Featured Artist:

Peter Pinckney

Apocalypse in Bruges
a tutorial by Hanzz

Displaying Your Digital Art
by carlcath

the ArtRageUS Artist Portal
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### this month

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## ArtRageUs Staff

- **Team Coordinator:** Bobbyray
- **Edit Dept.:** Eileen_724
- **Layout Dept.:** 337_lee

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So there 😊
ArtRageUS Overview

The ArtRageUS Volunteer Staff has managed to get another issue of the e-magazine published.

This month’s issue Featured Artist is Peter Pinckney. Regular visitors to the ArtRage forums are sure to have seen his artwork, and we’re pleased to present a small sampling here.

We have had several Ragers offer contributions and submissions to the magazine. In fact, so many we couldn’t include them all in one issue. Don’t let that little problem slow down the flood though. We will use as many as we can, and keep a couple back for the “dry” months. Thanks to all.

The ArtRageUS Artist Portal is a new feature of the magazine. The concept was simple – send us your paintings and we’ll publish them. This month we have paintings submitted by (in no particular order) Bumble, paul_uk7, Alexandra, Kenmo, Bobbyray, wenkat, peter Pinkney, Flynn the Cat, alkratzer, sabena, mwilnef, AT-TA, Scottf, mannafig, justjean, Alan, EMOC, Illuminati, Barnburner and lolalot.

Once again we need to acknowledge the Ragers who contributed to this month’s issue. Our many thanks and sincere appreciation to the following Ragers who volunteered their time and efforts to April’s issue:

Sunflower: ArtRage Forum – Tips and Tricks Tutorials Index
carlcath: Displaying Your Digital Artwork
Alan: Cover Design
Eileen_724: Proofreading and correcting article submissions
Juz: Tycho Power Tip graphic
The ArtRageUS Volunteer Staff: Featured Artist “Peter Pinckney”
carlcath and Eileen_724: Tycho Power Tips
Hanzz: Apocalypse in Bruges Tutorial

As always, your comments and suggestions are welcome. We enjoy producing this e-magazine and look forward to more of your contributions.

Sincerely,
The ArtRageUS Volunteer Staff
Displaying Your Digital Art

A Story of Enlightenment

by carlcath

When I first painted a digital picture, I wondered if the experience would be as satisfying as smelling the paint, the set up time, the mess, and the ultimate cleanup time necessary when painting with oils or acrylics. I wondered if I would miss having brushes freezing in the freezer while waiting for a days work to dry so more could be added. Most of all, I wondered what it would be like to have the artwork stored on a computer rather than piled up in the upstairs paint room. Would I ever see it again or would it just be a file in a computer that is never revisited? And then, of course, there was the issue of what if I wanted to hang the piece on the wall for all to see.

After many years, many of my questions and concerns remain unanswered for there probably is no answer. Is it fun to clean up the pallet after a picture is completed or is it more fun to just hit the save button? Since the computer paint is essentially free, then is one more freely able to paint when and what one wants to? Rather than digress all over the area, let me focus on displaying digital art.

In the old days, about 4 or 5 years ago – well, maybe a little older than that – the dot matrix printer was all the rage. The problem was the output was not all that great on the home machines. When the ink jet came along, where we could all have a home ink jet, the pictures got better, but they still looked flat and dull on a piece of printer paper. Back in those ‘old days’, I remember trying to feed a piece of canvas through my old dot matrix printer and it getting jammed up for hours while I worked to clear the paper jam.

Now, however, I can buy canvas made for the printer right at my local Office Depot office supply store. But, again, I digress.

After acquiring my new ink jet printer, I printed my favorite painting out on plain photocopy paper. As I said, it was flat and very dull. I then tried photo paper and the shiny look just did not look at all like a painting. It looked like... well... it looked like what it was – a photo. At the time, I was not willing to concede that photography could be an art form so this result was an assault on my dignity. After all, I was an artist, why would I frame a photo? Also, the size was 8 ½-inches by 11-inches and looked like a large photo. Not satisfactory at all.

Not liking the shiny result, the obvious answer was matte finished paper. Load the printer with paper, go through all the steps to print the artwork, hit the print button, and wait. After a lot of sounds, the printer starts to grind out the results. Looking at it when the color first appeared, I thought I had solved the problems of the world and had discovered a cheap way to display my art, even if all the pieces were to be the dreaded 8 ½-by 11-inch size. I thought it was at least going to look like a print of the work. Maybe, I would label the art 1 of 50 by my signature so it would look like a limited print. Unfortunately, when the full final result finally came out of the printer, what I had was what it was – a photo on matte paper – and that is exactly what it looked like. It was not a satisfactory way to display my wonderful art that the whole world was waiting for.

For awhile, I was deeply disappointed and at a total loss not knowing if digital was the way to go.

Fortunately, in my travels around the town, I found a printer who would take the work on a computer disk and he said he would turn out an image worthy of being framed and hung on a wall for all to see. He discussed resolution (100 dpi, 300 dpi or some such), size based on what resolution I had painted in, color (CMYK, RGB, and on and on), and how he could match the color. At this stage, I knew he was a lot smarter than I, but more importantly, I quickly had visions of my art having to be a Mona Lisa before a human being could afford this. He was unwilling to give me an estimated price without seeing the work. I trudged home, loaded my famed work of art on a disc and grudgingly handed it over with much misgiving. Several days later, he called with the estimate and explained he needed $250 because the colors were not proper for the printed work, the resolution was too low and for a 16-inch by 20-inch print, he would have to do something with the resolution. Even then, he could not guarantee the result. He suggested I redo the whole thing in at least 300 dpi resolution and to use CMYK colors, or something like that.

