



Making the Perfect Turkey Club

Despite the title, this isn't a recipe for making a gourmet sandwich. It's actually a recipe for painting advanced tree and foliage structures using Jungle 3D. The sandwich metaphor is used merely to help you conceptualize new approach to the painting process.

If you have tried our original trees tutorial, *Painting Trees with Jungle 3D*, the sandwich metaphor may already sound familiar. That tutorial emphasized using three layers when painting trees. The analogy went something like this, painting a tree using Jungle 3D is a lot like making a sandwich. There are three fundamental layers involved with both processes.

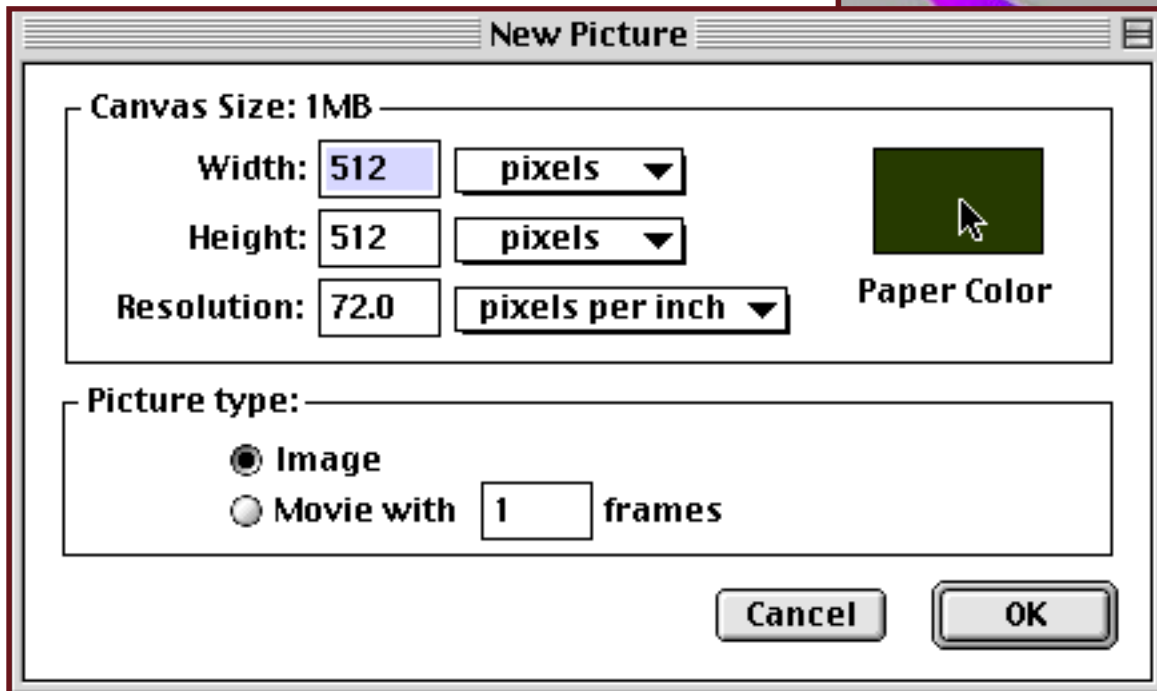
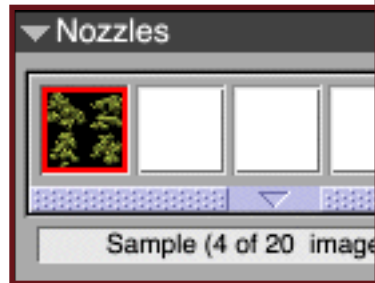
Since most sandwiches have two slices of bread and a filling, the original tutorial approached painting trees on three separate layers. The two foliage layers served as the bread. The trunk and limbs provided the filling. Club sandwiches are built a little differently, however. They often use three slices of bread and two layers of filling. This tutorial demonstrates the advantages of making the club sandwich the preferred approach.

This is a revised version of the Turkey Club (Painting Structures) tutorial. It's addresses the Painter 6 & 7 changes to layer implementation and user interface (UI). We've kept the use of features relatively basic so most differences involve only UI changes. Similarly, if you don't own Jungle 3D, simply download the Club file and use the freebies we've provided.

If you own our newest product, Tree Forestry, then you already know it paints with textured trunks, limbs and branches that are already rounded. So rather than using Jungle 3D bark brushes and Painter filters, substitute Forestry Trunk and Branch patterns for steps 22 to 25.

The exercise takes about an hour to complete. A more detailed approach can add to that, but that can increase your enjoyment as well. Don't feel limited to the methods or techniques mentioned here. Try new and different approaches. The point is to use the process to expand your creative horizons.

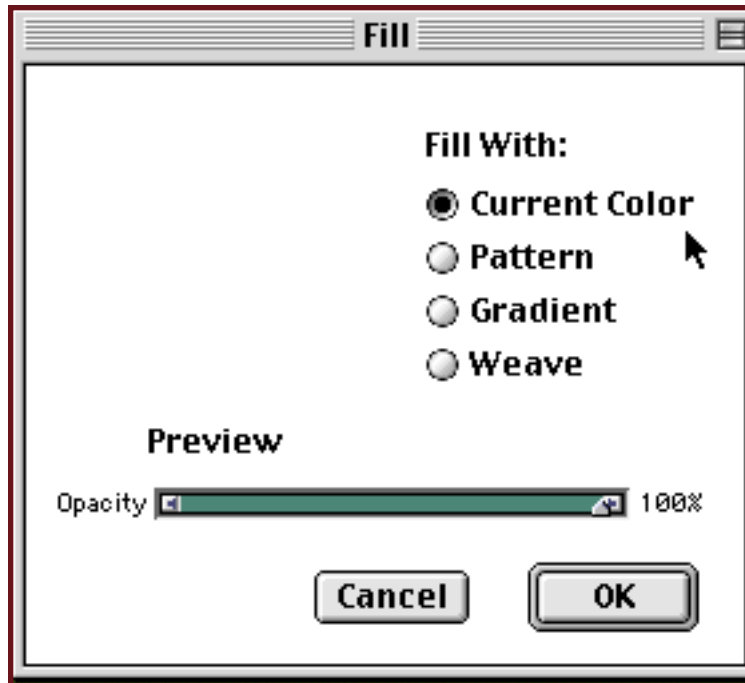
- 1) First things first. It will save time if you display the palettes you're going to be using. So open the Tools, Controls, Brushes, Objects and Art Materials palettes. The keyboard shortcuts are ⌘ or Ctrl 1, 2, 3, 4 & 5
- 2) Load the Structures brush library, then load the Tree Structures nozzle library.
- 3) Once the libraries are loaded, select the Tree Structures brush and like nozzle (the tutorial nozzle is called Sample).
- 4) Create a new file 900 pixels tall by 750 pixels wide. Set the Paper Color to a dark yellow-green as shown. Paper Color sets layer's default background color to match the foliage. You won't see the color in the layer, but dark green will prevent white fringes or halos.



