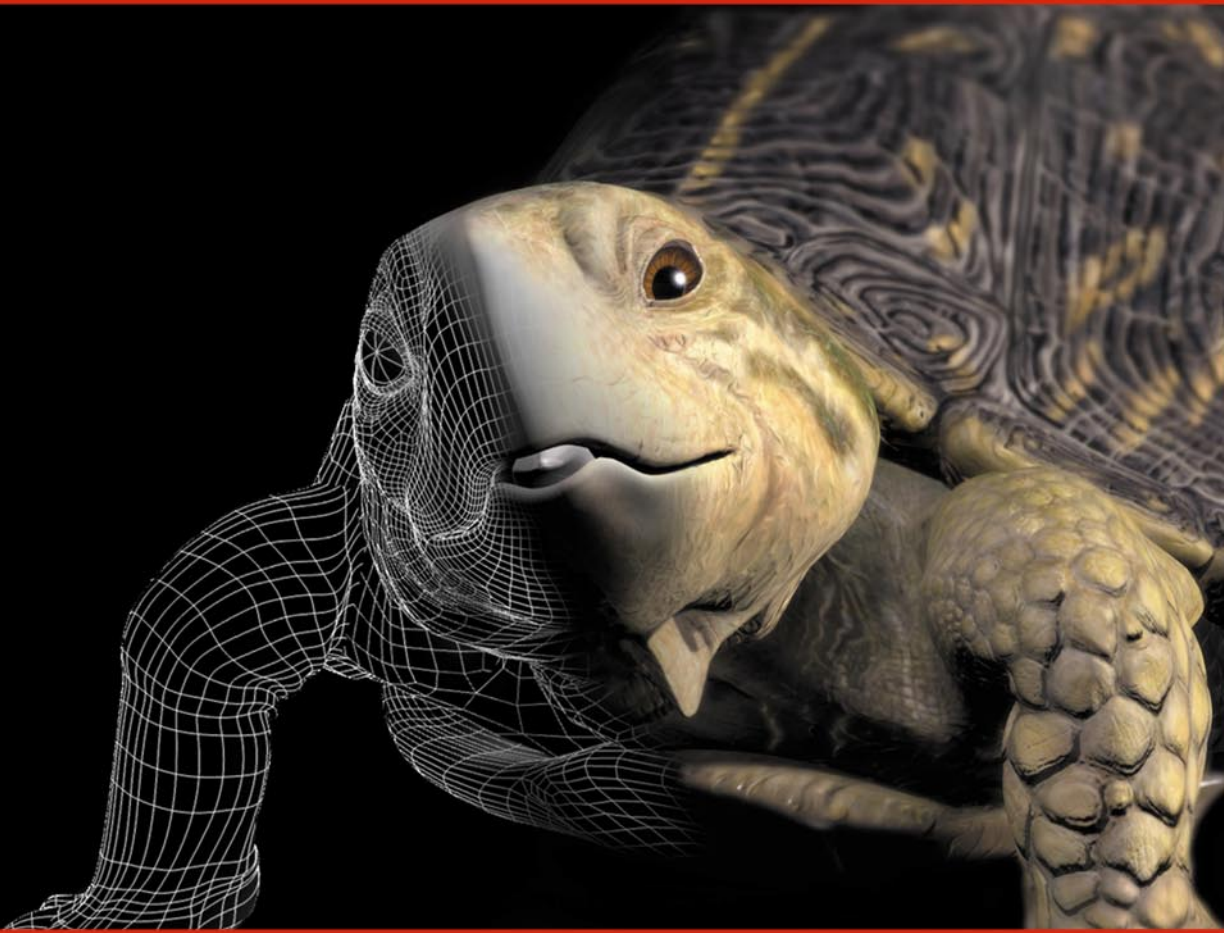


DEEP PAINT 3D™



ON-LINE TUTORIALS

RIGHT hemisphere™



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TUTORIALS

Self Paced Learning

Please complete the Getting Started Guide before attempting these tutorials. The Getting Started Guide provides the foundation for these tutorials.

We suggest you allow yourself at least 10-15 minutes at the end each tutorial, to experiment with your new knowledge.

Don't rush, refer to the technical section of the manual if you feel the need, and move on to the next section of each tutorial only when you feel comfortable you understand the current section.

And don't forget to take a break now and then. You will learn faster if you are not tired, and your eyes are not strained.

The first two tutorials are a crash course in all the basics. If you are familiar with Photoshop, you may find you complete those first tutorials fairly quickly, but please take the time to test your knowledge and experiment. Those tutorials represent the foundation of the more advanced features such as Texture Paint and Artistic Cloning.

What You Will Learn

The fundamentals of the Interface.

The Tools Palette.

Selections and masking techniques.

How to create your own Brushes and Paint Settings Settings.

How to create a Texture Paint Preset.

How to use the Artistic Cloner.

How to use Texture Paint.

Who Should Use It

These tutorials are aimed only at the beta testers and is only a quick guide, not a full manual.

Conventions

As you read the tutorials you will notice two styles of text.

*This is an instruction. Bold instructions are **commands**, **controls** or **options**. Read the paragraph once, then do the things it asks you do, step by step. An example could be; pick up a brush, dip it in some paint, and paint a stroke on the canvas.*

This is general information. This style of text is used for explanations and background information that you will find useful as you work to learn more about how Deep Paint 3D works, and how you can use it to best effect. The example instruction above gives you the steps involved in putting paint on the canvas, *but it doesn't tell you how to paint*. The distinction will become obvious as you proceed with the tutorials.

Important!

These tutorials concentrate on learning how to use Deep Paint 3D to create images and bitmaps for your 3D objects. For specific information on using Deep Paint 3D with your 3D application, please refer to the appropriate section of the Getting Started Guide or Manual.

Special Note on Context Menus

Context menus appear when you right click in an appropriate area. They offer another way to quickly access the commands and functions you use most often.

Throughout the tutorials, or in fact any time you are using Deep Paint 3D with a mouse, remember to make extensive use of the right click menus. They contain a wealth of power and control, and are not to be underestimated.

The headings below indicate the areas you should right click. All the functions are identical to their menu or tool counterparts.

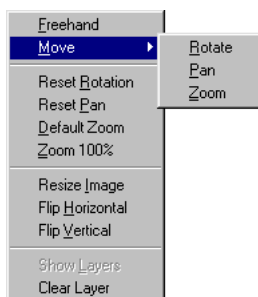
Workspace

The workspace is the grey area that surrounds your canvas. Right clicking anywhere on the workspace brings up the following menu:



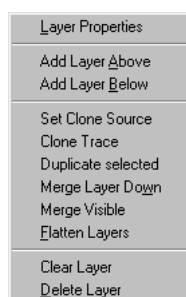
Canvas

Right clicking anywhere on the canvas brings up the following menu:



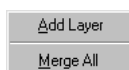
Layer Name

This menu is functionally identical to the Layers Menu. Clicking on a layer's name brings up the following menu:



Layer Workspace

The layer workspace is the grey area that surrounds your canvas. Right clicking anywhere on the layer workspace brings up the following menu:



TUTORIAL ONE: 2D BASICS

New, Open, Close, Save As, Save, Rotate, Pan, Zoom, Photoshop5-Out, Freehand Tool, Layers, Eraser Tool, Undo, Redo, Text Tool, Line Tool, Eyedropper Tool.

Estimated time to complete: 45 mins

Phew! That seems like quite a list to get through in just 45 minutes, doesn't it? But as you'll see, Deep Paint 3D is quite simple and intuitive. Deep Paint 3D is easily learned, and with practice, you may even master it.

This particular tutorial is split into two halves, 2D and 3D, and will show you everything you need to know to get started. As with all the tutorials, the estimated time is only intended as a guide, and you should try to spend several minutes at the end of each tutorial experimenting with the knowledge you have gained.

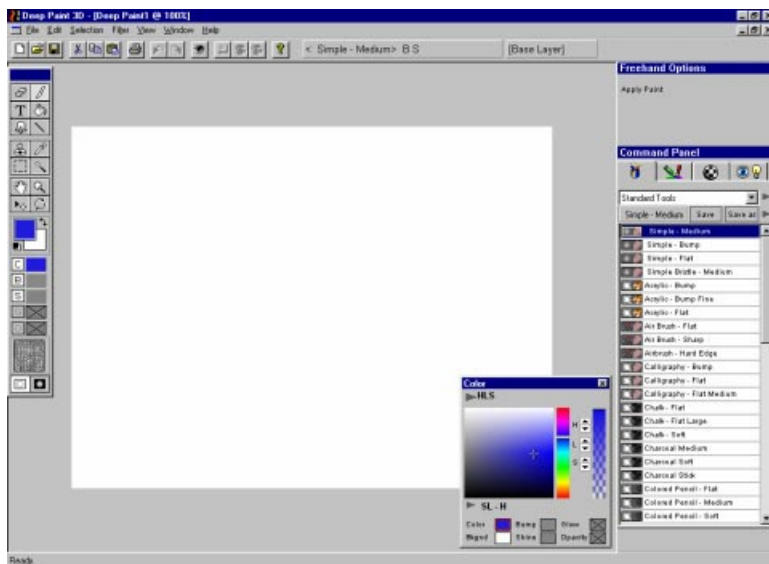
If you have not read Chapter 1: The Interface, please do so now. This tutorial assumes you have an understanding of the features described there, and you will find it difficult to complete this tutorial otherwise.

That said, the first thing to do is to start Deep Paint 3D, either with the shortcut in the Deep Paint 3D group in the program menu or via the explorer. When the program has finished loading your screen should look similar to the image on the next page.