I did not follow through, but at least it did cause me to learn what dpi meant, what resolution meant, and what “printers colors” were. The problem of displaying the art was clearly not solved, but... WOW!! What an education!

By now, this was no longer a casual question I wanted the answer to. Now, this issue of displaying the digital art was a quest. I had to know how to display my digital art and I was certain there was a way to do it. Later on, I was at a friend’s house and he was displaying photographs on one of those electronic photo viewers. This was a must have item for me and it was clearly going to solve the problem of displaying the art. I rushed out to my local Wal-Mart and bought the biggest one they had – a 10-inch diagonal measurement screen.
that they had on special. It was in a really big box and I'm thinking, "Ten inches... that is almost as big as an 8½ by 11-inch piece of paper." The box was clearly big enough to hold a small TV set. Well, when I finally got it home and unboxed it, I found that a 10-inch diagonal measurement is only about 6-inches tall and 8-inches wide. I tried it anyway, and while it is great for digital photos I take with my camera, it simply is not adequate for displaying artwork at its best. And by now, I had visions of my art being almost as valuable as the Mona Lisa!!

Time to search the Internet. I discovered there were screens that could display my work in full living color with minimal reflection in a huge 16-inch by 20-inch size. They came framed in wood and were a piece of art themselves. The price of $1,200 was an indication of just how beautiful they were.

If I am going to even consider this option, I need to see what it would look like on the wall. Being handy with woodworking and having made my own picture frames before, I took a regular flat plate non-reflective computer monitor that was just lying around the house looking for something to do. Actually, it came from my wife's computer, but she is supportive of me in this quest. I carefully measured the screen size, went down to my woodworking shop and cleaned off the saws, routers, clamps, and a host of other miscellaneous tools and made a nice looking frame out of 2x4 construction wood. Turns out, even flat plate computer screens are over 3-inches thick.

Anyway... stay with me here... I stained the frame and hung the whole thing on the wall. The screen can be driven by an old laptop and the art looks fantastic. Only problem is the pictures have to keep changing or you burn the image into the screen. Also, it turns out that if you are trying to watch TV in the same room, it is a real distraction to have the image changing every few minutes. Even worse, when you are studying your art to see if any improvements can be contemplated, the picture suddenly changes. In spite of the shortcomings, I thought it was workable. Unfortunately, my wife wanted her computer screen back and since I want her to continue to feed me, I had to comply. You have no idea how bad a cook I am!

I read recently on the ArtRage forums that Costco will print pictures for about $30. Think I will try that as soon as a Sam's Club or Costco is built in my city.

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**ArtRage Supported Image Files**

ArtRage supports the following file formats as Image files:

<table>
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<th>External Files:</th>
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<tbody>
<tr>
<td>BMP</td>
<td>*.bmp, *.dib, *.rlt</td>
</tr>
<tr>
<td>JPEG</td>
<td>*.jpg, *.jpeg, *.jpe, *.jfif</td>
</tr>
<tr>
<td>GIF</td>
<td>*.gif</td>
</tr>
<tr>
<td>TIFF</td>
<td>*.tif, *.tiff</td>
</tr>
<tr>
<td>PNG</td>
<td>*.png</td>
</tr>
<tr>
<td>Photoshop PSD</td>
<td>*.psd</td>
</tr>
</tbody>
</table>

**Internal Files:**

| ArtRage PTG | * .ptg |

**Image files can be:**

- Imported to New File
- Imported to New Layer

**Image files are used for:**

- Grains
- Color Pickers
- Reference Images
- Stencils
- Textures
- Tracing Images
When I first came across ArtRage, it was only available in a free version and even then, it was a very impressive application indeed. For someone like myself, with absolutely no experience of "real world" art and no training whatsoever, it was the ideal way to express myself graphically...and it still is.

At first use, my efforts gave me enormous pleasure and much more importantly for me, the opportunity to join the ArtRage forum. I benefited from the observations and advice of other members that were much more experienced than I was.

I never did use reference images because I just don’t have the patience. I paint totally from imagination – from my internal references – so to speak.

Always and without exception, I begin my painting with the sky. However the sky evolves, it’ll point me in the direction to go with for the rest of the picture. I don’t sketch anything out. I just go where my imagination takes me. It’s a thoroughly undisciplined way to work, I know. But, I am self-taught and I have no one telling me not to do it that way, so it works for me.

When we look at a scene in real life, say a real landscape, about the only thing that is constantly changing is the sky. So, I look at the sky a lot and store it all away in my personal hard drive up there in the brain! When I need it, I try to remember the feeling I got when looking at the real thing. If I can achieve 20% of that feeling from the painting, I feel reasonably satisfied and I can carry on with the painting.

Of course, this only applies to scenes we can all see. So, what about alien scenes? Well, we can get a few pointers from photographs but 99% has to be from the imagination. So, I am comfortable with that and therefore, this is the place where my painting, Marbles, came from. These are really not paintings in the true sense but they are more a product of ArtRage and it’s amazing versatility. With ArtRage, I just let it rip and use all the tools to their maximum and see what comes out at the end.

