

Gimp

MAGAZINE



GET TO KNOW
THE REAL
WILBER

ISSN: 1929-6894

DIGITAL VERSION



Digital Art: Yeshua Nel

MASTER CLASS
YESHUA NEL

GIMP DESIGN
GALLERY

DAVID
REVOY

Design Professional Brochures
Using Scribus, Inkscape & GIMP

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MASTER CLASS BY YESHUA NEL

Yeshua Nel is a digital artist who has a passion for art—maybe even a “slight obsession,” according to him. This master class is a highlevel, step-by-step guide to how Yeshua started with a basic digital drawing and created a finished product called “Wilber” in six major steps using GIMP.

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LETTER FROM THE EDITOR



DAVID REVOY, FOR GIMP MAGAZINE

David Revo is an illustrator / concept artist living and working in the south of France (Toulouse) as a freelancer since 2002. GIMP Magazine asked David to contribute and here is his story.

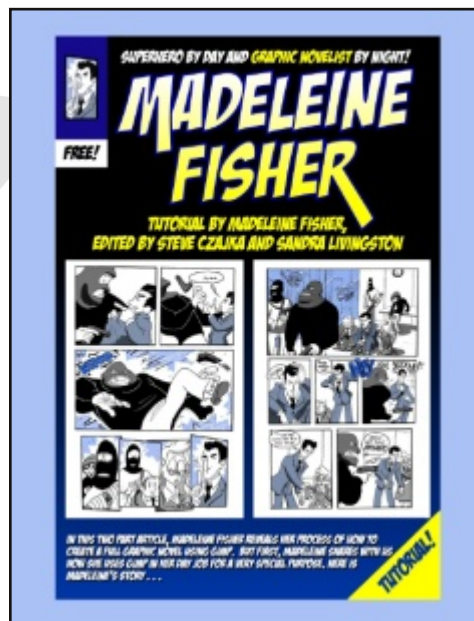
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PRZEMYSŁAW GEREMEK

MARIA WENDT

JEREMY GOOCH



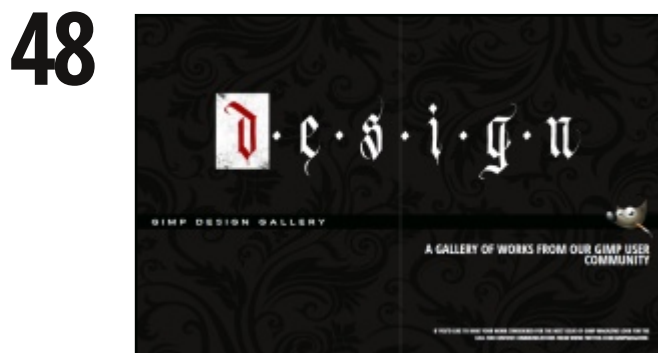
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Madeleine Fisher is a Superhero by Day, Graphic Novelist by Night. Madeleine shares her story with us, as well as a full tutorial on how she creates graphic novels using GIMP.



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PRODUCT REVIEW

The Artist's Guide to GIMP, a book review by Oma Dial

First, I want to sincerely thank everyone for your overwhelming support of our launch of *GIMP Magazine*. Upon the announcement of our launch teaser (in July) we accumulated over 2,500 followers and roughly 20,000 page views from all parts of the world—and this happened over a weekend. All of this was based on a mock cover design, a website, social media properties, and an idea to make the coolest GIMP magazine ever. The notion that this is going to be an international magazine quickly grew as some subscribers from New Zealand asked for clarification of "Fall 2012" (something I never considered).

GIMP Magazine - Issue 1 was downloaded over 10,000 times in the first 24 hours, shattering all expectations and estimates. And our website views exploded to over 60,000 all while doubling our followers. Wow! Besides the numbers, most important were your comments, of which so many were positive. We greatly appreciate your comments as they drive us to do more. We want to get better at this and your constructive criticisms are helping. It does take significant effort from many people to produce this magazine, including our team and submitters.

I am really excited about Issue 2, as it features digital arts, illustrations, graphic novels, tutorials, a book review, and so much more. We have had some pretty spectacular submissions to date, and the cover art by Yeshua Nel is simply outstanding. Acting as a curator of this magazine has become a more difficult task given the amazing submissions that we are receiving. And the fact that Yeshua and all the other contributors are willing to share their art and process under a Creative Commons licence with the world is pretty incredible.

The format has been revised slightly for Issue 2. The magazine has been reformatted for professional printing. We are planning to make all issues from here on in available in a glossy, print-on-demand format. We are now accepting donations and you can also support us by buying official *GIMP Magazine* merchandise available from our gift shop. These items help us to cover the ongoing costs associated with running a free publication.

I think for me the most spectacular thing is not what we have produced so far in Issues 1 and 2, but rather the **enormous potential** that *GIMP Magazine* has for the future. There are so many amazing opportunities that lie before us with this publication, and we can only make it better with your help. We would love to hear your ideas as to what you would like to see *GIMP Magazine* become—after all, it is your publication. Share your ideas with us on Twitter (www.twitter.com/gimp-magazine), on Google+ (+GIMP Magazine), on our website (<http://gimpmagazine.org>), or simply send us an email at gimpmagazine@hotmail.ca. With that, we (the *GIMP Magazine* Team) proudly leave you with Issue 2. There are many more GIMP users that we want to reach, so do us a favor and continue to spread the word.

Enjoy!

 Cheers
 Steve

<http://www.twitter.com/steveczajka>
<http://steveczajka.posterous.com>





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ISSUE #2 . DECEMBER 2012

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PRODUCTION NOTES:

GIMP Magazine was created using Scribus 1.4.1, GIMP 2.6/2.8, Inkscape 0.47. Biondi was used for headlines, Open Sans and Open Sans Condensed for house typography. And we can't forget "the coolest mascot" ever, Wilber, adorning the front cover and various locations! ISSN 1929-6894 (online), ISSN 1929-8498 (print).

KARL GEIGER JR4
Awesome!

IAN MUTTOO
Congrats on issue 1! It looks great - and I'm happy to be a part of it.

REID BAKER @REID_BAKER
Congratulations to @GIMPMagazine on the launch of issue #1...great work!

DUNCAN @DUNCANHIMSELF
@GIMPMagazine Just read the first issue. Looks great.

ΛΕΩΝΙΔΑΣ ΚΑΔ'ΗΣ
That was a great move!! A Bravo to all of you!!!

KELLIANNE HUTCHINSON
Awesomeness!

LUKE GOODLING
Awesome idea! :D

DEVO BIDEAU
I'm a fan.

THOMAS HEINE
...I am very impressed.

RENÉ SANDOVAL @2ALIN
@GIMPMagazine I'm so impressed with the first issue. Looking forward to the next. Thanks and congrats!! :D

MISTERMATT2U @MISTERMATT2U
Just read the first issue of @GIMPMagazine. Really enjoyed in. #GIMP is a great tool. Really really happy that it is now native on OS X too!

TONI TALLEY @2TONTONI
@GIMPMagazine love the mag, read it cover to cover in one sitting. I couldn't put it down! So much great info. And the tutorial rocks!

FILIPPO VENIERO @IFILGOOD_NET
@GIMPMagazine great job :-)

ANDRE DE JESUS @A_DE_JESUS
@GIMPMagazine Great article with Ian Muttuo. His tip on using UFRaw was great being a new Rebel T3i owner its great to know I can shoot Raw

ISHA(MARYSIAKUROWSKI @ISHABBLUEBELL
Great free 50 page pdf mag about the free graphics program Gimp <http://gimpmagazine.org/> thanks

LUDOVIC CELLE @LUDOVICCELLE
@GIMPMagazine Thanks! Great job too on the whole magazine! It is a very professional mag, real high class show for Gimp ! Congrats!!

@TRAD76
@GIMPMagazine thank you :)

CHEREPANOV ANDREY @ANDREYKAUF
@GIMPMagazine Good work, guys! Long Live Wilber!

SCOTT PHILLIPS @EASTBYSOUTH
@GIMPMagazine congratulations on the publication of Issue 1! On my #readinglist for today, can't wait to dive in #GIMPmag

AARONDELANEY1983 @ENGLISHYAM1983
@GIMPMagazine well done on issue #1, just had a quick glance, looks fantastic.

MANUFACTURA IND. @MANUFACTURAIND
@GIMPMagazine Congratulations on the release! Wonderful to see

the libre design press field get richer :-)

PIXEL TO VOXEL @PIXELTOVOXEL
@GIMPMagazine Great work guys!! Nice Magazine :)

CHRIS
...Congrats for the magazine release, must have been a lot of work.

ARAM GRIGORYAN
Great work from great people for great community... Thank you !!!

DIMITRI ROBERT
I enjoy to read this magazine that looks beautiful and interesting.

MARIA
I read and loved it! So exciting! I'm working on a project that I want to submit! I would love to make the front page!!

SAVANNAH SOFTWARE
This is exciting! Spreading the word.

JEREMY
Worked great for me on my tablet. I can't wait until the next issue. Keep up the good work!

JORGE E.
Great stuff! So glad to finally see this happening. I really want to learn Gimp, sometimes I struggle to find where to start.

MIKE BING
Wonderful magazine, well-written and excellent level of content. Feel very related to Ian (cover story) - there's so much he says that rings a bell, it's creepy!

DINA BLASZCZAK
Thanks for the magazine, looking forward to the next

issue!

LOLITHA RATNAYAKE
Great work guys!

REYNANTE M. MARTINEZ
Great to see GIMP finally has a magazine to be featured with, and it has all the right to be. Looking forward to more issues. 'Grats, team. -Reyn

JALOVELESS
Excellent. I have been a long time user of Gimp but was self taught and I know I was missing a great deal by not really knowing what I was doing much of the time. The magazine will be an inspiration to me to start anew. Great job, guys and ladies! Thanks. Jon

CHRIS KILBY
This is belting. I really hope this flies well - thanks.

CLEMENS ON
Just awesome, guys Thanks alot^^

VMEDEL
thanks a lot !

FABRICIO ROMERO
Excellent... from Venezuela thanks a lot

LOIC97450
coooooo!!!!!!

BWENDO
Great new innovation

JOHN.STILES
Looks great, looking forward to reading it.

PAUL @PAULSAVAGE
who knew that there was a magazine for GIMP? cool!

JEAN-LOUP R-S @JEAN_LOUP

This could prove really quite useful as a resource :) GIMP Magazine originally shared this...

THOMAS HEINE

Thanks for your efforts and impressive work, +GIMP Magazine :)

TROY LAUFFER +2

I miss Photoshop a lot. A whole lot. But Gimp has surprised me with how powerful it can be if you know how it likes to be tickled. I can't wait to dig in!

JOHN MCCORMACK

Sincere thanks

CHRIS FIEDLER

Congrats to the first issue of the gimp-magazine!

LOST TRIBE

Awesome work! Thanks for that!
Wow, I'm on 10 page...

EMANUL NOMAN

Great

BRANKO STRIHIC

Congrats!

TIMOTHY BURDINE

the best :)

STEVEN ELLEN STARAR

Very nice!

NICO KEMPE

Awesome!

BORIS PEJIC

Great magazin ;)

POPURI SAI DHURV

awesome

STUART MCDERMID

Bring out the GIMP!

ROBERT FROST

ROBERT FROST
AWESOME

JONAS TIRUNAS

I like this! Glad you guys are doing this! Best of luck for new issues.

JOHN MALLOY

Great read, looking forward to the artist reviews.

Thanks again for my daily inspiration!!!

KEVIN HODGES

Great job! I look forward to the next issue.

ELVIN SURTIDA

Owesome!

LAWRENCE LAGERLOF

Shit, this is awesome!

GEORGE HAYES

very cool about time someone came out with this. Great work.

HIMITSU ANIMO

Woo-hoo! :)

MUHAMMAD MAAHIR

So awesome

SHAILESH GYAWALI

wow Finally. thank you

JOSEPH KAYCES

awesome

JIMMY NAIDOO

Was worth the wait...

SUSAN DEVY

awesome ! great job !

OUSSAMA BOUNAIM

Congratulations keep the good work.

OSCAR MONZÓN

Downloading it right now. Congratulations, keep up

the good work!

HORST JENS

already subscribed. will spread the word. keep making awesome magazines !

IMAGISPEAK

wow!! very cool!!

BRIAN A CATNUT

Nice Job, it looks great !!!

NEWMIEKEY

Excellent read!

LANCEKINGPHOTO

I enjoyed the first issue very much. This is some quality work! It's encouraging to see there are serious professionals using GIMP - and creating fantastic art! rodbotic thanks

FRANZ CHRISTOPHER @LEGIONZERO

A high quality free magazine made entirely of #FOSS simply awesome! Go #GIMP #INKSCAPE #SCRIBUS

FRED

yeeaaaah boi. this is exactly what GIMP needs. Hopefully can this will help to convert to GIMP for good.

JOHN BUK

This is excellent news...this magazine will be a boon. Good luck to you all.

COWBOY NICK

So awesome! I've always wanted to dig in deep with gimp, and this will be a preferred resource. Thanks again!

RICHARD

This is going to be great.

DEB SPOONS

Great Idea on the back to school theme! Always nice to find information on one page...can not wait to try it out.

WYATT

I am so incredibly excited for this to come out!

ANDREAS HEIMOWSKI

You make a great Job! THANKS! ... for this Mag.

JOHN

Hi. Great news about the magazine. Really good timing as I am soon to launch a serious endeavour to encourage our school art department to consider using GIMP. As another from downunder I agree with previous poster about referring to issues by month, or maybe 1st Quarter, 2nd Quarter etc. Looking good.







DAVID REVOY, FOR GIMP MAGAZINE

David RevoY is an illustrator / concept artist living and working in the south of France (Toulouse) as a freelancer since 2002. GIMP Magazine asked David to contribute and here is his story. David's website is <http://www.davidrevoY.com> and he can be reached at info@davidrevoY.com. This interview with GIMP Magazine took place on 2012-08-10.

HOW AND WHEN DID YOU GET STARTED WITH YOUR ART?

I think I wanted to stick seriously with the idea to become an artist at around 12 years old. It sounds an early age for a life choice, but I felt really too seriously concerned by the question of adults around me: "What do you want to do in the future?" I had to find a quick and definitive solution to answer this. As I was a young geek creative boy, I decided to be a comics author. Comics appeared to me the most full art, and I started to train hard [on] my drawing skill. But my own comics while I was a teenager were mostly only made with the part of the "concept-art dossier," not so much of real story pages. Designing all characters, scenes, clothes—a universe—was a real passion for me. That's how I discovered I would love the work of concept artist and illustrator (and more, art director), which all include a bit of what I love. On the "how" question, I'm mostly a self-taught artist and started more than 10 years ago, when [the] Internet and computers were not in all houses like today.