- 4) Drag a New Layer from the Layer pull down menu on the Objects: Layers palette. This layer will contain the rear portion of the tree foliage, so in effect it becomes the bottom slice 'o bread for the "sandwich."
- 5) Having a dark Paper Color complicates the painting process. The foliage color matches the Canvas background too closely. That makes it hard to control composition.

Two easy solutions are available. One is to fill the Canvas with white (the default Paper Color remains, it's only covered over). The other is to close the eye on the Canvas, which produces the default white and gray checkerboard.

We chose the Fill technique because it's easier to work against a uniform background color.



- 6) On the Art Materials Colors palette, click on the Secondary or Background color icon as shown below. Set color to black. This black setting allows you to darken the nozzle foliage automatically.
- 7) Set Grain to 20% on the Controls: Brush palette.

The Grain setting controls the Secondary color and how it is applied to the nozzle images when they are sprayed. A lower Grain setting increases the amount Secondary color. Therefore, a 20% Grain setting using black as the Secondary color will substantially darken the nozzle when it is sprayed. It's a very effective way of adding shading to nozzle images without having to stop and use a tonal filter.

When working with nozzles, Grain allows you to darken, lighten or tint nozzle images simply by setting the Secondary or Background color on the Colors palette to black, white or a particular hue.

- 8) Let the painting begin...



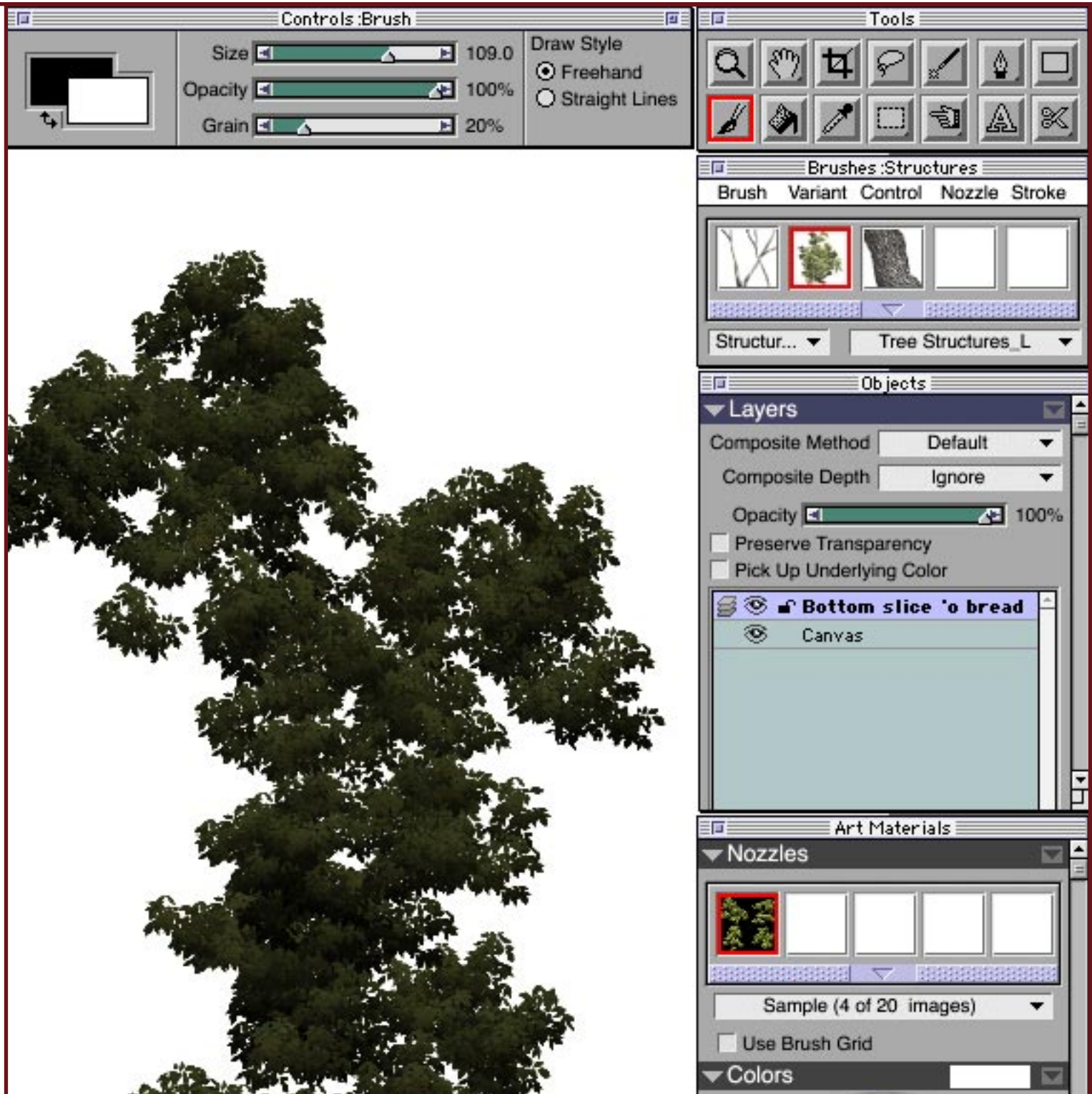
9) Our first stroke was a continuous upward move followed by a few dabs to add some variation along the edges.

Here's a tip about painting with nozzles and it's worth remembering. It's the value of Undo. Put another way, ⌘ or Ctrl+Z is your friend.

It's simply not reasonable to expect a limited image database to always give you the best combination of foliage, no matter how sophisticated they are. So Undo is an essential part of your creative decision making. If a dab or stroke doesn't look right, Undo it and try again.

While I use a large tablet, I also keep the keyboard available to my free hand. It makes the ⌘ or Ctrl+Z keystroke quick and easy. I used about 10 on this layer.