Thank you for giving me this opportunity to speak to everyone in this way and for showing some of my work.

You can see more of Peter's artwork in the Featured Artist Section on page 8
The first thing I did was look for a decent picture on my disk. I found a panoramic picture that I made on one of my frequent visits to the historical city of Bruges in Belgium. I will use the above picture as the base for my new Raged picture.

The first thing I did was alter the brightness and the contrast in the picture. The Raged picture will be very dark and sinister and the built-in tools of ArtRage 3 Studio Pro will provide just that by using the Adjust Layer Colors function [Ctrl/Cmd + J].

When that was done, I duplicated the layer because I wanted this layer to help with my selection process. As you can see on this image, there is a tree on the left side. How does one select a complex thing like that tree?

I made the second layer very dark. So, again I used the Adjust Layer Colors function. The parts of the image that were not entirely black, like the houses and the roof of the bus, were painted black. The same process was done for the sky but was painted with white instead. I also used the white paint to eliminate some of the edges that were created by the panoramic software in the top of the picture.

Then, I selected the black part, selecting very nicely the contours of the tree and its leaves with the magic wand. I also used the "Add" function of the selection tool to add to my selection, or "Subtract" to get rid of parts that were not needed in my selection.

Then, I searched for a stormy sky on the Internet and imported that in a new layer. I also made this one darker, and gave it some more contrast. I also gave a twist on the Hue-slider, giving it an appearance that sent shivers down my spine...

Brrrr! Heavy storm approaching! But we are not there yet – for there is more...!
Using the selection I created earlier, I chose the Eraser Tool from the Toolbox. With a large brush size, I started erasing the sky, making it appear behind the houses. This selection helps us to get really nice contours in our skyline.

I decided I did not want to lose my black layer that helped me select everything, so I used the layer's blend modes to give it the mood I needed. Therefore, I used the Overlay blend mode. I also turned down the opacity setting for that layer. Do you see the difference?

Then, I imported an image of a wave, that I found on the internet, on a new layer. I roughly erased the shape of the wave by freehand. Around the edges of the water splash, I used the selection tool, with lower settings. I then erased the details of the wave.
I imported a few waves, again finding these on the internet, and enlarged them as needed. The first in length and the other in height. Again, both layers got the same treatment with the Adjust Colors function [Ctrl/Cmd + J] for their own layer.

On a new layer, I added another wave to indicate more water was coming from the streets. I also added small splatters of water with the Airbrush tool.
On the ArtRage forum, I did a quick search to find the “Rain Stencils” provided by long-time member, JackTar. I added it as a layer, not as a stencil, and gave it this layer the Exclusion blend mode. It only covered half of my image, so I duplicated the layer, moved it into place, and then merged the two layers together.

After I duplicated the layer again, I enlarged it and lowered the opacity. With the Airbrush tool, I added a light beam coming out of the red car. And that’s it! I could have done more, but I’ll leave it at that!

I hope you enjoyed it and remember...just say Rage it, because we already know it’s art!

Next time: Making a caricature from start to finish.

**TYCHO POWER TIP**

**Text Tool**

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.

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.
What does ArtRage mean to you?

ArtRage gives me the means to my imagination and to express what’s there. I’ve said this many times, but I simply can not work from reference images. So, it all has to come from what I’ve seen over the years... not that I’ve ever been aware that I was ever observing it! It just goes in and it can be recalled. ArtRage also means the friends you make on the forums – so there’s added value there!

Are you a professional artist?

Ha! Ha! A professional musician and songwriter... yes... but an artist? No!

Of all Rager forum submissions, which is your favorite portrait? Your favorite abstract? Your overall favorite?

Well, I’m afraid I can’t answer this one. I paint so much and so quickly I don’t get to have any favourites.
What country are you originally from?

Portsmouth in England originally, but now I live in France.

How did you come across the program ArtRage?

I don’t exactly remember looking for an art program. I think I just stumbled upon it one day when it was still AR1... the free version. Good find!

Crisp and Cold

The silver birch is my favourite tree and this was only the second time I’ve painted these trees to my satisfaction. I wanted to put some water in, too, so I chose snow.

Were you heavily involved in art before you came across ArtRage?

Not at all! I never painted or drew anything except those silly doodles we do when talking on the phone.

Is ArtRage your main graphics program?

Yes it is. I use Paintshop Pro to add effects to ArtRage paintings, but not much.

Following the Drones

Sci-fi is my favourite form of fiction and every time I read a good sci-fi tale, my imagination goes into overdrive. ArtRage has given me an outlet for all the images I have stored away in my memory.
Another one of those space based scenes that just come from somewhere. Really, it all starts with the sky...

Good Morning Sir Francis.
This was one of the first where I was reasonably pleased with the sea. It was done quite a long time ago in ArtRage2 and that’s when I discovered the power of the palette knife.

Do you enjoy the fellowship of artists in the forums?
Oh yeah! With very few exceptions, they’re a really nice group of people

Do you find the Ragers’ tutorials and art supplies useful?
I do, yes. I always try what others have supplied. I don’t always find an immediate use but they are there waiting for inspiration to strike me.