WHO OR WHAT INFLUENCED YOU THE MOST TO PURSUE THIS PASSION?

I got a pretty big immersion when I was kid with an RPG game named "Secret of Mana" on the Nintendo Super Famicom/SNES. I'll never forget the immersive power of this game, and till today I'm motivated to one day create something of the same excellence.

WHAT TYPE OF WORK DO YOU DO?

I paint mainly book-cover illustrations for the printing industry and draw concept art of characters and environments for video games and movies. I also do training DVDs, and teach in school, at workshop events, etc.

DESCRIBE YOUR CREATIVE PROCESS.

I have various creative processes. I'll try to make a little list of the first that came to my mind.

- Take notes after waking up from an interesting dream (might

have pretty creative contents)

- Watch chaotic shapes (clouds , concrete, fractal imagery) and try to make sense of it
- Play with Blender 3D and build a scene with random modelled objects
- Just get an idea and sketch on my sketchbook

TELL US SPECIFICALLY ABOUT THE “CENDREA” IMAGE.

“Cendrea” is a fully video-recorded illustration done to be the cover of my first training DVD, Chaos & Evolutions. It's an open workshop DVD (under Creative Commons Attribution licence), about digital painting with GIMP Painter. I wanted to paint a portrait for it, inspired by a character design I do in the DVD too.

DESCRIBE YOUR OVERALL DIGITAL PROCESS.

Well, that's a bit complex and long to write. I create pictures from scratch on a white digital canvas using a pen tablet. I'll attach pictures of the work-in-progress of “Cendrea” just to let you see how things evolve. Most of my process, tutorials, and my two open DVDs are also available online, under the Tutorial category of my website <http://www.davidrevoy.com/4-tutorials.html>

TELL US ABOUT HOW YOU CAME TO USE GIMP AND / OR OTHER OPEN SOURCE GRAPHICS TOOLS?

I started as a poor CG artist, and I always refused to fall into piracy. That's how I discovered the free-offer world. My first freelancing studio ran with GIMP 2.2, Photoshop Elements 2, Inkscape, and Blender. But with time, I had problems with the clients who wanted CMYK pictures for book covers or board games. I had to buy Photoshop CS2 for this feature.

Then my studio evolved with more new costly apps, like Painter 9.5 or Manga Studio 3. When Microsoft Vista was a default on new computers at this time, I had an issue with reinstalling my paid licences. The only way to solve this issue was to pay for upgrades, and they were really expensive. So expensive that it was cheaper to buy back an old computer with XP. I started to see the total nonsense of proprietary software, and started to get interested in Linux distributions. I started to play with Ubuntu in 2006. Being around open source software I also got contacted to do the art direction on Sintel, the third open movie of the Blender Foundation, a good challenge to do all the concept art and illustrations of the preproduction with open sources on Linux.

At this time, GIMP Painter 2.6, MyPaint 0.7, and Alchemy were the best of the digital painting with FLOSS. I'm happy about last year's development, the direction MyPaint took, and how Krita totally got transformed in the last three years to be the reference as digital painting software. For GIMP, I stopped using it full-time since the 2.8 update at the start of 2012 . I still open it time to time, mainly for filters.

WHAT COULD THE GIMP DEVELOPERS DO TO MAKE GIMP 3.0 A BETTER PAINT PACKAGE?

I've already spent full days working on it with the GIMP Mental Models team, doing long webcam interviews and writing detailed reports, and I got no feedback. So I doubt my opinion here is wanted or important. Digital painters like me are not the target



TITLE: “LUCID LYNX” (ABOVE, P.10)

DESCRIPTION: AN HOMAGE TO ONE OF MY FAVORITE LINUX DISTRIBUTIONS. UBUNTU LUCID LYNX WAS A REALLY MATURE DISTRIBUTION, AS ALL LTS AND RECENT PRECISE PANGOLIN. TOO BAD I'M NOT LIKING GNOME 3'S NEW ERGONOMY AND UBUNTU UNITY. I'VE SWITCHED TO KUBUNTU 12.04 NOW, WHICH IS ADORABLE. DONE WITH GIMP PAINTER 2.6 AND MYPAIN 1.0

David
REVOY



CC-BY-SA : For Ancient Beast (www.ancientbeast.com) , from an original concept of Katarzyna Zalecka , aka Kasia88 (<http://kasia88.deviantart.com>) , artwork : David Revoy (www.davidrevoy.com)

▲
TITLE: "ANCIENT BEAST VOLCANO CREATURE" (ABOVE)

DESCRIPTION: A VOLCANO CREATURE DONE FOR THE ANCIENT BEAST OPEN GAME CREATION.

DONE WITH KRITA 2.5 AND MYPAIN 1.0



The logo for David Revoy, featuring the name 'David' in a white script font and 'REVOY' in a gold-colored, all-caps sans-serif font, set against a black background.

David
REVOY

users of the newer GIMP (and never were; that's why GIMP Painter was a fork).

From GIMP Painter 2.6 to actual GIMP 2.8 there is a big gap.

I'm happy if the GIMP team focuses now on serving other users with specific needs, such as photographer tweaks or specific image manipulation.

Digital painters now have Krita and MyPaint, which are both very powerful. It would be silly to duplicate effort on this side now, in my opinion.

WHERE DO YOU SEE THE FUTURE OF GIMP?

I have no idea. I think as it is now, just more solid, more featured. Or maybe largely simplified to win the attention of a larger public, at the cost of the professional users.

WHERE DO YOU SEE YOUR ART GOING? AND WHAT PROJECTS ARE YOU WORKING ON NOW THAT YOU WANT TO PROMOTE?

I have no idea too at all about my art. I work for the moment to get more effective, to find a good balance between good quality and time of creation. Mainly to come back to visual storytelling. I didn't produce any personal artwork for months; mainly sketchbook studies.

The project I want to promote is, of course, Tears of Steel (<http://mango.blender.org/>), the fourth open movie of the Blender Foundation, where I did concept art and helped on storyboarding.

AND HOW CAN PEOPLE CONTACT YOU (WEBSITE, TWITTER, ETC.)?

Website <http://www.davidrevoy.com>

Email info@davidrevoy.com

Twitter <https://twitter.com/davidrevoy>

Deviant.Art <http://deevad.deviantart.com/> ■

◀ **TITLE: "QUETZALCOAT" (LEFT)**

**DESCRIPTION: A PAINTING FOR THE TRAINING
DVD CHAOS & EVOLUTIONS**

DONE WITH GIMP PAINTER 2.6 AND MYPAIN 0.8

TITLE: "MEETING UNDER THE TREE" (TOP RIGHT)
DESCRIPTION: A SPEED PAINTING FOR THE TRAINING DVD
CHAOS & EVOLUTIONS
DONE WITH GIMP PAINTER 2.6 AND BLENDER ►

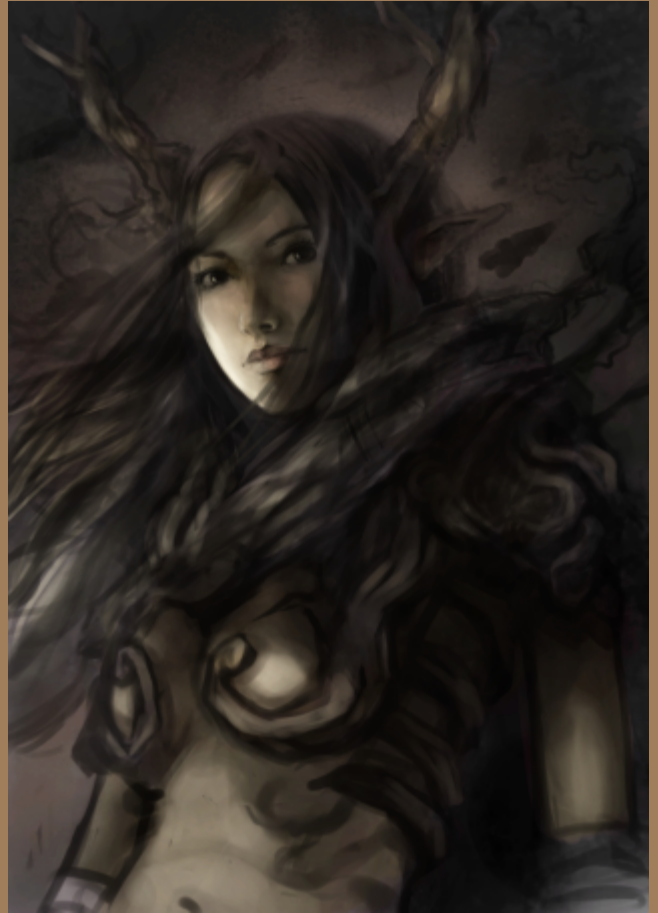
TITLE: "MISSION" (MIDDLE RIGHT)
DESCRIPTION: A PAINTING DONE WITH A 3D BASE, FOR
THE DVD BLEND & PAINT
DONE WITH BLENDER 2.6, GIMP PAINTER 2.6, AND
MYPAIN 1.0 ►

TITLE : "LEZARD" (BOTTOM RIGHT)
DESCRIPTION: ONE OF THE FIRST SCREEN RECORDINGS I
DID BEFORE CHAOS & EVOLUTIONS, SHOWING FOR THE
FIRST TIME MY DIGITAL PAINTING WORKFLOW.
DONE WITH GIMP PAINTER 2.6 AND MYPAIN 0.7
TIMELAPSE ([HTTPS://VIMEO.COM/6143607](https://vimeo.com/6143607)) ►

The logo for David Revo Y features the name "David" in a large, elegant, white script font. Below it, the word "REVOY" is written in a smaller, all-caps, sans-serif font with wide letter spacing. The "R" and "Y" in "REVOY" are a light brown or tan color, while the other letters are white. The entire logo is centered on a dark, textured background.

TITLE: "CENDREA" (IMAGE SET BELOW P.18,19)
DESCRIPTION: INCLUDED IN THE INTERVIEW. THERE ARE ALSO THREE WORK-IN-PROGRESS STEPS IN THE
ARCHIVE.







David
REVOY





Martín Eschnoyez

◀ TITLE: "366 DIBUJOS" (366 DRAWINGS)

ABOUT MARTÍN: I'M A SELF-TAUGHT DESIGNER / ANIMATOR / CG ARTIST & TEACHER BASED IN ARGENTINA, STRONG PROMOTER OF LIBRE / OPEN SOURCE SOFTWARE. I AM ALSO A PROFESSOR AT VARIOUS INSTITUTES, AND I'VE GIVEN TALKS AND WORKSHOPS COVERING OPEN SOURCE TOOLS FOR DESIGN AND ANIMATION.

DESCRIPTION: THIS IS MY LITTLE PROJECT 366 DRAWINGS, ONE PER DAY.

WEBSITE MY STUDIO & ALTER EGO WWW.EPANIMATION.COM.AR

WEBSITE THE VACUI SPACII OPEN PROJECT WWW.VACUISPACII.ORG





Przemysław Geremek

▲
TITLE: "PANM+ŌZGDRUK" (LEFT) AND "LUST" (ABOVE)

ABOUT PRZEMYSŁAW: PRZEMYSŁAW IS FROM POLAND, WORKING AS FREELANCER (IN GAME DEVELOPMENT) IN THE EVENINGS, AFTER HIS FULL-TIME JOB. PRZEMYSŁAW LIKES SCI-FI AND FANTASY, AND THESE IMAGES ARE MOSTLY MADE IN THIS MOOD. PRZEMYSŁAW USES ONLY GIMP.

DESCRIPTION: ALL IMAGES WERE MADE WITH PEN TABLET IN GIMP 2.6.12 WITH A ROUND BRUSH. PRZEMYSŁAW IS ALSO FEATURED WITHIN OUR DESIGN GALLERY.

◀ EMAIL: PRZEMYSŁAWGEREMEK@WP.PL

Maria Wendt

TITLE: "VAIN AS A PEACOCK"

ABOUT MARIA: I'VE BEEN USING GIMP FOR THE PAST SIX YEARS OR SO AND I LOVE IT!

DESCRIPTION: I TOOK A BASIC PEACOCK SILHOUETTE, COLORED IT BLUE AND PAINTED THE SPLOTCHES OVER IT. I THEN DOWNLOADED SOME STAINED PAPER TEXTURES AND PUT IT BEHIND THE PEACOCK. I USED THE FREE FONTS "BEBAS" AND "REGENCYSRIPTFLF MEDIUM." I DON'T KNOW IF THIS IS MY BEST WORK, BUT IT'S ONE OF MY FAVORITES.

