strokes after you draw them to make them smoother. This helps reduce the wobbles that can occur when using a mouse or stylus.

The Pencil Tool has the following settings:



Softness: Controls how soft the lead of the pencil is. Higher value, softer lead breaks up more easily so leaves more on the Canvas as you draw, leading to a darker line and a more powdery look. Harder leads break up less so create lighter, more precise lines.



Tilt Angle: If the Pencil's 'Precise' setting is turned off you can adjust the Tilt Angle. The higher this value, the more the pencil is considered to be tilted when you draw, giving softer, wider strokes as you sketch with the side of the lead rather than the tip.



Smoothing: This setting is only available when the Pencil's 'Precise' setting is turned on. It controls how much smoothing is applied to your stroke after it is complete. Smoothing can be used to make strokes flow more smoothly or remove small irregularities in their shape. Higher values apply more smoothing to your stroke and can significantly change its basic shape and size as ArtRage calculates a smoothed version of the path you took.



Precise: If turned on this setting switches the pencil to a precise mode that simulates mechanical pencils. Precise pencils ignore the texture of the Canvas and create smooth, accurate lines that can be smoothed. Precise Pencil lines still vary in their opacity based on pressure as they are drawn.

The Pencil interacts with the texture of your Canvas. If you draw lightly on a rough Canvas you will see the texture of the Canvas show through as the Pencil touches only the higher parts of its surface.

Paint Roller.

The Paint Roller lets you paint solid block strokes of flat paint on to the Canvas using a hard cylindrical roller. This tool is great for filling in large areas with a flat color without it looking fake, as it takes into account the texture of the Canvas and can blend colors as it applies paint to the surface.



The Paint Roller has the following features:

1.Smearing: As the roller applies paint it smears other paint on the Canvas beneath it to blend and spread paint around.

2.Runout: If you have a lightly loaded roller the color will run out as you paint, thinning down until it leaves a dry stroke on the surface of the Canvas.

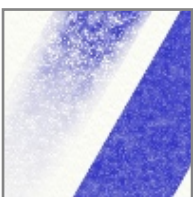
3.Cleaning: If you turn off Auto-Clean, your roller head will remain dirty after each stroke so the last color you had on it will be applied when you next paint.

4.Size: The roller can go much larger than the other tools in ArtRage so it's great for applying large areas of color either to use as a background or to blend with more detailed tools.

The Paint Roller has the following settings:



Thinner: Allows you to add Thinners to the paint that is applied. As you increase this value the paint you are applying gets thinner so the stroke will go further before running out. Thinner paint is also more transparent and is harder to smear because there isn't much volume to spread around, but you can still smudge a thin stroke with the Palette Knife.



Loading: Indicates how much paint has been picked up by the roller before the stroke begins. The higher the value the more paint there is so your paint will spread further if you turn Loading up high. If you set Loading to 100% the paint will never run out in a single stroke.

Auto Clean: If this is turned on your roller will be cleaned automatically between strokes. If it is turned off you will need to clean the roller manually using the [Water Glass](#) that pops up next to the Color Picker. For more information see the [Colors](#) section.



The Paint Roller interacts with the texture of your Canvas. The harder you press when you use the Roller (or the higher your Pressure dial is set if you do not have a pressure sensitive stylus) the more paint is lifted off the surface as the roller passes and the texture of the Canvas below will show through.

Felt Pen.

The Felt Pen tool lets you draw with a range of marker pens of varying wetness and qualities, creating a number of different effects. From cheap, dry markers and highlighters through to expensive art pens that have wet brush-tips, the Felt Pen is a great tool for applying color while sketching without applying texture such as the bristle strokes in the oil brush.

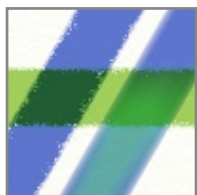


The Felt Pen has the following features:

1. Smudging: Even a wet felt pen doesn't leave much actual paint on the Canvas so it won't leave lumps and won't smear. It can, however, be smudged using the Palette Knife.
2. Blending: Wet felt pen tips can blend with other colors as they pass over them, lifting some of the existing color off the Canvas and blending it in to the color of the pen.
3. Build Up: Dry felt pens like highlighters don't blend very well so as you use them to draw back and forth over other colors, or even their own stroke, they tend to build up and darken.

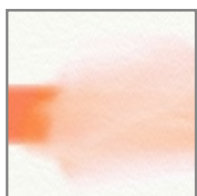
The Felt Pen has the following settings:

Softness: Controls how soft the tip of the pen is. Softer pens will vary the size of their stroke more with pressure. If you are not using a pressure sensitive input device this setting won't appear to do much unless you change the pressure dial.



Wetness: Controls how wet the tip of the pen is and how much ink is deposited as you move. Lower values create dry pens that break up around the edges where the texture of the Canvas is lumpy and the tip is not in full contact. Higher values cause the edges of the stroke to smooth out as the ink flows in to the dents of the Canvas Texture. Higher values also cause the felt pen to drag existing color from the Canvas as the pen moves over it.

Art Pen: If this is turned on the felt pen is given a much higher quality stroke as the tip quality is improved. Art Pens produce a bolder stroke that doesn't build up over itself because the tip deposits more color on the Canvas as it moves around. Art Pens also blend with other colors smoothly.



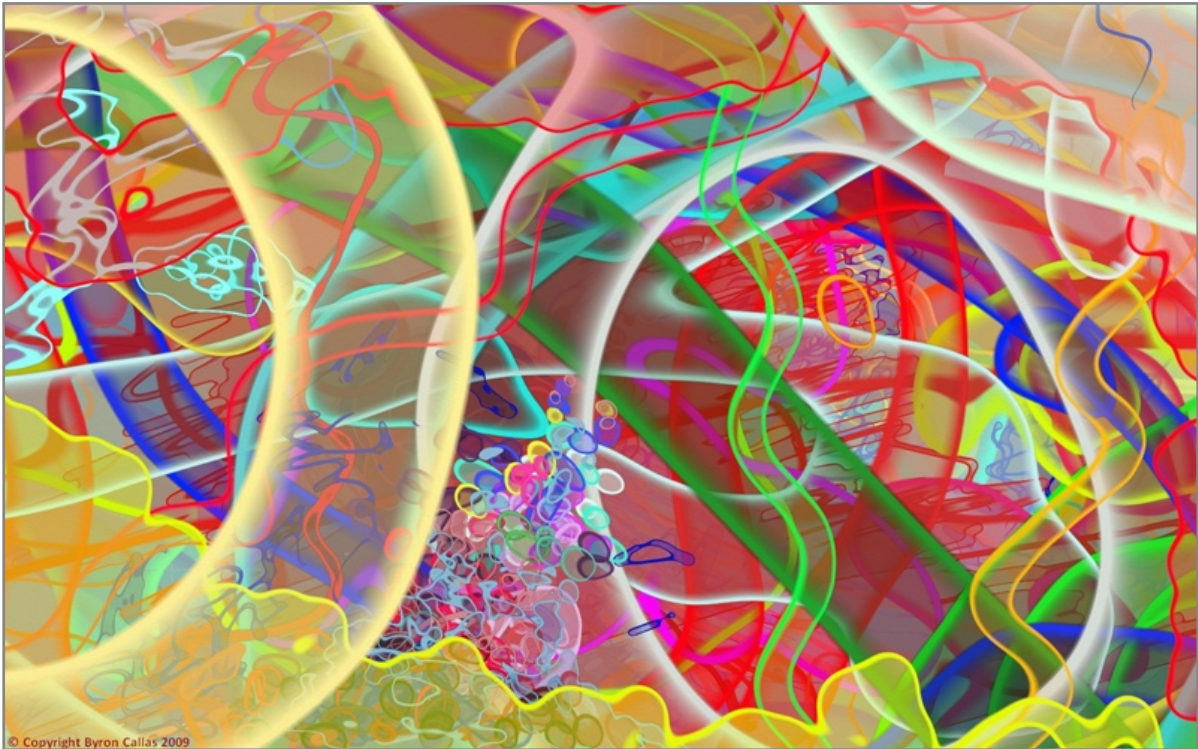
Using a white felt tip pen is like using a water soaked felt nib. It will blend and thin existing color but it won't apply white to the surface. Solid white requires a thicker paint such as Oil, or Chalk/Crayon if you want a dry medium.



The Felt Pen interacts with the texture of your Canvas. If you draw lightly on a rough Canvas you will see the texture of the Canvas show through as the tip touches only the higher parts of its surface. Because it is really a wet medium the stroke sinks deeper in to the Canvas than something like Chalk or Pencil.

Gloop Pen.

The Gloop Pen is a special effect pen that produces expanding blobs of ink on the Canvas as you use it. Each stroke of the Gloop Pen expands wetly from the nib and 'gloops' in to itself as you draw, and there are settings that control exactly how it looks as it gloops.



Because it is a special effect tool, there are many different uses for the Gloop Pen. You can use it for everything from painting thought bubbles and organic outlines to making clouds and leaky ink pens.

The Gloop Pen has the following features:

1. **Dryness:** The Gloop Pen is wet while you draw a stroke, but as soon as the stroke ends it becomes dry. This means that it cannot be smeared, but you can still smudge it with the Palette Knife.
2. **Flow:** The Gloop Pen continues to produce ink as you hold the tool still so you can build up larger strokes by dragging slowly or holding over one spot.
3. **Glooping:** While you work the ink that is produced will flow together with other ink from the same stroke to produce different results.

The Gloop Pen has the following settings:

Outer Blur, Edge Width, Inner Blur: These three settings control the appearance of the stroke at its edge. The Gloop Pen creates a stroke that has an inner fill and editable rim that expands to surround the area you draw.



Outer Blur controls how soft the outer edge of the rim is. The higher this value the softer the outer edge of the rim becomes.



Edge Width controls how thick the solid rim is as it forms around the stroke area. The higher this value the thicker the line produced around the edge of the stroke.



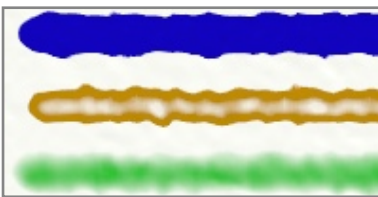
Inner Blur controls how soft the inner edge of the rim is. The higher this value the softer the inner edge of the rim becomes.



Fill Opacity: Controls the opacity of the ink that fills the area of the stroke. The higher this value the more opaque the ink becomes. If you set this value to 0% only the stroke rim will be visible as you draw.

Opacity: Controls the overall opacity of the stroke as it is applied. Lower values produce more subtle tints on the Canvas.

Blend Mode: The Gloop Pen allows you to adjust the color of the ink you are drawing with by applying a blend mode as it is applied to the Canvas. Unlike Layer Blend Modes, the blend mode used by the ink is applied as it lands on other colors already on the Canvas, it does not change the color of the ink if it is landing on a blank area of Canvas. The Blend Mode will also only apply to ink that overlaps color on the current Layer, it does not change the color of the ink as it passes over color on a different layer. For more general information on what Blend Modes look like when they are used, see the section on [Layers](#).



The Gloop Pen is special because the inside and edge area of its stroke can be independently controlled. As you draw, the settings you have applied to the inside and edge areas change the appearance of the stroke. If your settings create a very wide edge on the stroke you may not see the inside area until the area you have filled with ink is large enough.

The Gloop Pen interacts with the texture of your Canvas, breaking up at the edges based on the roughness beneath.

Trying out Presets is a great way to explore the complex features of the Gloop Pen.

The Gloop Pen looks great without any roughness at the edges too, try turning off the Canvas Texture for the Layer you are drawing on. See the section on [Layers](#).

Sticker Spray.

The Sticker Spray takes sheets of Stickers and lets you spray them directly on to your Canvas rather than having to place each one manually. The range of effects that can be created with this tool are limited only by the range of stickers you have available. It can create masses of leaves for trees, flocks of birds, beaches full of pebbles, and even special effect strokes that mimic other painting tools.



The section on [Stickers](#) explains in detail the variation settings of the Sticker Spray and how Stickers are used. This section covers the basic settings of the Sticker Spray and how you can use it.

The Sticker Spray has the following features:

1. **Sticker Placement:** Rather than create a single stroke when used, the Sticker Spray places numerous stickers down on the Canvas as it is used.
2. **Flow:** The Sticker Spray can be adjusted to spray constantly while in use, or to spray only as you move.

The Sticker Spray has the following settings:

Spray Rate: Controls how fast new stickers are sprayed on to the Canvas as you work with the sticker spray. The higher the settings, the more stickers will be sprayed for a denser result.

Sheet: Allows you to select which sticker sheet to use for the spray. Sticker sheets can be selected from your Sticker Collection. See the section on [Stickers](#) for more information.

Continuous: Sets whether the spray of stickers is continuous or only occurs when you move. If turned on, stickers will be sprayed constantly while the mouse button is held down. If turned off, stickers will only be released on to the Canvas as you drag, like sticky tape from a dispenser roll.

Shadow: If turned on, each sticker will be given its own shadow as it is sprayed. If turned off, the stickers will not have shadows. For more information on this panel see the section on [Stickers](#).

Auto-Flatten: If turned on, stickers will be sprayed to the surface as simple images, each sticker will be sprayed on to the layer as paint. This preserves the volume, gloss, and other properties of the sticker but it will not be editable after spraying. If turned off, every sticker that is sprayed is an individual, floating sticker object that can be scaled, rotated, moved, and edited in other ways post spraying.

If you don't think you will want to edit your stickers after spraying, consider turning Auto-Flatten on, spraying thousands of stickers can take up quite a lot of memory if they are all editable!

Spray Variation: Click this to access the Spray Variation Panel which allows you to control a large number of properties of the spray. For more information on this panel see the section on [Sticker Spray Variation](#).

Shadow Settings: Allows you to set the properties of the shadow that will be applied to stickers as they are sprayed. For more information on this panel see the section on [Stickers](#).

The easiest way to start using the Sticker Spray is to explore the various presets provided with ArtRage.

Crayon.

The Crayon Tool lets you draw with wax crayons of varying softness, producing strokes of varying boldness depending on the pressure of the stroke and interacting with the grain of the Canvas to produce textured results.



The Crayon Tool has the following features:

1. **Waxiness:** Strokes of crayon are almost dry, but not quite. This means that as you draw over them small amounts of color can be picked up from previous strokes and the wax can build up slightly on the surface of the Canvas.

2. **Hardness:** The tip of the crayon is hard so the harder you press the bolder the stroke becomes. Light strokes will only apply wax to the high parts of the Canvas, because the tip doesn't deform to push in to the dents.

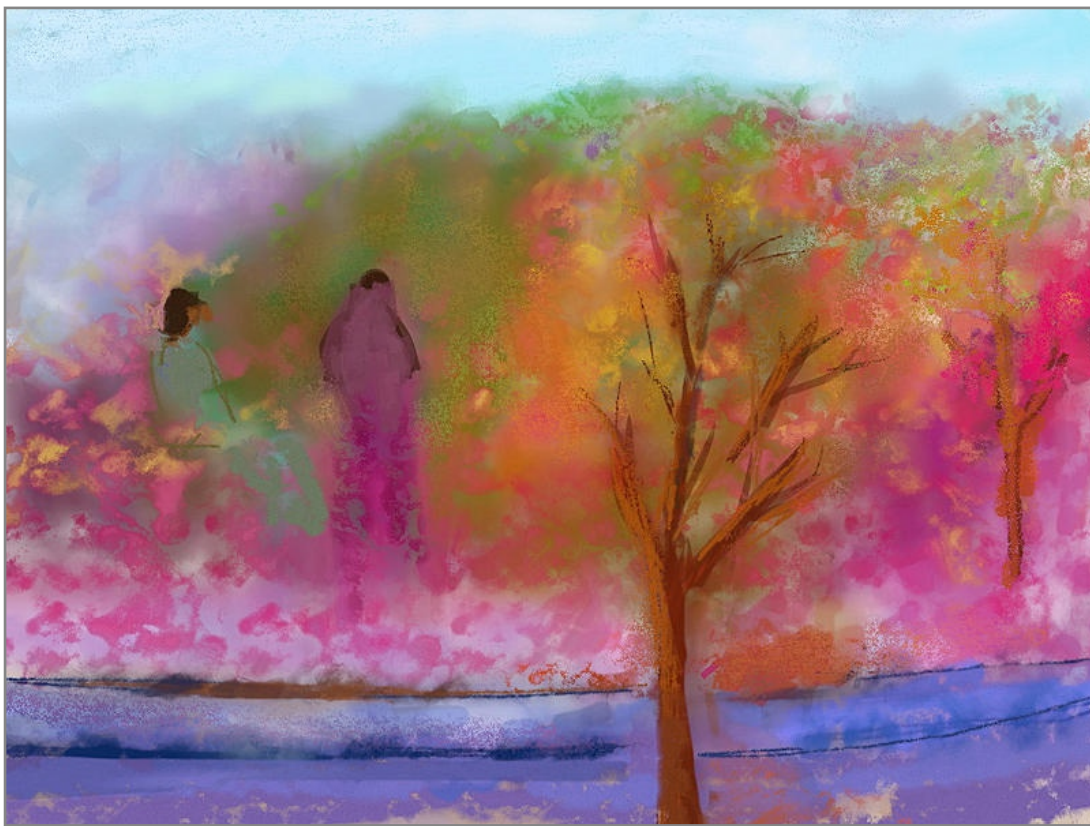
The Crayon Tool has the following settings:

Softness: Controls how soft the wax is. Softer wax will apply more easily to the Canvas. The higher the softness, the bolder the stroke will be at light pressures.