Is there anything that you would like to say to those artists considering buying artrage?
Yep! What are you waiting for?
Beginning Small

I also appreciate mountain scenery, so I’ve tried to develop skills in that direction. They are quite hard to do but when it comes together, it’s so satisfying.

Oil Canvas 4

I like to try canvas from time to time and this was one that I felt pretty good about. I tried to use the sticker gun moderately on this painting.
**Time Off.**

I chose the title because I'd been painting lots of beaches and seascapes. I thought it would be good to get away from sea level and go up to the mountains.

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**White.**

White water is fascinating and a struggle to get right, but I really do enjoy the challenge.
ArtRage Forum – Tips & Tricks Tutorial Index

by Sunflower – Updated: Apr/10

ArtRage 2.5

These tutorials have been superseded by new features in ArtRage 3, but are still useful for ArtRage 2.5.

Canvas

Custom Papers

Painting Techniques

Bubble Tutorial
Inking in ArtRage
River at Night
Simulating Watercolor

Khalid ipda
Damasocl

flyashy
multiple authors

Palettes

Color Picker Grabber
More Palette Stuff

D Akey
D Akey

Stencils

How to Make Postcard Text Using Stencils
Stencils for Alphabet
Using Stencils on a Mac

Heikki
Lee
Cathyd

Tools

Blending Efficiently with Oils
Blending Tips
Drawing Line Art
Dry Brush
Dry Brushing
Freehand Lines
Getting Rid of the Filmy White Streaks
Inking Character Design
Make Paints Look Watery
Pencil Drawing
Photo Smudging using Knife Tool
Photo Smudging using Knife Tool 2
Smooth Shading Technique
Tricks for Tablet Users
Using Palette Knife for Blending

Someonesane
Sweedie
(multiple authors)
Gzairborne
AndyRage
Sweeneymini
Chambersecrets
PVIllustration
Khalid ipda
Byroncallas
damasocl
damasocl
Chambersecrets
Fashmir
Enchanter
ArtRage 3

These tutorials apply to new features only found in ArtRage 3.

**Brushes**
- Create Stickers from Photoshop Brushes
- Using Photoshop Brushes in AR3 Studio Pro

**Canvas**
- Canvas and Grain Help

**Layers**
- Composition Using Fractal Flames
- Layer Groups

**Miscellaneous**
- Apply Depth of Field to a Photo
- Make a Vignette in a Photo
- Make Pseudo Bump Maps

**Painting Techniques**
- 3D Simulation
- A Watercolour Snake
- Airplane Photo Composition
- Burnished Look With Glitter
- Color Paintings Step-by-Step
- How to Draw an Eye
- How To Paint Skin
- Impasto Oil Painting Technique
- Lou Reed Caricature
- Making Marbles
- Painting with Filters and Watercolor
- Speed Painting Tips
- Step-by-Step of an Escher Painting
- Textural Effects
- Watercolour Baby Portrait

**Stencils**
- Filling Without Aliasing Effects

**Stickers**
- Advanced Sticker Creation
- Sticker Sequences for Natural Brush Effects
- Understanding Sticker Spray Colour
- Word or Phrase Stickers

**Tools**
- Brush Settings for Rendering/Greyscale/Speed Paintings
- Favourite Brush Settings
- How to Fill a Closed Shape in a Single Step
- Jules' Gloopy Tricks
- Taking Advantage of Custom Presets
- Watercolour Blending
All Versions

These tutorials apply to all versions of ArtRage

Canvas

Art Pen
Canvas Opacity Changes with Only 1 Color
Glitter Paper Grain
Messin' with Paper
Removing Extra Paint Layer After Returning From Photoshop
Snag Some Paper
Straight Lines and Perspective

Colour

Colour Wheel Based on Real paint
Limited Color Palettes
Music, Color and the Mystical Number 12
Some Thoughts on Color

Layers

"Wax Paper" or "Glass Painted" Trick
Add More Flavor to Your Background Textures
Adding Color to a B & W Photo
Adding Scratches and Dirt to a Photo
Colorizing Photos to Digital Paintings
Delicate to Menacing Abstracts
High-Contrast Tint Explorations
Layer Modes
Layers - Basics
Layers and Blends
Old Photo Effect
Painting Fills Inside Ink Lines
Sunset Photo Tutorial
Turn a Picture into Sepia
Underpaint Experiments
Using Layers to Make Picture Frames
Vibrant Colour Using Layers

Miscellaneous

How to Animate Paintings
Layout for Making Greeting Cards

Painting Techniques

A New Technique for Roses
Abstract Symbols
Add Oil Paint Effect
African Girl Portrait
Angelic Princess
Artist's Workflow
Blending (Thick and Thin)
Boat at Sunset
Bumble Sky
Painting Techniques – Contd.