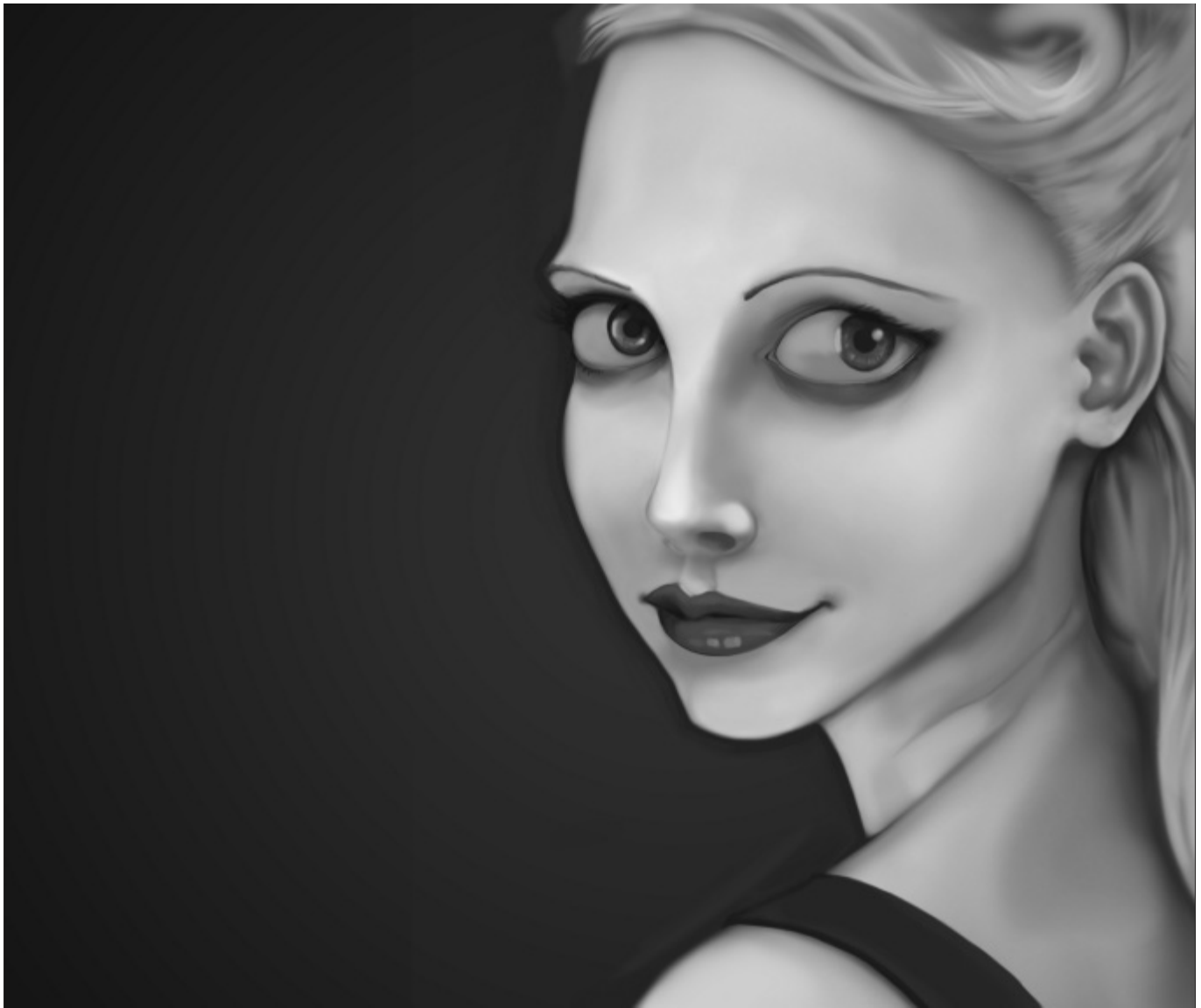
CONTACT: MWENDT@HYPERDO.COM ►



Vain as a
PEACOCK

jeremyGOOCH





▲
TITLE: "STEAMPUNK" (LEFT) AND "PORTRAIT" (ABOVE)

ABOUT: I'VE BEEN USING GIMP SINCE 2008 AND I'VE MADE IT A PERSONAL MISSION TO SWITCH TO ENTIRELY FREE SOFTWARE TO CREATE MY ARTWORK, SO USING GIMP WAS A NATURAL TRANSITION FOR ME.

I WORK PROFESSIONALLY AS AN INTERFACE DESIGNER, AND I DO FREELANCE ILLUSTRATION AS WELL. I ENJOY WORKING IN A VARIETY OF MEDIUMS, BUT LATELY I HAVE BEEN WORKING PRIMARILY IN THE DIGITAL REALM.

DESCRIPTION: ARTWORK CREATED USING GIMP 2.6 ON LINUX MINT 11.

◀ CONTACT: [HTTP://JEREMYGOOCH.BLOGSPOT.COM/](http://jeremygooch.blogspot.com/)

jeremyGOOCH



WANT TO GET STARTED WITH GIMP?

STEP 1.

DOWNLOAD GIMP



www.gimp.org

STEP 2.

DOWNLOAD RESOURCES



gimpmagazine.org/resources

STEP 3.

TAKE A COURSE



See Page 100





FREE!

SUPERHERO BY DAY AND GRAPHIC NOVELIST BY NIGHT!

MADELEINE FISHER

**TUTORIAL BY MADELEINE FISHER,
EDITED BY STEVE CZAJKA AND SANDRA LIVINGSTON**



IN THIS TWO-PART ARTICLE, MADELEINE FISHER REVEALS HER PROCESS OF HOW TO CREATE A FULL GRAPHIC NOVEL USING GIMP. BUT FIRST, MADELEINE SHARES WITH US HOW SHE USES GIMP IN HER DAY JOB FOR A VERY SPECIAL PURPOSE. HERE IS MADELEINE'S STORY . . .

TUTORIAL!

PART 1 - SUPERHERO BY DAY

Tutorial by Madeleine Fisher, Edited by Steve Czajka and Sandra Livingston

My name is Madeleine Fisher. I'm an artist, and I use GIMP. By day, I have two very special hours during which I take simple requests. And, well . . . during the rest of my day and night I create comics. Let me share with you these aspects of my art in this two-part article.

At 1:30 p.m. every day, I get a knock on my door. I open it up, lug my backpack along, and join my client in his mother's car. This is my day job. I work with a man with profound autism.

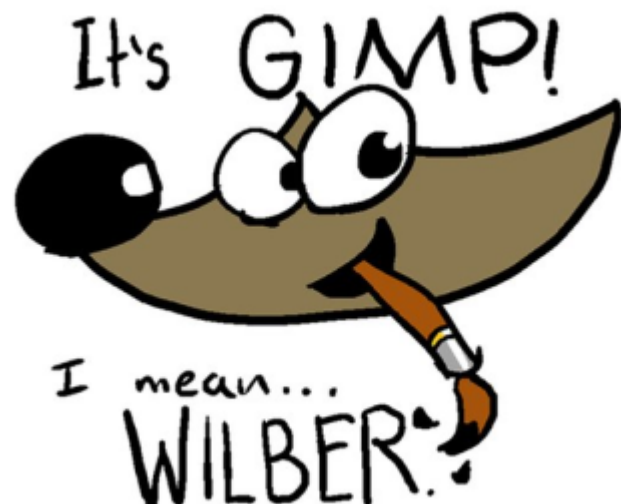
Over the years I have developed a talent for drawing and, for whatever reason, John, my client (as I call him on my blog) enjoys it. I'm not a social worker, and this work is not considered art therapy. John insists on having me there as often as he can. As soon as I finish up, he's asking if I can come back again the next day. His mother says that when I'm there it is the only time when he is really in the moment.

John's mother claims, "Every other time, he's focusing on the next thing. If I take him to the movies, he's asking to go to his dad's office; if I take him to his dad's office, he's asking to go to Target; when he's at Target he asks for the next thing, and so on. When he's with you [Madeleine], he doesn't ask for anything."

So, there we sit, just John and me. John pulls up Google® images for references, and I draw simple illustrations for him. This is my job, every day for about two hours. He requests everything from Disney characters to video game levels. John especially likes characters from the early nineties and late eighties, so I've had to revisit a great deal of my past to get a handle on all the characters and settings he likes me to draw. Chip 'n' Dale, Mega Man, the Quack Pack—I draw them all.

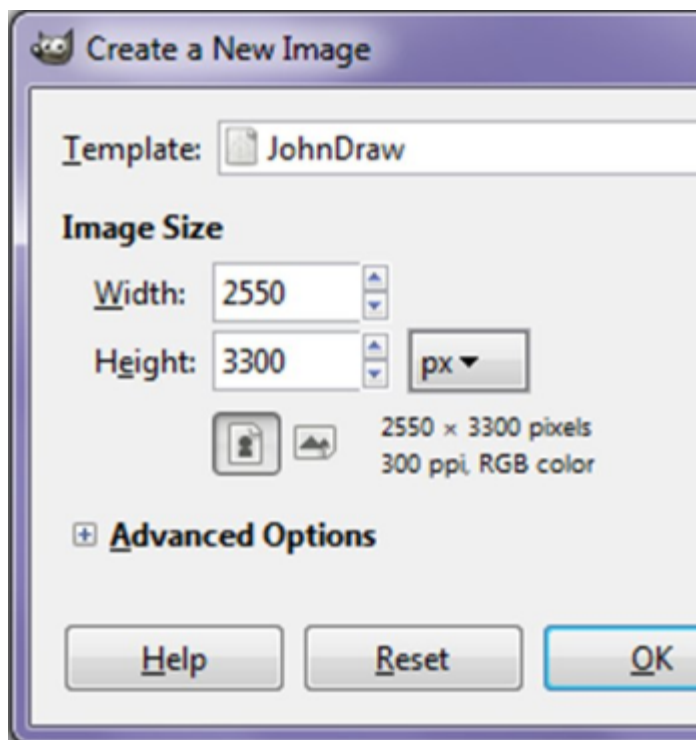
Here's how!

Now, I can't use any copyrighted or copyright-based materials in this article, but I can show you what I do, especially if I use a character near and dear to all our GIMP-loving hearts: Wilber!



STEP 1 - CREATE IMAGE

First, I make a large image file—the size of an 8½-by-11 sheet of paper.

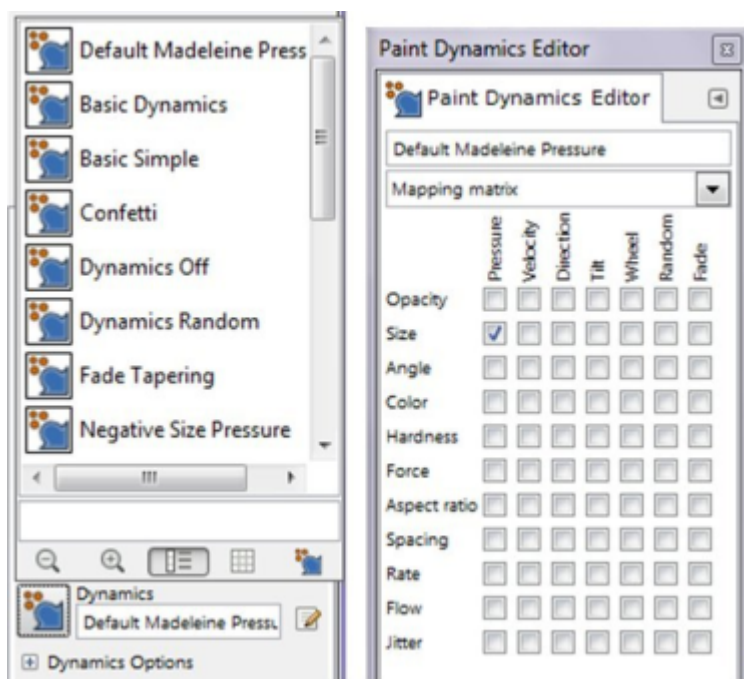


STEP 2 - CREATE TRANSPARENT LAYER

I then create a transparent, blank layer on top of the white background. Then I zoom in to 100%. From there, it's up to John. Here is an example of a request from John: “Wilber Baseball Cap Baseball Shorts Toes Tummy.” To make this I use the pencil tool to create the line art. I could talk about drawing, but I'd need another article in itself to even scratch the surface, so let's just stick with what tools I'm using. I set the pencil to respond to pressure in terms of how big it is (check “Size”), and leave everything else unchecked. (In the new release candidate [prior to 2.8], this became much less tedious; instead of having to adjust every tool, I was able to create a new pressure setting called “Default Madeleine Pressure,” and it applies to everything.)

READ MORE:

LEARN ABOUT HOW TO SET UP A GRAPHIC TABLET ON PAGE 90.

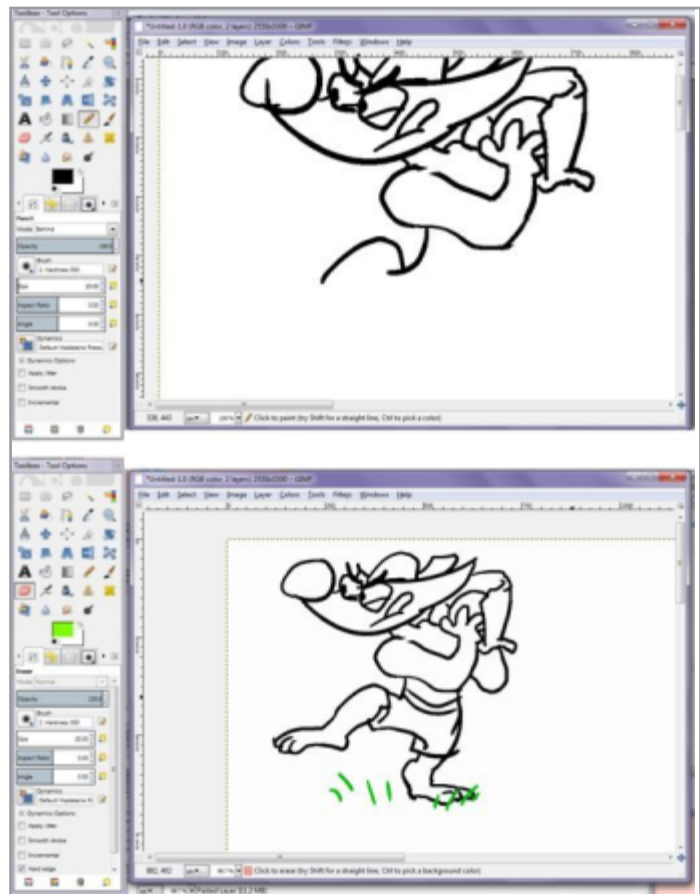


EDITOR'S NOTE:

WHILE MADELEINE WROTE THIS TUTORIAL, WE ADDED THE SUPERHERO BIT, BECAUSE WE THINK SHE IS A TRUE SUPERHERO!

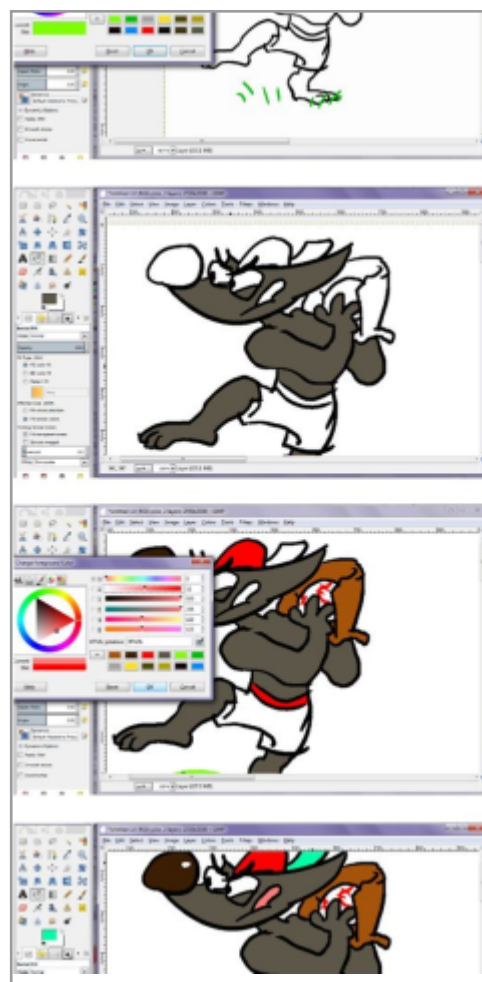
STEP 3 - THE PENCIL TOOL

Why the pencil tool? Because (and this is important) the pencil tool does not produce feathered edges. This means I also set my eraser tool to “Hard Edge.” It matches with the hard lines of the pencil tool so that I can fill easily. (This holds true of every tool that I want to use directly on the drawing.) I also make sure to set the mode to “Behind” at this point. Since this lets me always draw “behind” whatever I’ve already drawn, it can really help when I need to quickly close up a not-quite-closed shape, or fill in tiny areas like one or two pixels.