The Crayon interacts with the texture of your Canvas. If you draw lightly on a rough Canvas you will see the Canvas Texture show through as the tip touches only the higher parts of its surface.

Chalk.

The Chalk Tool is a simple tool that simulates a stick of chalk on your Canvas. It can be used to create subtle shading or bold strokes, and responds well to the amount of pressure you apply as you draw.



The Chalk Tool has the following features:

1. **Dryness:** Chalk strokes are dry so they do not smear, but they will smudge if you use the Palette Knife.
2. **Hardness:** The tip of the chalk is hard so the harder you press the bolder the stroke becomes. Light strokes will only apply color to the high parts of the Canvas, because the tip doesn't deform to push in to the dents.

The Chalk Tool has no settings of its own.

The Chalk Tool interacts with the texture of your Canvas. If you draw lightly on a rough Canvas you will see the Canvas Texture show through as the tip touches only the higher parts of its surface.

Eraser.

The Eraser lets you remove paint from the surface of the Canvas. It doesn't just erase color, it will erase the texture of paint as well so you can use it to shape large volumes of paint that you have previously applied.



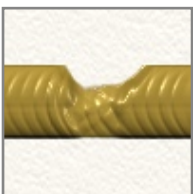
The Eraser has the following features:

1. **Hardness:** Even a soft eraser is hard enough that you can vary how much is erased by varying the pressure of your stroke. Light strokes only erase small amounts of paint, harder strokes erase more.

The Eraser has the following settings:



Softness: Controls how soft the edge of the erased area is. The softer the eraser, the more blurred the edge of the line it erases. To get a solid, hard edged eraser take softness all the way down to 0%.



If the Eraser is used on a stroke of paint it will remove the physical mass of the paint before it removes the color. This can be useful if you have a very thick area of paint and want to thin it down a bit. Carving dents in to paint strokes with a light pressure eraser can produce some very interesting effects.

If you want to instantly erase everything under the eraser as you work, set its Pressure dial to 100% and its Softness dial to 0%, that will give a hard edged, instant eraser.

Paint Tube.

The Paint Tube can be used to lay down lines of thick paint on the Canvas for blending with other paint or adding texture to the Canvas. It adds a large amount of physical material to the Canvas so it is the ideal tool to use when preparing to smear paint with the Palette Knife.

The Paint Tube has the following features:

1. Wetness: The paint laid down by the Paint Tube is thick and wet so it can be easily smeared around.
2. Never Runs Out: The Paint Tube never runs out so you can make as long a line of paint as you like.
3. Thick: The paint applied by the Paint Tube is thick enough that it covers over the texture of the Canvas.
4. Shape: Single splotches of paint on the Canvas look different to the strokes you make, and can be used to make for interesting textures.

The Paint Tube has no settings of its own.



Single clicking with the Paint Tube causes it to leave only a spot of paint on the Canvas. The harder the pressure, the larger the amount left behind.

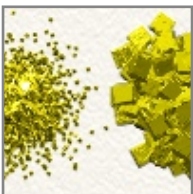
Glitter Tube.

The Glitter Tube lets you sprinkle colored particles of glitter of various shapes on to the Canvas. This can be used to build up textures, add some sparkle to a painting, or even recreate images if you use the tool with a Tracing Image. The glitter Tool is particularly good to use when you want a metallic look, as the many particles it sprinkles reflect the light in different ways.

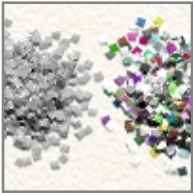
The Glitter Tube has the following features:

1. Dryness: Particles of glitter are dry as they hit the Canvas so they cannot be smeared, but they can be smudged with the Palette Knife.
2. Flow: The tube continues to sprinkle without you needing to move it around, so you can build up large piles of glitter in a single spot if you wish.
3. Shape: There are five different options for the type of glitter you want to sprinkle.

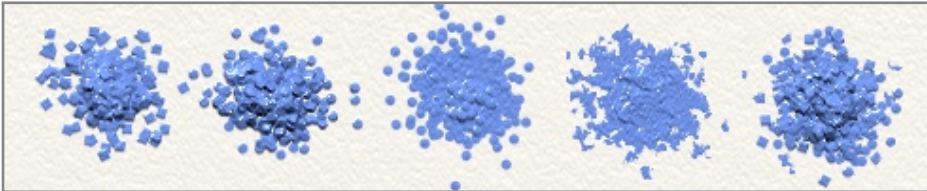
The Glitter Tube has the following settings:



Glitter Size: Controls the size of the particles of glitter that are sprinkled. The higher the value the larger the particles.



Multicolor: Allows you to make the glitter particles change color as they sprinkle. The higher this value, the further the color of the particles will be from your currently selected paint color.



Glitter Shape: Sets the shape of the particles that are sprinkled. The options are: Square, Circle, Ball, Grit, and Random.

If you have a Tracing Image loaded and color is set to automatically sample from beneath each particle of glitter will adopt the color it is landing on. This allows you to easily build up an image using glitter.

Selection Tool.

The Selection Tool does not create strokes of paint on the Canvas, it is used to mark areas for other operations such as copy and paste, or transformation. If you want to prevent paint being applied outside a specific area of the Canvas you can use a selection, while a selection is active paint can only be applied inside its area.

Full information on selections and what you can do with them can be found in the section on [Selections](#). This section explains the settings of the Selection Tool and how to use it to make selections.

The Selection Tool has the following settings:

Mode: Controls how the next selection will be added to any current selection already on the Canvas. Available modes include:

1. Replace: Replaces the current selection with the new one.
2. Add: Adds the new selection to any current selection to create a new result.
3. Subtract: Subtracts the area of the new selection from any current selection to create a new result.
4. Difference: Makes a new selection from any area of selection that is in either the current or new selection, but not in both.
5. Intersection: Makes a new selection from areas that are in both the current and the new selection.

For more information see the section on [Selections](#).

Feather: Controls how soft the edge of the selection is. Feather creates a blur at the edge of your selected area. The higher the value the softer the blur will be.

Clear Selection: Removes the current selection from the Canvas.

Type: Allows you to change the type of selection that will be created when you use the tool. Each type has its own settings described below. For information on advanced methods of selection see the section on [Selections](#).

Rectangle and Circle:

Click and drag on the Canvas to create a rectangular or elliptical selection area.

Polygon:

Click to place corner points of a polygonal area to select. Double click the last corner to connect it to the first and close the polygon, or click on the first corner directly.

To cancel polygon construction, press Escape or select another tool.

Freehand:

Click and drag to draw an outline around the area to be selected. When you release the mouse button the end of your line will be automatically connected to the start and the area closed.

Magic Wand:

Click in an area to select the surrounding area of color similar to the point clicked. This mode has additional settings that are used to change how ArtRage identifies the area to select.

Spread: Controls how far the area to select will spread from the point you click. To select the area, ArtRage looks at the color of the point you clicked and expands outwards until it finds a different color, at which point it stops. The Spread value controls how different that color can be before the spread ends. The higher the Spread value, the more different it can be.

So a low Spread value means that if you click a blue spot on the Canvas, even a lighter blue could stop the selection spreading. A higher Spread value means that the selection will expand further through the light blues but might stop when it hits green.

Antialias Edge: If this is on the edge of the selected area will be antialiased, selecting partial pixels to soften the selection. If you do not want to work with partial transparencies, turn this setting off.

Single Layer: When you click a point to make a magic wand selection ArtRage can either look at color only on the layer you clicked, or on all layers to find where it should stop expanding. If Single Layer is turned on, other layers will be ignored. If it is turned off, color on other layers is also taken into account as the selection spreads.

Paint Area:

Allows you to paint an area that will be turned into a selection. As you paint, the area you want to protect from changes is filled in with red, you are painting a Mask. You can always use Invert Selection in the Edit Menu to turn the selection around after you are finished. This mode has additional settings that are used to change the shape of the paint stroke.

Opacity: Adjusts the opacity of the selection. The higher this value the more the area will be selected. Lower values can create transparent selections. For more information see the section on [Selections](#).

Hardness: Controls the hardness of the edge of the strokes made with the Paint Area selection tool. The higher this value the sharper the edge of the stroke. The lower the value goes, the more blurring you will see at the edge of the stroke.

Autoflow: If this is turned on the tool will automatically place 'selection ink' down on the surface of the Canvas as you hold the pointer still. This causes the selected area to build up over time and is particularly visible if you turn Hardness down to 0%. If this is turned off, ink will only be applied as the pointer is moved.

When you have finished painting your selected area, select another tool or selection mode to convert the ink you applied in to a real selection.

If you want to paint a detailed selection make sure to set Mode to Add, or every stroke you paint will remove the last one you painted.

Transform Tool.

The Transform Tool is not used to apply paint, it is used to adjust paint and other objects that have already been placed on the Canvas.

More information on how to perform transformations can be found in the section on [Transformation](#). This section explains the settings and use of the Transform Tool itself.

The Transform Tool is used to select an item to transform. When you have this tool selected, clicking on an object on the Canvas will trigger a transformation overlay so that you can change its position, size, and rotation. For example, if you have a paint stroke on the Canvas you can click it with the Transform Tool and it will become available for transformation.

The Transform Tool has one setting, the 'Select Layer' option. If this is turned on, the Transform Tool will only select items on the current layer when you click. If it is turned off, the Transform Tool will select the first item it finds underneath the point you clicked, regardless of which layer you have selected.

In complex paintings the Single Layer option can be turned on to give you more control over what you are selecting when you click in the Canvas.

Color Sampler.

The Color Sampler is not used to apply paint, it allows you to sample colors from the Canvas and make them your current color. For more information on colors see the section on [Colors](#).

To use the Color Sampler simply click on the Canvas. The color underneath the point you click is selected as the current color.

The Color Sampler has the following settings:

Single Layer: If this is turned on the Color Sampler will only sample color from the current layer you have selected. If there is no paint on the layer where you click, nothing is sampled. If this is turned off the Color Sampler will sample whatever is under the pointer regardless of what layer it is on, and if there is no paint it will sample the Canvas color.

With Lighting: ArtRage has a light that creates the illusion of dents and lumps in paint strokes. If this option is turned on the Color Sampler will sample the color you see on the screen, so a red paint stroke that has a bristle dent might give you a dark red where there is a dent or a light red where there is a peak. If this option is turned off the Color Sampler will only sample the actual color of the pigment used to create a stroke, so your red paint stroke would produce red regardless of whether you click on the dark or light parts made by the bristles.

Fill.

The Fill Tool is used to pour large areas of paint on to the Canvas that expand until they find a border they cannot flow over. If you want to create large areas of solid color the Fill Tool is the tool to use.



Unlike most tools the Fill Tool requires only a single click to activate, you don't drag a line with it. When you click on the Canvas the Fill Tool identifies the area to fill and floods it with the current color.

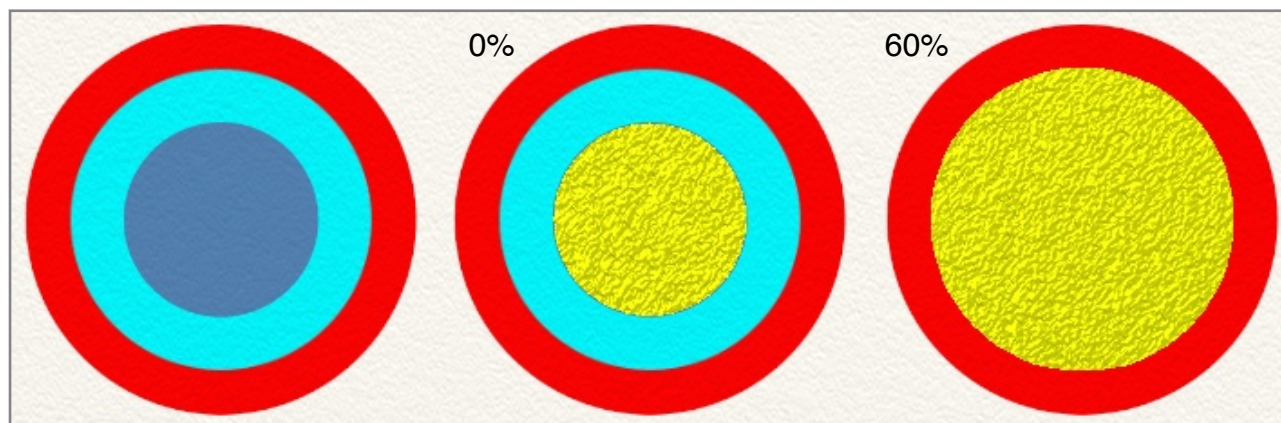
The Fill Tool has the following features:

1. Dryness: Although the Fill Tool pours paint in to an area, that paint dries as soon as it touches the Canvas. This means it cannot be smeared, but it can still be smudged using the Palette Knife.
2. Automatic Flood: The Fill Tool automatically fills in areas on the Canvas, you do not need to manually define the area it will fill.

The Fill Tool has the following settings:

Opacity: Controls the opacity of the paint that is poured on to the Canvas. The lower this value the more transparent the paint.

Spread: Controls how far the area to select will spread from the point you click. To select the area, ArtRage looks at the color of the point you clicked and expands outwards until it finds a different color, at which point it stops. The Spread value controls how different that color can be before the spread ends. The higher the Spread value, the more different it can be.



So a low Spread value means that if you click a blue spot on the Canvas, even a lighter blue could stop the selection spreading. A higher Spread value means that the selection will expand further through the light blues but might stop when it hits red.

Blend Mode: The Fill Tool allows you to adjust the color of the poured paint by applying a blend mode as it spreads on the Canvas. Unlike Layer Blend Modes, the blend mode used by the Fill Tool is applied to the paint as it lands on other paint, it does not change the color of the paint if it is landing on a blank area of Canvas. The Blend Mode will also only apply to paint on the current Layer, it does not change the color of the paint as it passes over paint on a different layer. For more general information on what Blend Modes look like when they are used, see the section on [Layers](#).

Antialias Edge: If this is on the edge of the filled area will be antialiased, selecting partial pixels to soften the selection. If you do not want to work with partial transparencies, turn this setting off.

Single Layer: When you click a point to fill an area ArtRage can either look at color only on the layer you clicked, or on all layers to find where it should stop expanding. If Single Layer is turned on, other layers will be ignored. If it is turned off, color on other layers is also taken into account as the paint spreads.

Text Tool.

The Text Tool allows you to place editable text on your Canvas using standard fonts and formatting, and applying color and even metallic properties.

The Text Tool works a bit differently to the other tools. For detailed information on how to work with text in ArtRage see the [Text](#) section. This section tells you how to use the basic Text Tool and what its properties are.

To add text to a Canvas, just click where you want the text to start. If you click where there is already text, that text will be made active for editing. When you have finished typing you can press Enter on your numeric keypad or select a different tool and text editing will be completed. If you press Escape while editing your edit will be cancelled.

When you click to add new text to the Canvas a new layer is added specifically for the text item.

The Text Tool has the following features:

1. **Editable:** Text is not paint in the standard sense of the word. When you enter text on the Canvas it occupies its own special layer type and cannot be adjusted using tools like the Palette Knife until you flatten it. Until it is flattened, text can be freely edited and transformed so you can change your mind and adjust it after creation if you wish.

The Text Tool has the following settings. Most of them will change either the next text you type in to a text layer, or text that is already on the layer that is currently selected. For more information see the [Text](#) section.