If possible, have Photoshop running at the same time. Follow the instructions in Appendix B: Photoshop, after creating a 640 x 480 canvas in Photoshop.

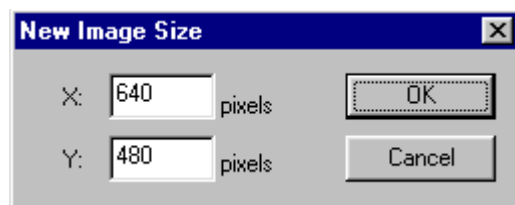
Note: Don't forget to read any troubleshooting documents that may be included with Deep Paint 3D, and check back regularly for updates and new tutorials via the internet at:

<http://www.righthemisphere.com>



Don't be alarmed if your screen looks slightly different. Let's bring up a blank canvas to create your masterpiece, if you haven't imported one from Photoshop.

*Select **File > New**.*



This is where you would set the size of your new image, by typing into the X and Y text boxes. Of course, you can always change the size later in Photoshop.

*For now, accept the default size and click **Okay** or press the **Enter** key.*

A blank white canvas will appear in the center of your screen.

Select the **Freehand Tool** , either from the **Tool Palette**, or by right-clicking anywhere on the canvas, and selecting **Free-hand** from the pop-up menu.

You are now ready to paint! Didn't we say it was easy? At this point, click and drag the mouse, or start drawing with your stylus. Whenever we say 'start painting', this is what we are referring to.

After you have experimented with painting, you might be feeling that painting in one color with just one kind of brush is a bit... uninspiring. We'll cover the more advanced brush features in Tutorial 2, but for now let's proceed to changing the color of your paint.

Select **HLS** from the **Color Mode Selector**, if it isn't already selected. Then select **SL-H** from the **Mode Variations Selector**. Also, make sure the **Color Channel** is highlighted with a red border in the **Channel Selector**.

If you have any trouble finding these controls, refer back to Chapter 1: The Interface. Your Color Palette should now look similar to this:



Move the **Hue Selector** up and down. Move it to the blue area of the bar.

Watch what happens in the Color Picker. When you release the Hue Selector over a color in the side-bar, the Color Picker changes to reflect your choice.

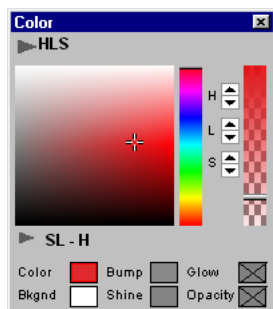
Click and drag in the **Color Picker**.

You will see the color in the Color Channel Selector change to reflect your choice. The color you see here is the actual color of your paint. Prove this by selecting a nice shade of blue, somewhere towards the center of the Color Picker.

Now paint some more strokes anywhere on the canvas.

You will use this process whenever you want to select a color. Spend a few minutes practicing changing colors and painting before moving on. Make sure you are quite comfortable with being able to select any color you want. The last basic feature of color is the transparency of the paint.

*Change the color to red. Move the slider in the **Transparency Selector** until it is about the height of the mouse pointer from the bottom. Paint a stroke that starts on white canvas, but crosses over one or more of your existing strokes.*



When you painted before, your paint was opaque, and covered the canvas and any paint strokes completely. Now the paint allows the background to show through. If you decide to paint over your transparent strokes, the paint will 'build up' until the paint becomes opaque! Again, please experiment until you are happy you understand the concepts and controls involved.

At this point, it is worth taking some time to explain how the paint in Deep Paint 3D differs from other painting packages. You have covered two of the paint features, being Color and Opacity. Deep Paint 3D can also paint Shininess and Bump. These features work using 256 levels of greyscale, and really bring your paint to life. Just like the real world, you can mix paint that actually appears to have height or depth. Your paint can also be glossy or matt. A full explanation of channels can be found under the heading Layers Tab in Chapter 3: Palettes. You should take some time now to quickly review that section of the manual.

By now, the canvas should be getting pretty crowded, so we should clear some room using the Eraser Tool. The Eraser Tool 'rubs out' paint, allowing anything under the paint to show through. This will become more useful and apparent when we discuss layers later in these tutorials. For a full explanation of layers, see Layer in the Elements Palette section of Chapter 3: Palettes.

Select the  **Eraser Tool**. Reset the **Opacity Slider** to the top. 'Paint' over your work with the **Eraser Tool**.

Just as you'd expect, you erase any paint you go over. Could you do the same thing using the Freehand Tool and white as your paint color? Yes and No. When you have only one layer it would work fine, but when we start to use multiple layers the white paint would hide any features on the layers below.

Layers work much the same as in Photoshop. Each layer is like a clear piece of glass in a stack. Anything painted on a layer at the top of the pile would hide anything painted on a layer beneath. This will become more obvious as we continue.

Let's change our point of view. We'll move the canvas about, zoom in and out of it, and rotate it. This is very useful to traditional artists who are used to working at an angle to their canvas, but everyone should give it a try.

*Experiment moving the canvas. Select the  **Rotate Tool**. Rotate the canvas until you have a feel for the tool. Next, select the  **Zoom Tool**. Experiment zooming by moving the mouse up or down while holding down the left button.*

Notice the tools work just the way they would in real life, if you were to move the canvas with your hand or on your drawing board or easel. The zoom tool can sometimes be disorienting, as it's hard to recognize an object when you get too close up. Just zoom back out again, or double click anywhere on the canvas to reset the view. The rotation can also be reset by selecting the Rotation tool and double clicking anywhere on the canvas.

Our current piece of 'art' has reached the end of the line.

Select File > Close.

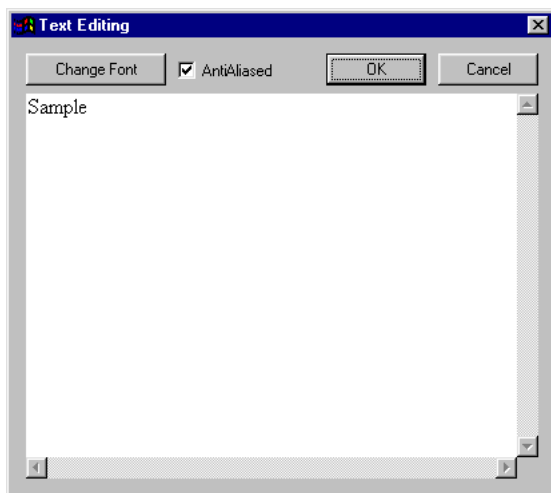
Deep Paint 3D will ask if you would like to save your image. Whenever you make a change and try to close an image or exit the program, Deep Paint 3D will remind you, and give you the option to save. If you select the yes button you will be able to save using the normal windows save requester. Deep Paint 3D uses standard windows requesters wherever possible. Open, Save and Save As, work exactly as they do in any standard windows application.

Select No. Press CTRL+N. Click Okay.

CTRL+N is a Shortcut. It is the same as selecting File > New, but is much quicker. For a full list of the Shortcuts, see Appendix A: Shortcuts. We will remind you of each shortcut as we go, but it is up to you to practice them. They are guaranteed to speed up your work.

*Select the  **Text Tool**. Click towards the center of the canvas.*

This will bring up the Text Editing dialog. This is where you type in your text, and change your font, font style and font size.



*Click the **Change Font** button.*

This is the standard windows font dialog. Feel free to experiment with the font, font style and size. A preview will appear under the heading Sample.

*Click **Cancel** or press the **ESC** key.*

The Enter key will usually be the equivalent of clicking the Okay button, and the ESC key will usually Cancel.

In the Text Editing area of the dialog you should see some text. It probably says 'Sample', but in any case, we are going to delete the text, and type in your name.

*Click in the **Text Editing** area. Delete any text. Type in your name.*

If you press the Enter key will the dialog close? Not in this case. It works like a word processor, and drops the cursor onto the next line. Try it.

*Click **Okay**.*

Your name has appeared in the middle of the canvas. What color is it? Whenever you use the text tool, it uses the current paint, including its color and opacity. But something has happened in the Tool Palette. The Text tool is no longer selected. The Move tool has been selected automatically, as you will usually want to place the text, and the text will not be 'set' until the next time you use one of the painting tools or save the image to disk.

*Using the  **Move Tool**, Click and Drag your name around the canvas. When you're happy with its position, reselect the  **Text tool**. Select a bright red color, and type 'Rocks!' into the **Text Editing dialog**.*

If you can't remember how, review the previous steps until you are satisfied with your understanding.

We've covered just about everything now, so hang in there. The selection tools will be explained in Tutorial 3: Working with Selections, the Clone tool is covered in Tutorial 5: The Clone tool, and Texture Paint is covered in Tutorial 6: Texture Paint.

The last two tools in the Basics 1 tutorial are Fill and the Eyedropper.

With the Eyedropper tool selected, simply move the tip of the tool over the color you want to sample, and click. That color will now be selected as the current color for your painting tools. Try it!

*Make sure the **Color Picker** is visible. Select the  **Eyedropper Tool**. Change your paint color by clicking on a different color on the canvas. Watch the **Color Picker** change.*

The very last tool in this tutorial is the Fill tool.

*Choose white as your paint. Select the  **Fill Tool**. Enable the **Fill All** option. Click anywhere on the canvas.*

Notice a fairly drastic change? The Fill All option does just that, and is an excellent way to quickly change the color of your background. With Fill All turned off, the Fill tool can be somewhat more subtle. The Fill tool pours paint into an area until it finds a border to stop it. The best way to explain this is by doing it.