STEP 4 - ADD BACKGROUND ELEMENTS

I did a few lines in green, as you can see. This will be part of the sparse background I like to add. From there, I pick the colors from the color wheel (the one with the triangle) and apply as I see fit.



STEP 5 - THE EYEDROPPER TOOL

If I've already drawn a character I can go back and just use the eyedropper tool to select the colors I chose the first time. This process goes really fast, and I can turn out maybe 15 drawings a day with it. That might not sound like a lot, but 15 drawings in two hours makes for a finished, fully colored drawing every eight minutes! Not bad for a free program! Here's the finished product:



PART 2 - GRAPHIC NOVELIST BY NIGHT

Tutorial by Madeleine Fisher, Edited by Steve Czajka and Sandra Livingston

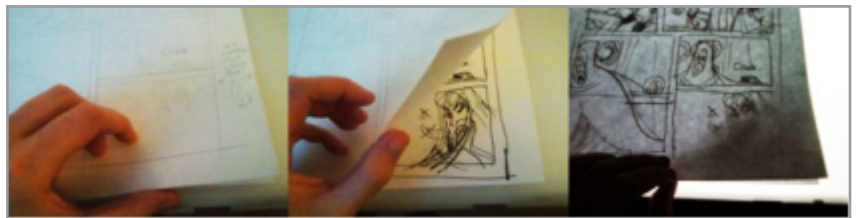
The other thing I do with my artistic abilities—courtesy of GIMP—is create comics. Right now I have two projects in the works. One is my very own original, “Precious Metal.” I try to update it five days a week. My other comic project now in the works is tentatively titled “The True Power.”

Since I try to do a full-color page practically every day, I've had to work to find the most efficient methods possible. Thanks to my job with John, I have a lot of practice daily with efficient drawing and (especially) digital coloring. My process has changed a lot since the first few pages, even those of the current issue. So far, this is what I've come up with.

STEP 1 - THUMBNAIL SKETCH

First, I start with a thumbnail. I use plain old white printer paper and just scribble down the layouts and rough passes at the dialogue. I've found that the more I get down on paper at this stage, the easier it is for me later, so I try hard to include backgrounds, room for speech bubbles, the characters' positions, etc. The expressions are probably the most fun part, and I do get some good ones at this stage. It's a fun challenge to try to capture those at a bigger size when I do this!

[see image (right) Here's me at my light box.]



STEP 2 - ROUGH DRAWINGS

I use GIMP to cut apart the rough drawings and reassemble them (when necessary) so I can print out a full-page-sized version of each page rough. That's the image you can see below my pencils. I tape a clean sheet on top, get out my ruler and pencil, and start doing a rough, large version. Currently I just use normal 8½-by-11 sheets because that's all my scanner can handle. The pencilling stage is useful for

placing everything, but it's even more useful if I need to adjust something. Also, the pencil is a great way to experiment with the little details—poses and expressions can be adjusted, I can work out the background and the textures, patterns, and details I might use. It's a good way for me to see how I can fill out the panel properly.

STEP 3 - INKING

Once that is finished the rough is no longer needed, so I peel the two sheets from the light box and tape down the next clean-sheet and rough. In the meantime, inking isn't a process tied to the light box, since I just do it right on top of the pencils, so I can take my pens and sit somewhere comfortable, watch a movie, and generally bask in the populace while I set down my pen lines.

When I ink I try not to just follow the pencil lines. I focus more on the varying widths and the textures of the lines than I did in the pencil stage. To get more rhythm, my lines sometimes extend along past the overlaps. Thankfully, GIMP will help me fix this. Speaking of which, it's finally time to take it there. Back into the computer the image goes, through the magic of digital scanning technology!

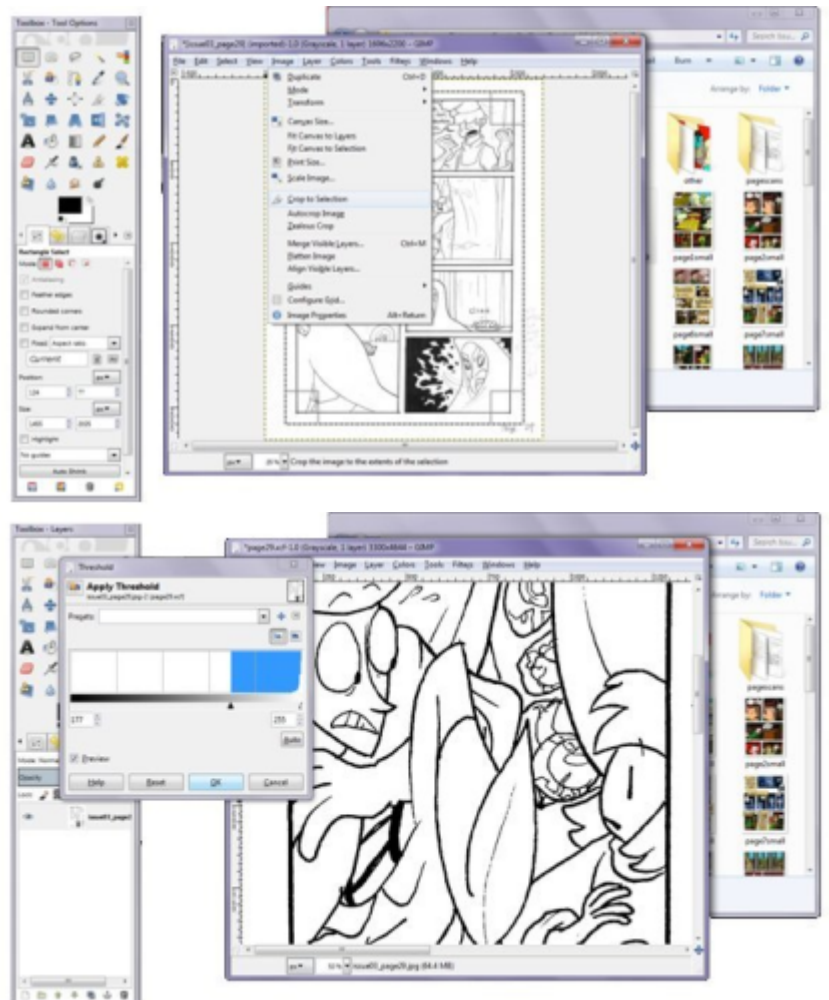
STEP 4 - CLEANUP

From here, I go through the longest part of the process: cleanup then color. Since this is the part that is the most GIMP-intensive step, I use really basic tools and methods, but again, I'm going for efficiency. I start by opening up my scanned image and cropping off the unnecessary edges. I use the rectangle tool and then choose Image - Crop to Selection.

The next step is scaling it up. I like to scale it up to a width of 3300, because that size makes it suitable enough for printing, yet small enough that it doesn't crash my computer. When complete I can scale this down for the Internet.

I learned a nifty image cleanup trick a while ago: with the image scaled up to at least twice the original size, when I threshold it, I will end up with nice clean lines.

(I learned the basics of that technique from a guy who uses Photoshop®, admittedly, but he knows a lot more than I do! Anthony Clark, the creator of the web comic “Nedroid” (<http://nedroid.com/>), gave some great free advice on cleanup at

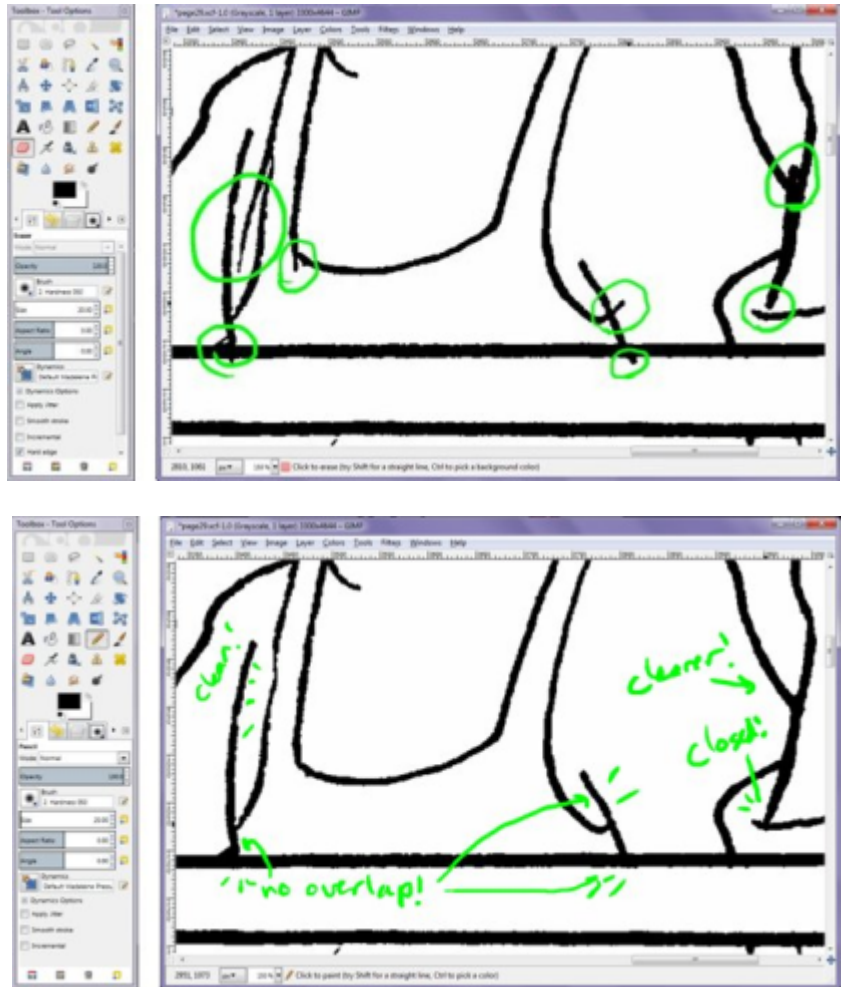


<http://nedroidcomics.livejournal.com/227177.html?thread=6052201#t6052201>.

Once this step is finished, I proceed to threshold the lines.

That makes it a simple black-and-white image with no feathered edges. Black lines are easy to select, easy to clean up, and (most importantly) easy to color. To clean my page, all I have to do is use the pencil tool. (Just like at my day job with John, I make sure to set the pencil dynamics so that the only thing that varies is size, with pressure.) Cleanup is where I fix any mistakes (sometimes large) that I made during inking, and erase little overlapping lines. Here's a before and after:

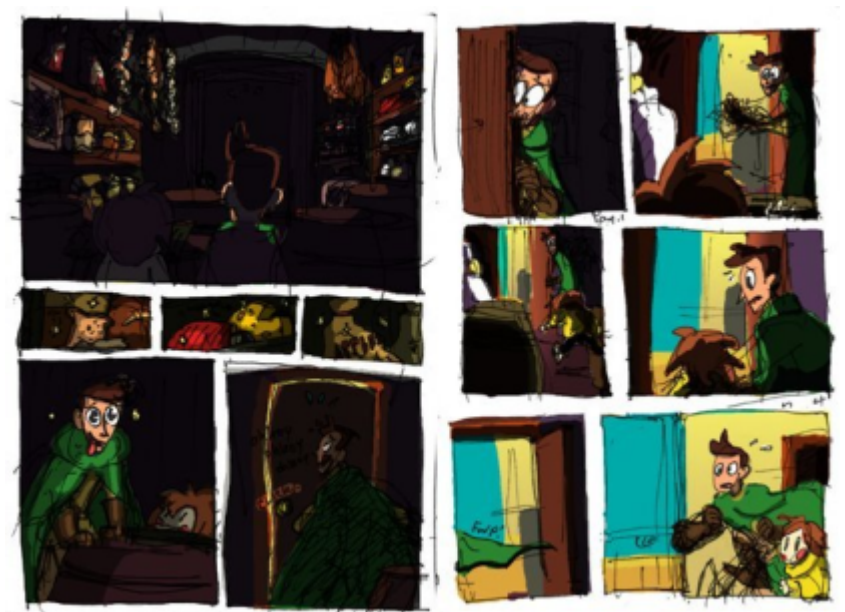
Click to erase (try Shift for a straight line, Ctrl to pick a background color).



STEP 5 - COLOR

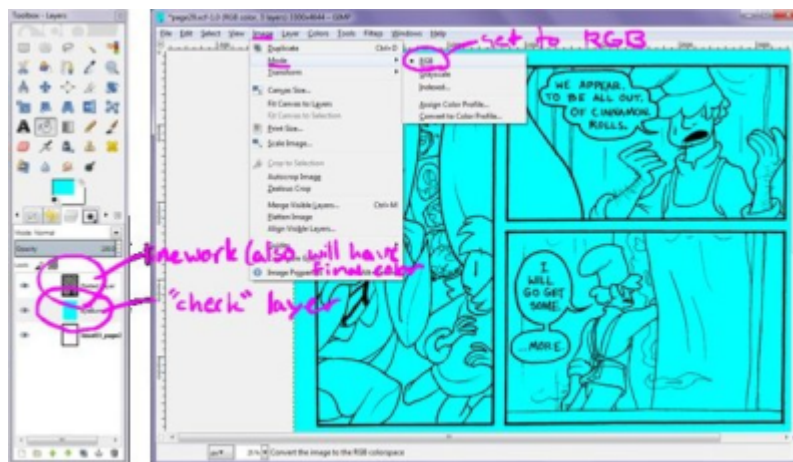
Once the cleanup step is finished and I have the line art working the way I want it, it's time for color!

The first part of adding color is the creation of a color rough. I set up a color rough in GIMP by setting up two multiply layers over the rough; one for the lighting and one for the colors. When this is done, I can flatten them (layer - merge down) and select the colors for my page from there. This is a crucial step as you have to decide on all the colors in a setting and how the lighting would affect those colors.