Caricature in Oils
Caricature WIP
Color Blocking a Toad
Color Transition
Colouring a Black and White Photo
Colourising a Scanned Drawing
Coveted Workflow
Create a Bird
Creating Textures
Crosshatching a Portrait
Drawing Mountains
Easy Clouds
Fire
Fire Explosion and Importing Textures
Fractal Painting
Fur Tutorial (Tiger W.I.P.)
Glazing Technique
Glitter
Gradient Using Paint Roller
Grain as Hair
Greyscale Caricature
How to Cheat at Portraits
How to Mimic Repousse Art
How to Paint Hair with the Felt Pen
How to Paint Spots
How to Paint Water
Impasto + Glaze
Lightning
Liquid White and Liquid Black
Lizard Skin
Make Bubble-Colors by Tracing
Make Thick Layers
Mimic Real Oil Paint Technique
Multi-Color Rubbing
Paint Gel
Painting a Hat with Paint Tube
Painting a Portrait
Painting a Portrait 2
Painting a Waterfall
Painting an Eye
Painting an Orange with Pastels
Painting Clouds
Painting from a Vintage Photo
Painting Rocks
Painting Trees
Painting Water in a Seascape
Pencil & Airbrush Still Life
Pencil, Chalk & Paint
Polished Metal
Portrait Sketch to Painting
Portrait Tutorial

hanzz
hanzz
calzgal
EB
Sweedie
Sweedie
DigitalViscosity
sabena
nakedfanatic
emenemmsbis
Peter Pinckney
Peter Pinckney
Gray
ENCHANTER
heikki
Bumble
Fashmir
Fashmir
Sweedie
free2
hanzz
fraser paice
yvan c
Thyra
rozalek
Khalid ipda
jilin
goldenrosa
Aged P
cthorpe
heikki
heikki
Briex
cthorpe
Sethren
MeganRosex
sosuke
sosuke
Khalid ipda
Levent Suberk
Levent Suberk
Sweedie
Briex
Peter Pinckney
Khalid ipda
Peter Pinckney
khalid
Fashmir
Someonesane
ginem ginem
dali
Painting Techniques – Contd.

**Portrait Tutorial - Billie Piper**
**Portraiture...Blending and General Techniques**
**Quick Portrait Tutorial**
**Quick Sky**
**Quilt Square Tutorial**
**Recipe for Hair, Fur and Grass**
**Sand Dunes**
**Skin Tutorial**
**Sky & Sea Painting**
**Star Shower Mini Tutorial**
**Stencil Fun**
**Stencil, Glitter and Knife**
**Steps to a Mystical Forest**
**Stick Figures into a Real Person**
**Sunflower Petals**
**Swirl Effects**
**Thick Oil and Marker Experiment**
**Tracing Image Tip: Transform Wave to Mountain**
**Tree Tutorial**
**Using the Eraser as a Drawing Tool**
**Water Droplet**
**Water Reflections**
**Wax Scraping**
**Wax Seal**

Palettes

**DIY Paintbox Palettes**
**Extracting a Clean Palette from an Image using Photoshop**
**Gradient Color Picker**

Stencils

**Creating Gradients**
**Edge Detect**
**Making a Stencil**
**Manga Drawing with Stencils**
**Painting Planets**
**Quick Grass**
**Separating a Photo Subject from a Background**
**Stencils as Masks**

Tools

**ArtRage & Tablet Settings - How They Work Together**
**Blur Tool**
**Golden Section Composition**
**Paint Roller Technique**
**Perspective with Rulers**
**Straight Line Hack!**
**Tips for Basic Glitter**

Dali
erwinsoo
Nelgred
Sweedie
ArtNuovo
Sketchism71
Peter Pinckney
misterpaint
jcktar51
Ico dY
hanzz
fraser paice
fraser paice
emenembsbis
Fashmir
sabena
Charlie
heikki
djmez
Cédric Trojani
Little John
Peter Pinckney
Charlie
creationsings

alanti
D Akey
Hypnomedi

DoodLS
fraser paice
Someonesane
emenembsbis
maror
Sweedie
Juz
Charlie

Silentman
bebrw
Sweedie
FrankLoewy
AndyRage
nakedfanatic
DaveRage
ArtRageUS e-magazine

Artist Portal

**Artist:** paul_uk7  
**Title:** Girl by the Bridge

**Artist:** Bumble  
**Title:** Swan

**Artist:** Alexandra  
**Title:** The Old Place

**Artist:** Kenmo  
**Title:** The Hooded Man
Artist: Bobbyray
Title: Work in Progress

Artist: wenkat
Title: Untitled

Artist: Peter Pinckney
Title: Big Bluff

Artist: Flynn the Cat
Title: Symbolic Flows
ArtRageUS e-magazine

**Artist:** sabena  
**Title:** Native Man

**Artist:** alkratzer  
**Title:** Almost Blue

**Artist:** Martin Wilneff  
**Title:** Winter Bounty

**Artist:** AT-TA  
**Title:** In the Spring
ArtRageUS e-magazine

Artist: ScottF
Title: Moorish Arch

Artist: mannafig
Title: Look Behind

Artist: justjean
Title: Golden Eagle

Artist: Alan
Title: Restless
ArtRage Forum - Art Supplies Index-1  
by Eileen724

### Canvases  [File Format - CPR]

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<td>Chalkboard, Mosaic, &amp; Brick Wall</td>
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### Colors  [File Format - COL]

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<td>TRIA Markers (Letraset)</td>
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## Color Pickers (Palettes)

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## Color Wheels/Charts

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## Filters/Plug-ins

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### ArtRage Forum - Art Supplies Index-3