10) Create a second layer from the Layers menu. This middle ground layer of foliage will interact with the trunk and limbs



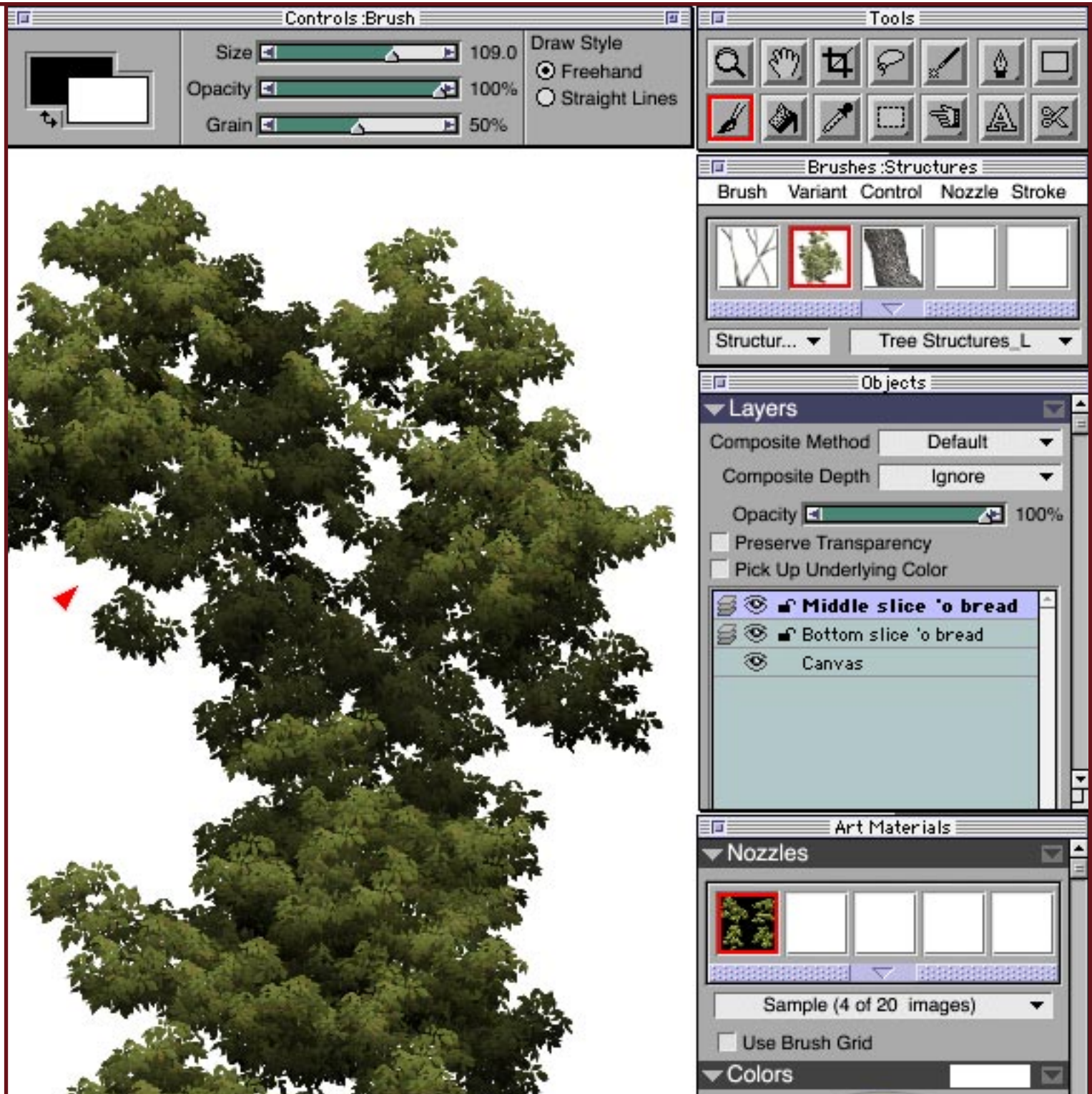
to emphasize the look of volume.

(Grabbing another slice of bread may not be the best way to make a turkey club sandwich, but it's easier to set the spatial relationship using two separate foliage layers this way.)

- 11) Move the Grain setting on the Controls palette to 50%.
- 12) Apply dabs or very brief strokes. Try to position the foliage above the more shaded growth. Think in terms of lighting. Where would these lighter, in between leaves normally appear on a tree. Use ⌘ or Ctrl+Z to Undo until the anatomy looks right.

Here's another tip. Less is more. Too much foliage on any layer will destroy the illusion. The tree works when you can see into and through the tree, just like in real life. In many ways, this negative space visually sells the dimensional illusion.

- 13) Got it? Now add a third slice 'o bread (layer).