Text Size: The point size of the text. Point size is valid for 72dpi images, note that higher DPI will not adjust the font size accordingly.

Font: Allows you to select the font you want to use for the text.

Bold, Italic, Underline: These items turn on or off the indicated formatting for text.

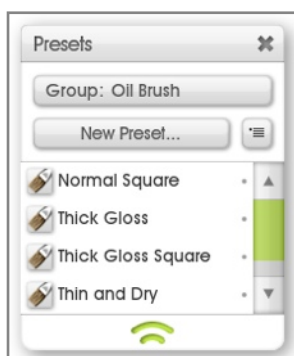
Align: Controls the alignment of the text when you have more than one line, aligning it to either the Left, Right, or Center of its body.

Remember that text is applied to its own special layer type that you can't paint on. If you have added text, make sure to select a normal layer if you want to start painting again. ArtRage will create one for you if you try to paint on a text layer.

Presets.

Presets are a handy way to store and recall settings for individual tools. Rather than having to remember which settings need to be adjusted to make an HB pencil, or which Sticker Spray settings are required for a flock of crows, you can store those settings in a preset that can be given a descriptive name and icon and selected later to restore the tool to its former state.

Presets store all the properties of the current tool that are set in the Settings Panel. They do not store the color of the current tool. Think of them as the paint brush you dip in to the paint rather than a brush that already has paint stored with it.



The Presets Panel.

The Presets Panel is opened by clicking the Presets Pod. It gives you functions for selecting, storing and sorting presets for the current tool. When you select a tool the contents of the Presets Panel update to show you what you have available.

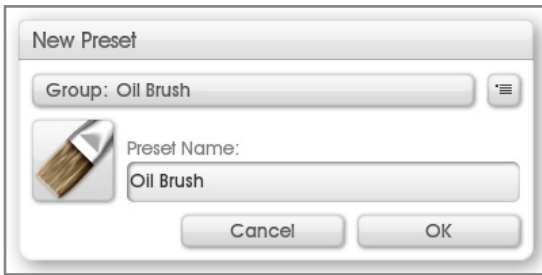
Each tool has its own collection of Presets that are sorted in to groups for ease of use. You can select which group of presets you wish to display using the Group control at the top of the panel. The presets that are in the current group are displayed below in the main list.

Selecting Presets.

To select a preset from the list, left click it. This will set all of its properties and the preset will light up. If you change any of the properties the highlight will disappear because the preset's settings are no longer active.

Presets that are listed with a dot next to them on the right hand side cannot be edited as they come installed with ArtRage. Presets without a dot are ones that you have added and you can edit them using options in the menu.

Creating Presets.



If you want to create a preset set up your tool in the state you want to store then click the New Preset button. When you click this button the New Preset Panel appears and you can set up details.

Select the group you want to add the preset to using the Group control at the top. If you want to add a new group click the menu button to the right of the Group control and you can add a new group.

When the group is selected, enter a name for your preset.

If you want to set the icon for your preset click the icon button to the left of the name entry. This will produce a menu that allows you to use the default tool image for the current tool, load an image from disk, or sample an image from the Canvas.

If you want your preset icon to show what its tool strokes will look like and you have a sample on the Canvas select the Sample Preview Image option. When you select this a small panel will appear and the rest of the interface will fade out. Drag the small panel until its central preview area is over the part of the Canvas you want to sample and click the tick button. This will sample from the Canvas and assign that image to your preset.

When you are ready to create the preset click OK and ArtRage will generate the file for you. If you have selected a name that has already been used or there is a problem of another kind you will be notified and can choose how to resolve the problem.

Once you create a preset it is added to your User Preset Collection and you will find it in the appropriate Group of the presets panel.

Managing Presets.

Any presets you add to ArtRage can be accessed from your User Preset Collection folder. The easiest way to get to this folder is by selecting Open User Tool Presets Folder in the Preset Panel menu.

Each preset is a file on disk so you can change their names and move them around in that folder if you like. Each Group is a folder stored inside that folder, so if you add new folders you are adding new categories.

If you want to import a preset that someone else has sent you, you can use the Import Preset To Collection option in the Preset Panel menu. This allows you to select a preset to load and ArtRage imports it to the correct disk location for the currently selected Group.

If you want to delete a preset you have created or imported just go to the User Preset Collection Folder and delete the file.

Colors.

On the right hand side of the ArtRage window you will find controls for selecting and managing colors. Whenever you paint a stroke with a paint tool the color that is selected on the right hand side will be used to make that stroke. This section tells you everything you need to know about working with color.

Pods.



The Color Pod.

When the Color Pod is visible click it to open the Color Picker. Click and hold it to bring up the [Popup Color Picker](#) for quick color selection. This Pod contains a preview of the currently selected color.



The Samples Pod.

When the Samples Pod is visible click it to open the Color Samples Panel. Click and hold it for a menu of Color Sample options.

The Color Picker.



The Color Picker on the right hand side is used for selecting your current color. There are 5 important controls starting from the bottom right corner and working inwards:

1. The Sizing Grip: The grip at the bottom right can be clicked to close the panel. You can right click it for a set of options for scaling and tearing off.
2. The Current Color Sample: This shows you the color you currently have selected. Click here for an options menu.
3. The Metal Slider: Click and drag here to change the metallic value of the current color.
4. The Large Color Arc: Contains 2 of the 3 components that make up your color.
5. The Small Color Arc: Contains the last of the 3 components that make up your color.

Selecting Colors.

In real life selecting colors involves picking the basic color you want then blending in other colors to make the exact color you want to see. In ArtRage you do something similar because the Color Picker is split in to two sections. The Small Color Arc is where you pick your basic hue, and the Large Color Arc is the mixing area in which you mix in black, white, and grey to create the final color to be used in painting.



Around the outer edge of the panel is the Small Color Arc. By default this shows a rainbow spectrum of basic colors. Click and drag inside this rainbow to select the basic color you want to use. For example, if you want a green of any kind, click in the green section.



When you click in the green section the Large Color Arc updates to display the color you picked in various shades from black to grey to white. Now click in this section to choose how bright or how grey you want the green to be.



When you click in the Large Color Arc, the Current Color Sample in the corner of the panel updates to show the exact color that is being loaded on the brush head when you paint the next stroke.

If you want your green to be a bit more yellow, you can click and drag in the rainbow spectrum again, towards the yellow tint. See how the Large Color Arc mixing area updates when you do this? Now you can select the exact brightness of yellowy-green you want and the Current Color Sample updates to show the result.

So selecting colors involves:

1. Picking a basic hue from the Small Color Arc rainbow.
2. Picking how bright or grey you want it to be from the Large Color Arc mixing area.
3. Watching the Current Color Sample so that you know what color you have selected.

For information on other forms of color picking in this panel see the section on [Color Modes](#) below.

If you want to quickly sample color from your Canvas hold down Option (Mac OS X) / Alt (Windows) and click in the Canvas. This samples color directly.

If you want to quickly pick a color without going to the color picker, for example if you have hidden the interface, hold down Cmd + Alt (Mac OS X) / Ctrl + Alt (Windows) and click and hold down on the Canvas. This brings up a [Popup Color Picker](#) which you can use to select a new color.



Metallic Colors.

The Metal Slider on the Color Picker allows you to make your paint more metallic. The higher this value the more reflective the paint becomes. Even plain colors like white will look different when they are more metallic.

You can blend metallic paint with non metallic paint to create a partially metallic result.

Metallic paint works really well with the Glitter Tool.

Color Modes.

The Color Picker has a number of different modes that can be used to display color in different manners. The color options menu which can be found in the Tools menu or by clicking on the Current Color Sample allows you to select a mode for the Color Picker. Different modes cause the picker to change which properties of color are displayed in the Small and Large Color Arcs. These modes are:

HL / S, HS / L, LS / H (Default): These modes break the color down in to three components: Hue (the basic tint), Luminance (how bright the color is, varying from black through pure color, to white), and Saturation (how grey the color is). In each mode, the last character indicates the property that is displayed in the Small Color Arc. By default, the Hue of the color is displayed in the Small Arc, which gives you the rainbow of colors to choose from.

RG / B, RB / G, BG / R: These modes break the color down in to three digital components indicating the amount of Red, Green, and Blue that make up the color. In each mode, the last character indicates the property that is displayed in the Small Arc.

RGB Color is a digital standard, but if you turn on Real Color Blending in the Color Options Menu ArtRage will simulate real world paint color blending.



Tint / Tone: The Tint / Tone Picker provides a slightly different method of selecting color. When you choose this mode the Color Picker updates to display a circular Hue Wheel and a diamond in which you can select the artistic tint and tone of your final color.

To select the basic color you want, click and drag in the circular ring around the outside of the picker. When you have selected a basic color you can use the diamond in the center of the picker to select how light, dark, and grey the final color will be. The final color is still displayed in the Current Color Sample.

Custom Color Pickers.



The Custom Color Pickers system allows you to load in any image as a color picker. This lets you create your own pickers for specific paintings or any case where you have a particular color set you want to use. The color options menu gives you access to the custom color picker system. From there you can open the Custom Color Picker Collection or load a new Custom Picker from disk.

If you choose to load a new custom picker from disk you can select an image file that will be loaded in to the Color Picker, replacing the existing picker contents. If you choose to open the Custom Color Picker Collection you will be given the chance to select a Custom Picker already stored in the application.

Selecting a Custom Picker.

If you want to load a Custom Color Picker from the collection of pickers already stored with the application just select 'Custom Color Picker Collection' from the color options menu. When you select this option the Custom Pickers Panel opens and you can choose a picker from your collection.

On the left hand side of the panel you see a list of groups, each of which can contain one or more custom pickers. Click a group name to select it and its contents appear on the right.

Click one of the pickers that appears on the right and it will appear in the Color Picker. A lock icon on a picker indicates that it was installed by ArtRage and cannot be overwritten, you can still select it.

Adding a New Custom Picker.

You can add new custom pickers to your collection by loading them from disk or sampling them from your ArtRage Canvas. In the Custom Pickers panel you will see an Import Picker and New button above the pickers on the right. The Import Picker button allows you to select an image file from disk that will be loaded in to the current Group you have selected, and can then be selected as normal.

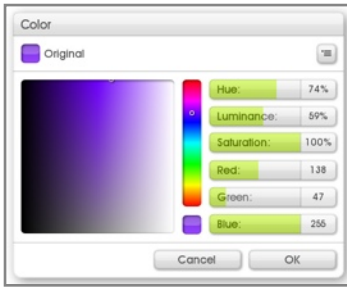
If you click the New button the Custom Picker Creator appears. Drag the panel until the preview area in the middle is over the area you wish to sample and click the tick button. This will sample the area you selected and ask you for a file name. The file location has already been set to the correct folder for the group you selected, so you can just save the file there. The picker will then appear in the Custom Pickers panel and you can select it as normal.

Using Custom Pickers.

When you load a Custom Color Picker it replaces the contents of the Color Picker. The Large Color Arc is taken up by the custom picker you have selected, and the Small Color Arc becomes a Luminance slider, indicating the color you have selected in the Large Arc and its variance from black to white.

To select a color from a custom picker just click in the Large and Small Color Arcs as normal. To remove the Custom Picker go to the Color Options Menu (either in the Tools Menu or in by clicking the Current Color Sample) and select a mode for the Color Picker.

Precise Color Picker.

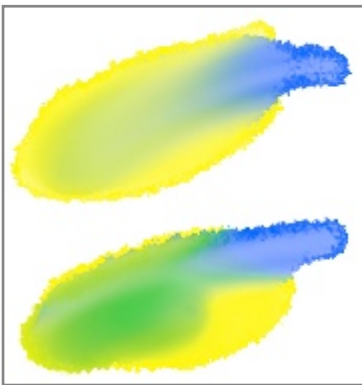


If you want to select a color using exact color values you can use the Precise Color Picker. The Precise Color Picker can be opened using the color options menu that can be found in the Tools menu or by clicking the Current Color Sample.

The Precise Color Picker allows you to select the exact color you want using RGB or HLS color values. Using the menu at the top right you can change the picker's display mode to use the standard modes listed in the section on [Color Modes](#) above.

If you want to reset the color to its original state without closing the panel click the Original color sample at the top left. Clicking OK or Cancel will close the panel, either selecting the new color or leaving the original unchanged in the Color Sample.

Real Color Blending.



Most digital painting packages blend colors using an RGB color model. This color model is familiar to people who use painting software but does not produce results familiar to people who work with real paint. Real Color Blending mode allows you to change how ArtRage blends color so that it mimics real world pigments more closely.

Real Color Blending mode can be turned on in the color options menu which can be found in the Tools menu or by clicking the Current Color Sample. The Real Color Blending menu item can be turned on or off whenever you wish. Changing it will not affect any of the paint already on the Canvas, but any paint you blend after changing it will blend in the newly selected mode.

The most obvious example of how Real Color Blending changes the paint color can be found when you blend blue and yellow. Using an RGB blending model the resulting blend comes out somewhere between blue and grey. If you turn on Real Color Blending you find that the resulting color is green.

Real Color Blending is great when you are trying to mix colors, especially if you are used to real paint.

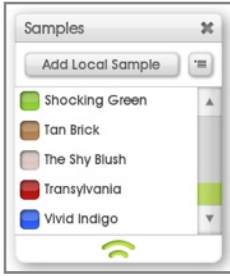
The Water Glass.



Some tools in ArtRage can be set up so that they do not completely reload their head with color at the end of every stroke. These tools pick up color from the Canvas and remain dirty until they are cleaned manually.

If your tool needs to be cleaned manually you will see the Water Glass Pod appear next to the color picker. Clicking the pod will clean your brush head. The Water Glass will vanish if your current tool does not require manual cleaning.

Color Samples.



If you want to keep colors for later use you can store them as Color Samples. Clicking the Samples Pod opens up the Samples Panel which lists all the samples available to you.

There are two types of Color Sample, both of which are stored in the Samples Panel. Global Samples are available whenever you start ArtRage and regardless of which painting has been loaded. Local Samples are stored with the current painting so change whenever you load a new one. You can add new samples to either the Global or Local sample sets.

Selecting Color Samples.

To select a color from a Color Sample just click the sample in the Samples Panel. The Current Color Sample on the Color Picker will update to show the new selection.

Adding and Removing Color Samples.

There are a number of ways to add new Color Samples, all of which can be accessed using the Color Sample Options Menu in the Tools menu, or using the menu button on the Samples Panel.

Each method of adding one or more samples is available for both Global and Local samples, just select the appropriate option from the menu.

1. Add Sample: Creates a new sample using the current color.
2. Import New Color Sample Set: Allows you to import an ArtRage Color Sample file from disk. This replaces the current Color Samples with the loaded set.
3. Append Samples From Disk: Allows you to import an ArtRage Color Sample file from disk and adds the new samples to the current Color Samples.
4. Export Color Samples: Allows you to save your current Color Samples out to disk as an ArtRage Color Sample file.
5. Clear Color Samples: Clears out the current Color Sample set.

The + button on the grey title-bar that indicates Global or Local color samples can be clicked to add a new sample to that set.

Individual samples can be removed by right clicking them and selecting the appropriate item from the popup menu.

Sorting Color Samples.

There are a number of ways to sort your Color Samples, all of which can be accessed using the Color Sample Options menu in the Tools menu, or using the menu button on the Samples Panel.

The easiest way to identify the samples is to give them a name. You can select to show samples with or without names using the appropriate items in the Color Sample Options menu. If you are displaying them with names you will be prompted to enter a name each time you manually add a sample. If you do not wish to enter a name, just press Escape or click outside the name edit that appears. You can also rename your samples by right clicking them when you have names displayed and selecting the appropriate option from the popup menu.

There are a number of alternative sorting options available in the menu. Each option sorts the entire sample set in to ascending order based on a property. If you have already sorted them in to that order, selecting the same order from the Sort menu will sort them in to descending order.

The Canvas.

The ArtRage Canvas is the sheet of material on to which all of your paint strokes go. It sits underneath your Layers and acts as a backdrop for everything you do. This section explains how you can navigate around your Canvas and how to change its visual and textural properties.

Navigating the Canvas.

As you work with ArtRage you may find you want to change the position of the Canvas, or rotate it or zoom in or out to see different detail. There are a number of different ways to do this. Mouse and keyboard shortcuts provide a quick and easy way to move around, but the [Canvas Positioner Panel](#) can be used if you want more accurate control.

Menu Options.