The next tool is the Line tool. The name is slightly misleading, because this tool does far more than draw straight lines. It actually draws lines, joined lines, polygons, circles and ellipses.

Select the  **Line Tool**. Select the  **Line option**. If you can't see the options, click on the **Show Options** button at the bottom of the **Tool Palette**. Click a start point. Click and hold the mouse button while moving the mouse. A preview of your line will 'rubberband'. Release the button when you are happy with your choice.

If you click the right mouse button before releasing the left mouse button, the line will be canceled. It is important to remember that any lines draw with the line tool use the current paint and brush. Paints and Brushes are covered in depth in Tutorial 2: Basics 2.

Our next option is the  Polygon option. It allows you to draw a closed polygon with anywhere from three to thirty sides.

*Change the **Sides Spinner** to 5. Now click and drag on the canvas. When you are satisfied with the preview, release the button to start drawing.*

Be patient, as it could take a while, depending on the polygons size.

The next option is the  Joined Line option. This works exactly like the Line option, but allows you to draw a new line from the end of the previous line. You build up your shape, section by section, by either clicking on the end point twice for an open polygon or clicking once again on your start point to create a closed polygon.

*Experiment with both open and closed polygons. Change colors and opacity as you paint, and use **File > Undo** or **CTRL+Z** to remove each polygon before starting another, or use the **Eraser**.*

Next, experiment with the  Circle/Ellipse option. It works much like the Polygon option, but ignores the Sides Spinner. Draw a few circles and ellipses before moving on.

We've covered just about everything now, so hang in there. The selection tools will be explained in Tutorial 3: Working with Selections, the Clone tool is covered in Tutorial 5: The Clone tool, and Texture Paint is covered in Tutorial 6: Texture Paint.

The last two tools in the Basics 1 tutorial are Fill and the Eyedropper.

With the Eyedropper tool selected, simply move the tip of the tool over the color you want to sample, and click. That color will now be selected as the current color for your painting tools. Try it!

*Select the  **Eyedropper Tool**. Change your paint color by clicking on a different color on the canvas. Watch the **Color Picker** change.*

The very last tool in this tutorial is the Fill tool.

*Choose white as your paint. Select the  **Fill Tool**. Enable the **Fill All** option. Click anywhere on the canvas.*

Notice a fairly drastic change? The Fill All option does just that, and is an excellent way to quickly change the color of your background. With Fill All turned off, the Fill tool can be somewhat more subtle. The Fill tool pours paint into an area until it finds a border to stop it. The best way to explain this is by doing it.

*Draw a yellow 8-sided polygon. Select the **Fill Tool**. Turn off **Fill All**. Set the **Tolerance Spinner** to 128.*

The Tolerances setting tells the Fill tool how to look for borders, or how much the paint will eat into and spill over into neighboring areas. With the Tolerance set to its maximum of 255, the fill tool works exactly as if the Fill All option were enabled, whereas a lower number will be more confined, and 'eat in' to the surrounding area to a lesser degree.

Click inside the polygon.

If you followed the instructions, you should have filled in your polygon. Experiment with the tools you have learned until you are happy you have a firm understanding of them, follow the instructions on the next page, then take at least a 15 minute break before attempting Tutorial 2: Basics 2. These are the foundation lessons for Deep Paint 3D, so be patient.

When you have finished experimenting, please do the following:

*Select white as your paint. Select the **Fill Tool**. Select **Fill All**. Fill the canvas. Select **File > Save** or press **CTRL+S**. Save the file as 'White.jpg' into the Tutorial folder.*

This will be used for your next tutorial. Meanwhile, have fun with what you

have learned, and *experiment!*

Extra: *If you started Deep Paint 3D from the Photoshop plug-in, try selecting **File > Export > Photoshop**. Your image is now in Photoshop, ready to edit. Try sending various images between the two programs, spending some time working on the image in each package before exporting it again. You already know how to send your image from Photoshop to Deep Paint 3D if you followed the instructions at the beginning of the Tutorial.*

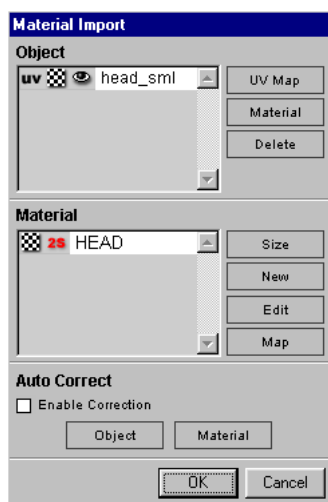
TUTORIAL ONE: 3D BASICS

This part of the tutorial will get you loading and working on a 3D model.

*Select **File > Open**.*

*Load the **Head_sml.3ds** file, from the **Examples** folder.*

After a brief pause the **Material Import** dialog will appear. Don't worry, we'll be covering this in detail later.



*Click **'OK'**.*

After another pause, the head will have loaded, and will look something like the following image.



To prove we have a real 3D model, and not just a 2D image, we will rotate and pan the head.

Select the  **Rotate Tool** or press and hold the '**R**' key, and click and drag the mouse.

With the  **Rotate Tool** still selected, double click to reset the rotation.

Select the  **Pan Tool** or press and hold the '**spacebar**', and click and drag the mouse.

With the  **Pan Tool** still selected, double click anywhere in the window containing the head to reset the image to it's default position.

Experiment until you are comfortable with your ability to move and rotate the model into any position you might require.

Depending on the speed of your machine, you may notice your object does not redraw completely in real-time.

Select the **Lighting Tab**.
Select the **Scene Sub-Tab**.



*Click on the bronze sphere under the title **Still**.*

The sphere will change, as will the main 3D display. This is called a 'wireframe' display, and redraws very quickly, even on slower machines.

*Click on the **Still** sphere again.*

The sphere and main 3D display will change again. This is a 'shaded' display, and also updates quite quickly.

*Click on the **Still** sphere to return to the default settings.*

You will probably find this default mode perfect for most uses. It shows the **Color**, **Bump** and **Shininess** channels.

The sphere under the heading **Moving** controls the level of detail shown when you rotate or move your object. Of the two settings, **Still** and **Moving**, **Moving** is the one you are most likely to change.

*Click on the bronze sphere under the title **Moving**.*

Nothing happened! Or did it?

*Select the  **Rotate Tool** or press and hold the '**R**' key, and click and drag the mouse.*

The difference should be quite noticeable. If your display did not change to a wireframe when the head was rotating, check that you have clicked on the sphere next to **Moving**, and not **Still**.

*Click on the **Still** sphere again.*

Rotate the head again.

*With the  **Rotate Tool** still selected, double click to reset the rotation.*

*Click on the **Moving** sphere to return to the default settings.*

You can use these settings to speed up the redraw as you work. This is particularly useful if your machine is slow or you are working on particularly large objects or maps.

You can further customize your display by using the individual check boxes.

As always, feel free to experiment, but try to return everything to the default setting before moving on to the next section.

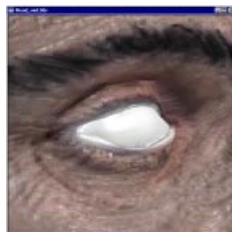
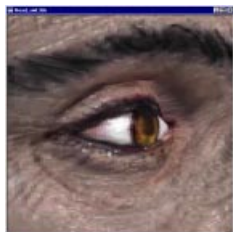
Select the  **Freehand Tool**.

Select the **Ivy** preset from the **Texture Paints** category.
Paint on the head.



Now we'll quickly run through all the tools you used in the first tutorial, using the 3D mode.

Select the  **Zoom Tool**. Zoom in on the right eye. Select the  **Eraser Tool**, and erase the eye. Don't worry about being to accurate.



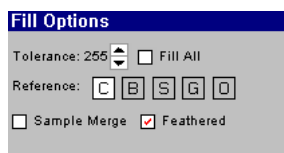
Reset the zoom by selecting the  **Zoom Tool** and double clicking. Rotate the head until the forehead is facing you, or select the  **Rotate Tool** and double click.

Select a shade of green. Select the  **Text Tool**. Click anywhere on the forehead. Type in the word 'Headcase'.

The  **Move Tool** will automatically select itself. Move the text until you have it appears approximately in the middle of the forehead.



Select the  **Fill Tool**, and change the fill options to match the following illustration.



Fill the eye you erased earlier with bright red paint, by selecting the '**Simple - Medium**' preset from the **Standard** category, and clicking on the eye.

Select the  **Eyedropper Tool**. Click and drag the eyedropper over the forehead, and watch the **Color**, **Bump** and **Shinniness** change as you move.

When you are finished with this session, and wish to close Deep Paint, don't forget to say 'No' when you are asked if you want to save your changes. (If you do save the head object after you have altered it, you can always re-install it from the Deep Paint 3D CD-ROM.)

Well, although this brings us to the end of the first 3D tutorial, don't forget to play with the features you have just learned. We know many of you will want to dive straight in to the next tutorial, but take some time to have a break before continuing.

Above all, experiment, and have fun!

TUTORIAL TWO: BASICS PART 2

Advanced Brush Options.

Estimated time to complete: 25 mins

This tutorial is the second part of your foundation course in Deep Paint 3D. It is important you are rested, and ready to go, and we strongly recommend you take 15-20 minutes break between Tutorials 1 and 2. These basics are the key to understanding the more advanced features in later tutorials.

This particular tutorial will get you started with the advanced brush controls. Creating and saving your own custom brushes is covered in Tutorial 4: Pre-sets. Don't forget, the estimated time is just a guide. If your times vary, don't worry, and don't forget to put aside time to experiment with the knowledge you have gained.