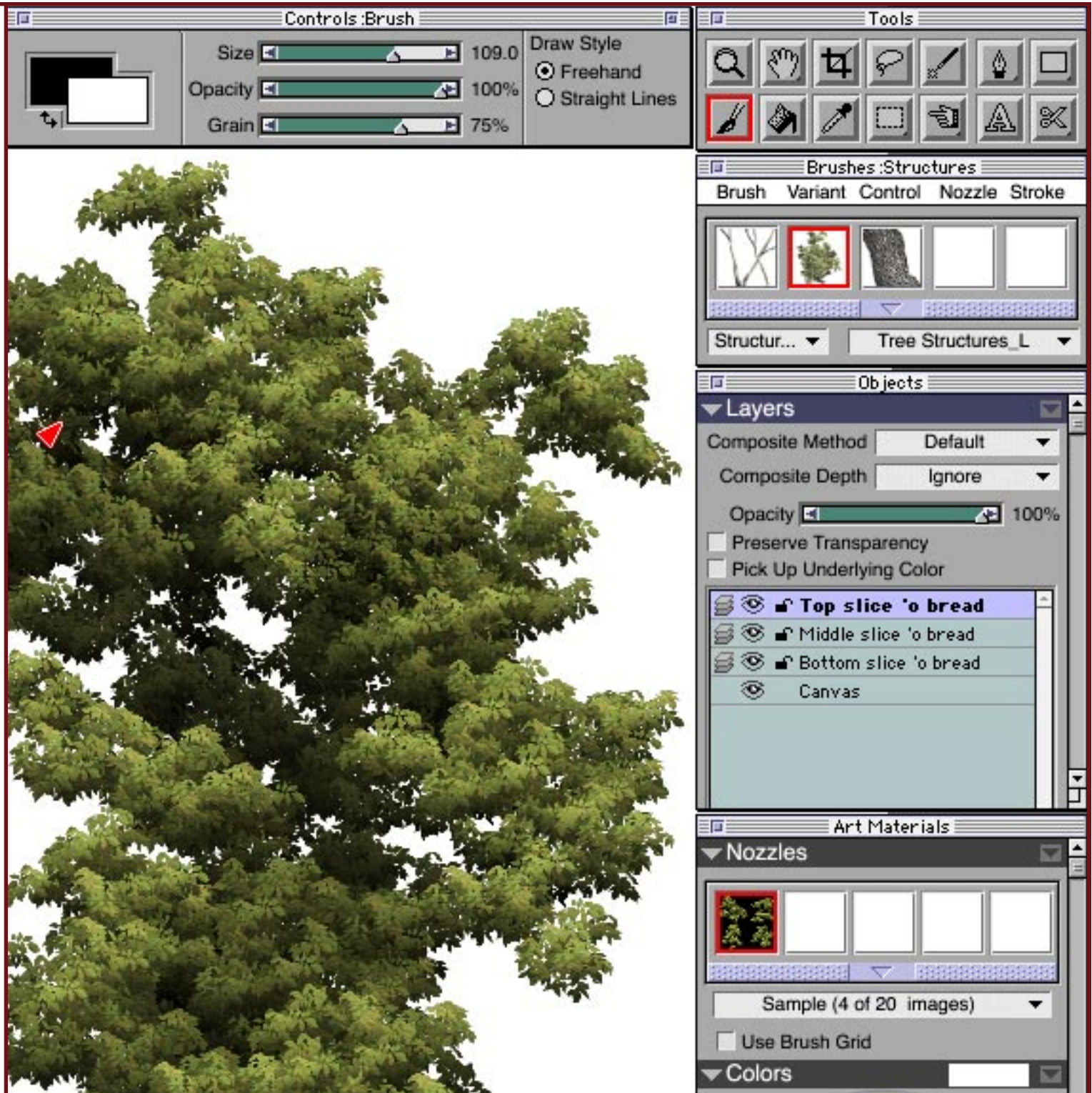


- 14) Set the Grain slider on the Controls palette to 75%.
- 15) Dab some foliage onto the third “foreground” layer. Remember to be sparing. Try using only a few dabs, as though highlighting the outer surfaces of the tree foliage.
- 16) A tree isn’t complete unless it has a trunk, limbs and branches. It’s like a sandwich without filling. Steps 17 - 24 show you how to paint realistic trunks and branches.

Unlike the *Painting Trees* tutorial, here you paint the trunks and limbs after the foliage is completed, and without using nozzles.

There is a real advantage to this approach. You have a lot more creative control. You can paint trunk, limbs and branches that bend, twist and taper any way you want. Your tree isn’t limited to a trunk layer and branch nozzle. This technique is more involved, however.

Tree Forestry users know there’s an easier way.



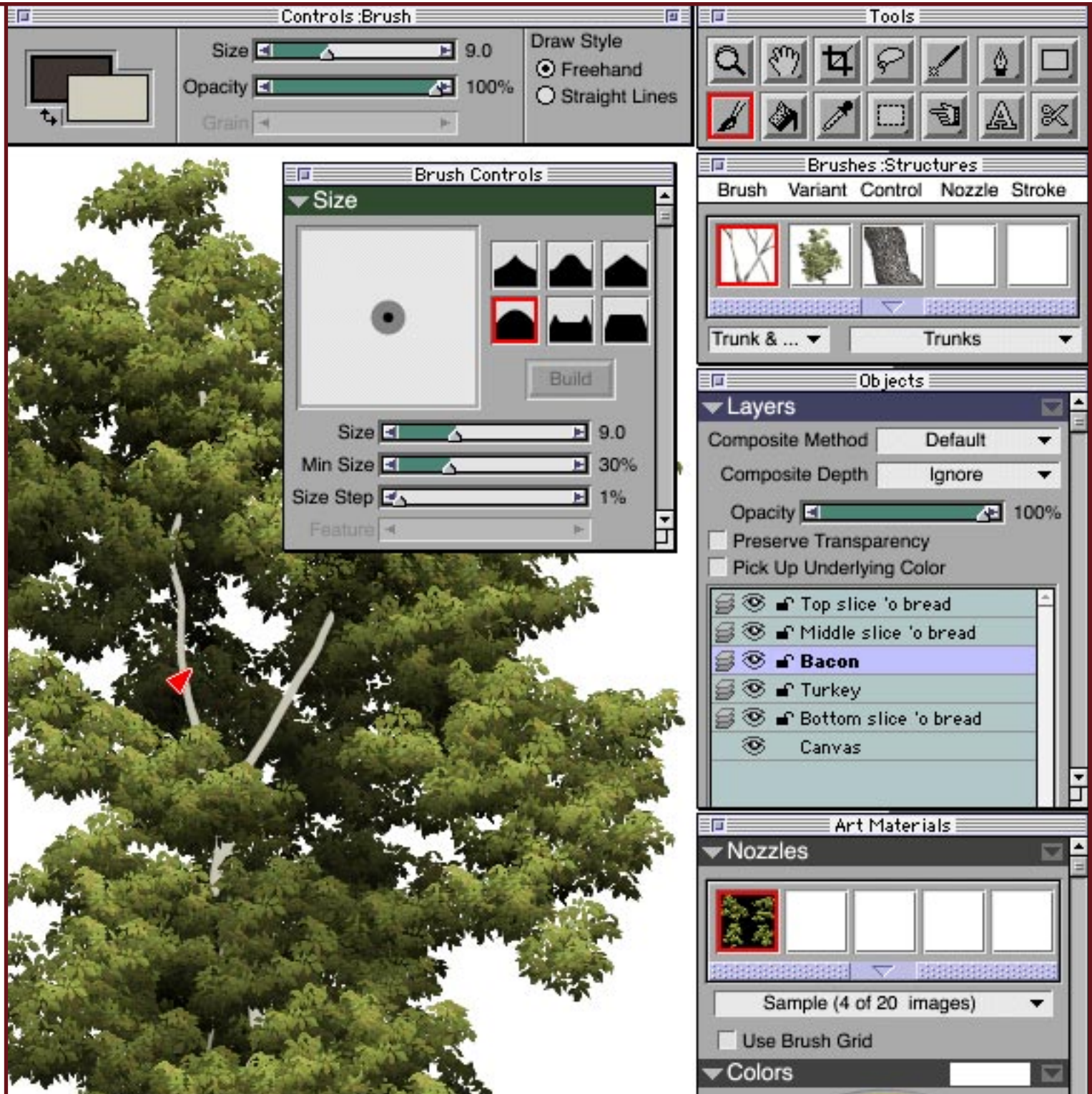
Forestry paints trunks and branches that are already rounded, and with bark textures. Consequently, Forestry users may want to skip steps 22 to 25.