At the top of the View Menu you will find a Canvas Position menu that allows you to control zoom level and reset individual navigation properties of the Canvas. You will also find the Canvas Positioner option, which opens the Canvas Positioner Panel.

Mouse and Keyboard Shortcuts.

To navigate around the Canvas using the mouse:

Move the Canvas: Right click and drag and the Canvas will move.

Zoom the Canvas: Hold down Shift and right click and drag right and left, and the Canvas will zoom in and out.

Rotate the Canvas: Hold down Option (Mac OS X) / Alt (Windows) and right click and drag, and the Canvas will rotate.

Instead of using a right click you can use a left click if you hold down the spacebar. For example, to move the Canvas you can hold down the spacebar and left click and drag, to rotate the Canvas you can hold down the spacebar and the Option / Alt key and left click and drag.

If you have a Multitouch Touch Screen and are using Windows 7, or if you are using a Wacom graphics tablet that supports Multitouch you can use Multitouch Gestures to manipulate the Canvas.

1. *Use two fingers to drag anywhere on the Canvas to move it.*
2. *Use two fingers and pinch inward or outward anywhere on the Canvas to scale it.*
3. *Use two fingers and rotate anywhere on the Canvas to rotate it.*

Canvas Positioner Panel.



The Canvas Positioner Panel can be kept open if you find you want to make many precise adjustments to the Canvas position while you are working with ArtRage. It can be opened using the easel button on the Menu Bar, or with the Canvas Positioner option in the View Menu.

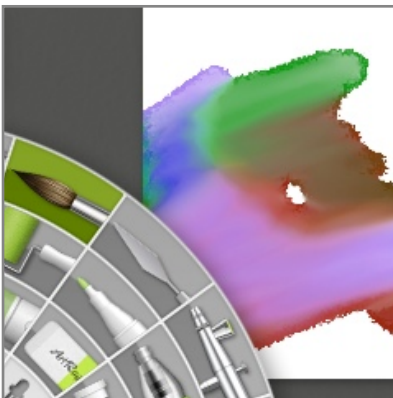
Move The Canvas: Click and drag on the move icon in the panel to move the Canvas.

Zoom The Canvas: Click and drag up and down on the magnifying glass icon in the panel to zoom the Canvas in and out. You can also click the percentage indicator text in the Zoom Button to set zoom level by entering a number.

Rotate The Canvas: Click and drag in the outer ring of the panel, this causes the Canvas to rotate. The dot on the ring shows you the direction the top of the Canvas is pointing. If you click the arrows around the edge of the ring the Canvas will immediately jump to that angle. You can also click the rotation indicator above the top arrow to set the rotation by entering a number.

You can close the Canvas Positioner by clicking the X button in the middle. You can move the Canvas Positioner by clicking and dragging in the area outside the rotation ring.

Behind the Canvas.



If you move the Canvas so that it does not fill the ArtRage window complete you will be able to see the area behind it. That area is tinted with a single color that you can adjust if you want to make the Canvas clearer. In the 'Interface' section of the ArtRage Preferences Panel you will find the 'Background Color' option which can be used to change the color beneath the Canvas.

Clear Canvas Mode.

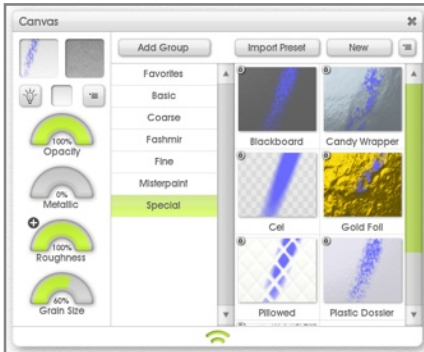
Sometimes you might want to clear all the Pods and Panels off the Canvas and have a completely clean space to paint in. ArtRage lets you do this using Clear Canvas Mode. You can find Clear Canvas Mode in the 'View' Menu. If you turn this mode on, all the Pods and Panels that are currently overlapping the Canvas will vanish.

You can also turn Clear Canvas Mode on and off by right clicking on the Canvas, or pressing the Enter key.

If you have two monitors, you can move all of your Panels to the second monitor, then active Clear Canvas Mode and have a completely clear ArtRage Canvas for painting, while still being able to use your controls.

Canvas Properties.

The look of the Canvas and how other tools interact with it is controlled using settings that are available in the Canvas Panel. You can open the Canvas Panel using the option in the View Menu.



Canvas Settings.

Down the left hand side of the panel is a set of controls for adjusting the properties of your Canvas.

Preview: Shows you what a stroke will look like on your Canvas with the current settings.

Canvas Grain: Shows you the current texture that has been applied to the Canvas. Click this preview to load a new grain. See the section on [Selecting a Grain](#).

Lights: The Canvas is lit using a virtual light. If you turn this off the Canvas will appear flat, the illusion of depth on your paint strokes will be cancelled but on slower machines this may help speed.

Color Sample: Shows you the color of your Canvas. Click this to bring up a color picker for selecting a new color, or click and hold to bring up a [Popup Color Picker](#) for quick selection.

Menu Button: Opens up a menu of options for using the panel.

Opacity Dial: Controls how opaque your Canvas is. The lower this value the more transparent the Canvas becomes.

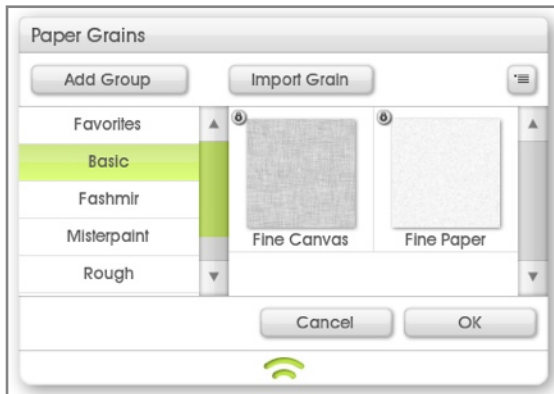
Transparent Canvases in ArtRage are represented by checkered squares. When Exporting files it is important to remember that a transparent Canvas is not understood by all file formats, and some other applications don't recognize them even if the file format does. For more information see the section on [Importing and Exporting](#).

Metallic: Controls how metallic the surface of the Canvas is. Metallic Canvases reflect light differently and if this value is high the Canvas Texture will become much more visible.

Roughness: Controls how rough the Canvas Texture is. This value can be inverted using the +/- button at the top left of the dial area. The rougher the grain, the more visible it will be and tools that interact with it will look different when used.

Grain Size: Controls how big the grain is. The higher the value the larger the grain will be.

Selecting a Grain.



To select a texture grain to use for your Canvas click the Grain Preview. This brings up the Grain Picker.

On the left hand side of the Grain Panel you see a list of groups, each of which can contain one or more presets. Click a group name to select it and its contents appear on the right. To select a grain to use, click its entry on the right and click OK to confirm the selection.

You can add new grains to your collection by clicking the Import Grain option. This button allows you to select an image file from disk to import to the current group for selection.

Canvas grain images are black and white, they use the brightness of the image to determine what is a high point and what is a low point in the texture. Dark patches will become dents in the Canvas, while light patches will become peaks.

Default Canvases.

The Menu under the Grain Preview in the Canvas Panel allows you to set and clear the Default Canvas. If there is a Canvas you find you want to use for many paintings, setting as the Default Canvas means ArtRage will use it whenever a new file is created.

If you have a default Canvas set you can clear it using the same menu. If no default Canvas has been set ArtRage uses a basic paper when new files are created.

Canvas Presets.

On the right hand side of the Canvas Panel is a set of Canvas Presets. Selecting a preset from the list replaces the settings on the left.

On the right hand side of the settings you see a list of groups, each of which can contain one or more presets. Click a group name to select it and its contents appear on the right.

Click one of the presets that appears on the right and it will replace the current Canvas settings. A lock icon on a preset indicates that it was installed by ArtRage and cannot be overwritten, you can still select it.

You can add new Canvas Presets to your collection by loading them from disk or creating them from your current settings. The Import Preset button allows you to select an ArtRage Canvas Preset file from disk that will be loaded in to the current Group you have selected, and can then be selected as normal.

If you click the New button you will be prompted to save a file that will contain the preset for your current Canvas settings. The file location has already been set to the correct folder for the group you selected, so you can just save the file there. The preset will then appear in the Canvas Panel and you can select it as normal.

Resizing the Canvas.

If you want to resize your Canvas there are two ways to do it: Resizing the Canvas along with its contents, or expanding or cropping the Canvas without changing its contents.

Resizing the Canvas is like taking a piece of patterned elastic and stretching it, the patterns expand with the elastic as it grows. Expanding/Cropping the Canvas is like taking a piece of paper with a picture on it and either sticking more paper to it to expand the space you can draw in, or slicing off part of the paper, reducing the area available for drawing in but not changing the size of the drawn contents.

These two types of resizing can be achieved using the 'Resize the Painting' and 'Crop/Expand the Canvas' options in the Edit Menu. Both options bring up a panel that allows you to define the new target size for the Canvas.

Resizing.



To stretch or shrink the Canvas *and all its contents* select the 'Resize the Painting' option from the Edit menu. This option brings up a resize panel that allows you to enter a new size for the painting.

The basic size settings in this panel work in exactly the same way as the ones in the New File Panel. See [Creating a New File](#).

There are two important new settings:

Preserve Original Aspect: If this item is turned on, the size you entered will be automatically adjusted to maintain the original width to height ratio of the painting. For example, if you have a 200 x 200 painting (square aspect) and you have this item ticked, if you set Width to 300 Height will automatically adjust to 300 to maintain the aspect. If you want to change the aspect of the painting, turn this item off.

Percentage Size: You can size the Canvas to a percentage of its original size if you wish. Next to the Width and Height items are percentage text boxes that allow you to enter a percentage size to use.

If you edit the Pixels Per Inch setting when you are in Screen Mode the size of the Canvas will not change (remember that Pixels Per Inch just tells the printer how many pixels you want it to print in an inch, so you're not actually changing the screen size of your painting when you edit that setting). The print size will update to reflect the change.

If you click OK the entire Canvas and all of its contents will be changed in size to match the new size you requested.

Cropping / Expanding.

To change the area of the Canvas without changing the size of its contents select the 'Crop / Expand the Canvas' option from the Edit menu. This option brings up a Crop/Expand panel that allows you to enter a new size for the painting.

The basic settings in this panel work in exactly the same way as those in the Resize panel detailed above. There is one additional set of controls:

Position Of Contents: At the bottom of the panel is a preview showing you where your current Canvas contents will be inside the new area of the Canvas. When you change the size using the controls at the top you can drag the preview below around to position your painted contents.

If your new Canvas size is smaller than your painted contents you *will lose* any content that is not on the Canvas after the resize. You can Undo the crop if you want to after it is completed.

The menu to the right of the content preview allows you to quickly select default positions for the content inside the new Canvas area.

If you click OK the Canvas will be resized to the new size but the contents left at their original size.

Crop to Selection.

The Crop To Selection item in the Edit menu allows you to crop the Canvas down to fit a selected area. Select the area you wish to appear in the new Canvas space and select this option. The Canvas will be trimmed to fit just the selection.

Layers.

Layers are a powerful tool that can allow you to quickly make changes to your painting without damaging paint above or below, but understanding them can be difficult. This section explains what layers are and how to use them.

If you don't understand Layers or just don't want to use them, that's no problem. ArtRage works fine without you ever needing to touch Layers, but they are a powerful tool for creating more complex images.

What are Layers?

Layers are like sheets of transparent paper that can be stacked on top of each other and painted on. As many of these sheets can be stacked on top of each other as you like, and you can paint on any of them at any time. This means you can build up a painting by putting different parts of it on different sheets.



For example, a painting of an apple might start out with the table and background on their own layer, then on to a new sheet above you paint the apple itself. The apple covers the table, but you could at any time erase it and still see the table behind because the table and apple are on their own sheets.

Layers can be used to simulate the drying of paint. Take the apple example again. If you paint the table on a real canvas, you would generally wait for the paint to dry before painting the apple over it. In our case, we paint the table on a Layer then add a new transparent Layer so that we can paint the apple. The table paint beneath is still there but it's not mixing with the apple paint, so it's like we've left the table to dry. Of course, if we want we can still go back and paint on the table layer and it will be like it was before, wet and smearable, but it still won't blend with the apple.

When there's a transparent area of a layer, we illustrate this in its preview by putting checkers in the hole. You can see this in the apple layer above.

As explained in the section on [The Canvas](#) above, all layers are transparent and sit on top of the Canvas so you can see the Canvas Texture through them. If we make the background Canvas transparent we'd see checkers in our painting, not just the mini-preview. Don't worry, those checkers won't be there if you print your painting or Export it. They also won't blend with your colors as you paint.

For more information on how to work with layers in ArtRage see [The Layers Panel](#).

Types of Layers.

There are three types of layer in ArtRage:

1. Paint Layers: These are normal layers that can be painted on with all the normal painting tools.
2. Text Layers: These layers contain text that can be edited with the Text Tool.
3. Sticker Layers: These layers contain Stickers that can be edited using various tools.

For more information on how to recognize what type a layer is see [The Layers Panel](#).

Layer Groups.



Sometimes in a complex document that has many layers you might want to group them together to make it easy to locate them, to edit them, or to show or hide them while you are working on other things. In our apple example above, we might want to hide the apple so that we can see the table layer beneath and paint in the contents of the white hole. But what if the apple was painted on to its own set of layers, rather than just one?

In this example the apple and table layers have been grouped together differently. The apple is actually made up of multiple layers of paint on top of each other, which we can see when we open up the Layer Group it's in.

When the group is opened, we can see that the apple is made up of two different layers. The stalk is at the top, the main body of the apple is below. The advantage to placing these items in a group is that you can collapse it down so that you don't need to see them when you're working on other things. Better yet, if you want to make the apple smaller you can just make the Apple group smaller and everything inside it scales as well.

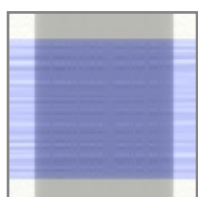
Blend Modes.

Blend Modes can be used to tell layers to interact with layers beneath them in different ways. By setting Blend Modes you can make paint darken paint below, tint it, or otherwise adjust it. ArtRage provides a number of Blend Modes, including standard ones from Adobe Photoshop and some of its own.

The default Blend Mode applied to each Layer is 'Normal', which means that paint will sit on top of paint on the layer beneath and cover it over like normal paint on a surface. There are four other modes specific to ArtRage. These are:



Tint: The tint mode takes the color of the paint on your layer and tints the paint underneath it. In this example the blue stroke has applied a blue tint to the darker grey stroke beneath. Use this mode if you want to apply color to something that has none, or tint the color below with a new color above.



Shadow: The shadow mode darkens paint beneath it, allowing you to make subtle adjustments to the shading of paint from a layer above. In this example the grey stroke has darkened the stroke underneath.



Highlight: The highlight blend lightens paint beneath it, allowing you to make paint brighter by applying paint above it without washing it out to plain white. In this example the green stroke has lightened the stroke underneath.

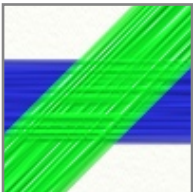
Watercolor: This blend mode is a special mode that can enhance the look of your Watercolor strokes if you are painting on multiple layers.

Other Blend Modes are from Adobe Photoshop and may not produce predictable results, they are included so that you can pass documents back and forth easily between the two applications without losing data.

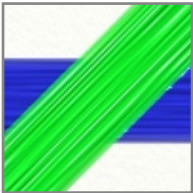
For details on how to apply Blend Modes to Layers see the [Layer Panel](#) section.

Bump Blend Modes.

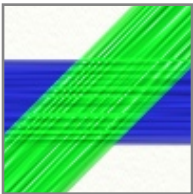
ArtRage also allows you to change the way the volume of your paint builds up over multiple layers. There are three available Bump Blend Modes:



Maximum: The default mode. ArtRage uses the thickest volume of paint on all layers, as if the strokes were all on the same surface.



Replace: ArtRage uses the volume of the topmost layer, as if it had cut through the layers beneath.



Add: ArtRage adds the volume of the top layer to the volume of the bottom layer, as if the top stroke was laid on top of the bottom one.

For details on how to apply Bump Blend Modes to Layers see the [Layer Panel](#) section.



The Layers Pod.

When the Layers Pod is visible click it to show the Layers Panel. Click and hold down on it for a menu of layer options. The Layers Pod shows a preview of the contents of the current layer.