If you have not read Chapter 1: The Interface, and completed Tutorial 1: Basics Part 1, please do so now. This tutorial assumes you have an understanding of the features described there, and you will find it difficult to complete this tutorial otherwise.

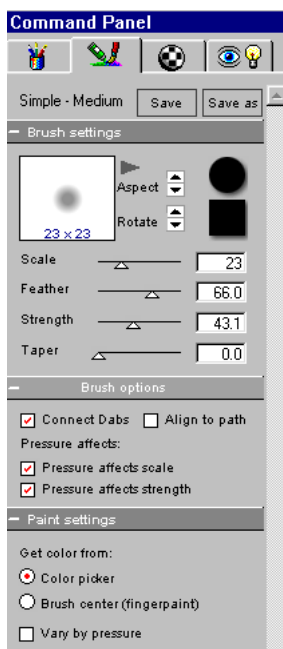
All of the features covered in this tutorial apply equally to both 2D and 3D modes.

Now restart Deep Paint 3D, and start the tutorial.

In Basics Part 1, you covered the simple brush on its default settings. This tutorial will show you just how versatile the brushes in Deep Paint 3D can be. Deep Paint 3D has several types of brushes; Simple, artistic and texture paint. Texture paint is covered separately in tutorial 6: Texture Paint.

*Start Deep Paint 3D and **Open** file White.jpg you created in the first tutorial. Select **File > Open** or **CTRL+O** to bring up the standard windows file browser. Navigate to the White.jpg in the Tutorials folder, and open it. Select the  **Freehand Tool** and the **Simple - Medium** preset from the **Standard Tools** category. Create a simple stroke in any color, from left to right at the top of the canvas.*

Just what you would expect, right?



*Select the **Brushes and Paint Settings Settings Tab**. Now move the **Scale Slider** all the way right. Now paint under your first stroke. Move the **Scale Slider** fully left. Paint just below your second stroke.*

*Move the **Scale Slider** until the size in pixels displayed in the **Brush Preview** box is 30 x 30.*

The Scale slider pretty self-explanatory, but there is one point that isn't immediately obvious. Using the Scale Slider the maximum brush size is 80 x 80, but by holding holding down the CTRL key while moving the mouse up and down, you can reach a much larger maximum. Exactly how big? Try it and see, but remember to reset the brush to 24 x 24 when you have finished.

*Next, try the **Feather Slider**. Its probably toward the right by default, so move it as far left as you can. Paint a stroke or two.*

Notice how hard and harsh the edges are when you paint now? The higher the feather setting, the softer the edge of your brush.

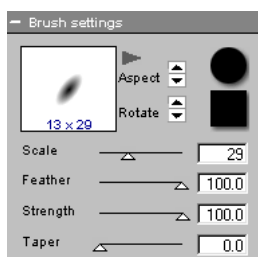
*Move the **Feather** setting back to the right again. Now move the **Strength Slider** fully left. Paint a stroke or two.*

Notice anything when you paint now? You shouldn't notice anything, because the brush is now invisible! You can combine the brush transparency and paint opacity to get extremely subtle effects. When you have finished experimenting with the setting, return the sliders to their default positions.

Another useful feature of the simple brush is aspect. Simply put, this brush lets you 'squash' the brush tip to make a flat or chisel tip brush.

*Using the **Aspect Spinner**, click on the up and down arrows next to the word **Aspect**, and while still holding the mouse button, slowly move the mouse down the screen. The **Brush Preview** will be getting thinner and thinner. Stop at 13 x 30.*

*Below **Aspect** is **Rotate**. Use this spinner to rotate the brush until it has moved roughly 45 degrees clockwise. Again, move the mouse down the screen, and watch the **Preview Box** as you go. Don't worry about being too precise, after all, this is art.*



The last basic control is the brush shape. To the top right of the palette is a round block button and a spinner block button. These change the basic cross-section of the brush, as either round or square.

*Try changing the brush by clicking on the **Square Cross-section** button, and painting a few strokes, but change it back to the **Round Cross-section** before moving on.*

*Try selecting the **Brush options** button towards the bottom of the palette. Click it a few times to see what it does, but the options must be visible when you finish.*

Clear the canvas.

Use any of the methods shown so far. If you can't remember any, review Tutorial 1. Its important you master these basics before you move on the more exciting and challenging features of Deep Paint 3D.

Our current brush is thin and angled, and will help to demonstrate the next feature, align to path. With the option off, which is the default, your flat brush will react like a calligraphy pen. The effect when it's turned off is best demonstrated.

*Draw from each diagonal corner to the other. The resulting 'X' will have a thin line from bottom left to top right, and a thick line from top left to bottom right. The brush is always at the same angle. Now select **Align to Path**. Paint some "Figure 8" patterns and swirls. Notice the difference? Try some more eights and swirls.*

The brush is rotated or aligned so that it is always at the same angle to the direction of the stroke. This kind of brush makes a very good pointillist brush. Really experiment with the features you've learned so far. They can interact in very subtle or extremely bold ways. Its all up to you.

The important thing is to have a solid understanding of the basics, and a good feeling for the possibilities. Don't move on to the next section until you understand the features covered so far.

Have you really finished experimenting? If so, clear the canvas, and we'll cover the remaining features.

*Move the **Aspect Spinner** until the brush is round. Change the size to 30 x 30. Turn off **Align to Path**.*

*Draw that boring, normal straight line across the top of the canvas. Move the **Taper Slider** all the way right. Paint a stroke parallel to the first.*

Didn't get very far did you! The Taper Slider helps you create a stroke that gently tapers to nothing, as if you are running out of paint, or slowly decreasing brush pressure. This is particularly useful to mouse using artists, who can't otherwise change the pressure.

Try the slider in various positions, then return it to the left.

The next two settings are for users of Pressure Sensitive Tablets only.

If you don't own a tablet, Deep Paint 3D is the best reason to buy one. Deep Paint 3D really comes alive with a stylus and tablet.

They can be set to operate individually or together.

The scale check box changes the scale of the brush as you paint. Pressing harder results in larger dabs. The transparency check box is quite similar. The lighter you press, the more transparent the paint, and the harder you press, the more opaque the paint.

*Try the various combinations, and as always, **EXPERIMENT!**
Using Deep Paint 3D is the only way to learn Deep Paint 3D.*

TUTORIAL THREE: SELECTIONS

Marquee, Magic Wand, Masking Tool,

Estimated time to complete: 20 mins

An understanding of selection methods and techniques will greatly improve the time it takes to create your art.

In this tutorial you will use all of the selection tools available.

If you have not read Chapter 1: The Interface, and completed the first two tutorials, please do so now. This tutorial assumes you have an understanding of the features described there, and you will find it difficult to complete this tutorial otherwise.

Start Deep Paint 3D and Photoshop, and begin the tutorial when you are ready.

Note: You will find explanations, tips and examples in Chapter 3: Palettes, under the subheadings of Marquee, Magic Wand and Masking Tool.

TUTORIAL THREE : SELECTIONS

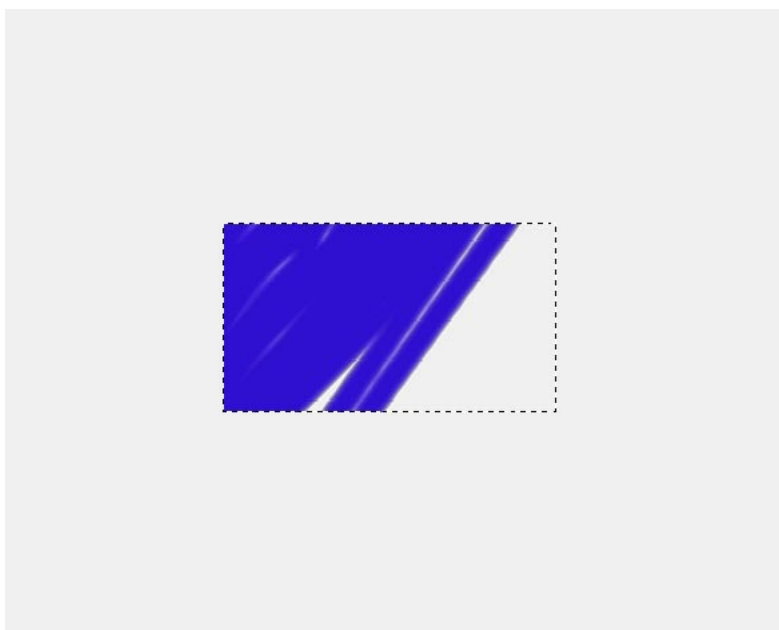
Selections

The following brief tutorial will show you all you need to know about using Deep Paints selections tools. This tutorial is particularly short, but the features discussed represent a significant advantage to the way you work.

All the selection tools work in a similar manner. The area selected can be affected, whilst any areas outside of the selection cannot be affected. You can quickly invert your selection with **Selection > Select Inverse**, or by pressing **CTRL+SHIFT+I**.