- 17) Create a new layer. Since the metaphor involves a Turkey Club sandwich, call it the Turkey layer.
- 18) Choose the Trunk & Limbs brushes and select the Trunks variant. The variant will automatically select color.

* A pressure sensitive tablet is required to make the best use of these brushes. Your brush stroke should taper like a trunk or limb. Pressure sensitivity allows you to do that.

Before you begin, expand the Edit menu and select Brush Tracking from the Preferences menu. Draw a test stroke and click OK. This establishes the range of pressure in your stroke.

- 19) It's often easier working from small to large, so start with a soft stroke at the outer reaches of the foliage and apply greater

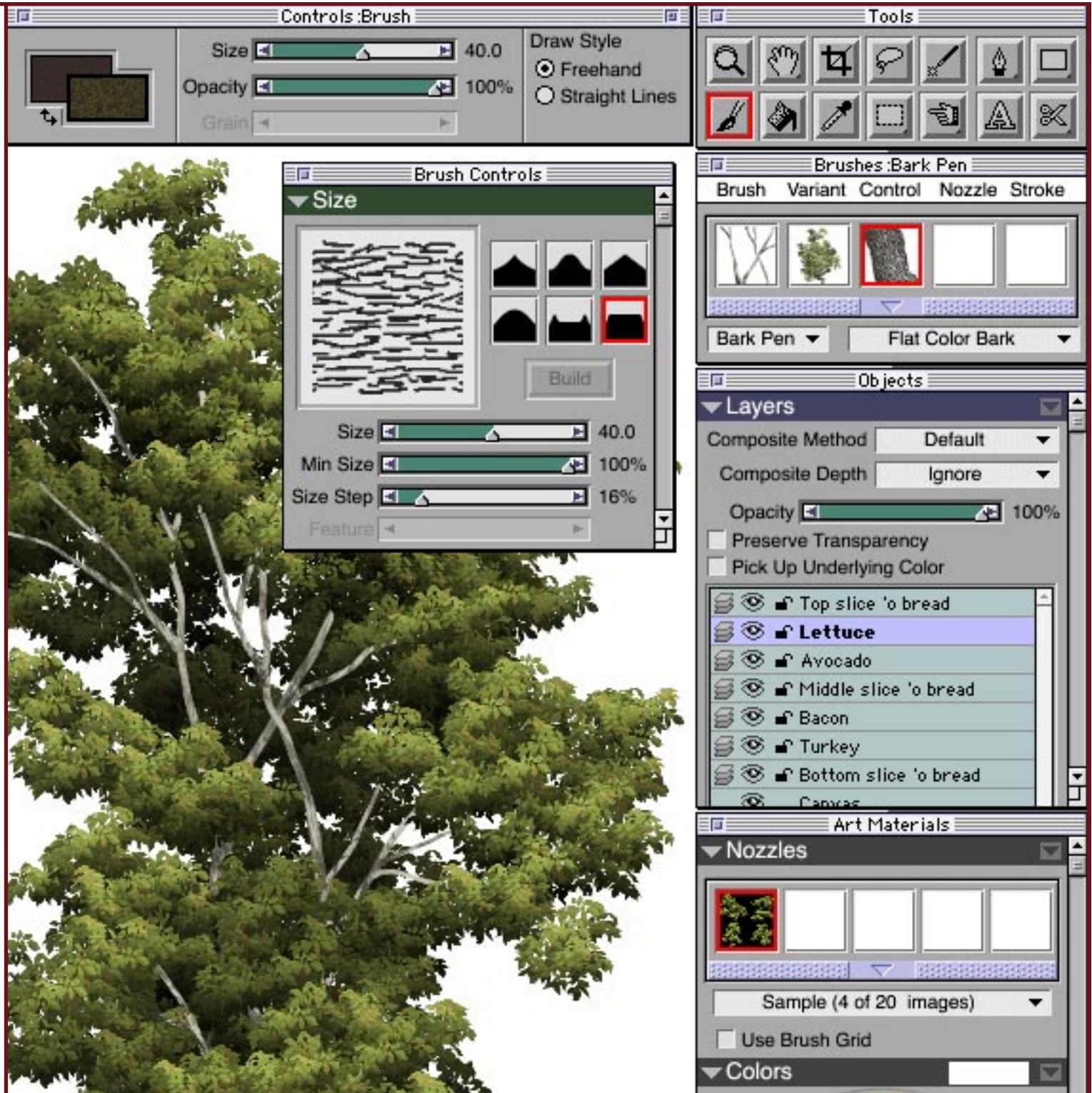


pressure to widen the stroke as you move down the trunk.