#### Grains

- **Dany's Multi Grains**
- **Jack's Grains**
- **Japanese Paper Grains**
- **Leslie's Multi Grains**
- **MisterCanvas Thin Cardboard**
- **Multi Paper Grains**
- **NoZette Grains**
- **Oil-Tool Grain-Paper**
- **Paper Grain**
- **Ripple Grains**
- **Soft Canvas 1 Grains**
- **Soft Canvas 2 Grains**
- **Yvan Multi 1 Grains**
- **Yvan Multi 2 Grains**

#### Miscellaneous

- **Custom Picker Utility**
- **Drawing Dragons Site**
- **Human Anatomy Tutorial Links**
- **Skin Tone Tutorial Link – Post#2**
- **Watercolor Examples for Reference**

#### Photoshop Brushes

- **Free Photoshop Brushes Link – Post#3 & 4**
- **Free Photoshop Brushes Links**
- **Free Photoshop Brushes Link**

#### Stencils

- **3 Leaves Stencil**
- **Abstract Stencils**
- **Alphabet Stencil 1**
- **Alphabet Stencil 2**
- **Alphabet Stencils - Multi**
- **Aquatic Animals Stencils**
- **Arrow Stencils**
- **Artistic Stencil**
- **Ball & Chain Stencil**
- **Ballooning Stencils**
- **Birthday Stencil**
- **Branch Stencil**
- **Brick Wall Stencil**
- **Build-a-Birdie Stencils**
- **Build-a-Bouquet Stencils**
- **Butterfly Silhouettes Stencil**
- **Cartoon Skull Stencil**
- **Castle Stencils**
- **Chocolate Stencils**
- **Circuitry stencils**
- **Cloud Stencils**

---

```
Grains  [File Format - Image Files: JPG, PNG, etc.]

Dany's Multi Grains
Jack's Grains
Japanese Paper Grains
Leslie's Multi Grains
MisterCanvas Thin Cardboard
Multi Paper Grains
NoZette Grains
Oil-Tool Grain-Paper
Paper Grain
Ripple Grains
Soft Canvas 1 Grains
Soft Canvas 2 Grains
Yvan Multi 1 Grains
Yvan Multi 2 Grains

Miscellaneous

Custom Picker Utility
Drawing Dragons Site
Human Anatomy Tutorial Links
Skin Tone Tutorial Link – Post#2
Watercolor Examples for Reference

Photoshop Brushes

Free Photoshop Brushes Link – Post#3 & 4
Free Photoshop Brushes Links
Free Photoshop Brushes Link

Stencils  [File Format - Image Files: JPG, PNG, etc. or Links]

3 Leaves Stencil
Abstract Stencils
Alphabet Stencil 1
Alphabet Stencil 2
Alphabet Stencils - Multi
Aquatic Animals Stencils
Arrow Stencils
Artistic Stencil
Ball & Chain Stencil
Ballooning Stencils
Birthday Stencil
Branch Stencil
Brick Wall Stencil
Build-a-Birdie Stencils
Build-a-Bouquet Stencils
Butterfly Silhouettes Stencil
Cartoon Skull Stencil
Castle Stencils
Chocolate Stencils
Circuitry stencils
Cloud Stencils
```
**ArtRage Forum - Art Supplies Index 4**

- Cloudy Sky Stencil
- Comic Balloon Stencil – Post#3
- Create-Your-Own-Garden Stencil
- Cylinder Stencils
- Dandelion Stencils
- Deadhead Stencil
- Fingerprint Stencil
- Fish Stencils
- Flame Stencil
- Font Stencils - Multi
- Fractal Stencils
- Frame Stencils
- Galleon Stencils
- Garden Flower Stencils 1
- Garden Flower Stencils 2
- Geometrical Stencils
- Giraffe & Other Stencils
- Golden Mean Stencils
- Graph Paper Stencil – Post#4
- Graph Paper Stencil
- Graph Paper Stencil2 – Post#2
- Greek Stencils
- Grid Stencil
- Grid Stencil for Stickers
- Grid/Rasters Stencils
- Haeckel's Beasties Stencils
- Half-Tone Circle Stencil
- Half-Tone Screen Stencils
- Half-Tone Splatter Stencils
- Hot Rod Decals & Flames Stencils
- Ice Cream Stencils
- Ink Splatter Stencils
- Koi Fish Stencils
- Leaves Stencil
- Leaves Brush Head Stencil
- Lens Flare Stencil
- Letratone LT304 Stencil
- Line Drawing Stencils
- Make a Mermaid Stencils
- Mandala/Circles/Compass Flower
- Manga, Cartoon Text, Circles
- Manga Textures or Screentones Stencils
- Marble/Ice Fractal Stencils
- Misc Stencils 1
- Misc Stencils 2
- Misc Stencils 3
- Misc Stencils 4
- Misc Stencils 5
- Misc Stencils 6
- Misc Stencils 7
- Misc Stencils 8
- MisterStencil 3-D Stencils Collection
- MisterStencil Artistic Ships Collection

Authors:

- lovehugs
- SomeoneSane
- Levent Suberk
- Hally
- Dany51
- Lew
- peabody00
- yvan_c
- juhooover22
- ankurkual17
- AlveKatt
- yvan_c
- jacktar51
- foxytocin
- foxytocin
- yvan_c
- hanson
- foxytocin
- SomeoneSane
- SomeoneSane
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- Hally
- flyashy
- Levent Suberk
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- Hally
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- royblumenthal
- Aunt_Betsy
- foxytocin
- foxytocin
- dustdevil
- Charlie
- foxytocin
- akita96th
- eternal
- hinket
- jacktar51
- Rain11
- Rain11
- Rain11
- Viktor
- misterpaint
- misterpaint
Menu Bar

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.
# Stickers [File Format - STK]

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# Stock Photos [File Format - Image Files: JPG, PNG, etc. or Links]

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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.
ArtRage Studio and Studio Pro contain 20 painting and utility tools, an easy to use interface that gets out of the way as you work, and powerful utilities such as stickers, stencils, and tracing images. Both versions contain the same toolset, including the new Watercolor brush and Sticker Spray.