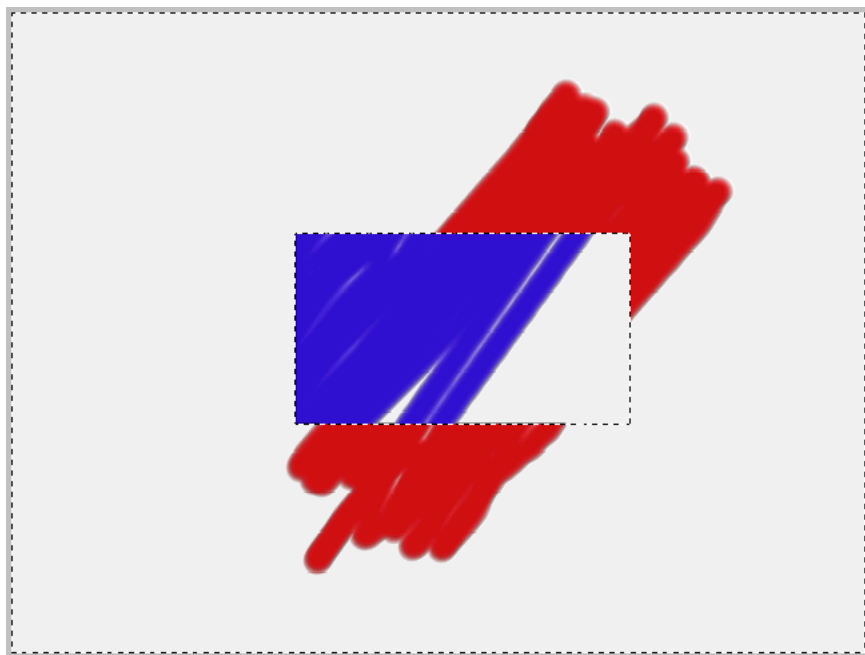
Start a new canvas in 2D mode.

Choose the  **Marquee Option** of the  **Marquee Tool**. Click and drag to create a rectangle as shown below. Change to the **Freehand Tool** and paint across the canvas.



Notice that your stokes only appear inside the rectangle.

Now invert your selection with **CTRL+SHIFT+I**. Change your paint color to red, and paint some strokes across the canvas.



Now cancel the selection by using **Selection > Deselect All** or by pressing **CTRL+D**.

Use this method whenever you want to affect the entire canvas after using one of the selection tools. If you seem to be painting, but nothing is happening, you may still have an area selected.

Open the Head object from the previous tutorial.

If you cannot remember how, refer back to Tutorial 1: Part 2.

Choose the  **Polygon Option of the Marquee Tool**.

This option only works in 3D mode. It allows you select polygons, rather than an area of a bitmap.

Click and drag across the forehead.

The area selected will consist of complete polygons.

Generally, the **Magic Wand Tool** is more flexible than the **Marquee Tool**. It lets you quickly select all the areas in your image that share the same **Color**, **Bump**, **Shine**, **Glow** or **Opacity**, or any contiguous area in your image. The distinction will become apparent as we continue.

***File > Close** the 3D window, and answer 'No' if asked to save. You should now be looking at the blue and red 2D image from the beginning of the tutorial.*

*Pick the  **Magic Wand Tool**. Make sure the **Options Palette** looks like the following illustration.*



Click on either red area.

Notice the entire red area is selected after one mouse click.

***Deselect All.** Remove the check mark from **Contiguous** in the **Options Palette**. Click on either red area.*

Notice the difference? All the red areas are now selected.

The last selection method is the **Masking Tool**.

*Select  **Paint Mask** button. Using the **Freehand Tool**, paint an area anywhere on the canvas. Click on the  **Mask to Selection** button.*

Your mask is now a selection! Although the selection tools are capable of much more, you now know enough for most purposes you will ever need.

Refer to the manual for more detail, and remember, you can use the **Magic Wand Tool** to make a selection based on **Shine**, **Bump**, **Glow** or **Opacity**, not just **Color**.

The Marquee Tool has Circular/Elliptical and Joined Line options, as well as the Marquee and Polygon options shown here, and masks can be both loaded and saved. Again, refer to the manual for detailed information.

TUTORIAL FOUR: PRESETS

Creating, Loading, Saving and Using Presets.

Estimated time to complete: 25 mins

This tutorial will teach you how to use, create, save and load presets. Presets allow you to store combinations of Brushes and Paint Settings for later use, and let you organize your presets into categories. Creating and saving your own custom brushes is one of the most constructive and rewarding features of Deep Paint 3D.

Now restart Deep Paint 3D, and start the tutorial.

TUTORIAL FOUR: PRESETS

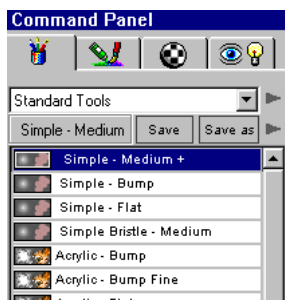
Presets Tab

The Presets Tab has a system of creating and saving unique combinations of Brushes and Paint Settings. Each preset includes both a brush and paint. Presets can be saved, edited and shared between users. This system allows lots of flexibility, allowing you to create your own categories of custom tools.

Note: These tools are constantly under development and any feedback you may have is greatly appreciated.

Creating Custom Presets

Open the 'White.jpg' file that you created in Tutorial 1.



We are going to start by creating our own unique preset and then creating a different version of it. Near the top of the **Brush and Paint Tab** you will see a **Category** selector and two buttons labelled **Save** and **Save As**. Also in the top right corner are two small triangles. When clicked on they reveal the Category and Preset Menus respectively.

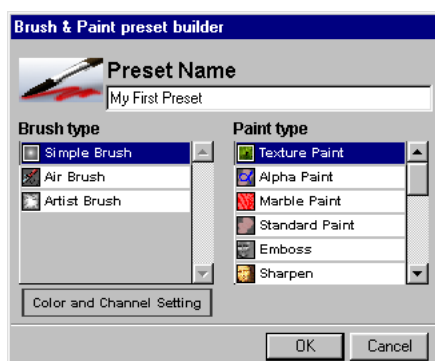
*Select **Add Category** from the top triangle, the **Category Menu**. Give your new category a name. Click **OK**.*



Your new category will open up with nothing in it. Now we are going to add our first new preset.



Click on the **New** from the **Presets Menu**. A dialog box called the **Brush and Paint preset builder** will appear. Give your preset the name 'My First Preset'.

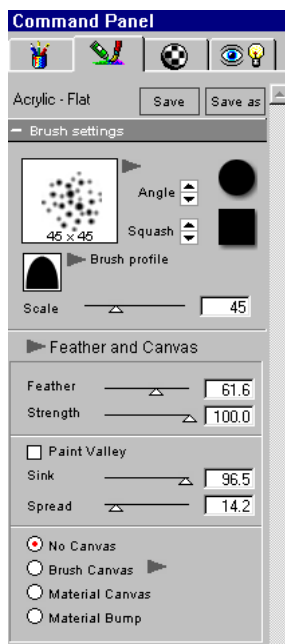


The **Brush and Paint preset builder** is divided into two sides, on the left side is the brush setup and on the right is the paint setup. Lets look first at setting up the Brush.

Under Brush type is a list of all the currently available Brush types. These are pre-built brush types, with each brush type having different types of settings and controls. The Simple Tool produces the fastest and most responsive brushes, but has fewer controls. The remaining brushes have a more comprehensive set of controls, but may be less responsive on some machines.

*Choose the **Artist's Brush**. You may need to scroll down the list to see it.*

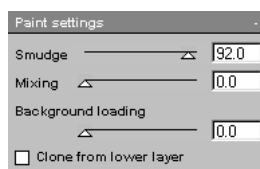
The **Artist Brush** options that would appear in the **Brushes and Paint Settings Palette** are shown below.



Now we'll select the Paint for your preset. Your choice of Paint affects the options available to your preset in the Brushes and Paint Settings Palette. Each paint is explained in detail in Chapter 4: Presets.

*Now select the **Oil Paint** setting from the paint type column. You may need to scroll down the list to see it. Click OK.*

The **Oil Paint** options that would appear in the **Brushes and Paint Settings Palette** are shown below.



Now we are ready to start painting and changing our brush settings.

Make sure you have the **Freehand Tool** selected. Start painting on the canvas and experimenting with the **Artist's Brush** and **Oil Paint** settings.

When you have the settings for the **Brush** and **Paint** the way you prefer, go back to the **Presets Tab** and click the **Save** button. You now have a new brush you can choose whenever you please.

Lets make a new variation of your new preset.

*Try adjusting your settings to make a new preset. Don't be afraid to try anything, just use the canvas or a new layer as a 'scratchpad'. Select the **New** button and give it a new name.*

Try using different paints from the existing categories such as **Chalk and Charcoal**, **Pen and Pencil**, and even the **Basic Paint**.

Creating **Presets** in Deep Paint 3D is one way of expanding your tool set. Let us know what you come up with. We are going to add a Preset library to our web site really soon, and don't forget you can save and swap preset settings with your friends and colleagues.

Don't forget to spend some time playing with these settings. Have fun!

TUTORIAL FIVE: CLONING

Using the Clone Tool.

Estimated time to complete: 45 mins

This tutorial will teach you how to use the Clone Tool. The Clone Tool allows you to quickly create art from an existing image.

Restart Deep Paint 3D and Photoshop, and start the tutorial.

TUTORIAL FIVE: CLONING

In this tutorial we are going to cover using the clone tool.

What is cloning?

Cloning is copying an image or part of an image to another layer. The user can decide whether they want a photographic clone which clones without altering the image or an artistic clone which lets the user specify the type of paint and brush to clone with.

Now that we have a basic understanding of what cloning is, lets get started by having a go at photographic cloning.

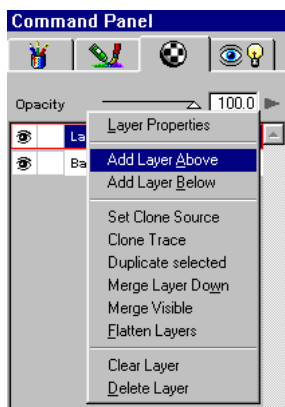
Photographic Cloning

If Deep Paint 3D is not already open please open it now.