The Layers Panel.



The Layers Panel contains all the controls you need for creating and manipulating layers. It contains a visual stack of all of your layers with previews of their contents and controls for each of them, and a pair of buttons for accessing other functions.

The New button creates a new layer above the currently selected layer. The menu button next to it opens the Layer Options menu which contains a set of options for the current layer and layer management.

This section contains information on how to use the various options available in this menu and in the layer thumbnails.

Layer Thumbnails.



The top area of the Layers Panel is taken up by a list of layer entries. Every layer you have in your document is represented here by a thumbnail that has additional controls for manipulating that layer.

The layer thumbnails are stacked in their vertical order on the Canvas, so the topmost thumbnail is the topmost layer visible in your painting. When you create a new layer it is added on top of the currently selected layer.

The currently selected layer is lit up in the stack. This is the layer you will be applying paint to if you paint a stroke on the Canvas. To select a layer for painting, click the thumbnail.

When your mouse hovers over the thumbnail a set of buttons becomes available. The buttons fade out when your mouse pointer leaves the area of the layer unless they are indicating that the layer has a special state. Which buttons appear depend on the type of layer you are pointing at:



Layer Visibility: Click to set whether the layer is visible on the Canvas. If the layer is not visible, the eye icon loses its central dot. This button stays visible if the layer is hidden.



Layer Opacity: Click and drag up and down on this button to change the opacity of the layer. The circle fills in to indicate how opaque the layer is. If you hover the mouse over this button the Tooltip will indicate your precise opacity. Click this button to enter the opacity value manually. This button stays visible if the layer is not 100% opaque.



Menu Button: Click for a list of layer options. When you use the layer thumbnail menu button rather than the menu bar layer options menu item or the menu button at the bottom of the Layers Panel the options refer to the layer you clicked, not the current layer.



Transparency Lock (Paint Layers Only): Click to set whether the transparency of the layer is locked. If the lock is turned on you will only be able to add new paint to the layer where there is already paint. This can be useful if you want to work with a shape already on your layer without any risk of painting outside its current lines. This button stays visible if the layer transparency is locked.



Text Options (Text Layers Only): Click for a set of options for the text layer. This button is always visible for text layers.



Sticker Options (Sticker Layers Only): Click for a set of options for the sticker layer. This button is always visible for sticker layers.



Layer Blend Mode: This button is only visible if you have selected a layer blend mode other than 'Normal' from the layer options menu. The icon indicates the current mode if it is Tint (T), Shadow (-) or Highlight (+). Any other mode is indicated by an ellipsis. Click the button to select a new Blend Mode for your layer.

Layer Groups.

Layer Groups are represented by two icons in the stack of thumbnails: A title bar and a grip. Click the name in the title bar or the grip to open or close the group.

When a group is open all the layers it contains are displayed between the title bar and the grip and the folder icon on the group title bar will open up.

The group menu button on the right side of the title bar gives you options for the group including setting the group name and opacity value.

Naming Layers.

If you want to give a layer a name so that it is easier to locate in the future click the Menu Button on the layer thumbnail and select the 'Set Layer Name' option. Enter a layer name and click OK and the thumbnail will update to show the new name. If you enter a blank name, the layer name will vanish from the thumbnail.

Creating New Layers.

To create a new layer click the 'New' button at the bottom of the Layers Panel. You can also select the 'Add Layer' option from the layer options menu. If you want to make a copy of the current layer select the 'Duplicate Layer' option from the layer options menu.

If you are using a tool that relates to a special layer type such as the Sticker Spray or Text Tool you do not need to create a new layer to use them. If you have a Paint Layer currently selected, clicking with either of those tools automatically creates a new layer of the correct type for their content. If you have already added a layer but have not added any paint to it, clicking in that layer with the Text Tool or Sticker Spray converts the layer to the appropriate type for editing with the tool.

If you try to paint with a painting tool on a non Paint Layer ArtRage will automatically create a new layer for the paint to go on.

You can create a new Layer Group using the Add Layer Group option in the layer options menu. When you create a new Layer Group it is added above the currently selected layer.

Moving Layers.

You can move layers around in the stack to change the appearance of your Canvas. To move a layer click and drag it up and down.

While you are dragging, an arrow in the stack indicates where the layer will be dropped when you release the mouse button.

If the arrow points between the title bar and grip of a Layer Group the layer will be dropped in to the group. If the group is closed, the layer will not be visible in your stack when you drop it.

Exporting Layers.

The layer options menu allows you to export the contents of a single layer to an image file. Because layers have transparency, you should export to a file type that supports transparency such as PNG if you are exporting a single layer.

The Export Layer To Channels option exports the layer to a series of files that contain the different values that make up an ArtRage layer including the color of the layer, its paint volume and its reflectivity. This option can be used if you want to import layers from ArtRage in to a 3D package for rendering.

Merging and Flattening Layers.

You can merge multiple layers in to a single one if you are sure you do not want to edit them independently any more. This can save memory in large documents, or allow you to blend paint that was applied to different layers. To do this use the layer options menu.

Merging the current layer down causes the currently selected layer to merge with the layer directly beneath it. Merging all layers causes the entire painting to be merged in to a single layer. The contents of Layer Groups can also be merged in to a single layer by using the option menu in the group title bar.

When layers are merged, any layers that are hidden are discarded. The merged result is intended to look like the Canvas you can currently see so before merging all layers or a layer group make sure that the right layers are visible.

If you want to use standard paint tools on a Sticker Layer or a Text Layer you will need to convert the layer to a Paint Layer. The Text and Sticker icons that appear at the top right corner of the layer thumbnail for those layer types provide an option to flatten the layer to paint. This converts the layer to a Paint Layer.

When you flatten a text or sticker layer you can no longer edit it using the original tool that created it. So if you want to edit text you add to a layer, avoid flattening that layer.

When a text or sticker layer is merged with any other layer it is automatically flattened.

Selections.

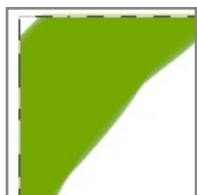
ArtRage allows you to mark areas of your Canvas as a selection. When an area is selected the operations you carry out are limited to that specific area. For example if you select an area then paint on the Canvas paint will only be applied inside the area you selected. Think of Selections as easy masking tools allowing you to block off areas of the Canvas you do not want to change.

This section explains what you can do with selections and how you can manipulate them. For information on basic selection creation see the [Selection Tool](#) section.

Working With Selections.

The Edit Menu provides some basic tools for manipulating selections. Select All selects the entire Canvas, while Deselect All removes any current selection you have. Invert Selection selects the opposite of your current selection. Select Layer Contents is used to create a selection that matches the paint on the current layer.

Do not use Select Layer Contents before you use the Transform Tool, or you will leave semitransparent pixels on your Canvas. If there is no selection the Transform Tool will transform all the contents of the layer automatically.



When you have a selection active it is outlined on your Canvas by a series of animated dashes. Everything inside those dashes is selected, everything outside is unselected.

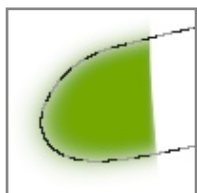
If you have used a feathered selection the dashes indicate the area of the selection that is 50% opaque or more, there may be an area outside the dashes that can still have paint applied.

When you have a selected area it limits where paint can be applied on your Canvas. Painting outside the selection will not apply any paint, painting inside it will apply as much paint as the selection allows.

If you use Copy or Cut in the Edit Menu when a selection is active the contents of the selection will be copied to the clipboard.

If you click with the Transform Tool inside a selection the contents of that selection will be transformed. For more information see the [Transform Tool](#).

Partial Selections.



If you have a feathered selection or if you have painted a less than 100% opaque selection using Paint Selection mode, your selection will contain pixels that are less than 100% selected. This is the equivalent of adding masking tape that allows some but not all of the paint you apply through.

If you paint over a partial selection your painted result will be less than 100% opaque.

If you Cut the contents of a sampled selected only some of the paint will be removed, leaving some of it behind.

Selection Shortcuts.

While you are creating selections using the Selection Tool there are a number of keyboard shortcuts you can use to make the process faster.

While you are dragging to create a selection:

1. Hold down Shift when using the Rectangular or Elliptical tool type to lock the selection area to a square or circular aspect.
2. Hold down Option (Mac OS X) / Alt (Windows) to drag the selection from its center point outwards.
3. Hold down the Spacebar *after you have started to drag* to drag the position of your entire selection without changing its size.

If you already have a selection created:

1. Hold down Shift before dragging a new selection to Add the new selection to the old one.
2. Hold down Option (Mac OS X) / Alt (Windows) before dragging a new selection to Subtract the new selection area from the old one.
3. Hold down Shift and Option (Mac OS X) / Alt (Windows) before dragging a new selection to have the result be the intersection of the old and new selected areas.
4. When dragging your second selection, if you had any keys held down you can release them after the drag has started and press them again to constrain the aspect of your selection or create it from its center point as with the instructions above.

These shortcuts do not work when using the Paint Area tool type. Some of these options do not work when using the Magic Wand tool type.

When there is a selection active:

1. Press or hold down the arrow keys on your keyboard to move the selection 1 pixel at a time.
 - a. Hold down the Shift key to move 10 pixels at a time.
2. Click and drag inside the selection when the Selection Tool is active to move it.

Transformations.

If you want to change the size, position, or rotation of something on your Canvas you can use the Transformations system. This system allows you to take all or part of a layer, a sticker, or text that you have entered and freely edit these properties. Items that can be transformed are: Paint Layers, Text Layers, Sticker Layers, and Stencils.



You can start a transformation either by selecting the layer you wish to transform and using the options in the Edit Menu or by selecting the Transform Tool and clicking the object you want to transform.

When an object is ready to be transformed it is outlined with a set of handles that can be used to manipulate object. Your cursor should update to indicate what will happen when you click and drag:

Corner handles: Click and drag these inward and outward to scale the object equally in all directions.

Outside the corner handles: Click in the area just outside the corner handles to rotate the object around its center point.

If you hold down Shift while rotating your rotation is limited to 15 degree increments.

Edge handles: These handles are only available for some items. Click and drag these inward and outward to scale the object in one direction.

Inside the outline: Click and drag inside the outline to move the item.

Outside the outline: Click and drag outside the outline to accept the transformation and close the outline. If you click another item that can be transformed, it will immediately become available for transformation in its own outline.

You can also move the transforming item using the arrow keys. Press an arrow key to move the item 1 pixel, or press Shift and an arrow key to move it 10 pixels.

If you are transforming a single sticker on a Sticker Layer that has multiple stickers you can press the Tab key to accept the transformation and move the outline to the next sticker, or Shift + Tab to move it to the previous sticker.

Right click inside the outline: This presents you with a menu of options that allow you to apply or cancel the changes you have made, flip the item along an axis, and reset various transformations.

The H and V keys will flip the contents of the transformation outline horizontally and vertically.

If you have a Multitouch Touch Screen and are using Windows 7, or if you are using a Wacom graphics tablet that supports Multitouch you can use Multitouch Gestures to manipulate the object you are transforming.

- 1. Use two fingers to drag anywhere on the object to move it.*
- 2. Use two fingers and pinch inward or outward anywhere on the object to scale it.*
- 3. Use two fingers and rotate anywhere on the object to rotate it.*

Transforming Layers.

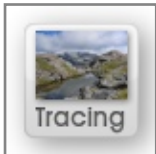
If you transform a layer or group of layers the outline will be drawn large enough to contain the layers you are transforming. If the layers being transformed include text or sticker layers and you transform the group in a way those layers cannot support (squashing them along one axis for example) you will be prompted before the transformation is applied. At this point you can choose to flatten the non Paint Layers so they can be squashed, leave them as their current layer type and transform them as much as possible, or cancel the operation.

When you transform layers ArtRage turns off its lighting effects to speed up the process of positioning. When you accept the transformation the lighting effect turns back on and you will see the texture of your paint again.

Tracing and References.

ArtRage provides two tools to help you recreate existing images as paintings or guide you while you paint: Tracing Images and References. Tracing Images are existing images that can be loaded in to ArtRage to help you choose colors as you paint, and References are existing images that can be loaded and pinned to the Canvas to give you guides while you paint. This section explain how to use both of these tools.

Pods.



Tracing Pod.

If you do not have a Tracing Image loaded, clicking this Pod opens a file picker to allow you to load one. If you do have a Tracing Image loaded, clicking this Pod opens the Tracing Panel. Click and hold for a menu of Tracing Image options. This Pod contains a preview of the current Tracing Image if there is one.



References Pod.

If you do not have any Reference Images loaded, clicking this Pod opens a file picker to allow you to load one. If you do have Reference Images loaded, clicking this pod opens the Reference Panel. Click and hold for a menu of Reference Image options. This Pod indicates how many Reference Images you have loaded if you have any.

Tracing Images.

A tracing image is an existing image of any kind, such as photos or images produced in other software, that is loaded in to ArtRage and projected on to the Canvas like a film projected on to a wall. This allows you to use it as a guide for shapes as you paint, and you can even use it to set the color that will be applied for each stroke. Using a tracing image allows you to recreate existing images using the painting tools in ArtRage and give them your own artistic touches.

Tracing Images are saved with your painting but if you export an image or print the painting they will not be visible. They are guides to painting projected on to the Canvas rather than paint on a layer.

The Tracing Panel.



If you have a Tracing Image loaded and you click the Tracing Pod, or if you use the Tracing Panel option in the View menu, the Tracing Panel appears. This panel allows you to load or clear Tracing Images and manage their properties.

The preview at the top of the panel shows the current tracing image, it can be clicked to load a new one. Beneath the preview are three buttons for showing or hiding the tracing image, transforming it, and accessing the tracing options menu for setting the various properties of your image. At the bottom of the panel is an Opacity dial used to set how visible your tracing image is on the Canvas.

Managing Tracing Images.

You can load a tracing image using the option in the tracing options menu in the Tools menu or on the Tracing Panel. This menu also allows you to clear the current tracing image. Clearing the image removes it completely, unlike hiding it which leaves it invisible but still usable.

The Convert Tracing Image To Paint option in the tracing image options menu allows you to convert the current tracing image to paint on the current layer. When you select this option the tracing image is immediately recreated as paint on the Canvas so you can smear and work with it as if it was an imported image.

Converting a tracing image to paint does not remove the tracing image, it will remain visible on top of the converted layer. To see the converted paint color without the tracing image on top, just hide or clear the image.

Automatic Color Selection.

ArtRage can automatically select colors from the currently loaded tracing image as you paint. The first time you load a tracing image this happens automatically, but you can turn the feature on or off using the tracing options menu in the Tools menu or on the Tracing Panel.

When the automatic color selection option is on the color picker updates to indicate this. Click the text to turn automatic selection off if you wish.

Every time you start a paint stroke with this option on ArtRage selects the color that is under your pointer in the tracing image. This lets you concentrate on the shape and flow of the strokes rather than the color.

You can still use the automatic color selection feature of Tracing Images if your image is hidden or at low opacity, those controls only display how visible it is to you.

Positioning Tracing Images.

The tracing options menu in the Tools menu or on the Tracing Panel allows you to set the scale of your tracing image. The options in the Tracing Image Scale menu allow you to control whether the image is stretched to fit inside the Canvas, stretched so that it retains its original shape but fills as much of the Canvas as it can, or repeated to fill the Canvas if it is too small to do so on its own.

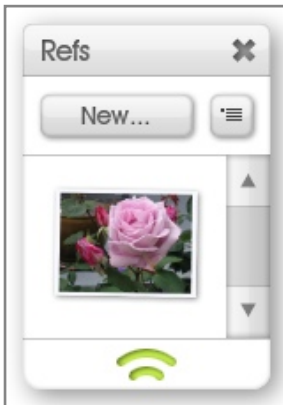
The Manual Scale and Tile options allow you to use the Transform button on the Tracing panel to move and scale your tracing image as you wish. At any point while you are doing this you can use the reset option in the Tracing Image Scale menu to reset the image back to the center of your Canvas.

You can only click the Transform button on this panel if your Tracing Image is set to Manual Scale mode.

Reference Images.

A reference image is an existing image of any kind that is pinned to your Canvas to use as a visual reference while you are drawing or painting.

The References Panel.



If you have at least one reference images loaded and you click the Refs Pod, or you use the References Panel item in the View menu, the References Panel opens. This panel contains options for loading and removing references, and manipulating each of the references you have loaded.