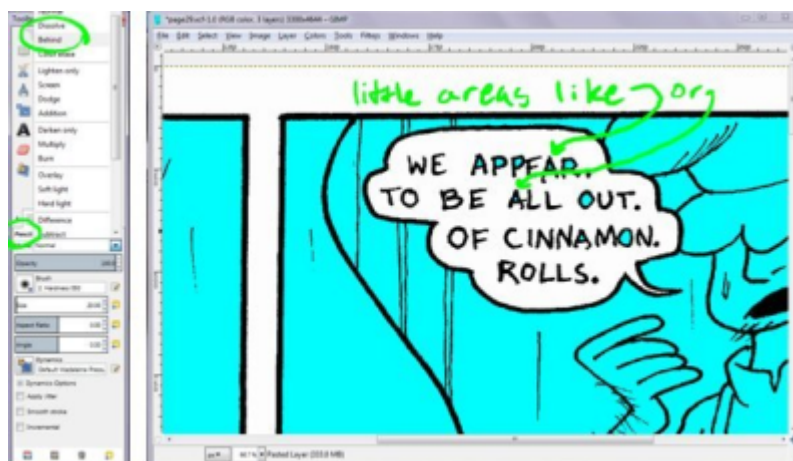


More free advice along these lines can be found from another of my favorite artists, Gigi D.G., at <http://gigidigi.tumblr.com/post/16744776382/first-thank-you-so-much-for-all-the-likes-and>

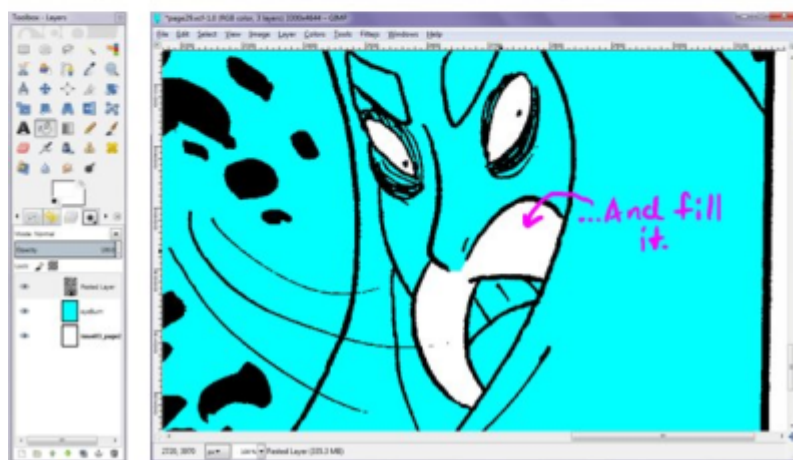
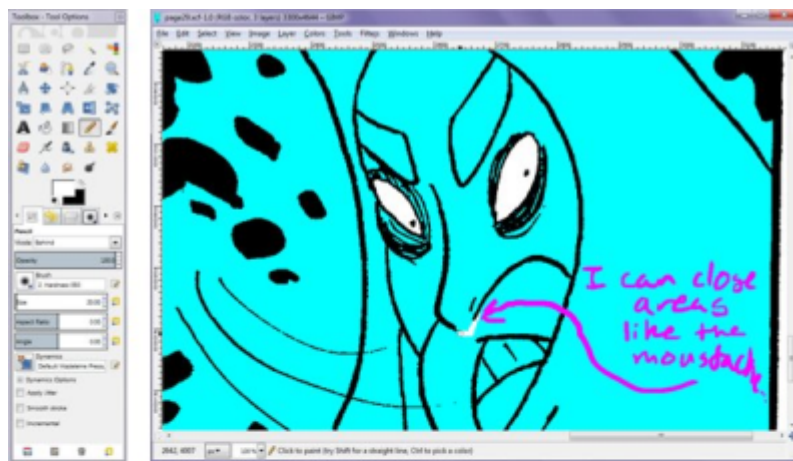
After the elusive and sometimes hidden first step, it's time to actually really truly color.



The first thing I do is select all the black lines and put them on their own layer. The second thing is to create a check layer and fill it with an eye-blinding color. This layer will help me see what I have and haven't colored, which can be more difficult to do with just plain white. Once complete I fill in all the areas that are supposed to be white, including gutters, speech bubbles, characters' eyes and teeth. Then I set my pencil tool to behind mode. This allows me to get the right color in little, hard-to-reach areas.



Rather than having to click a fill bucket precisely on one pixel, I can just rub the pencil behind the pixel's general vicinity. This is also useful in situations like this:



Finally, the most useful thing I get out of behind mode is that I can start off with two shades, rather than having to use filters or other layers. My colors for the chef's skin, for example, are already selected. For efficiency's sake, I only have two—one for the light areas and one for the shaded.

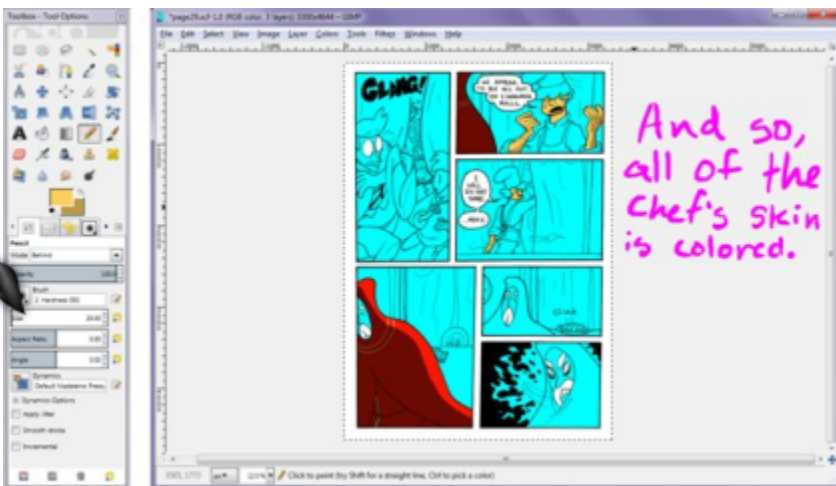
I try to keep this as quick as possible by just coloring all the areas that are the same color. Again, let's use the chef's skin as an example. The first thing I do is put in the outlines of the dark areas in the panel. I fill those, and there are my shadows.



I fill the rest with the lighter color.



Then I move to the next panel, and so forth and so on until all of the chef's skin on the page is colored.



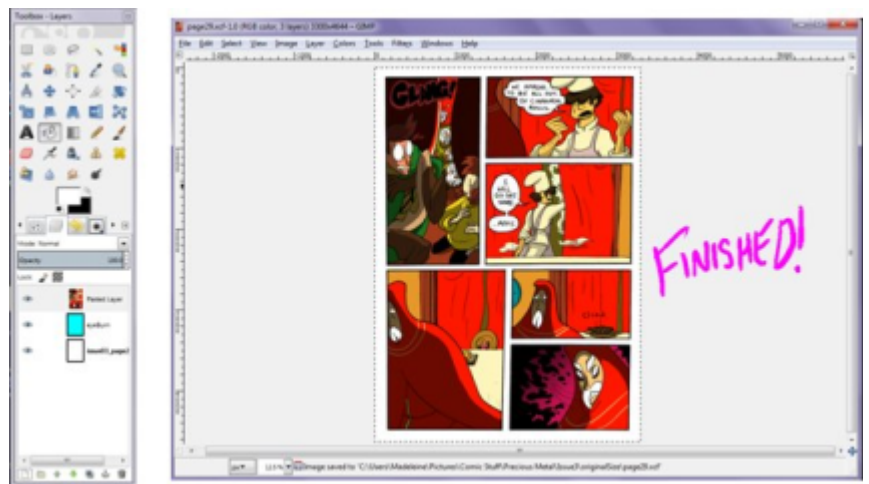
TIPS AND TRICKS

WANT TO NAVIGATE QUICKLY IN GIMP?



USE THE NAVIGATION WINDOW BY CLICKING ON THE TRIANGLE LOCATED JUST ABOVE WHERE IT SAYS CONFIGURE THIS TAB. CLICK ON ADD TAB / NAVIGATION. ONCE ADDED, YOU CAN ZOOM IN, ZOOM OUT, ZOOM FULL IMAGE AND ZOOM 1:1 SCALE. THIS IS A VERY QUICK WAY TO NAVIGATE YOUR IMAGE!

Sometimes there are stray pixels that were left blank, but I usually leave those for later. From there, it's just lather, rinse, repeat. Each color has those two shades, so I just go through each panel and fill in that area (the thief's cloak, the girl's sweater, etc.) until all of the areas are filled.



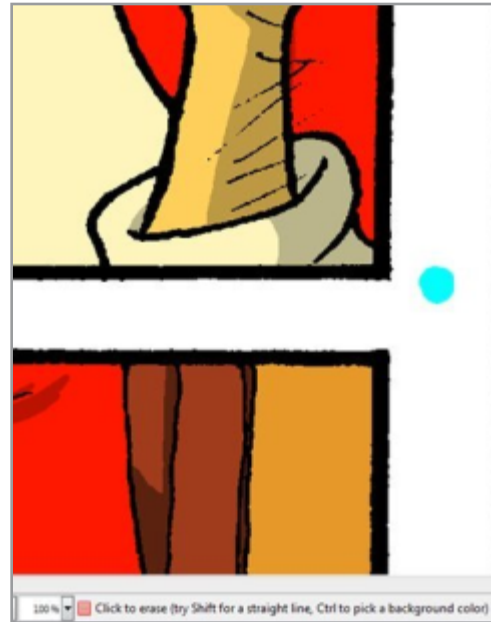
STEP 6 - FIXING STRAY PIXELS

Now, there is one final color operation, which has to do with those stray pixels I was discussing earlier. Remember them? These guys—



Here is my process:

- a) I erase a small hole in the side on the white
- b) I select-by-color that hole.



c) I zoom out so I can easily see all the little marching ants (used to denote a selection in GIMP and other popular graphics packages), then target those places and fill them up.



d) I repeat parts b and c until I select the hole—it's the only space I can see surrounded by selection.

e) I select-by-colour the hole one last time, use the bucket fill tool, hold down shift and fill that hole with white. (The shift while holding the bucket tool toggles on the "fill all" setting. If there were any parts of the selection I missed, they are now filled with white rather than cyan.)

STEP 7 - WRAPPING UP

At this point I scale the final image for the web and post it. Here's the finished product!

This comic was developed as a collaboration between my brother and me. The last four pages and more will be coming soon! Check back for the continuing series at

<http://absurdlyextraordinary.smackjeeves.com/>

Madeleine Fisher can be found at
"Precious Metal" web comic

<http://preciousmetal.smackjeeves.com/>

Blog, with daily drawings from work

<http://mfisherart.blogspot.com/>

Deviant Art <http://animatrix1490.deviantart.com/>

and on Twitter www.twitter.com/mfisherart ■



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OIL PAINTING TUTORIAL USING GIMP

By Susanna Bur, Edited by Steve Czajka and Sandra Livingston

Susanna has been an artist since she was 20 years old, and she delved into the world of digital artistry a year and a half ago. She is a Master of Business Administration graduate, a photographer, painter, and author – publisher.



QUICK GIMP USER FACTS

- USES GIMP BOTH FOR WORK AND AS A HOBBY
- USES GIMP PAINTER 2.6 FOR DIGITAL ART (LOVES THE MIXBRUSH TOOL) AND GIMP 2.8 FOR PHOTOS
- IN TERMS OF NON-GIMP SOFTWARE, USES SIGIL, CALIBRE, CELTX, MS OFFICE, OPENOFFICE, SKETCHBOOK PRO 2011, HDR DARKROOM, SCRIBUS, PDFCREATOR, ITUNES, IRFANVIEW, AND PDF-XCHANGE VIEWER .
- USES AND CREATES THOUSANDS OF TEXTURES,

BRUSHES, AND PALLETES, WHICH ARE BACKED UP ON AN EXTERNAL DRIVE

- USES TRUST AND BAMBOO AS GRAPHICS TABLETS
- USES BOTH A NIKON D80 AND SAMSUNG CAMERAS
- USES HER VAST COLLECTION OF PENS, COLORS, PAPERS, AND CANVASES FOR NON-DIGITAL MATERIALS

TUTORIAL

In terms of difficulty out of 10, with 10 being the most difficult, this tutorial ranks as a one. The brushes, palettes, and gradients found in GIMP Painter 2.6, and the tools and presets of the GPS Gimp Paint Studio (<http://code.google.com/p/gps-gimp-paint-studio/>), are all you need to get started with this tutorial.

Note: When creating my art, I duplicate the layer I am working on at the end of each step, and this is the one I start with on the next step. In this way, I can always go back to the previous step if I make a mistake. I save my work after each step as an .XCF file. All layers and the history log are saved and I can undo and restart steps in case of an error. This is the process that I use, but yours may vary.

STEP 1 - CREATE NEW IMAGE

Note: If you want to have your painting printed, choose an appropriate size with a value of 300 dpi in RGB colors. These are the optimal settings for printed work.

Create a new image in RGB colors, landscape with 300 dpi. From the Toolbox, select the Pencil or Paintbrush tool. Open the Gradient dialogue and choose the gradient Incandescent. Draw a line as shown.