Open the image 'Road.jpg' found in the Deep Paint 3D Tutorial, Clone folder installed with Deep Paint 3D.

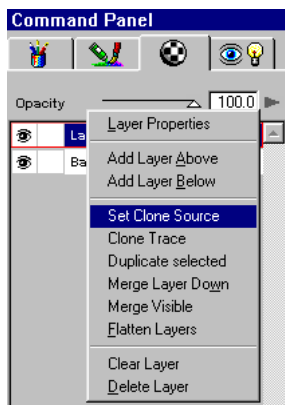


Add a layer above the base layer, by either right clicking the base layer name and selecting **Add Layer Above** from the pop up menu, or by double clicking in the empty area below the base layer.

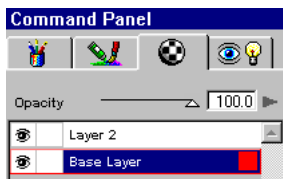


The new layer we just added is the layer we are going to clone into.

Re-select the bottom (original) layer by clicking on it. The selected layer will have a thin red border. **Set Clone Source** by clicking on the small grey arrow on the upper right side of the **Layers Tab**, and choosing it from the menu that appears.

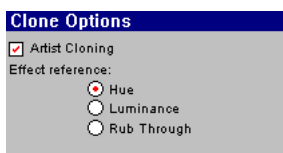


A **Clone Source Indicator** will appear on the layer you have selected to clone from.

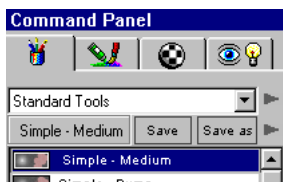


Turn down the **Transparency** of the base layer to about 10 - 20%.

This will help you see what is happening as you clone. In the future, you will probably want to experiment with this setting, until you find a level that is comfortable for you. You may find that it varies from project to project, but the values used here are a good starting point.



Turn off **Artistic Cloning** in the **Tool Options Palette**.
Now select the top layer. With the **Clone Tool** still selected, choose the **Simple - Medium** brush from the **Standard Tools** category in the **Brushes and Paint Settings Tab**.



Paint a small area on the top layer.



Turn of the base layer by clicking on the small eye icon to the left of the layer name. Toggle the layer on of off a few times.



When the base layer visibility is turned off, you can clearly see the contents of your new layer have been copied faithfully from the layer below. Now that you have cloned this new layer, you can do anything you like to it, without risking change to the original layer.

Artistic Cloning

Now lets try **Artistic Cloning** to reproduce our image in two different mediums, Paints and Colored Pencils.



Dry Bristle 2 preset

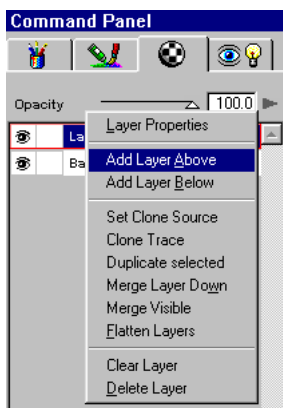


Pencil Colored preset

Lets start with Painting, and then move on to the Colored Pencils.

Close any images you may have had open, but don't save any changes to 'Road.jpg'. Then turn on **Artistic Cloning** in the **Tool Options Palette**.

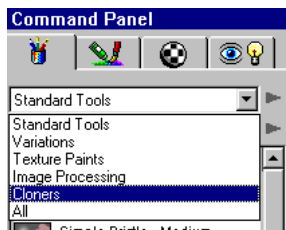
Open 'Road.jpg' again, and select **Add Layer Above** from the small grey arrow in the corner of the **Elements Palette**.



Change the transparency of the source by moving the transparency slider as shown.



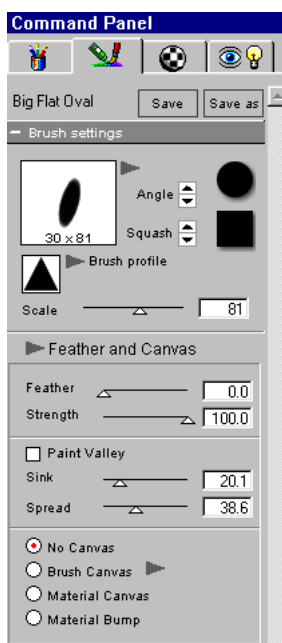
*Select the  **Clone Tool** from the **Tool Palette**.
Select the **Cloners** Category in the **Paint Palette**.*



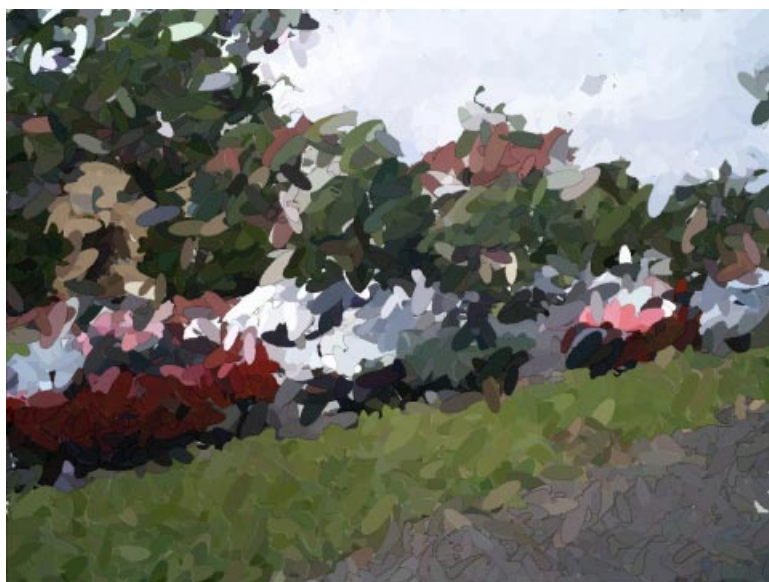
The **Cloners** category contains brushes

*Select the '**Big Flat Cloner**'.
Select the top (new) layer.*

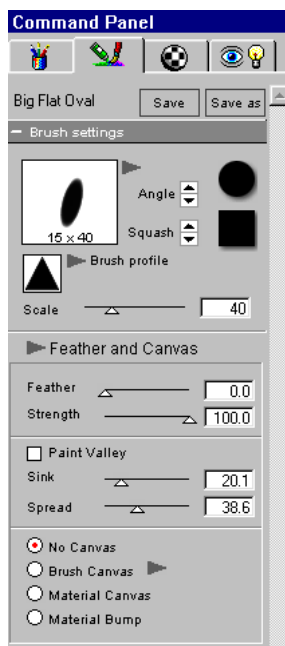
Change the Brush Settings to be as follows:



Paint some rough strokes to block in the image.



Change the Brush Settings to be as follows:



*Pick out the cars and grass in the foreground. Now change the Brush Settings again, by holding the **CTRL** key whilst moving the mouse up and down. Stop when the preview shows approximately 3 x 9. Pick out the finer details on the cars, like the tires for instance.*

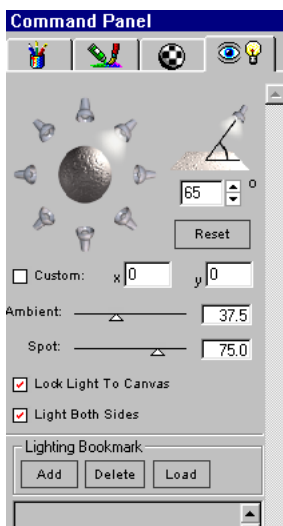


Select the **'Rain Oil Cloner'**. Add **Layer Above** again. Select your new layer, and paint in some nice texture, and change the transparency according to your needs. Select the **'Big Rough Square Cloner'**. Add more texture, both to the foreground and background.



Note: All the Cloners work in a similar fashion. See the section on Presets for examples.

Select the **Lighting Tab**. Change the lighting direction by selecting from the lights around the sphere.



Note: Select diagonally opposite lights for the most visible change. Also see the section on Lighting & Depth.

*Now Select the **Standard Tools** Category in the **Paint Tab**. Select the '**Oil Simple - Bristle**'. Select the  **Freehand Tool** from the **Tool Palette**. Paint several strokes.*

This shows any preset can be used for cloning, not just those found in the **Cloners** category, although **Cloners** are specifically designed for the job.

*Select the '**Simple – Flat**' preset. Turn off the **Color** channel by clicking on the channel indicator, the small button with the '**C**' in the middle, as shown below. It will 'grey-out' when inactive.*



*Make sure your **Bump** is set to pure white. Now paint a stroke. Experiment with lighting to best show the raised bump you just created. Change the **Bump** color to black by clicking on the **Bump Height Indicator**, the small rectangle immediately to the right of the '**B**' button, and then selecting black in the **Color Picker**.*

*Paint a stroke across the existing stroke, to lower the height of the paint. **Shininess**, **Glow** and **Opacity** are changed in the same way. Experiment with various settings.*

*Then turn **Color** back on, by clicking on the **Color Indicator**. If you sent your image from Photoshop, you can select **File > Export > Photoshop**, or select the  **Eye** button.*

*Choose **Save As** from the file menu to save your new painted image.*

After saving your image we will move on to the next style, Colored Pencils.

Note: Because you can potentially create thousands of brush types, there are an almost limitless number of styles you can clone with.

If you still have the last painting open, delete any upper layers so that you are left with the Base Layer with the road image on it. If you closed the last document, just open the 'Road.jpg' as you did the at the beginning of this tutorial.