The buttons at the top of the panel let you load new references and provide access to the reference options menu. Underneath the buttons is a list that displays a preview of every reference you have loaded. When you point the mouse at a preview in this list a pair of buttons appears that allows you to hide or show the reference and access a menu of options for it.

If a reference is hidden the Show button will remain visible when your pointer moves away from it.

Manipulating Reference Images.

You can add or remove references using the reference options menu in the Tools menu or from the References Panel. To remove an individual reference image either use its menu in the list in the References Panel or right click the reference itself for options.

You can manipulate the size, position and rotation of a reference image by clicking and dragging on its area in various ways.

Move: Click and drag anywhere in the central body of the reference.

Scale: Click and drag in the white border at the corners of the reference.

Rotate: Click and drag in the white border on the edges of the reference.

If you have a Multitouch Touch Screen and are using Windows 7, or if you are using a Wacom graphics tablet that supports Multitouch you can use Multitouch Gestures to manipulate the reference image.

1. Use two fingers to drag anywhere on the reference to move it.
2. Use two fingers and pinch inward or outward anywhere on the reference to scale it.
3. Use two fingers and rotate anywhere on the reference to rotate it.

Right click a reference for additional options you can use to hide or remove the reference. You can also turn a reference in to a tracing image using this menu.



As well as moving the reference around you can also move its *contents*. When you point at a reference with your cursor two buttons will appear, one for moving the contents and one for zooming in to or out of them. Click and drag on these two buttons to use them. They do not change the size of the reference image on the Canvas, they just change its contents.

Stencils.

Stencils are used to create precise shapes or lines on your Canvas. They work just like a piece of plastic or wood placed on the Canvas, allowing you to paint over them without the paint applying to the Canvas beneath, or draw around them to make outlines.

Stencil Modes.

Stencils come in three different types which have different properties on your Canvas: Stencil, Ruler, and Guide. Stencils you place on the Canvas can be switched between these modes whenever you like.



Stencil: A stencil just prevents paint from being applied underneath it on the Canvas. Stencils appear red on the Canvas.



Ruler: Rulers help guide your cursor to create lines on the Canvas. Rulers appear grey on the Canvas.



When your cursor approaches a ruler and 'bumps' against it, it will stick as if it was a pen against a physical ruler. You can then draw roughly along the edge of the ruler and a straight line will be generated.



The easiest way to draw a line that starts against a ruler is to start drawing on the ruler itself. Start drawing on the ruler and the stroke will start on the Canvas against the ruler edge.

When you draw against a ruler your paint does not go underneath it.

Guide: Guides work exactly like Rulers but they do not prevent paint from being applied to the Canvas underneath them. This allows you to use a guide to precisely plot out the centre line of a stroke with paint applied on either side. Guides appear blue on the Canvas.

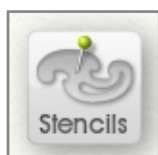
Stencil Transparency.



Like real world stencils, ArtRage stencils have solid areas and areas that let paint through. Unlike real world stencils however, ArtRage allows your stencils to be *partially transparent*.

A stencil with different levels of transparency allows differing amounts of paint through to the Canvas. If you load an existing image as a stencil the different levels of brightness in the image define the transparency.

Loading a photograph as a stencil lets you lay down paint on top of it and see the image beneath when it is removed.



The Stencils Pod.

Clicking this pod opens the Stencils Panel. Clicking and holding it brings up a menu of available Stencils for easy selection, and other useful Stencil menu items.

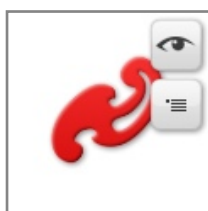
The Stencils Panel.



The Stencils Panel contains all the stencils available for use in ArtRage. In this panel you can select and organize your stencils and import new ones from disk. On the left side of the panel is a list of groups of stencils. When you select a group the right hand side of the panel updates to show the stencils that are available in that group.

A lock icon on a stencil indicates that it was installed by ArtRage and cannot be overwritten, you can still select it.

The Active Group.



The Active group contains a list of all the stencils you have currently placed on your Canvas. Each stencil is represented by a preview and when your point at it with your cursor two buttons fade in. The Eye button is used to show or hide the stencil, and the Menu Button provides options for that specific stencil on the Canvas.

If a stencil is hidden the Eye button remains visible when the cursor leaves the area of the preview.

The stencil preview indicates the rotation of the stencil and the current mode it is in through its color.

Manipulating Stencils.

To use stencils you have to add them to your Canvas. Stencils are utilities like panels so they do not appear in the final printed picture or if you Export a copy of your painting, they sit on the Canvas and act as guides or masks and can be moved and deleted without damaging paint.

Adding and Removing Stencils on the Canvas.

To add a stencil that is already in your collection to the Canvas you can either click its preview on the right of the panel or click and drag its preview. If you click and drag, the stencil will appear on the Canvas and you can position it before releasing the mouse button.

Stencils in the Active group cannot be clicked to add to the Canvas.

If you want to load a stencil from disk and place it directly on the Canvas without importing it to the stencil collection, use the menu button at the top right of the Stencils Panel and choose 'Select Stencil From Disk...'. This allows you to load an image to use as a stencil, it can be done for Rulers and Guides too.

You can also add a stencil to the Canvas by selecting 'New Stencil From Layer Contents' from the Stencil Options Menu. This option creates a stencil that surrounds the contents of the current layer.

To remove a stencil from the Canvas right click it and select the remove option from the popup menu. You can also use the menu button for the stencil preview in the Active Stencil group of the Stencils Panel.

Positioning Stencils.

Once a stencil is on the Canvas you can position it freely. Because you may need to start a paint stroke on top of a stencil you can't just click and drag them to move them. To move a stencil you should select the Transform Tool and click the stencil you want to move.

For information on how to use the transformation outline to position the stencil see the section on [Transformations](#).

Stencils have a Pin that attaches them to the Canvas. The pin is also used as the point around which stencils will rotate and scale. To move the pin click and drag on the pin head.

You can also position stencils by Right Click Dragging them. Right click drag to move, Cmd (Mac OS X) / Ctrl (Windows) + Right Click Drag to rotate. Option (Mac OS X) / Alt (Windows) + Right Click Drag to scale.

You can also use the right click menu for the stencil on the Canvas, or the menu button for the stencil in the Active group of the Stencil Picker to flip the stencil, set its angle precisely, or invert it.

The Reset options in the stencil's right click menu allow you to set the stencil to its actual 1:1 scale for pixel precision, and reset the pin to its default central position.



The Straight Line Ruler.

At the top of the Rulers group in the Stencil Panel is the straight line ruler. This ruler can be rotated and changed in length using the grips at either end. Click on the grip and drag it to the point you want the ruler to end.

The straight line ruler displays pixel dimensions for your painting and a print dimension value for your current units and Points Per Inch setting in the New File Dialog or Resize Panel.



Stacking Stencils.

You can stack stencils on top of each other for cumulative effect. This works for all modes of stencil so if you want to create complex ruler paths, just place rulers against each other and draw around them.

Adding Stencils to the Collection.

New stencils and groups of stencils can be added to the collection using the Stencils Panel. At the top left of the panel is a New Group button that allows you to add a new group, and on the right of the groups is an Import Stencil button that allows you to import a new stencil from disk.

When you select the Import button you are presented with a file dialog in which you can choose an image to import. The image you select is imported in to the current group. If there is already a stencil with the same name as the image you will be asked to change the name and try again.

Your Stencil Collection exists on disk as a series of folders representing groups and files representing stencils. You can access the folder in which all of your user stencils are contained using the 'Open User Stencils Folder' option in the Stencil Options Menu.

Adding New Stencils.

If you create a stencil using the 'New Stencil From Layer Contents' option in the Stencil Options Menu it will not appear in the collection. To add it to the collection right click the stencil on the Canvas or use the stencil's menu button in the Active group and select Store Stencil In Collection.

A file dialog appears pointing to the location of your user stencils and you can save the stencil there.

Stickers.

Stickers are individual images that can be peeled off a sheet and stuck to your Canvas, or sprayed on to the Canvas using the Sticker Spray tool. Stickers can be anything from objects such as sparkly gold stars, pebbles, and leaves to artistic effect stickers that simulate painting styles. This section shows you how to use stickers in your painting and how to create new ones.

Sticker Properties.



Stickers can contain more than just color information. Each sticker can have its own texture and even its own reflectivity, like a transparent plastic domed sticker you get from the supermarket.



Stickers can be tinted when they are added to the Canvas, and have their opacity and shadow adjusted. If you want to place a rock in to a scene you might not want it casting a shadow, but if you're sticking a gold star or seashells to a photo the shadow can look good.

Normal layers lose quality when you change their size or rotate them, but stickers can be sized and rotated as much as you like without damaging their contents.

Flattened and Floating Stickers.

The most important property of a sticker is whether it has been flattened or not. Flattened stickers are applied to the Canvas as if they had been painted on and they cannot be edited in way normal stickers can. Floating stickers can be moved, scaled, and rotated as much as you wish.

When you apply a single sticker to the Canvas by peeling it off a sticker sheet, it will always be Floating. When you use the Sticker Spray tool you can choose to have it either spray Flattened or Floating stickers. For more information see the [Sticker Spray](#).



The Stickers Pod.

Clicking this pod opens the Sticker Collection Panel. Clicking and holding produces a menu of available Sticker Sheets for easy selection. Select a sticker sheet and it opens for use.

The Stickers Panel.



The Stickers Panel contains all the sticker sheets available for use in ArtRage. In this panel you can select and organize your sticker sheets and import or create new ones. On the left side of the panel is a list of groups of sticker sheets. When you select a group the right hand side of the panel updates to show the sheets that are available in that group.

A lock icon on a sticker sheet indicates that it was installed by ArtRage and cannot be overwritten, you can still select it.

When you click a sticker sheet on the right hand side of the panel it opens up and you can use it to apply single stickers to your Canvas.



Sticker Sheets.

Stickers are organized in to sheets like the collections of stickers you can buy in stationary suppliers. There might be a sheet of numbers or letters, a sheet of shapes or a sheet of types of leaf. When you click a sticker sheet preview in the Stickers Panel the sheet opens up for use.

Adding Single Stickers to the Canvas.

If you want to add stickers to the Canvas one by one you can do so using a sticker sheet. To open a sticker sheet, locate it in the Stickers Panel and click its preview. When you click the preview the sheet opens up for you to use.

To add a single sticker from the sheet to the Canvas just click it and it appears on the Canvas. If you prefer, you can click and drag it from the sheet to the desired point on the Canvas.

When you complete the drag, or finish the single click, the sticker appears on the Canvas with a transformation outline. For more information on using the transformation outline see [Transformations](#).

A single sticker on the Canvas is represented by an entry in the Layers Panel. In that panel you will see the sticker you just added along with an icon indicating it is a sticker. You can drag it around in the Layers Panel the same way you would any other layer. For more information see [Layers](#).

Adding single stickers is great if you want to place some specific items at precise points on the Canvas, such as oranges on a plate, or seashells on a photo border.

Spraying Stickers to the Canvas.

Sometimes you want to add many stickers to the Canvas at once. The Sticker Spray lets you do this by automatically selecting stickers from a sheet and spraying them on to the Canvas as you paint with it.

For full information on the basic settings of the Sticker Spray see the [Sticker Spray](#) section.

When you spray stickers to the Canvas they are either sprayed as flat or floating. Flat stickers will spray directly on to existing paint layers, but floating stickers will create a new sticker layer if there is not one already selected. Even though the floating stickers all apply to a single layer they can still be individually manipulated, the layer is just a way of collecting all the stickers you spray with the tool together so that you don't end up with thousands of layers in your painting!

Manipulating Stickers.

Floating Stickers on the Canvas can be positioned and adjusted after they have been created. Flattened stickers are just paint on the Canvas so you can smear and blend them like paint but you cannot change their nature once they have been applied.

Moving Stickers.

Because stickers are part of the Canvas they must be used moving the Transform Tool. To move a sticker select the Transform Tool and click the sticker to transform. The transformation outline appears around the sticker and you can use that to scale, rotate, and move it. For more information on the transformation outline see [Transformations](#).

If you have a layer with multiple stickers on it you can press the Tab key while transforming a sticker to select the next one to transform, or Shift + Tab to select the previous one.

Changing Sticker Color Properties.

Stickers can have their basic tint and opacity adjusted after they are applied. Right clicking a sticker brings up a set of options that can be used to adjust these properties.

Stickers are objects on the Canvas so their layer must be selected to make them active before they can right clicked.

Changing the sticker tint brings up a [Precise Color Picker](#) that allows you to tint the sticker as you want. Changing the sticker opacity lets you enter an opacity percentage manually.

Sticker Shadows.

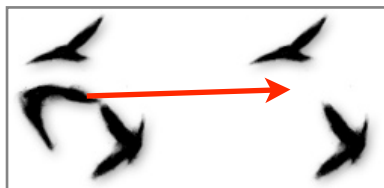


Right clicking a sticker gives you the option of changing its shadow properties. The Shadow Panel gives you control over the size, position, color and opacity of the shadow using sliders. Click and drag in the preview to the left to set the position manually.

You can click the color sample to select color using a [Precise Color Picker](#), or click and hold to use a [Popup Color Picker](#).

Erasing Stickers.

To erase a single sticker layer you can delete its layer as you would any other layer using the menu button that appears when the cursor points at the layer in the Layers Panel.



If you have more than one floating sticker on a layer you can erase single stickers using the Eraser Tool. Select the layer with the stickers on and select the Eraser Tool, then click the stickers you wish to erase and they will disappear. Because floating stickers are real objects on the Canvas, stickers behind ones you erase are still whole so they will show through from underneath.

Sticker Spray Variation.

The Sticker Spray has a large number of properties that are used to decide the appearance of the stickers that are sprayed. These are controlled in the Sticker Spray Variation panel. To open this panel click the 'Spray Variation' button on the Settings Panel when the Sticker Spray is selected, or select the option from the View menu.

The Spray Variation Panel is laid out in a large grid that gives you a number of Properties that can be adjusted down the left hand edge, and Values used to adjust them along the top edge.

Each Property can be adjusted by as many Values as you wish, by a certain amount varying from -100% to +100%. With 10 Properties and 14 Values this gives you an enormous number of potential adjustments you can make to the spray.

Every time the Sticker Spray goes to spray a sticker on to the Canvas it uses the information defined in the Spray Variation Panel to decide which sticker to spray, and what properties to apply to it as it sprays.

Setting Variation.

Each Property on the left that is used by the Sticker Spray can be set to vary based on the Values on the top. For example the Scale Property could be set to vary based on the Pen Pressure, meaning the harder you press as you paint the larger the sprayed sticker can become.

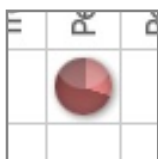
Each slot in the grid contains a token that indicates the current state of the variation being applied to the Property by the Value.



No Token: If there is no token in the slot then no variation is applied to the Property by the indicated Value.



Green Token: A green token indicates a positive variation (1% to 100%) applied to the Property by the indicated Value. For example Scale set by Pen Pressure using a green token makes the scale Increase as Pen Pressure increases.



Red Token: A red token indicates a negative variation (-1% to -100%) applied to the Property by the indicated Value. For example Scale set by Pen Pressure using a red token makes the scale Decrease as Pen Pressure increases.

To set a variation, click and drag up and down in its slot. If you drag up the variation becomes positive (a green token appears). If you drag down, the variation becomes negative (a red token appears). As the value changes the token adjusts like a clock face to indicate the approximate value at a glance.

As you point at various slots an information outline will appear showing exactly what properties are being adjusted and the amount of adjustment.

To set a value back to 0, invert it, or set it manually in text just right click the slot and use the options there.

If you click on any column or row text header you can clear, invert, or set the value for that entire row or column!

If multiple Values are used to vary a single Property each Value is calculated in turn. For example if you have X Distance *and* Pen Pressure varying Scale, the eventual scale is decided by adjusting by its X Distance variation then adjusting *that result* by its Pen Pressure variation.

Variation Properties.

The following properties of the spray and stickers can be adjusted in this panel:

Sheet Row, Sheet Column: Tells the Sticker Spray which Column or Row of the sheet to choose stickers from as it sprays. Sticker sheets do not have to be laid out in a grid but ArtRage identifies an approximate column and row value for the stickers on a sheet when you import it.

Scale: Tells the Sticker Spray how large each sticker should be.

Rotation: Tells the Sticker Spray how much rotation to apply to each sticker.