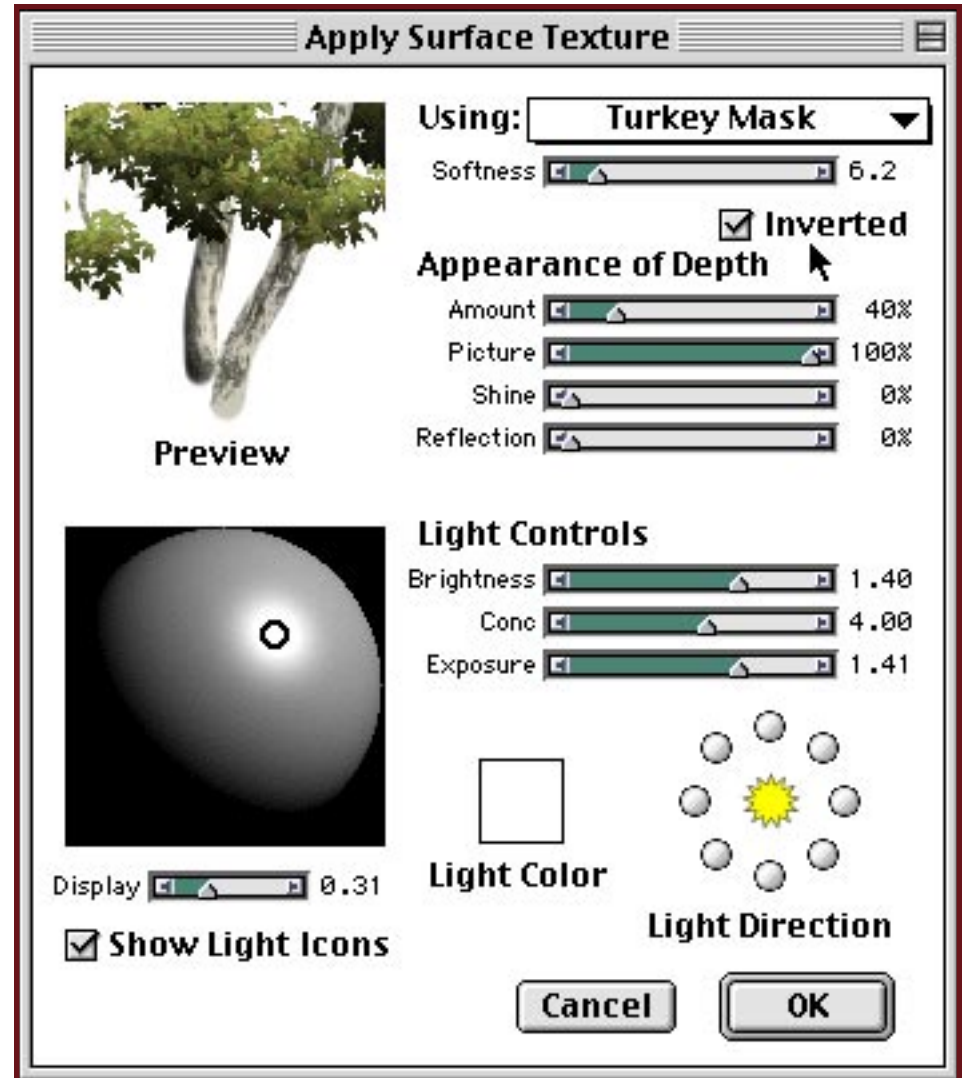
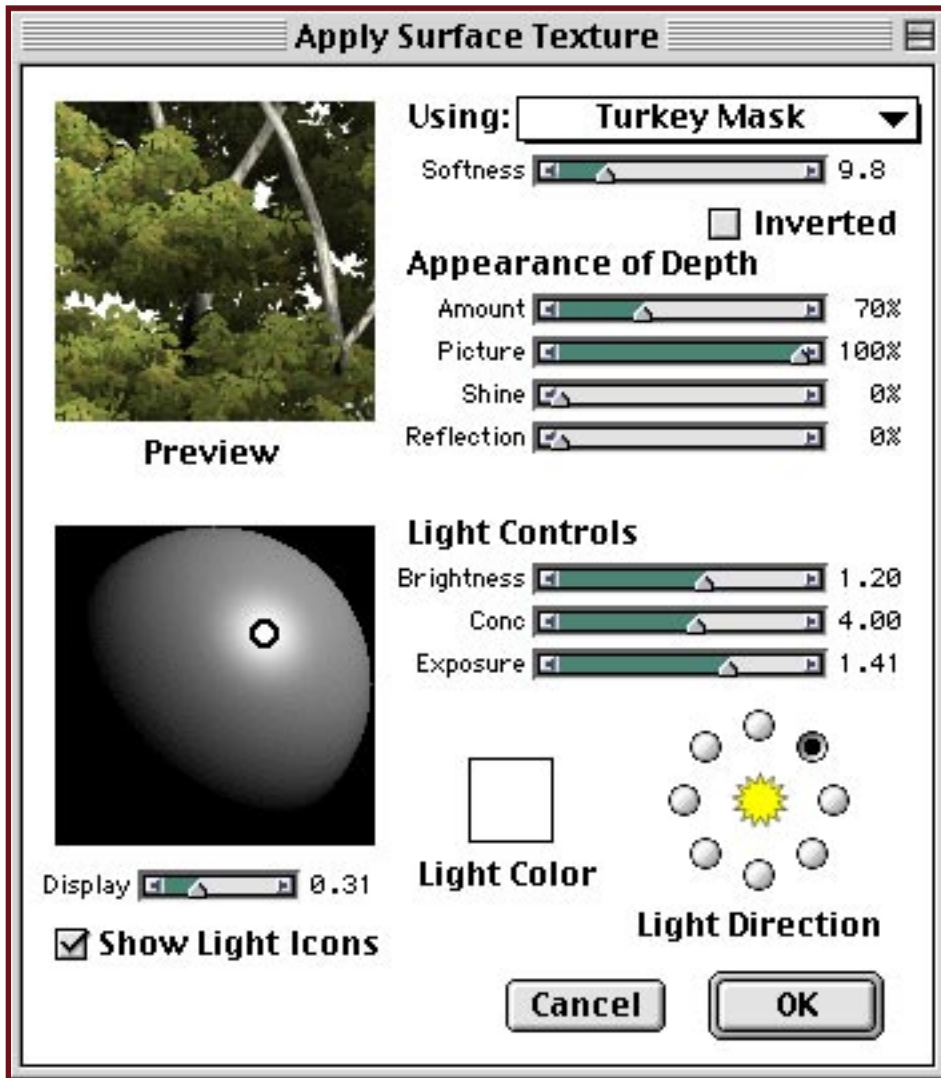
- 20) Two trunks worked best for this tree so I used a second layer; a layer of bacon to go with the turkey in other words.
- 21) When the major limbs and trunk are done, select the Limbs brush variant and paint the smaller limbs on a new layer above the middle layer. Add another layer for the branches. Gotta have Lettuce and Avocado.
- 22) After you've finished the trunk and limb layers, paint on a bark pattern.

If you're using the Freebie tutorial brushes, select the Flat Color Bark brush. If you're using Jungle 3D, you have to load the Bark Brush libraries separately.

The pattern color should contrast with the trunk color. Paint the various trunk and limb layers with the bark pattern, but be sparing. You want the bark pattern to appear distinct.



- 23) Here's how to give the trunk and limbs the look of authenticity. Select the Apply Surface Texture filter using Image Luminance. Apply one (1) pixel of Softness and adjust Amount, then click OK.
- 24) Once the trunk and limbs have a surface texture, round them using the Apply Surface Texture filter. Select Effects: Surface Control: Apply Surface Texture. Choose the layer mask for Using and set the Softness slider between 5 & 12 depending on the width of the trunk or limb. Amount controls the intensity of the shading.



25) Here are a few tips for rounding. Use the sphere to set the direction of you light source. Once you've applied rounded shading to one side of the trunk, back off on Amount and select Inverted. Lessen Softness, and Amount while increasing Brightness.