Now lets try cloning with Colored Pencils.

*If you don't have the 'Road.jpg' image still open, open it and add an empty layer above the base layer. Set the base layer as the **Clone Source** and select the **Clone Tool**. Alter the base layer transparency to 10 - 20%.*

*Select the top layer. Select the **Pencil Cloner** preset. Adjust the **Brush Size** until you are happy. Feel free to change it as you work.*

Start drawing as you would if using a real color pencil.

To check progress turn off the base layer.



Carry on until you are finished the drawing to your satisfaction.



Next we'll cover cloning in 3D mode, where cloning functions slightly differently.

Close any 2D images, and **Open** 'Head_sml.3ds' from the **Examples** directory.



Select the **Clone Tool** and the '**Simple - Medium**' preset. Hold down the **Alt** key while clicking once on the right eye.

This 'Alt clicking' sets the clone source in much the same way that Photoshop uses the Rubber Stamp Tool.

Now paint in a third eye in the middle of the forehead!

*As you paint in the center of the head, Deep Paint 3D looks at the point you set as your **Clone Source** when you made your **Alt** click.*



Things to try....

Add the eyebrow above the third eye. Look at what happens when using a brush with lots of **Bump**, if you change the **Hue**, **Luminance** and **Rub Through** in the clone options.

If you haven't already completed the Getting Started Guide, now would be an excellent time to review the cloning section. It contains tutorials on all three clone options.

This brings us to the end of Tutorial 5.

TUTORIAL SIX: TEXTURE PAINT

Using Texture Paint.

Estimated time to complete: 20 mins

This tutorial will teach you how to use and create your own Texture Paint. Texture Paint allows you to use images as your paint, and has a huge number of options available.

Restart Deep Paint 3D and Photoshop, and start the tutorial.

TUTORIAL SIX: TEXTURE PAINT

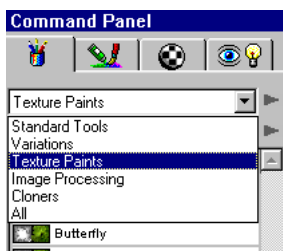
In this tutorial we are going to take a look at **Texture Paint**, starting off by looking at what **Texture Paint** is and then creating our own **Texture Paint** preset. The **Texture Paint** settings are very flexible, and have hundreds of uses.

Many features of the **Texture Paint**'s output can be modified e.g. hue, opacity, or rotation, and the degree of modification can be adjusted as you apply the stroke e.g. by pressure or randomly. These settings and others are all covered in the following tutorial.

Using Texture Paint Presets

To start with, we will show you how texture paint works at its simplest level.

*Within Deep Paint 3D, press **CTRL+N**. Select 'Okay' to accept the default canvas size. Right click anywhere on the canvas in Deep Paint 3D. Select 'Freehand' from the pop-up. Select the **Textures** Category in the **Presets Tab**.*



Select the 'Ivy' preset.

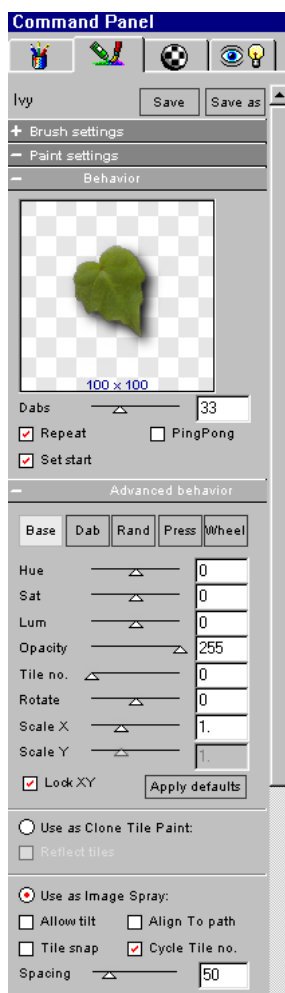
Paint several strokes, layering the images. Note how 3-dimensional the effect is.



Use the '**Behavior**' button in the **Paint Settings** portion of the **Brushes and Paint Settings Tab**.



Note: This style of button is common in the **Brushes and Paint Settings Settings Palette**. You may expand and collapse these sections as you require. You may find it useful to take some time to examine the various options available to this texture.



Select the '**Rand**' button. Move the **Hue Slider** fully right, to maximize hue variation. Paint several strokes. Return the **Hue Slider** to the center.

Creating Your own Texture Paint Preset

After reading through the previous section covering the **Texture Paint** control's you should now have a good understanding of what the settings do. If you are not confident, experiment with the settings and examine the results you get. **Texture Paint** is vast, and the number of possible setting leads to an infinite number of effects.

Now, move on to creating your own **Texture Paint** preset. This tutorial presumes you have completed Tutorial 5: Presets.

*With the 'Ivy' **Texture Paint** still selected, click on the **New** button in the **Presets Palette**. Name this preset 'Fish Scales', making sure the **Brush Type** is the **Simple Brush** and the **Paint Type** is **Texture Paint**. Press **Enter** or click '**OK**'.*



*Now open the **Brushes and Paint Settings Palette**. Expand all the various sections, and take some time to examine the options.*

Don't worry about trying to remember or understand the settings. If you want a complete guide to these options, refer to Chapter 6: Texture Paint, but in the meantime, we only want to stress the amount of customizing you can do should you choose to.

Let's start by loading the **Color Bitmap**.

Click on the **File** button next to the **Color** channel in the **Texture Channels** section of the palette. You may need to scroll down to see it.

Locate the file 'fish color.jpg'. The path should look something like the one below, depending on where you installed Deep Paint 3D.

*C:\Program Files\Deep Paint 3D\Resource\Texture\Fish\Scales
Color.tga*

Next do the same for **Bump** and **Alpha**.

*C:\Program Files\Deep Paint 3D\Resource\Texture\Fish\Scales
Shine.tga*

*C:\Program Files\Deep Paint 3D\Resource\Texture\Fish\Scales
Alpha.tga*

Next move to the **Textures** section of the palette. Set the Tiles to 4x2 by typing the numbers in the two spaces provided by the headings **Horiz** and **Vert**. Delete the entry in the **Shine** channel by highlighting it and hitting the **backspace** or **delete** key.



Go back to the **Presets Palette**, and click **Save**.

That's it! You now have your new **Texture Paint** called 'Fish Scales'. Try using various textures with the **Fill Tool**, as well as the **Freehand Tool**. There are a lot of options available, but there are too many to cover here.

Experiment, and refer to the manual if you get stuck.

Good Luck, and have fun!

TUTORIAL SEVEN: WORKING WITH 3DS MAX

This tutorial expands on the information in the Getting Started Guide. If you have not yet completed the getting Started Guide, we strongly recommend you do so now!

By the end of this tutorial you will be ready to start using Deep Paint 3D and 3ds Max to create stunning textures, and you should have some fun along the way.

Texture Paint Settings in 3D Mode

Lets start by opening the ball object provided with this tutorial in Max. You will find the ball.max object in the Examples\Ball folder.

Note: *The ball.max object has mapping and a material applied. You must apply appropriate mapping to your objects prior to importing into Deep Paint 3D. Refer to the Appendix C: Working with 3ds Max in the Manual for complete details.*

Select the ball and send it into Deep Paint 3D, by selecting the Deep Paint 3D utility in Max, and clicking on the 'Paint!' button.

*Once in Deep Paint 3D the **Material Import** dialog box will pop up. Everything should be setup just right for what we are going to do, so just click on 'OK' to accept the settings.*

Looking at the Elements dialog box you will see that you need to add some channels to your base layer. For this example we are going to use color, bump and shininess.

*Click in the **Color Channel** box to add the first channel. The **Add New Channel** dialog box will pop up. Click on the button labelled **Nothing** (This means a blank transparent canvas will be assigned). The **Set Material Size** dialog box will pop up. Set the size to 1000 x 1000 then click 'OK'.*

A red dot will appear in the color channel indicating that a channel has been added. Now let's add the other channels that we will need. All you have to do to add the other channels is click in their respective boxes and then click the 'Nothing' button.

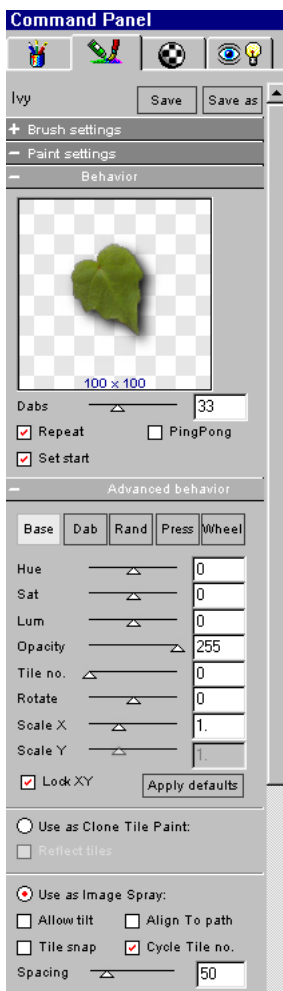
Do this for the **Bump** and **Shininess** channels now.

You don't need to set the size again because you only have one size for the whole Material.

Texture Paint

With three channels now added, let's go on to trying out a preset called Ivy, and look at the controls.