**ArtRage Studio:** Ideal for artists who want to work with the wider range of tools Studio and Studio Pro offer but do not want the filtering and detailed editing options Studio Pro provides.
- All of the tools from ArtRage 2, many with new features.
- New tools including Watercolor, Gloop Pen, Sticker Spray, Text, and an auto-smoothing inking pen.
- Unlimited Layers and Layer Groups, including Layer Blend Modes.
- Peel-off stickers: Place premade objects on your canvas.
- Improved interface that makes it easy to get right down to painting.
- Customizable keyboard shortcuts and other utilities.
- And much more

**ArtRage Studio Pro:** Ideal for artists who want to be able to manipulate their images without leaving ArtRage, or work with stickers that can be edited after spraying. ArtRage Studio Pro contains all of the features of ArtRage Studio and also includes:
- Additional tool features such as wet blending and feathered selection.
- Inbuilt Color Adjustment and Blur, with support for Photoshop Filters.
- Unfixed, post-editable sticker spray, and custom sticker sheet creation.
- Real Color Blending
- Tint/Tone color pickers and quick access popup color pickers.
- And much more

For a closer look at the features of ArtRage Studio & Studio Pro, click [here](#).

To download a Demo of ArtRage Studio Pro, click [here](#).

**Languages:** English, French, German, Dutch interface. English manual. More translations will be added in the future.

**System Requirements:** WindowsXP, Vista, or Win7. MacOSX 10.4 or later with 1GHz processor (Intel/AMD or PPC G4/G5). 1024 x 768 screen size, 512MB Memory, 100MB disk free.

ArtRage 2.5 gives you 12 painting tools in an easy to use environment ideally suited for beginner artists, schools, and anyone who just wants to play with paint. A full list of features available in ArtRage 2.5 can be found here.

For a full comparison of the features of the different versions of ArtRage, click [here](#).

To download the ArtRage 2 Starter Edition, which allows you to try out the features of the product, click [here](#).

**Languages:** English, French, German interface and manual

**System Requirements:** Windows 7, Vista, WinXP or Win2K. 800MHz processor. Mac OSX 10.3 or later, G4/G5 or Intel Processor. 1024 x 768 screen size. 256MB Memory.
# ArtRage Product Line Feature Comparison

This document contains a full list of features of the different products available in the ArtRage product line. For further information, visit [www.artrage.com](http://www.artrage.com), or the ArtRage forums at [http://www2.ambientdesign.com/forums](http://www2.ambientdesign.com/forums).

| Tools: |
|---|---|---|
| Basic Artist Tools: Oil Brush, Pencil, Palette Knife, Chalk, Glitter, Paint Roller, Paint Tube, Color Sampler, Marker Pen, Crayon, Eraser | 2.5 | Studio | Studio Pro |
| Studio Artist Tools: Watercolor, Inking Pen, ‘Gloop’ Pen, Sticker Spray, Selection Tool, Transformation Tool, Flood Fill, Text Tool | | | |

| Tool Controls: |
|---|---|---|
| Basic Tool Controls | 2.5 | Studio | Studio Pro |
| Palette Knife: Blur, Wet Blender | | | |
| Airbrush: Opacity, Blending Mode | | | |
| Inking Pen: opacity, Blending Mode, Square Head, AntialiasingControl | | | |
| ‘Gloop’ Pen: Opacity, Blend Mode | | | |
| Sticker Spray: Spray parameter variation, shadow controls | | | |
| Sticker Spray: Micro-Layer, post spray editable objects | | | |
| Selection Tool: Elliptical and Square Selections | 2.5 | Studio | Studio Pro |
| Selection Tool: Add, Subtract, and Replace Area modes | | | |
| Selection Tool: Polygon, Freehand, ‘Magic Wand’, Paintable Selection areas | | | |
| Selection Tool: Intersect, and Difference Area modes | | | |
| Fill Tool: Opacity, Blend Mode | | | |
| Text Tool: Rich text, multiple text styles per block | | | |
| User definable Tool Presets | 2.5 | Studio | Studio Pro |