Hue, Luminance, Saturation: Tells the Sticker Spray what tint should be applied to each sticker.

Alpha: Tells the Sticker Spray how opaque to make each sticker.

Offset: Tells the Sticker Spray how far to place each sticker from the cursor point.

Sticker Sequence: Tells the Sticker Spray what order to select stickers from the sheet as it places them.

Variation Values.

The following values can be used to adjust Properties in this panel:

Base Value: A set value is applied to the property. Eg. Scale at +100% makes each sticker as large as it can be.

Random: A random value is applied to the property. The larger the variation amount the greater the random value can be from 0. Eg. Alpha at Random -100% makes the each sticker vary between fully opaque and fully transparent.

Sequence: The index of the sticker in the stroke is applied to the property, so the fifth sticker to be placed is index 5 for example. This value loops, if it reaches the minimum amount the Property can be it resets to the maximum and vice versa. Eg. Luminance at Sequence -2% makes each sticker slightly darker than the last.

Tracing H, L, and S: The color values of the Tracing Image are applied to the property. Eg. If the H, L, and S properties of the sticker are set to vary 100% based on the Tracing H, L, and S, the stickers will adopt the color of the tracing image beneath them. Note that these values are *offsets from 0*, so the color may not match completely if the sticker color is varied heavily from a basic red.

Tracing Alpha: The transparency of the Tracing Image is applied to the property. Areas outside the tracing image are considered to be fully opaque. If your Tracing Image has an alpha channel its alpha value is used to vary the property. If no tracing image is loaded the currently selected color is used Eg. Sticker Alpha at Tracing Alpha 100% varies the sticker opacity significantly.

This is a great setting for creating Image Brushes, see later for more information!

Pen Pressure, Pen Tilt, Pen Rotation: If your input device supports these features the property is varied based on the value your input device indicates. Eg. Size at Pen Pressure 100% makes the sticker get larger the more pressure is applied.

Stroke Direction: The direction you are painting in is applied to the property. Eg. Sticker Rotation at Stroke Direction 100% rotates the sticker so that it points in the direction you are drawing.

X Distance, Y Distance, Center Distance: Uses the location of your stylus in the Canvas to define the property. X and Y distance refer to the left to right and top to bottom distances, so low X distance is at the left of the Canvas, low Y distance is at the top. Center Distance refers to the distance from the center of the Canvas, so low Center Distance is right in the middle. Eg. Size at Y Distance -100% makes the stickers smaller the closer they get to the top of the Canvas.

Object Sprays and Image Brushes.

There are two default sets of values you can apply to the variation system using the menu button in the Spray Variation Panel:

Set Up Settings For Object Spray: Sets up the variations so that the Sticker Spray will produce a spray of random objects from your selected sticker sheet.

Set Up Settings For Image Brush: Set up the variations so that the Sticker Spray will produce a continuous stroke of paint that adopts the currently selected color (or Tracing Color if color selection is automatic) as if it was a shaped brush head.

Image Brushes are really just a single sticker on a sheet that is used to place shaped impressions of color on the Canvas continuously as you paint. They do not blend paint like other painting tools but they can be used to create a huge range of artistic brush types that have very specific appearances, such as sparse bristle brushes and matted hair brushes.

These two default settings give you a starting point for creating new Sticker Spray presets.

Adding New Sticker Sheets.

Before they can be used, sticker sheets must be added to the sticker collection. This section explains how to do that.

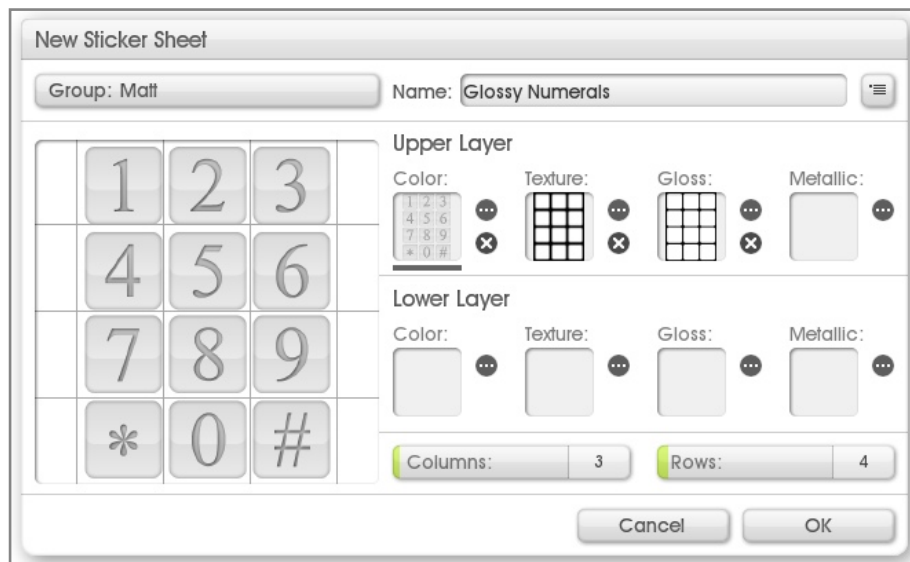
Importing a Sticker Sheet.

At the top of the Stickers Panel is an Import button. This button allows you to locate an ArtRage sticker sheet file and select it for import. When you select the sheet it is copied to the correct folder for the current sticker group visible in the panel.

You cannot import a sticker sheet that has the same name as a sheet already in the category. If you try to do so you will be asked to rename the sheet and try again.

Once the sheet has been imported it should be visible in the list of sheets for the current category and can be selected from the picker or used in the Sticker Spray.

Creating a Sticker Sheet.



To create a new sticker sheet click the New button in the Stickers Panel. When you click this button the New Sticker Sheet Panel appears. There are three main control sections:

1. At the top of the panel you can select the group to put the sticker sheet in and the name to use for it. The Menu Button allows you to create a new group and import an existing sticker sheet to edit if you wish.
2. On the left of the panel is a preview of the current component of the sticker sheet you are working on.
3. On the right is a series of slots that can be filled with images. Each slot represents a property of the sticker on a back or front layer. Each slot can be clicked to load an image (or the '...' button can be clicked), and when an image is loaded the 'x' button can be clicked to remove it.
4. At the bottom is a pair of sliders that allow you to indicate how many columns and rows of stickers you are importing in your image.

Stickers are constructed from two layers each containing optional color, texture, gloss, and metallic images. The contents of the Upper Layer sit on top of the contents of the Lower Layer, but by creating combinations of images you can create complex multilayer effects such as stickers that have texture underneath a smooth glossy dome, giving your stickers internal highlights as they are moved around on the Canvas.

To Create The Sheet:

1. Prepare your images (see below).
2. Click each of the slots on the right and load in the image that will be used for its property.
 - a. You can click a slot that already has something in it to see it previewed on the left.
3. Select how many columns and rows are in your sheet.
4. Select a group and name for the sticker sheet.
5. Click OK.

When you click OK the name of your sheet is checked. If you are attempting to overwrite an existing sheet you will be warned and allowed to continue or cancel and choose a new name. If the sheet you are attempting to overwrite is one of the sheets installed with ArtRage you will be asked to choose a new name, you cannot overwrite those sheets.

You can drag images between slots. Click and drag the image from a slot to make a copy of it in another slot.

Sticker Sheet Images.

Images are used to tell the stickers what color they are, what texture they have, how glossy they are and how metallic their color is. You can prepare one or more of these images for your sticker sheet.

The panel that creates sticker sheets constructs them by importing items from a grid. When you create your images, make sure they are all the same size and that the areas of interest inside them are laid out identically in a grid.

Color Image:

The most important image for most sticker sheets is the Color Image. Without a Color Image the sticker will just be a texture on the Canvas.



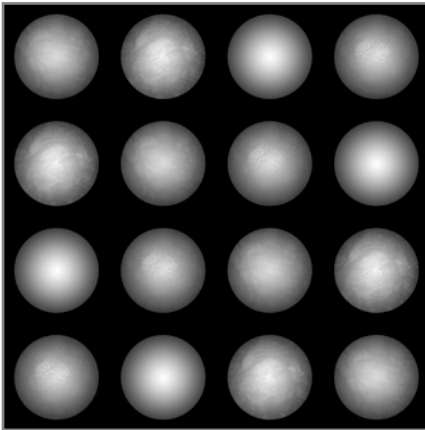
The Color Image supports 32-bit color, that is to say full color with a transparency map. Any type of image can be used as the Color Image but only types that support transparency, such as PNG, can give ArtRage this additional information.

If you do not use a Color Image that has transparency, your stickers will be square. If you want them to take on the shape of the item you are creating (such as the baubles in this example) make sure they have a transparent background. The checkerboard in the example above indicates transparency.

If you have a Color Image on the Upper and Lower Layers of the sticker the Lower Layer will be covered by any non transparent area of the Upper Layer.

Texture Image:

The Texture Image gives a textured surface to the sticker. Without it the sticker is just a flat piece of paper on the surface of your Canvas.

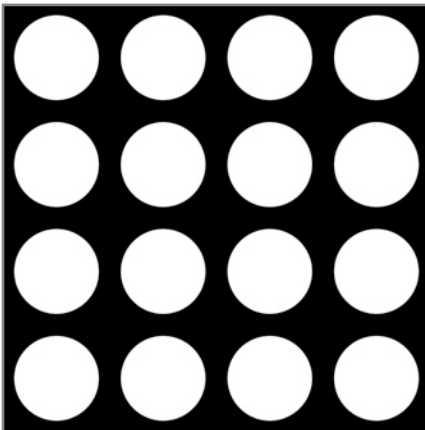


The Texture Image is a greyscale height map in which the brighter areas indicate the higher points of the texture.

To create a Texture Image it is usually wise to take the shape of the items you have placed in your Color Image and create your texture based on those. If the Color Image has transparency, there will be no sticker substance where the image is completely transparent and your texture will not show through.

Here, we have created a height map for the baubles that will create a curve over the surface of sphere, note how the height map goes from dark at the edges to light in the center. Also note how the position of the detail in the Texture Images matches identically the position of the detail in the Color Image.

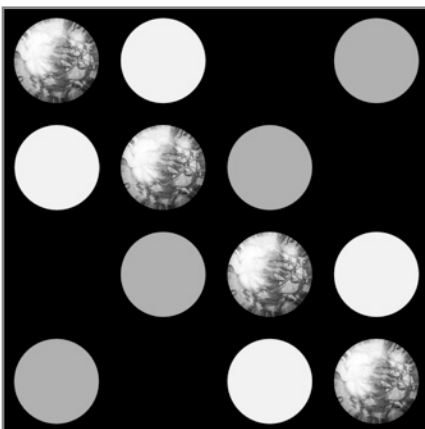
Gloss Image:



The Gloss Image defines which parts of the surface of the sticker are shiny. Generally, shiny parts will only be visible where there is texture that changes the angle of the surface so that light reflects.

The Gloss Image is a greyscale image that follows the same requirements as the Texture Image. Lighter areas are more glossy, darker areas are more matte.

Metallic Image:



The Metallic Image defines which parts of the surface have metallic reflection. Metallic reflection changes the color of the surface where light reflects from it so the easiest way to see it is to have texture as well as your Metallic Image.

The Metallic Image is a greyscale image that follows the same requirements as the Texture Image. Lighter areas are more metallic, darker areas are more plastic.

Text.

The Text Tool allows you to create editable areas of text on your Canvas. These areas can be moved, scaled, and rotated freely and still edited. For more information see the section on the [Text Tool](#). This section explains how to use the text system while you are editing.

Working With Text - Text Edit Mode.

To create a new text item select the Text Tool and click on the Canvas. If you have clicked a blank area of the Canvas a new text layer is created and a blinking caret appears showing where text will be entered.

If you click on text that is already on the Canvas that text becomes editable, no new layer is created.

While the caret is visible you are in text editing mode. To exit this mode and accept the changes you have made either press the Enter key on your numeric keypad, or if you do not have one select a different tool or click anywhere other than on the Canvas. If you wish to cancel your edit, press Escape on your keyboard and your text will be reverted to its original form. While editing text you can also use the Undo and Redo buttons on the ArtRage Menu to undo or redo the last edit.



While you are editing text you can select characters to apply specific formats to. Click and drag over the characters you wish to select, or hold down the Shift key and use the Arrow Keys on your keyboard to navigate to the end of the area you wish to select.

If you make changes in the Text Settings Panel while text is selected, the selected text will be changed.

Remember that Text Layers cannot be painted on, a new layer will be created if you try to paint on one.

When you type text the current color is used for each character. Clicking in the Color Picker will not turn off text editing mode so you can still use it to change colors as you type.

Text supports metallic color too! Turn the metallic value up and the texture of your Canvas will make the surface of the text reflect in metallic fashion.

If you copy characters from another application you can paste them in to your current text item using the Paste shortcut key while you are in text edit mode.

Manipulating Text.

If you are not in text edit mode, you can edit a piece of text by selecting its layer and clicking it with the Transform Tool. This creates a transformation outline you can use to edit the position, scale, and rotation of the text. For more information see [Transformations](#).

If you are currently editing text you can transform it by clicking and dragging on the Canvas.

Move: Click and drag outside the area of the currently editable text to move it.

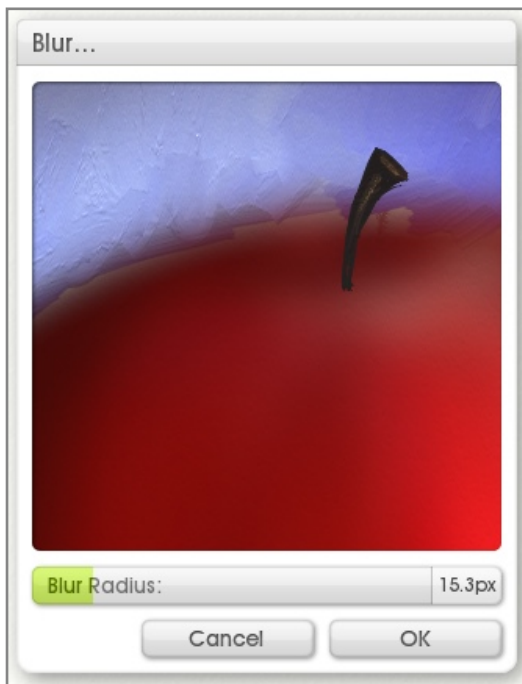
Scale: Hold down Option (Mac OS X) / Alt (Windows) and click and drag outside the area of the currently editable text to scale it.

Rotate: Hold down Cmd (Mac OS X) / Ctrl (Windows) and click and drag outside the area of the currently editable text to rotate it.

Image Adjustment and Filters.

ArtRage provides two basic forms of image adjustments which can be found in the Edit Menu: Blur Layer, and Adjust Layer Colors. ArtRage also supports Adobe Photoshop format Filters (.8bf files). You can find a list of installed filters in the Edit menu under Filters. Selecting a Filter from that list will launch its interface and allow you to apply its effects to the current ArtRage layer.

Blurring.



If you want to apply a blur to the contents of the current layer select the Blur Layer option in the Edit Menu.

The preview image at the top of the panel shows what the layer will look like after blur. Drag in the preview to select the area of the Canvas you want to display. As you change settings the preview will update instantly and the contents of the canvas will update as they can with a more detailed preview to avoid slowing you down.

The 'Blur Radius' slider adjusts how much blurring is applied. Click OK to apply the blur, or Cancel to close the panel and leave the canvas unchanged.

If you try to adjust a non Paint Layer you will be asked to flatten the layer before the panel opens, you can only apply adjustments to Paint Layers.

Color Adjustment.



If you to make changes to the color on a layer select the Adjust Layer Colors option in the Edit Menu. This brings up the Adjust Colors Panel.

The preview image at the top of the panel shows what the layer will look like after color adjustment. This preview works like the one in the Blur Panel described above. The other controls in the panel control how the color of the layer will be adjusted:

Brightness, Contrast: Adjusts the brightness and contrast of the image, ranges from -100% to +100%.

Hue, Color: Adjusts the hue and saturation of the image, ranges from -100% to +100%.

Flatten Layer To Bitmap: Causes the texture of the paint to be flattened to pixel colors rather than rendered dynamically. Select this if you want your color adjustment to work on the highlights and shadows in the bumps and dents of the paint on the layer.

Colorize With Paint Color: Causes any completely grey areas of the layer to be tinted with the currently selected paint color. Set the 'Color' above 0% slider to adjust how much tint is applied.