When you've finished rounding the trunk and limbs, apply one of your favorite Paper textures or Image Luminance again to give the surface some added texture. Use zero Softness this time.

26) You can retouch with the Eraser brush and remove portions of the limb where foliage should overlap.

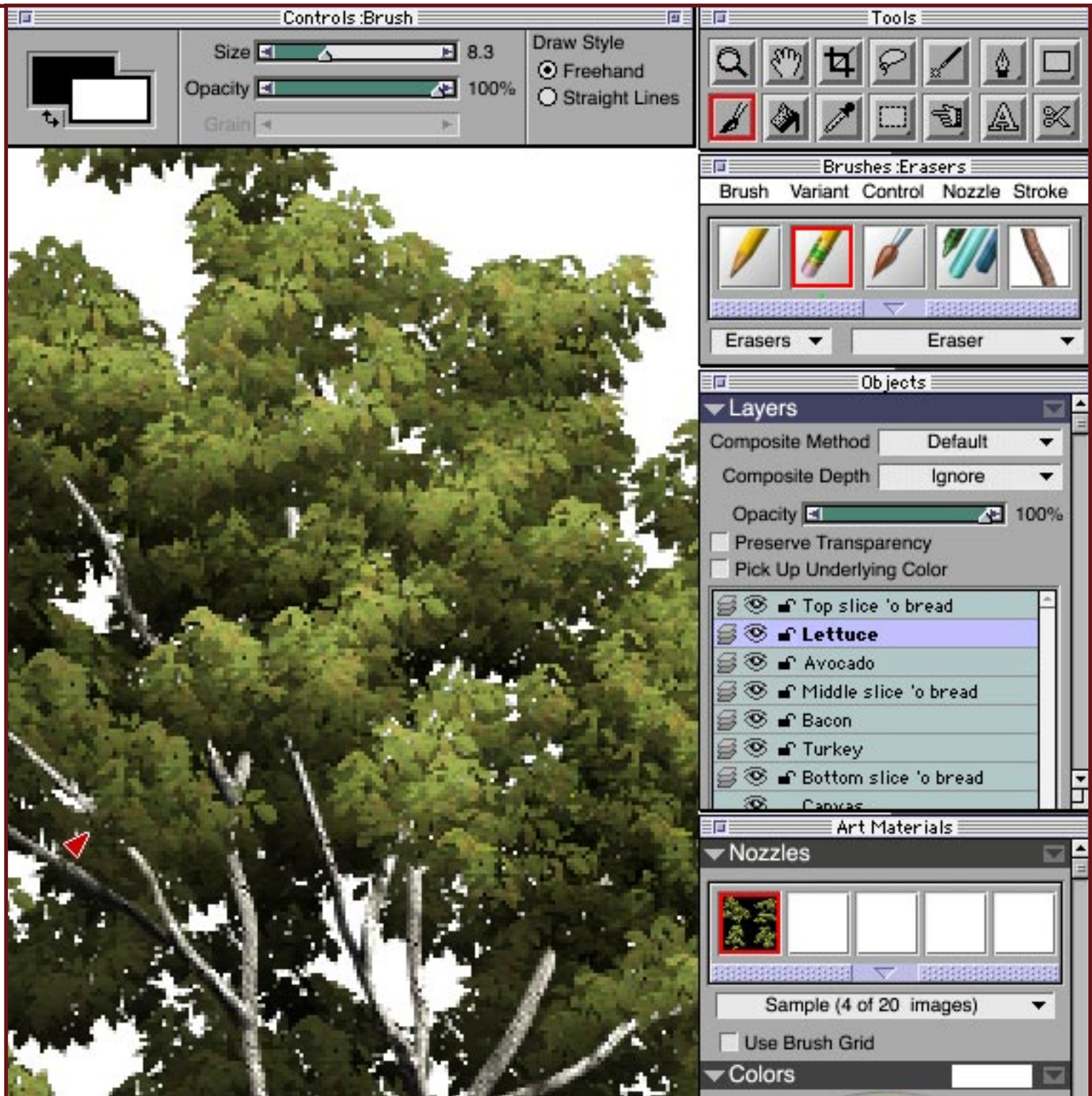
27) If you decide to add foliage shadows on the trunk and limbs, reload the Structures library and select the Tree Structures nozzle brush.

28) Make sure the Secondary color is still set to black, then lower Grain to 0 and Opacity to 70%.

29) Select the assorted trunk or limb layers and click on “Preserve Transparency.” Apply the shadows along sections of the trunk and limbs so that it looks like they’re being cast by the foliage above.

31) One last trick and it’s a good one. Unfortunately, Painter can’t do this very well so you will need Photoshop or Paint Shop Pro. (Save the file as a .PSD to do so.)

The feature is a simple little preset that feathers Lasso and other selections automatically. The magic of it is that the feather lets



you apply dimensional shading to a layer image both quickly and easily.