<p>| Color Pickers &amp; Options: |
|---|---|---|
| Color Picker Modes: HL/S, HS/L, LS/H | 2.5 | Studio | Studio Pro |
| Color Picker Modes: RG/B, RB/G, BG/R | | | |
| Color Picker Mode: Tint/Tone | | | |
| Popup On-Canvas Color Picker | | | |
| Precise Color Picker | 2.5 | Studio | Studio Pro |
| Custom Color Pickers | | | |
| Metallic Paint | | | |
| Painting-Specific Color Swatches | 2.5 | Studio | Studio Pro |
| Global Color Swatches | | | |
| Color Swatch Sorting: By Name and Color Values | | | |
| “Real Color Blending” (Yellow + Blue = Green) | | | |</p>
<table>
<thead>
<tr>
<th>Feature</th>
<th>2.5</th>
<th>Studio</th>
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<td><strong>Sticker Sheets:</strong></td>
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<tr>
<td>Sticker Sheets allowing single pre-rendered ‘clip art’ stickers to be dropped into the painting</td>
<td></td>
<td>✔️</td>
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<tr>
<td>Move, Resize, Rotate Single Stickers</td>
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<tr>
<td>Adjust sticker properties: Color, Opacity, Shadow</td>
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<tr>
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<tr>
<td><strong>Layers and Layer Controls:</strong></td>
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<tr>
<td>Multi-Layer support</td>
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<td>✔️</td>
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<tr>
<td>Layer Transparency</td>
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<tr>
<td>Layer Groups</td>
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<tr>
<td>Move, copy, merge, and transform layers</td>
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<td>✔️</td>
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<tr>
<td>Delete layers and groups</td>
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<tr>
<td>ArtRage &amp; Photoshop standard layer blend modes</td>
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<tr>
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<tr>
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<tr>
<td>Export Layers to Channel Maps for external 3D use</td>
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<td>✔️</td>
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<tr>
<td><strong>Image Filtering:</strong></td>
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<tr>
<td>Layer Blur built in filter</td>
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<tr>
<td>Color Adjustment built in filter</td>
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<tr>
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<tr>
<td><strong>General ArtRage Features:</strong></td>
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<td>✔️</td>
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<tr>
<td>Reference images pinned to the canvas</td>
<td></td>
<td>✔️</td>
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<tr>
<td>Stencils and Rulers on the canvas</td>
<td></td>
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<tr>
<td>Canvas grain texture, color, opacity and metallics</td>
<td></td>
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<tr>
<td>Canvas presets</td>
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<tr>
<td>Unlimited Undo/Redo</td>
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<tr>
<td>Modifier Key straight line stroke constraints</td>
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<tr>
<td>DPI Support for image import/export types</td>
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<tr>
<td><strong>ArtRage User Interface:</strong></td>
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<tr>
<td>Simple, easy to access user interface</td>
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<tr>
<td>Quick access control ‘pods’</td>
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<tr>
<td>User defined keyboard shortcuts</td>
<td></td>
<td>✔️</td>
<td>✔️ ✔️</td>
</tr>
<tr>
<td>Floating panels for: Layers, Tool Settings, Presets, Swatches, Tracing Images, References, Stickers, and Stencils</td>
<td></td>
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<tr>
<td>Floating Canvas Navigator</td>
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<tr>
<td>Support for ‘on canvas’ application menus on OSX</td>
<td></td>
<td>✔️</td>
<td>✔️ ✔️</td>
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<tr>
<td>Adjustable Scale and Rotation of floating panel objects, for ease of access on touch screens or smaller desktops</td>
<td></td>
<td>✔️</td>
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<tr>
<td>Tooltips</td>
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<tr>
<td>Tear-Off Color Picker, Tool Picker, and Menu Bar.</td>
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</tr>
</tbody>
</table>
How to Change Mouse Wheel to Zoom in ArtRage 3

From DaveRage on 03-03-10:

http://www2.ambientdesign.com/forums/showthread.php?t=27889

The new OS standard for zoom is Ctrl + Mousewheel – where it used to be just Mousewheel. This is so that the Multi-touch systems can process two-finger dragging to move the canvas.

To change the mouse wheel to zoom in AR3: Open the Preferences panel from the Edit menu and in the 'Input Device' category, turn OFF the 'Ctrl + Mousewheel = Zoom' option by clicking on the X.

You should then find that your mouse wheel zooms as it did before.

Perspective with ArtRage Rulers

By AndyRage on 06-01-2007:

http://www2.ambientdesign.com/forums/showthread.php?t=5836

Here's an image I did early on in the ArtRage alpha testing - it's a means to use the rulers to do two-point perspective:

1. Create three rulers.
2. Move a ruler to the far edge of your zoomed-out canvas, and pin it to your 'horizon line', with the pin touching the edge of the ruler. This is one vanishing-point.
3. Repeat at the other edge.
4. Now you can use the grip at the other end of the ruler to quickly position them for drawing construction lines for perspective.
5. Use the third ruler vertically - just right-click drag the ruler quickly to position for vertical lines.

Tablets and a Piece of Paper

By Charlie on 08-23-07: http://www2.ambientdesign.com/forums/showthread.php?t=7476

If you have a graphics tablet, try putting a sheet of paper on top. I find that it can make a huge difference to how the drawing process feels.

c thorpe adds:

As for the paper on the tablet surface, one thing to keep in mind is that it might cause the tip to wear down faster. The paper surface is a whole lot rougher on the tip than the plastic.
**TYCHO POWER TIPS**

**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.

**Selecting Colors**

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.

**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.
**TYCHO POWER TIPS**

**Saving Your Paintings**

Always use **Save** to save your paintings and 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!

*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 (PTG) to ensure that this information isn't lost when you save your work.*

**Loading a File**

1. 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.

2. 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 from there to load it if you want to see it.

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

**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.

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.