Click OK to apply the changes, or Cancel to close the panel and leave the canvas unchanged.

If you try to adjust a non Paint Layer you will be asked to flatten the layer before the panel opens, you can only apply adjustments to Paint Layers.

Compatible Filters.

Because filters were not written specifically for ArtRage only some of them are compatible. ArtRage supports .8bf format filters only, other types of plugin will not work. A list of incompatible filters is maintained by the application so if your filter does not appear it may already have been determined to cause problems when running in ArtRage.

Ambient Design cannot provide support for any third party plugin used in ArtRage or guarantee that it will operate correctly. If you are having problems getting a filter going or want to know if something will be compatible before purchase, please ask in the Technical section of the ArtRage Forums at <http://www2.ambientdesign.com/forums>. Someone there may be able to answer your questions.

Adding Filters.

There are two ways to add Filters to ArtRage. The first is to install them to the ArtRage Filters Folder, and the second is to tell the application to look in an existing filters folder for another application.

You must restart ArtRage after installing Filters for it to detect them.

Installing in the ArtRage Filters Folder.

The ArtRage Filters folder is located in the ArtRage User Contents folder. This folder does not exist until it is required so before you install filter go to the Tools menu and in the User Content menu select Open ArtRage Filters Folder. This option creates the folder and opens it for you.

You can now install filters to the folder. The location of this folder varies depending on your operating system, and in some cases can be hidden by default. If you need to locate it for an installer to work please open the folder using the menu option and use your operating system tools to locate the folder in relation t the rest of your folders.

Scanning External Folders.

It can sometimes be easier to tell ArtRage to scan an external folder to locate Filters. To add folders to the list of items to be scanned use the Filters section of the Preferences Panel which can be found under the Edit menu.

The Filters section presents you with a list of folders that will be scanned for filters. If you have filters installed for another application or outside the ArtRage Filters Folder click the + button and locate the folder that contains the filters on disk.

When you point the mouse at a filter in the list an 'x' button appears. Click that button to remove the folder from the list.

You must restart ArtRage after changing the list of filter folders for changes to take effect.

Filters and Layers.

Because they were not designed to work with ArtRage, Photoshop Filters do not recognize the additional information ArtRage stores with its layers such as the volume of paint on the Canvas and how wet it is. This means that when you apply a filter to a layer in ArtRage the layer is converted in to a flat image and while you can still work on it with the painting tools it will not smear as easily as before.

If you use a filter on a Sticker or Text layer you will be prompted to flatten the layer to an image first so that it can be edited.

Preferences.

ArtRage provides two main areas of customization that are accessed from the Edit menu: Keyboard Shortcuts and Preferences.

The Preferences Panel.

The Preferences Panel presents a series of categories of settings for various elements of the product. To open the panel use the Preferences Panel item in the Edit menu.

The Preferences Panel contains a series of groups of settings. Click a grey header and its settings will become available. Click again and the group will close.

The menu at the top right allows you to reset your preferences and manage which groups are open.

Some settings require that you restart ArtRage for them to take effect, you will be prompted if you change anything that will require this.

Interface.

Settings for controlling the look and feel of ArtRage come under the Interface group. These settings are:

Tooltip Delay: Controls how long you must hover over an object before its Tooltip appears.

Play Sounds, Play Animations: Controls whether ArtRage plays sounds and animations for panels and events.

Color Sample Gloss: Controls whether a glossy highlight is applied to color samples, or whether they are flat color.

Show Menus In Menu Bar (Mac OS X Only): If this option is turned on the ArtRage menus will appear in the ArtRage menu bar as well as the OS Menu Bar. This can be useful if you are using ArtRage on a second monitor that does not have an OS menu bar on it.

Background Color: Allows you to set the color of the workbench behind the Canvas. This color becomes visible if you move the Canvas. Click to set using a [Precise Color Picker](#), click and hold for a [Popup Color Picker](#).

Control Tint Color: Allows you to set the tint color applied to controls. The color sample can be clicked for a [Precise Color Picker](#) or clicked and held for a [Popup Color Picker](#).

The Menu button allows you to store custom tints in the list of available tints below and manage the current tint color.

The list of custom tints presents a series of default ArtRage tints and a set of custom tints that you have defined. Custom tints appear in the list below the standard tints. Click a tint in the list to select it.

Automatic News and Updates.

Allows you to turn off the automatic online check for updates ArtRage performs weekly.

Cursors.

Settings that control the appearance of your cursor. Select the type of cursor you want to display using the large buttons.

If you have a Precise Cursor selected, the Magnify Precise Cursor option makes it larger and more visible. Some tools that use Outline Cursors display a Precise Cursor by default if your tool size gets very low.

Input Device.

Settings that control how your input device works.

Cmd/Ctrl + Mousewheel = Zoom: Some systems that use a touch interface use mouse wheel events to scroll objects (like the Canvas) rather than zoom them. If this is turned on, the Cmd (Mac OS X) / Ctrl (Windows) key must be held down when the mousewheel is used to zoom the Canvas. Use this if you experience odd zooming behavior while using touch gestures.

Use Ink Services (Windows Only): Ink Services are Tablet PC and Windows Vista or later services for tablet input devices. Some graphics tablets do not interact well with Ink Services so if you find you are experiencing odd behavior such as strokes not recognizing pressure, strokes moving the Canvas rather than painting, or strokes only painting a single dot, try turning this off, your tablet device may not be interacting well with the operating system.

Precise Tablet (Windows Only): Some graphics tablets support a high resolution input mode that creates more precise strokes. Unfortunately some graphics tablets do not support this but incorrectly report that they do, this can cause problems with strokes failing to complete or appearing incorrectly. If you are having problems with your paint strokes try changing this setting.

Use Touch Input (Windows Only): Allows you to turn on or off ArtRage support for the Windows 7 Touch Screen system. If this is on you can use Multitouch gestures on a Windows 7 machine to manipulate various objects in the application.

Simultaneous Gestures (Windows Only): If Use Touch Input is on and you have a Windows 7 device with Multitouch gesture support you can tell ArtRage to recognize more than one gesture at a time. If this is on you can move, scale, and rotate appropriate objects in one gesture. If this is off only the first gesture you make in any operation will be recognized until you release the object and start a new gesture.

Panels.

Settings that control your panels globally.

Scale, Rotation: Sets the scale or rotation of all panels.

Reset Panel Positions: Resets the position of all panels after restart.

Filters.

Allows you to set additional folders to be scanned for filters. See the [Image Adjustment and Filters](#) section for more information.

Keyboard Shortcuts.

Keyboard Shortcuts in ArtRage can be adjusted to suit your requirements. The Keyboard Shortcuts Panel can be opened from the Edit menu.

The menu at the top right presents load and save options for sets of shortcuts and the ability to reset them or revert them to the previous set. The list below contains groups of similar shortcuts that can be customized, and any key combination currently allocated to them. Click the grey title bar of a group to open or close its contents.

Editing Shortcuts.

Shortcut events can have multiple entries. This can be useful if there is more than one way you wish to access a shortcut. For example 'Zoom In' may require Cmd/Ctrl '+' as well as Cmd/Ctrl + Shift + '=' depending on your keyboard layout. Existing shortcut key combinations can be modified, and new ones added.

Add A Key Combination: Point at the name of the shortcut you wish to edit and a '+' button appears. Click it to add a new key combination to that event.

Remove A Key Combination: Point at the key combination you wish to remove and click the 'x' button that appears.

Edit A Key Combination: Point at the key combination you wish to edit and click the '...' button that appears.

On Mac OS X changes you make to the shortcuts will not be available until you restart the application.

Entering Key Combinations.

If you Add or Edit a key combination you will be presented with an entry dialog. Simply press the key combination you wish to use and it will appear in the dialog. Then click OK to apply it.

If you have chosen a key combination that is already in use you will be prompted to either remove the old one and store this new one, or cancel.

Some characters are reserved and cannot be applied to shortcuts: Tab, Enter, Space, and Escape, among other keys cannot be used in key combinations.

Credits.

ArtRage and the ArtRage Brush Man Logo are registered trademarks of Ambient Design Ltd. in the USA and New Zealand.

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Dramatis Personae: Andy Bearsley (Backbone Engineering, OS Support & Toolkits), Matt Fox-Wilson (UI Design and Engineering, Manuals), David Jenner (Quality Assurance and Beta Management). Uwe Maurer (Business Development and Management). Tycho (A Cat).

Tool and Application Icons, and Sticker Resources by Athena Kekenos.

Additional network code by Mike van Bokhoven.

ArtRage makes use of the Freetype Text Rendering System. More information can be found at www.freetype.org.

Product names used in this documentation are used for purposes of clarity only. All trademarks and registered trademarks are the property of their respective owners.

Additional Resources:

Byron Callas: Stickers (*Art Clippings* - Fluffy, Plastic Dots, Textured Dots, Tube Dots. *Character Sets* - 36 Numbers. *Stamps* - Jellyfish). Presets (*Sticker Spray* - Broad Fluffer, Fluff Explosion, Fluffer Brush, Jellyfish, Jellyfish Random). Gloop Tool Sample Painting.

Hans Deconinck: Stickers (*Brush Heads* - Multibrush, Soft Bristles). Presets (*Sticker Spray* - Speckled Multibrush).

Stefano Fiore: Canvases (*Art Papers* - Diagonal Grain, Sandy Paper, Swirly. *Canvas* - Smooth Canvas. *Rough* - Concrete, Stucco). Grains (*Canvases* - Coarse Canvas, *Special* - Stone 1, Stone 2, Stone 3, Techno 1, Techno 2). Stickers (*Brush Heads* - Art Brush 1 - 15, Ribbon 3D, *Stamps* - Angled Hair). Presets (*Palette Knife* - Blurred Frosting, Frosted Spots, Harsh Chaos, Heavy Blurred Frosting, Small Frost. *Sticker Spray* - Cloud Brush 2, Cloud Brush Soft, Dirty, Dirty Soft, Eclectic, Eclectic 2, Impressionist, Japanese Ink, Mimosa, Modern, Smudge, Stains 2, Stains, Van Gogh 2, Ironic, Ribbon 3D, Dense Fur, Frizzy Hair). Pencil Tool Sample Painting.

Justine Hawryluk: Colors (Oil Spectrum). Stickers (*Glossy* - Black Gloss, Citrus Gloss, Cyan Gloss, Emerald Gloss, Navy Gloss, Orange Gloss, Pink Gloss, Purple Gloss, Red Gloss, Yellow Gloss, Multicolor Gloss).

Colin Henry: Stencils (*Grids* - Borders, Circle Bands, Diagonal, Dot, Square).

Gaeton Laprade: Stickers (*Art Clippings* - Paint Splats. *Brush Heads* - Airbrush Spat 3D, Airbrush Spat, Sea Foam, Shrub Brush 3D, Shrub Brush. *Hair & Fur* - Hair Brush 2. *Stamps* - Barbwire, Bubble, Chain, Curled Leaves, Grass Brush, Holiday Lights, Marching Ants, Particles, Paw Prints, Sparkles, Wheat. *Stickers* - Gold Coins, Ladybug, Popcorn Strands, Shiny Star, Xmas Bulbs, Xmas Gifts, ZapPowBlam). Presets (*Sticker Spray* - Airbrush Spats, Airbrush Spats 3D, Gift Boxes, Gold Coins, Lady Bug, Paint Splats, Paw Prints, Popcorn Strand, Star Glitter, Xmas Bulbs, Xmas Gifts, ZapPowBlam, Barb Wire, Bubbles, Chain, Holiday Lights, Marching Ants, Particles, Particles 2, Particles 3, Sparkles, Hair Brush 2, Grass 4, Leaves, Sea Foam, Shrub Brush, Shrub Brush 3D, Tree Shrub, Wheat).

Paul Lee - Paint Roller Sample Painting.

David Manuel: Canvases (*Canvas* - Essential Canvas. *Paper* - Hatched Paper, Sketch Paper, Watercolor Paper). Grains (*Canvases* - Canvas Grain, Hatched Canvas. *Papers* - Sketch Paper, Watercolor Paper). Stickers (*Brush Heads* - Clutter Brush, Crackle & Swirl, Fluff Brush, Fluff Brush Shaded, Soft Puff, Sparse Bristles, Very Sparse Bristles. *Hair & Fur* - Fur Curly Seq, Fur Curly, Fur Layering, Fur Loose Whispy, Fur Soft Gathered, Fur Soft Wave, Fur Woolly Blur, Hair Brush, Hair Frosted Tips, Hairs. *Stamps* - Dune Grass, Fir Branch, Mossy, Mossy 2. *Stickers* - Flower Children, Flower Children Red Base). Presets (*Sticker Spray* - Rooster Tail, Sparse Bristles, Texturing Brush, Very Sparse Bristles, Basic Soft Fur, Bear Fur, Curly Fur, Fine Frosted Fur, Fluffy Tail, Fluffy Tail 3D, Hair Brush, Kinky Curly Fur, Loose Whispey Fur, Rough Fur, Soft Wave Fur, Woolly, Yeti Fur, Dune Grass, Mossy, Mossy 2, Flower Children, Flower Children Multicolor). Sticker Tool Sample Painting.

Philip Mayes - Eraser Tool Sample Painting.

Susan Murtaugh - Felt Pen Sample Painting.

Albert Root: Stickers (*Art Clippings* - Artriangle, Mango And Sage. *Brush Heads* - Blooming, Brush Stroke, Cotton Candy, Crosshatch, Crosshatch 2, Flow, Impressionist, Modern, Texture Brush, Thick Impasto. *Stamps* - Dotsy, Lines, Welcome Typography, Wrapped Candy). Presets (*Sticker Spray* - Blooming, Van Gogh, Thin Lines, Thick Impasto, Texturing Brush 2, Impressionist Artist, Crosshatch, Crosshatch 2, Calligraphic Brush, Art Triangle, Mango And Sage, Welcome Typography, Wrapped Candy, Cotton Candy, Dotsy, Modern Jazz). Chalk, Crayon, Palette Knife & Oil Brush Sample Paintings.

Sav Scatola: Stickers (*Brush Heads* - 3 Bristle Heads, Sparse Dot, Oil Bristles, Raggety, Wet Brush, Sparse Dot 2. *Stamps* - Distant Trees, Grass, Grass 2, Pines, Sparse Oak). Presets (*Sticker Spray* - Oil Bristle, Sparse Dot, Bristle 1, Bristle 2, Bristle Wet, Bristle Wet 2, Dry Brush, Raggetty, Sparse Dot, Wet Brush 1, Wet Brush 2, Distant Trees, Grass, Grass 2, Grass 3, Oak Leaf, Pines).

Henry Stahle: Stencils (*Stencils* - Grass, Tape. Shapes - Ovals). Stickers (*Art Clippings* - Splat. *Nature* - Ants, Crows, Flies, Larvae). Presets (*Sticker Spray* - Ants, Crows, Flies, Larvae, Splats). Airbrush & Fill Tool Sample Paintings.

Levent Suberk: Stencils (*Art Clippings* - Kaleidoscope, Olive Deco, Stucco Deco, Trim. *Brush Heads* - Bush 3D, Bush 3D 2, Bush, Cable, Cable 2, Cloudy Sky, Slinky, Wood Burning. *Nature* - Gulls, Pebbles. *Stamps* - Blue Snake, Finger Paint, Flower Brush, Flowers, Leaf 3D, Leaves, Neon Snake, Prairie, Push Pin. *Stickers* - Black Pearl, Fireball, Houses). Presets (*Palette Knife* - Frost, Tiny Frost. *Sticker Spay* - Black Pearl, Fireballs, Houses, Push Pin, Wood Burning, Kaleidoscope, Olive Deco, Stucco Deco, Trim, Blue Snake, Cable, Cable 2, Finger Paint, Flower Brush, Glow in the Dark, Neon Snake, Rainbow Spring, String of Dots, Tight Rainbow Spring, Bush, Bush 3D, Cloud Brush, Flowers, Gulls, Pebbles, Prairie Grass, Shaded Leaves, Simple Leaves). Watercolor Tool Sample Painting.

Peter Villumsen - Inking Pen Sample Painting.

Tomasz Zuk: Stickers (*Stamps* - Dice. *Character Sets* - Rough Numbers, Typewriter. *Brush Heads* - Dry Brush, Pedzel). Presets (*Sticker Spray* - Dice, Numbers, Typewriter, Dense Speckle, Fine Brush, Flick Line).

This line added after the manual went for localization.