STEP 2 – DRAWING SHAPES

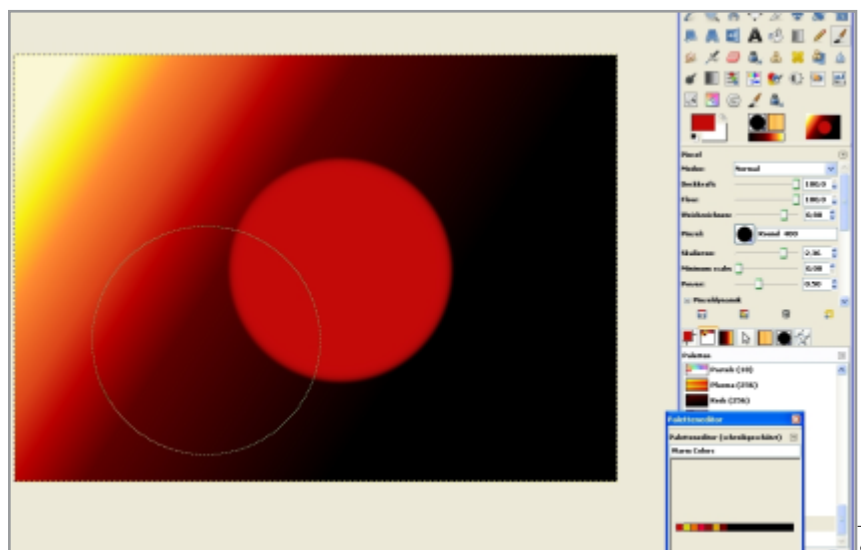
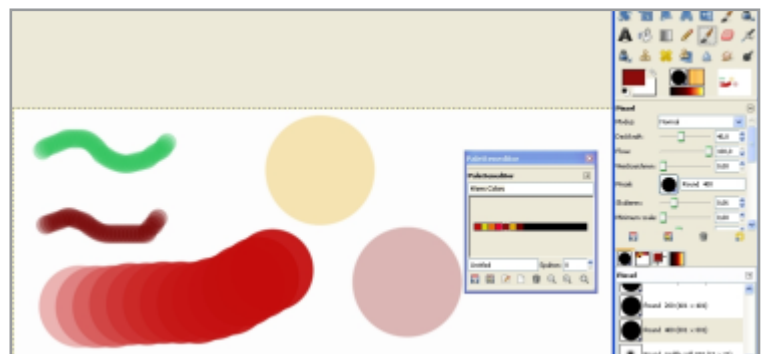
In the Layers tab, choose Duplicate Layer and continue drawing. Lay circles on with the brush Round 400 and the palette Warm Colors. The color palette can be found under the tool bar. Simply click on one of the two colors available to access the color palette. Diversify the colors so that the borders can be visible. Don't forget to save your work!

TIPS & TRICKS



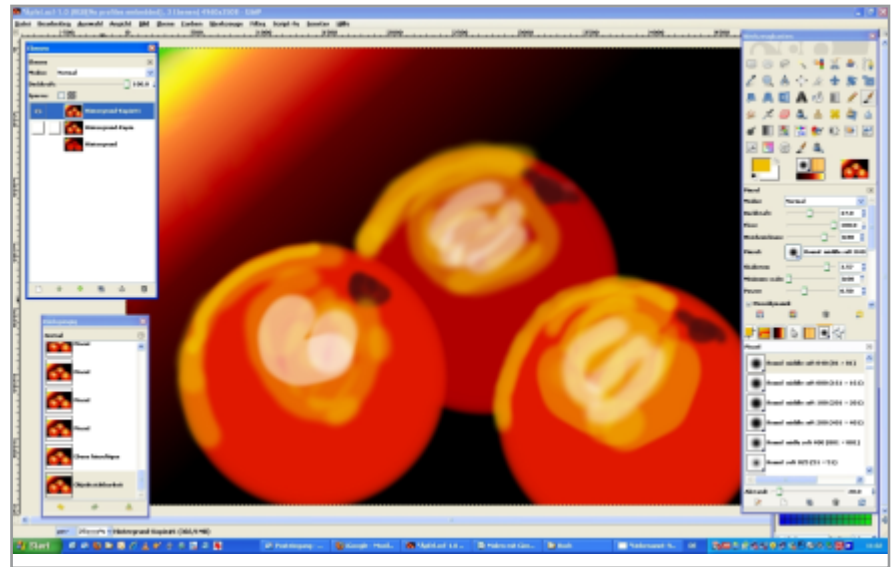
DO YOU HAVE A GIMP .XCF FILE WITH MANY LAYERS, AND YOU WANT TO EXPORT EACH LAYER AS A SEPARATE JPG OR PNG? WE JUST SAVED YOU HOURS OF MANUAL WORK! DOWNLOAD:
[HTTP://REGISTRY.GIMP.ORG/NODE/25394](http://registry.gimp.org/node/25394)
THIS EXPORT-LAYERS.SCR SCRIPT WORKS GREAT IN GIMP 2.6. LOOK FOR FILE/EXPORT ONCE INSTALLED.

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[HTTP://STEEVCZAJKA.POSTEROUS.COM/ESSENTIAL-GIMP-SCRIPTS-AND-GIMP-PLUGINS](http://steveczajka.posterous.com/essential-gimp-scripts-and-gimp-plugins)



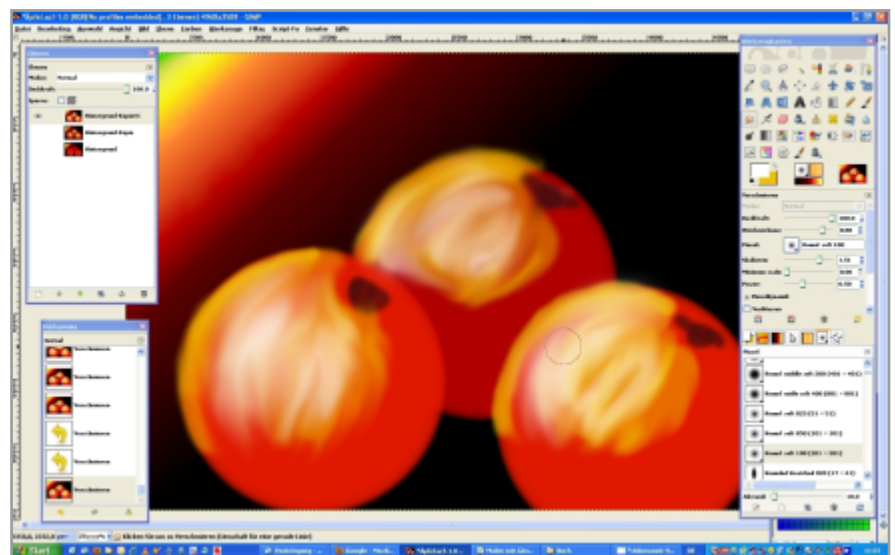
STEP 3 - ADDING COLOR

Duplicate the layer again. Choose a Middle Round Soft brush and paint the first color structures in a yellow-orange and white on the apples. Use different values of opacity .



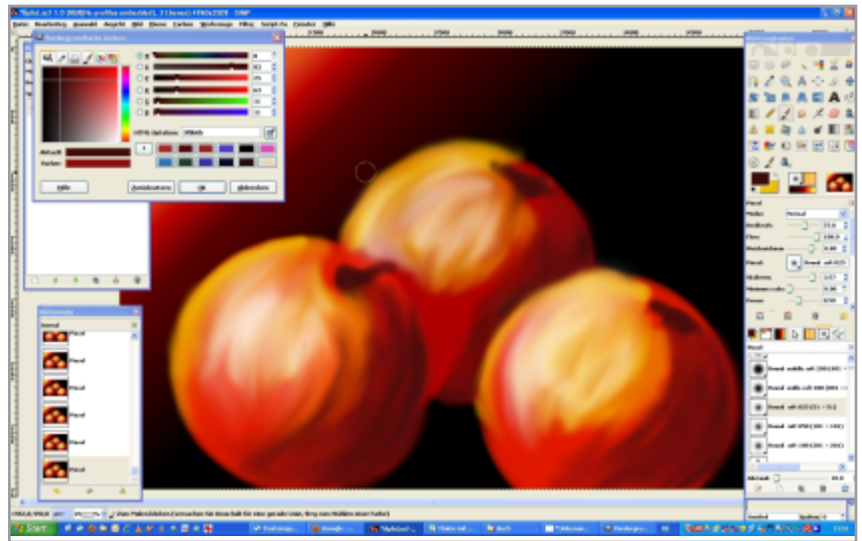
STEP 4 - BLUR COLORS

Duplicate this layer. Using the Smudge tool, choose a round, soft brush and blur the colors by using different opacities from 30 – 50 per cent.



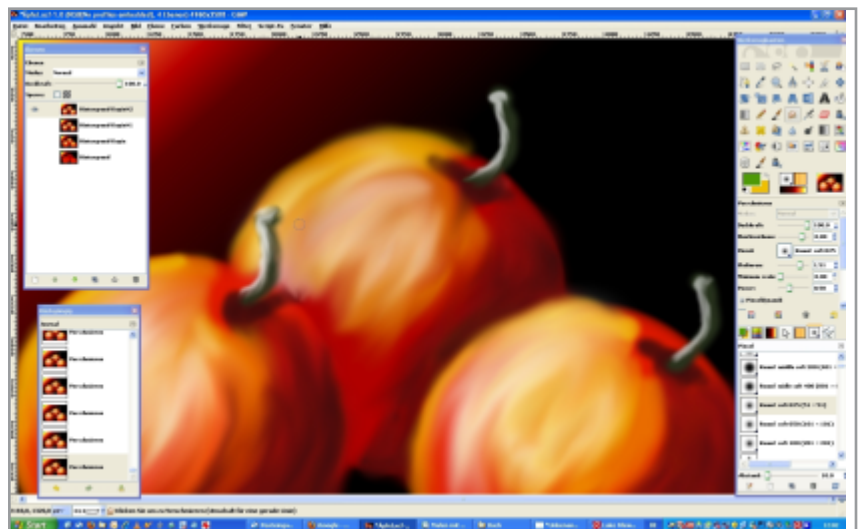
STEP 5 – CREATE DEPTH

Always add to your work on a duplicated layer so you may go back in case of an error. Choose a round soft, middle-round-soft, or fuzzy brush to put on the darker colors.



STEP 6 – PAINT DETAILS

In the next layer, paint the apple's stems in a green-gray (R51 G56 B34) color. Use white to paint the light, with opacity of 30 per cent. Repeat this procedure several times in order to achieve the desired result.



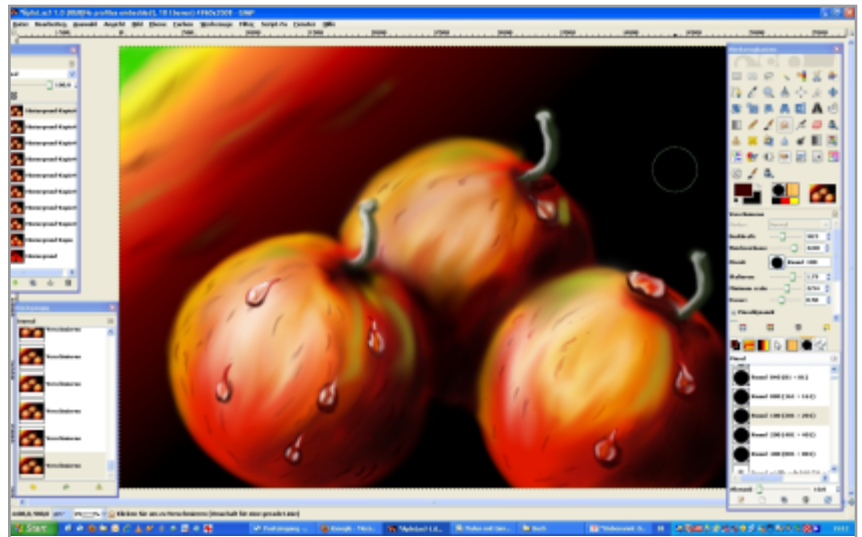
STEP 7 – SURFACE TEXTURE

Paint the surface texture of the apples with small strokes in a darker red. Use the Smudge tool again, with reduced opacity, to make the surface look soft. Paint the green color in the left top edge. Work the piece with the smudge tool over and over again until you achieve the desired effect.



STEP 8 – CREATING STRUCTURE

Paint the structure on the left side above the apples with darker colors in green and red. Smudge the colors again to give the painting the look of a soft oil painting. In the last step draw the water drops.



STEP 9 – ADDING WATER DROPS (PENDULOUS WATER DROPS AND HORIZONTAL WATER DROPS)

In this sample, the light rays are flowing from above left, so the shadows have to be on the lower right side. Draw the shapes of the drops with a hard, small, round brush in a dark color using a preset round brush, 01 – 02, in black.

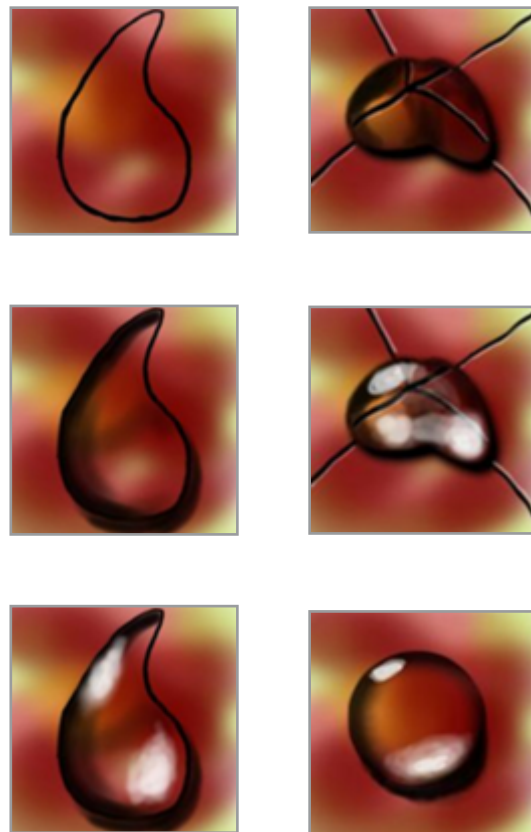
The texture under the drops (e.g., leaf veins) should be drawn as broken, intensified, and disarranged.

In the next step, the shadows inside the drops are painted with a soft brush. In this case, the shadowed area lies on the left side; the white light reflections have to be placed in the lower right side. Draw the hard shadow of the water drops.

Lastly, draw the white highlights with a soft brush. The white spots arise in the areas where the light is intruding, and in the opposite area in which it is reflecting. Activate the hard shadows and the image is complete.

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website: www.punkt-werk.de
website: www.art-and-people.de ■



TIP:

THE BEST WAY TO DRAW NATURE IS TO OBSERVE IT FIRST. TRY TO OBSERVE THE WAY THE LIGHT SHINES ONTO AN APPLE AND WHERE THE HIGHLIGHTS AND SHADOWS FORM ON A DROPLET OF WATER. THEN TRY TO REPLICATE THAT INSIDE THE DIGITAL WORLD OF GIMP.