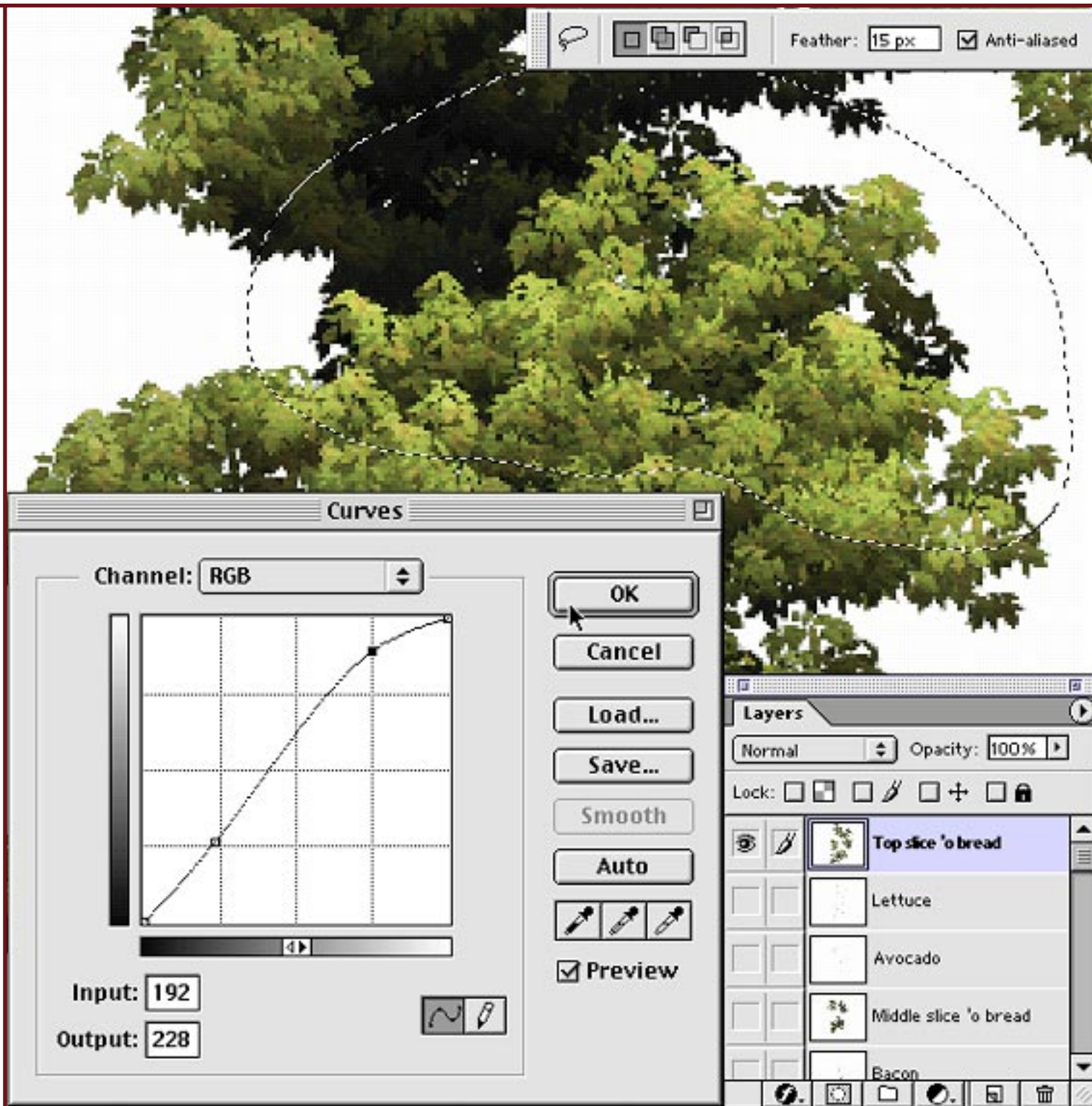
For example, we drew a Lasso selection nearly the same size as the black sphere above, only using a 30 pixel feather (the feather reduces the size of selection circle). After moving the selection slightly off center and applying the HSV filter to lighten, the dimensional shading was created. Fast.

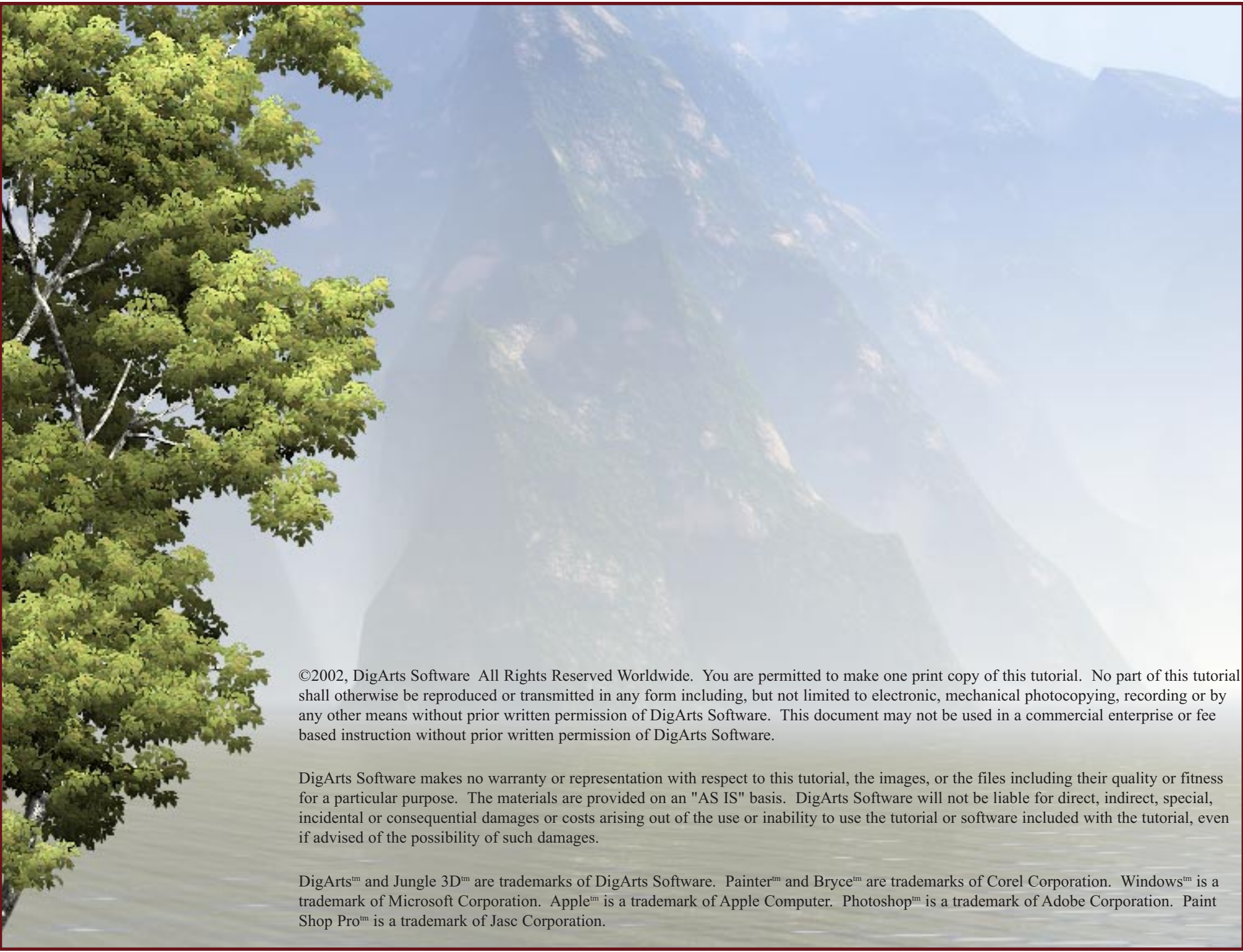
The feathered selections work much the same as a gradation mask, only you draw them in real time.



They work great with foliage. Simply draw a feathered selection where you want to add form. Apply Curves to lighten or darken the selection.

So is it time for lunch yet?





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