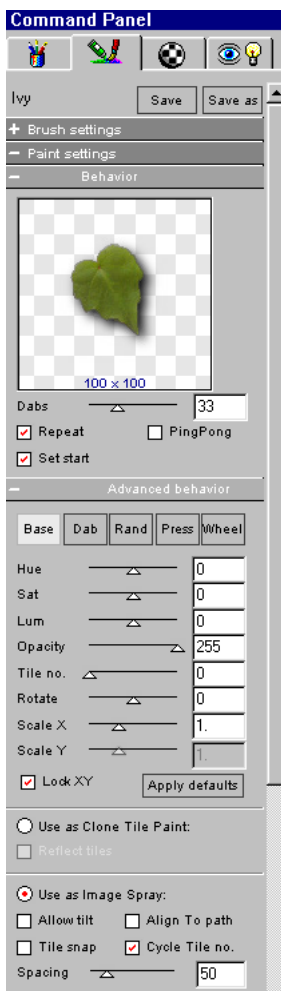
*In the **Brushes and Paint Settings Tab** chose the 'Ivy' preset from the **Texture Paints** category. Make sure you have the **Freehand Tool** selected.*



Paint on the ball to test what the default 'Ivy' looks like.



Make sure all the options are visible in the **Brush and Paint Settings Tab**. Click on the collapsable bars until you have access to everything. You may have to scroll to see it all.



While reading through this section about the **Texture Paint** controls it will pay to do some experimenting on your own in order to get a full understanding of the capabilities and features.

After reading through the previous section covering the **Texture Paint** control's you should now have a good understanding of what the settings do. If you are still not sure about some point's we suggest you experiment with the settings and examine what results you get. The scope of **Texture Paint** is vast, and the number of possible combinations produces an infinite number of effects.

Now let's move on to creating your own texture paint preset. This tutorial presumes you have read the tutorial on preset building.

*Select **New** from the **Preset Menu** in the **Presets Tab**. Name this preset 'Fish' then choose the **Simple Brush** and the **Texture Paint**.*

*Click on the '**File**' button at the very bottom of the **Brush and Paint Settings Tab**.*

Let's start with loading the **Color** bitmap.

*Click on the '**File**' button next to the color channel.*

Locate the file fish color.jpg. The path should look something like the one below, depending on where you installed Deep Paint 3D.

C:\Deep Paint 3D\Examples\Fish\fish color.jpg

Next do the same for **Bump** and **Alpha**.

C:\Deep Paint 3D\Examples\Fish\fish bump.jpg

C:\Deep Paint 3D\Examples\Fish\fish alpha.jpg

Set the Tiles to 4x2 by typing the numbers in the two spaces provided.

*Select **Save** from the **Presets Menu**.*

That's it! You now have your new Texture Paint called Fish.

*Close your 3D view to close your current project.
Open Fish.dp3 found in the Examples\Fish folder.*

Note: You can save your project at any stage in Deep Paint 3D as a .dp3 file. This file format stores all the objects and textures you have open in Deep Paint 3D at the time of saving. When you save as a .dp3 file, Deep Paint 3D creates a new folder with all the objects and textures in it. All the objects are saved in one .dp3 file but the textures are stored separately as either JPEG or PNG (PNG is a loss-less format) in the same folder. This is a great format for keeping everything together when sharing a project with other Deep Paint 3D artists. All you need to give them is this one folder.



Using the **Move**, **Rotate** and **Zoom** tools move the fish to give you a good view of the fish's side.

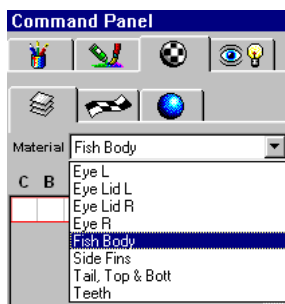
Open the **Objects Sub-Tab** from the **Layers Tab**.

Hide all the things we are not going to paint by clicking on the small eyes next to the names Eye L, Eye R and Teeth.



Now we'll add channels to all the objects we want to paint. If you find you are painting, but nothing is happening, always check that you actually have a channel to paint on!

Open the **Layers Sub-Tab** from the **Layers Tab**.



Select the 'Fish Body' and add 1000 x 1000 channels in the **Color**, **Bump** and **Shinniness** channels. Do the same for the 'Side Fins' and 'Tail, Top & Bott' areas.

Select the **Freehand Tool**. Select the 'Sacking' preset from the **Texture Paints** category.

Click on **Edit Paint** in the **Brushes and Paint Settings Tab**.

With **Base** selected change the **Hue**, **Sat** and **Lum** to the general color you want the fish to be.

Paint the fish entirely with the 'Sacking', giving us a nice base layer on which to paint.

Note: A faster way of putting the texture on the whole object is to use the fill tool. In this case though it's good to get a feel for the brush by painting.

Now that we have our base all painted we are going to start adding more color and detail.

Let's start by hiding all objects except the Fish Body.

With the 'Fish Body' material selected, add a layer above the Base Layer.

This is done by Right-Clicking on the Base Layer and selecting Add Layer above.

Add a **Color Channel** on this new layer.

*Right click on the new layer and select **Layer Properties**.*

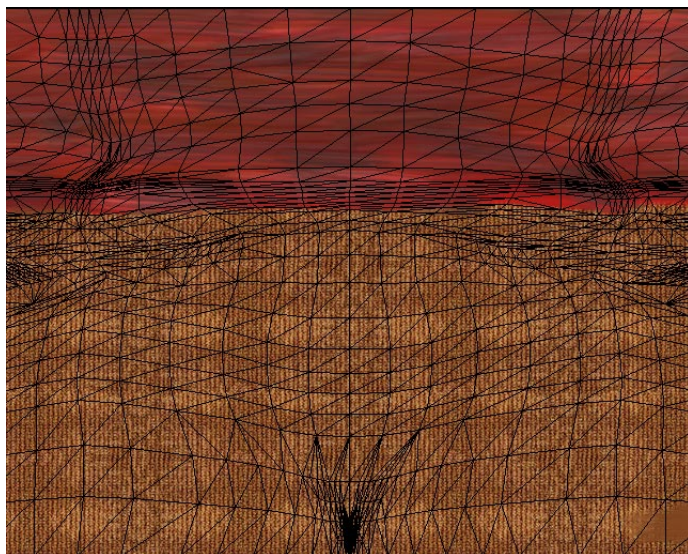
*In the **Layer Properties** dialog box change the name of the layer to 'Mouth'. Click **'OK'**.*

Now select the Simple Tool Preset in the Brushes and Paint Settings Tab and give our fish some nice red lips.

Note: *You will need to rotate the object to get a better view when painting*

Now we are going to take a look at the 2D view, so that we can paint inside the fish's mouth.

*Double click on the new **Color Channel** to open the channel in 2D view.*



*Resize the window to fit better on your screen and with the **Zoom Tool** selected click **Zoom Extents**.*

*Select **Image > Display Wireframe**.*

Paint above the red line you painted for the lips using the 'Thick Oil' preset.

Note: You can have both views showing at the same time so that you can watch the live updates as you paint. Warning: Do not to close the 3D view as this will close your whole project.

Now add a new layer called 'Scales' above the other layers. Select your texture paint called 'Fish'.

On the 2D view paint the whole fish, starting at the tail and working forwards

Next we are going to erase back the scales in some areas to reveal the lips and the base skin layer we painted.



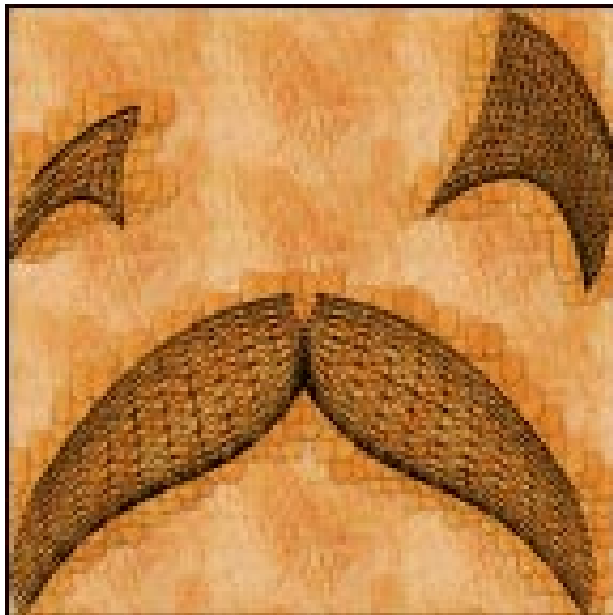
*Select the 'Simple Brush' preset. Select the **Eraser Tool**. Set the brush size.*

Note: To set a brush size greater than you can set on the slider, hold down Ctrl key and draw up or down in the 3D view, or type the new value into the text box. You may also note that while holding down the Ctrl key you can set the transparency by drawing left or right in the 3D view.



Note: The **Eraser Tool** uses the brush size from the currently selected preset.

When you have finished blending in the lips with the scales go ahead and paint the fin objects remembering to start at the tail and work your way forward. Try painting on the fins opacity channels.



Note: Opacity does not show in the Deep Paint 3D window. In order to see this you need to render your object. The best way to paint the opacity is on the 2D view with the Display Wireframe showing.

To transfer the finished .dp3 object to Max, simply click on the



3d Max Out button, or select **File > Export > 3D Studio Max**.

Don't forget to save you .dp3 project before you close Deep Paint 3D!

This brings us to the end of Tutorial 6.

Try on your own creating other Texture Paints that make the fish amazingly colorful.

We encourage you to experiment as much as you like in all the areas covered and hope you have fun.

If you've completed all the tutorials in order, you now have a pretty complete understanding of Deep Paint 3D.

If at any stage you think you have created something really special using Deep Paint 3D, we would love to see it! Please send finished images to:

support@righthemisphere.com.