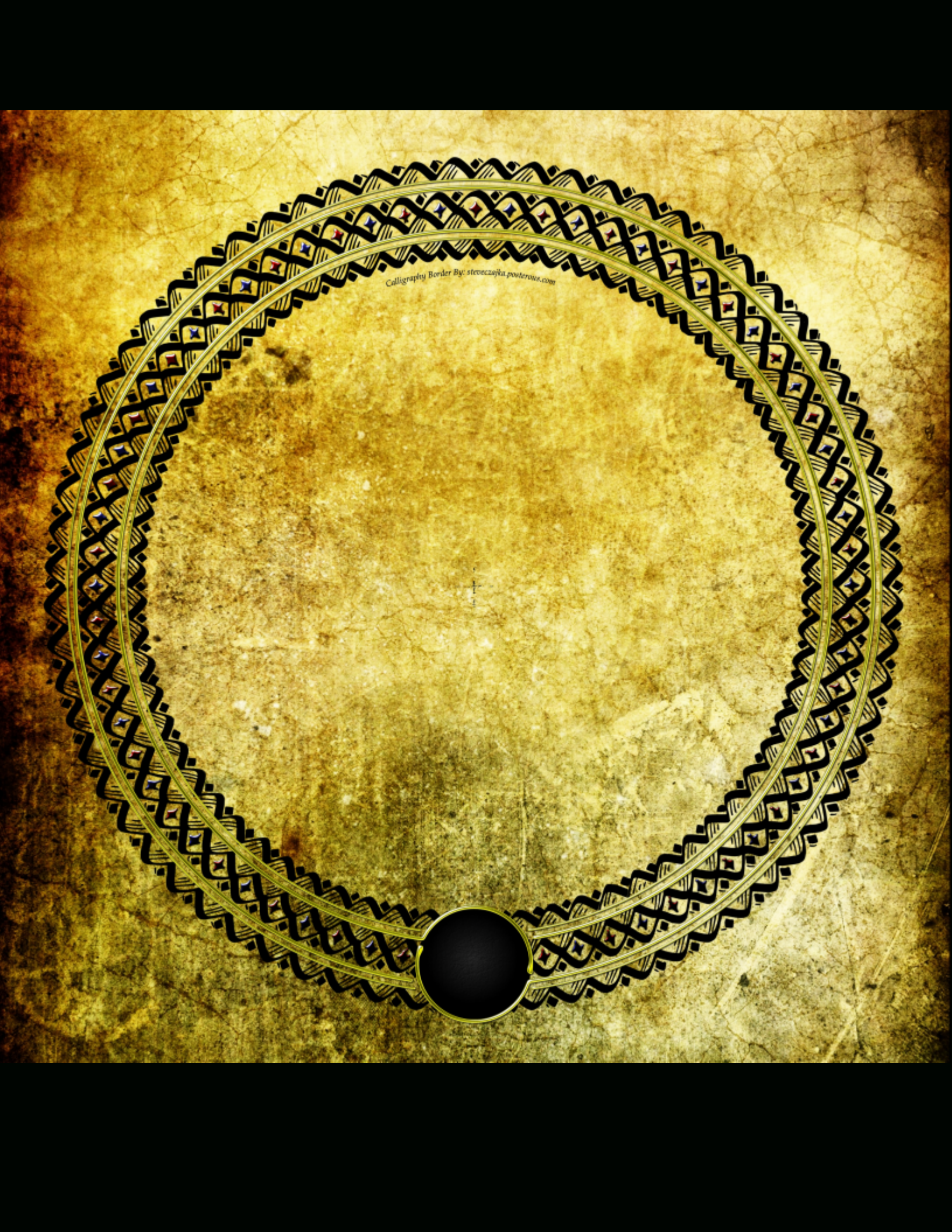
GIMP DESIGN GALLERY

g·i·m·p



A Gallery of Works from our GIMP User Community

IF YOU'D LIKE TO HAVE YOUR WORK CONSIDERED FOR THE NEXT ISSUE OF GIMP MAGAZINE, SEND YOUR
SUBMISSIONS TO [HTTP://GIMPMAGAZINE.ORG/SUBMISSIONS](http://gimpmagazine.org/submissions)



Calligraphy Border By: stevecajka.posterous.com



▲
STEVE CZAJKA

TITLE: "CALLIGRAPHY BORDER - ROUND"

DESCRIPTION: THIS IS AUTHENTIC HAND DONE CALLIGRAPHY THAT WAS POST PROCESSED USING BOTH INKSCAPE 0.47 AND GIMP 2.6. A COMPLETE FIVE PART TUTORIAL IS AVAILABLE. THIS ARTWORK WAS USED IN A SIGNIFICANT CERTIFICATES PROJECT.

TEXTURE CREDIT [HTTP://WWW.FLICKR.COM/PHOTOS/JODYSP PHOTOGRAPHY](http://www.flickr.com/photos/jodysp photography)

WEBSITE [HTTP://STEVECZAJKA.POSTEROUS.COM/CALLIGRAPHY-BORDER](http://steveczajka.posterous.com/calligraphy-border)

CERTIFICATES [HTTP://STEVECZAJKA.POSTEROUS.COM/CORPORATE-AWARD-CERTIFICATES](http://steveczajka.posterous.com/corporate-award-certificates)

YOUTUBE TUTORIAL

◀ **<http://www.youtube.com/watch?v=2U8b60mmvLg>**





STAN CZAJKA

Title: "Face"

About Stan: My father, Stan Czajka, is a retired professional sign painter who is now studying fine art.

Description: This fine art was created by hand in his sketch book. Learn how you can take your fine art and prepare it for the web or printed materials.

This image was post processed using GIMP 2.6.

Course: <http://steveczajka.posterous.com/digital-arts-course-dvd-gimp-inkscape>



YESHUA NEL

Title: "Birthday Character"

About Yeshua: I'm a freelance digital artist from South Africa. I've been using GIMP for a number of years now. I'm also a big fan of the open source community.

Description: It is a Character Design for my brother's birthday, Jethro Nel. His birthday is on the 9th of December. The character has a face that looks like my brother's.

The image was drawn using GIMP 2.8 and the default tools.

I mostly used a hard-edge brush with a graphics tablet.

Website: www.unnamed.co.za

Twitter: <https://twitter.com/unnamedArt>

DeviantArt: <http://yeshuanel.deviantart.com/>

Facebook: <https://www.facebook.com/pages/Unnamed-Art/155739901112016?ref=hl>



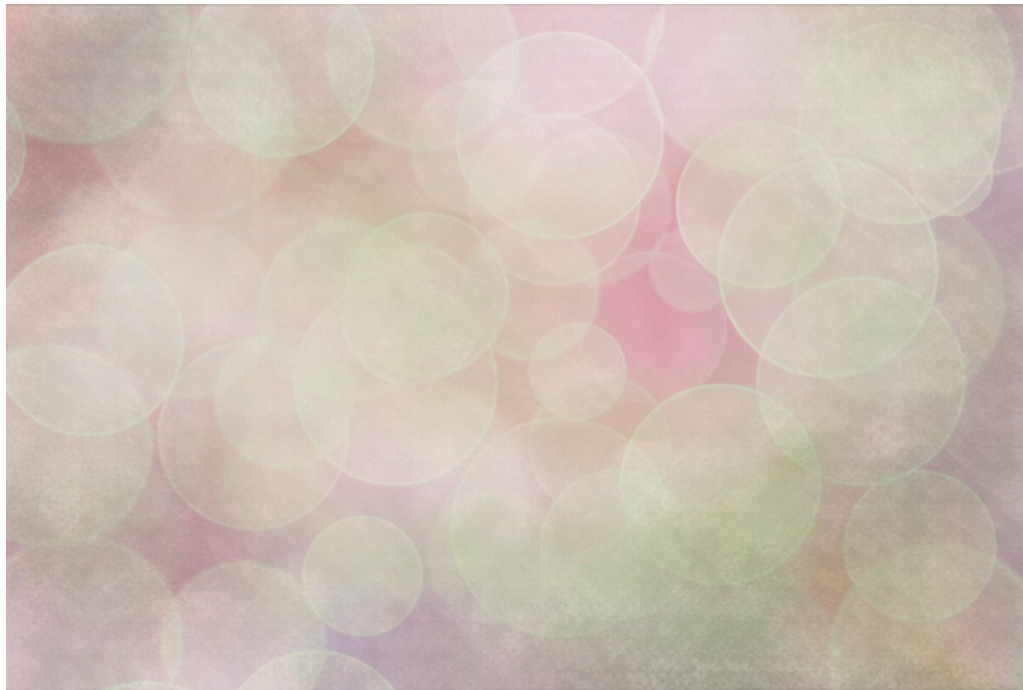
LIBESH B

Title: "ICE"

About Libesh: I'm a newbie graphics and web designer. I use GIMP for all my graphics works. I've always been a GIMP user. I did try out other graphics programs, including Photoshop, but always came back to using GIMP. Using a program that is not Photoshop in a .PSD dominated graphics world hasn't been easy, but GIMP seems to be the right program for me. I use Photoshop for my .XCF to .PSD file conversions.

Description: I worked on this scene in my free time, gathering inspiration from Maxime Quoilin's beautiful artwork. His artwork has been a huge source of inspiration for this scene. I humbly thank him for what he has done.

Contact: libeshb@gmail.com



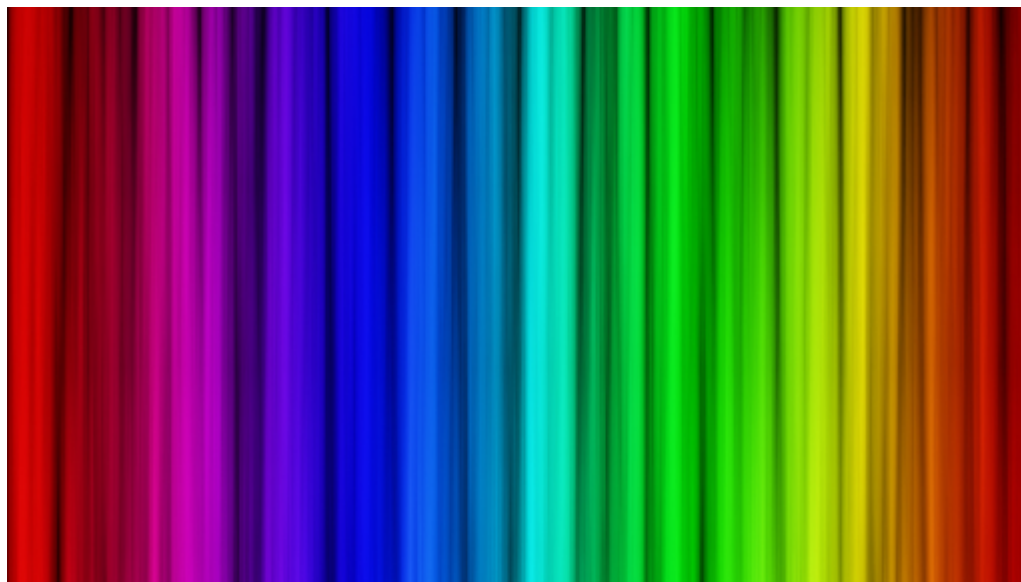
▲
SURE2TALK

Title: "Snowy Bokeh texture"

A variation on the rainbow bubbles bokeh, with this one I added my own texture layer and used 'multiply' as the layer mode. The tutorial thread that I used for the rainbow bokeh is listed below

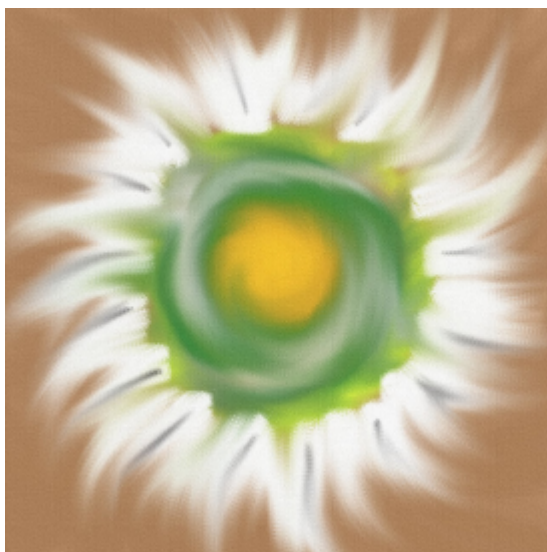
Tutorial: http://www.flickr.com/groups/learning_gimp/discuss/72157622253099790

Link: <http://www.flickr.com/photos/finlap/4166207562/>



▲
SAM HALLADAY

Link <http://www.flickr.com/photos/samhalladay/7653593452/>



CARLOS VENDRAMINI

Title: "gimp_0022_1280x1280"

Title: "gimp_0024_1280x1280"

Description: I don't know how to define this work. I didn't imagined anything before to start it. As usual, I just start and try to arrive in safe place. I always try to think about somebody special.

flickr <http://www.flickr.com/photos/crvendramini/6545438/>

flickr <http://www.flickr.com/photos/crvendramini/6576508/>



OLLIN BOER BOHAN ▲

Title: "Chrome Cookie"

About Ollin: Iconist and Illustrator from the United States, specializing in desktop icons on the Mac platform.

Description: An unusual idea I had late one Friday night. It was a challenge to get this looking tasty enough to eat.

Website: <http://madebyollin.com>

Twitter: <http://twitter.com/madebyollin>





▲ STEVE CZAJKA

Title: "Angels and Demons"

Description: The skull you are looking at is a scan of a skull that I had hand drawn using stipple art. Stippling is the technique of using small dots to simulate varying degrees of solidity or shading. I used Rapidograph technical pens by Koh I Noor to create this skull. I sketched the skull out in light pencil to get the proportions correct, then I inked the work. The calligraphy shown here was done in late 2011. The gothic style of calligraphy fits perfectly with the skull idea. Using Helvetica just wouldn't cut it here, even though I have a love for Helvetica (who doesn't?). I liked the overlays of angels in white (top), and demons (bottom) in black against an off-black background. I think the piece looks pretty cool. This even looks cool on a T-shirt!

Blog Post:

<http://steveczajka.posterous.com/angels-and-demons>

TShirt: <http://www.cafepress.ca/dd/70501845>

TShirt (Hellfire Edition):

<http://www.cafepress.ca/dd/70501924>



◀ MARIA WENDT

Title: "Sailing On"

About Maria: I've been using GIMP for the past six years or so and I'm loving every minute of it. I mainly use it for digital art, but I also use it for editing/manipulating photos. I really love the GIMP community and am so happy to be a part of it!

Description: I don't often use black as the prominent color in my work, but I thought that this fit. I also really liked the coral, to give it contrast. It was fairly simple to make; some brushes that I modified, some texture that I also modified, a little bit of playing around and trying new things. I'd say it took me about two hours or so to do.

Contact: mwendt@hyperdo.com



◀ MARCELINO PORTFOLIO

Title: "Mask Scream, Macara O grito"

I used brushes from Mozard Couto.

brushes: blogdodesenhador.blogspot.com/

flickr: <http://www.flickr.com/photos/marcelinonovais/4492912807/>

NORBERT ROCHE

Title: "...Hope From A Stranger" (Neutro)

About the piece: I created this album cover for my band Neutro (twitter.com/neutro) with GIMP 2.8. The logo (Neutro) also was made with GIMP 2.8.

Twitter: [www.twitter.com/norbertroche](https://twitter.com/norbertroche)



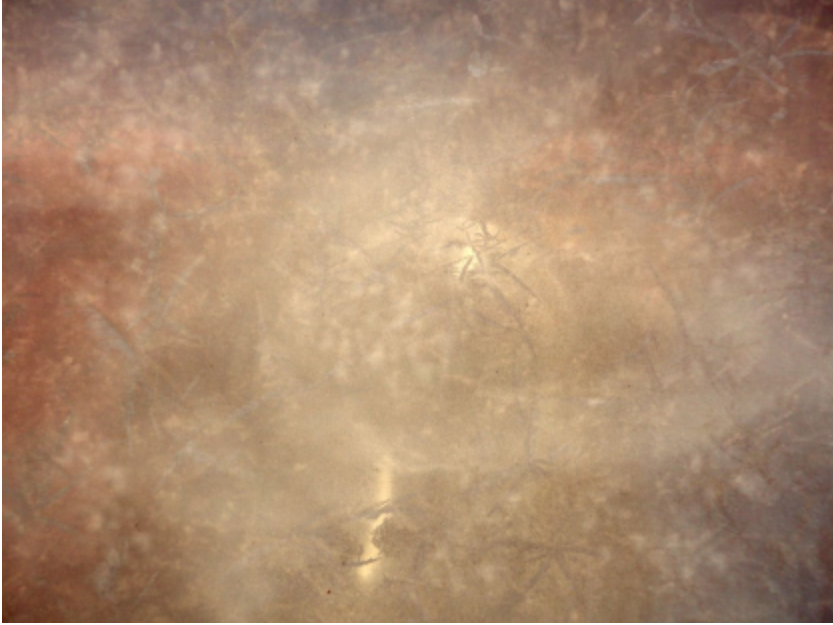
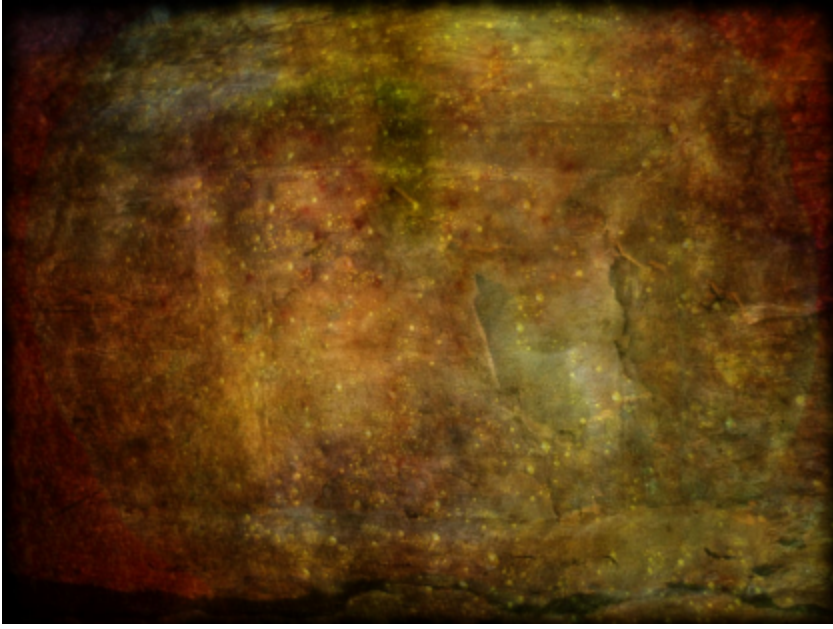


▲
ANDREW MASON

Title: "Facial Experiment"

Description: This a test experiment in mixing media. First a line drawing was made, onto which was superimposed a photograph of my own face. Tone was added, and then alpha layers were used to remove certain areas. I plan on doing more work in this area.

flickr: http://www.flickr.com/photos/a_mason/7829604/



◀ EDDI VAN W.

Title: "The Cave"

Title: "Mysterious"

Title: "Spring"

▼ Title: "Around the Clock"

flickr: http://www.flickr.com/photos/spiritual_marketplace/3556501522/

flickr: http://www.flickr.com/photos/spiritual_marketplace/3173902764/

flickr: http://www.flickr.com/photos/spiritual_marketplace/3257359061/

flickr: http://www.flickr.com/photos/spiritual_marketplace/3417955378/

See more at: http://www.flickr.com/photos/spiritual_marketplace/sets/72157604604898332/





RAMON MIRANDA

TITLE: "VULCANO LAND"

DESCRIPTION: I WANTED TO CREATE AN ENVIRONMENT FULL OF FIRE, DUST, AND SMOKE. THIS IS THE FINAL RESULT. I DON'T THINK ANYBODY WANTS TO LIVE THERE. I USED GIMP PAINT STUDIO II. SO ANYBODY OUT THERE CAN USE THE SAME TOOLS TO CREATE THE EFFECTS OF TEXTURING OR LIGHTING.

THIS PIECE IS A CONTRIBUTION FOR THE OPEN PROJECT CALLED "ANCIENT BEAST." ANCIENT BEAST IS A 2D TURN BASED STRATEGY GAME PLAYED ONLINE AGAINST OTHER PEOPLE, FEATURING A WIDE VARIETY OF ITEMS AND CREATURES TO ACQUIRE AND PUT TO GOOD USE IN ORDER TO DEFEAT YOUR OPPONENTS. ANCIENT BEAST IS FREE, OPEN SOURCE AND DEVELOPED BY FREEZING MOON (AND COMMUNITY). THIS WAS CREATED WITH GIMP, A GOOD GIMP PAINT STUDIO (GPS) 2 TEST.

SOFTWARE : GIMP 2.8 +GPS2

TABLET: INTUOS 4 S

TIME: APPROXIMATELY 16H

TOTAL LAYERS: 20

WEBSITE: WWW.RAMONMIRANDA.COM



PRZEMYSŁAW GEREMEK

TITLE: "TROLL"

ABOUT PRZEMYSŁAW: I'M FROM POLAND, WORKING AS FREELANCER (IN GAME DEVELOPMENT) IN EVENINGS, AFTER MY FULL-TIME JOB. I LIKE SCI FI AND FANTASY, AND MY PICTURES ARE MOSTLY MADE IN THIS MOOD. I ONLY USE GIMP FOR MAKING MY PICTURES.

DESCRIPTION: THIS IS PICTURE OF TROLL THAT I IMAGINED MYSELF WAS MADE JUST FOR FUN, AND FOR MY PORTFOLIO.

THIS WAS MADE WITH A PEN TABLET IN GIMP 2.6.12 WITH ROUND BRUSH, AND A PICTURE OF A WALL FROM MY BASEMENT, THAT I USED AS A TEXTURE AT THE END.

CONTACT: PRZEMYSŁAWGEREMEK@WP.PL

NOTE: PRZEMYSŁAW'S WORKS ARE ALSO FEATURED EARLIER IN THIS ISSUE OF GIMP MAGAZINE.



Dave's Journal

Day One: "... formerly known as Rhodesia"

How does one really pack for a trip that has a large question mark under the duration category? If lessons were ever to be learned, they were learned back in previous hunting trips in '02, '97, '92, and '89. The most important lesson? That you can never have enough socks and underwear. I'll buy the rest locally when needed. With two-thirds of my titanium Samsonite packed tightly with the aforementioned essential linens, I'm finally ready to part with my gold bullion. Ten bars should do it! Ever since the fall of the US dollar, the only world currency is gold. Nobody trusts the euro, the pound is tough to "clean," and the yuan—well, don't get me started on the yuan.

With huntin', trappin', and shootin' always on the mind, the question is never who. It hasn't been who since 2005. The only question now is where. After seven long years of research, thousands upon thousands of hours of tracking, reading reports while becoming more and more anxious and bloodthirsty, I am going on the Hunt for Wilber.

What is known of Wilber is myth, and this myth has been well documented. It spans five continents and has consumed the lives of four lesser hunters. It is known to have killed three innocent Icelanders, two polar bears, and one large Indian elephant. Legend has it that Wilber has the strength of a large grizzly bear, the speed of a cheetah, and the intelligence of a 5-year-old human. It

GET TO KNOW THE REAL

Wilber

A MASTER CLASS
STORYBOOK

BY YESHUA NEL



GET TO KNOW THE REAL

Wilber

A Master Class by
Yeshua Mel

Edited by
Steve Czajka
and
Sandra Livingston

Legend has it, **Wilber** is said to be one of his kind: a wilber according to our source Alexia Death. In a rare look, Yeshua Nel delves into the real **Wilber**.



About Yeshua Nel

Yeshua Nel is a digital artist who has a passion for art—maybe even a “slight obsession,” according to him. Yeshua has been using GIMP for over six years now and he works in the game industry. His dream is to create concept art and illustrations for some of his favorite game developers.

This master class is a high-level, step-by-step guide to how Yeshua started with a basic digital drawing and created a finished product called “Wilber” in six major steps using GIMP.

While creating this article, Yeshua did mention that “the process for each artist will differ as will an artist’s style,” so feel free to experiment and use this master class as a guide for your work.

Prerequisites

Software:

GIMP 2.8

Software plugins / scripts:

High-pass filter (comes with GIMP 2.8), or use the high-pass filter by Rob Antonishen, found at <http://ffaaf.pointclark.net>

Hardware:

Memory 2.0 GB +, processor 3.00 GHz x2 +, and any entry-level card that can display 24 bit or more

Graphics pen tablet:

Any tablet will suffice

Extras:

Yeshua used the standard brushes from GIMP 2.8, the soft circle brush and circle brush, and two of his own textures for added effect on the wood and cloth. The textures were taken with his own digital camera.

Understanding of GIMP techniques:

Layers, layer modes, opacity, masks, brushes, use of graphics tablet, filters, and extensions

Drawing experience:

Figure drawing, color understanding, lighting concepts

Level of difficulty:

Hard (8/10)



Step 1 Creating a New Image

Start with a new image that has a white background. The picture I made for this tutorial had an image size of 3508 x 4960 at 300 dpi.

Save the image and name it (01 Line Art.xcf).

Note: Each time a main layer is added, you

will save and rename the file (e.g., 02 Base, 03 Depth). Saving in this manner will allow you to access any of the steps if needed at a later stage.

Next, make a new layer with a Transparent fill type. Name this layer "Line Art" and move it on top of the white background layer.

Now create your line art on it with a black circle brush.

Note: the line art is the foundation of the image, so make sure the proportions/perspectives are pleasing to the eye before continuing to the next step.



Step 2 Preparing the Base

In this step you will add body to the white background layer. First, save the image and name it (02 Base.xcf).

Next, use a soft circle brush and paint in the base tone using different shades of monotone on the background layer.

For this step you will use the line art as a guide. It will also help if you paint in from background to foreground, using darker shades for the foreground (areas with more contrast) and lighter shades where there is less contrast.

Note: In general you want to view any art piece in layers: foreground, mid-ground, and background. Give them three different levels of shade working from back to front and from light to dark, with the foreground being the darkest.

In the case of this Wilber tutorial I only used two layers: a foreground layer and a background layer. As a result, I used the different shades to separate dark and light shapes.



Step 3 Adding Depth

In this step you will give the illusion of a three-dimensional character. I find that people

generally perceive depth better in monotoes than in color, so at this stage I work in monotoes then add color in a later stage.

Save the image and name it (03 Depth.xcf).

To add depth while using monotoes, draw on the background layer with a soft circle brush. Use dark shades for shading and lighter shades for highlights.

TIP: Take this step slowly, and don't be too eager to add very dark shades or over-bright highlights too early in the process. Add depth slowly.



It is a good idea to use references of what you will be drawing throughout the process of creating the art piece. Reference materials are hardcopy, digital concept sketches, finished works, or photographs. Reference materials include details such as eyes, fur, texture, and so forth. Reference materials help to define a style guide for artistic creations and to get the desired effect.

As you progress, set your "Line Art" layer's

mode to Multiply and slowly bring down its opacity.



Step 4 Adding Color

Save your file and name it (04 Color.xcf).

For this step, you are going to make a new layer between your “Line Art” layer and the background layer. Name the new layer “Color” and set its mode to Overlay. Now add color to this new layer using a circle brush (it doesn’t have to be a soft brush).

Once you have added color you can add dirt and color fades. You can do this either on the same layer as the color, or you can make a new layer with the same mode as the “Color” layer. If you choose to make a new layer, make sure it is one layer on top of the “Color” layer.

TIP: Make a new transparent layer above all the other layers. Use this layer to mark out things like flaws, etc. You can also use it to write reminders and ideas. In this optional step,

use noticeable colors to mark out all the major areas that will need some added detail in the next step. This layer is considered temporary but it stays in the master .XCF file. It is simply turned off at the time of output.



Step 5 Adding Detail

Save the image before continuing with this step. Name it (05 Detail.xcf).

In this step you need to hide the line art layer and merge all visible layers, or just flatten the image. The option to flatten it can be found under Image – Flatten Image.

Editor's Note:

I rarely recommend merging down layers to our readers as this is generally a one-way operation. Once you merge down and proceed with editing, you lose the ability to separate your foreground object from the background. In this Wilber example, Yeshua was not able to provide me with a layered master for the front cover of GIMP Magazine. When I contacted Yeshua his response was, "I found that merging the back [background layer] and front [foreground layer] before adding detail speeds the process by easily a few hours and most of the time I like the final product more. I use a process with Layers/Alpha channels but not with this style. This style is aimed slightly more toward the rugged look, as to the clean crisp look."

TIP: Frequently flip your image horizontally throughout the step of adding detail. This gives you a fresh perspective and reveals areas that may look out of place.

Next, make a backup of the flattened layer by duplicating it. This way you can easily refer back to its state before you started adding

detail.

Note: Repeat the step above but to the detail layer every time you feel like you have added enough detail while still feeling safe about the additions. This way, you can always return to a save point if necessary.

Repeat the above step until you have reached your desired effect.

Adding detail can be anything from

- Adding fur
- Touching up messy areas
- Tweaking shades / highlights
- Adding extra lights
- Refining lines
- Adding texture
- Adding clouds
- Creating smoke
- Marking dirt
- Decaying the image

Adding texture can be achieved by drawing it on manually using references, or by using downloaded or home-made textures with overlay modes and masks.

In this image of Wilber I added the following detail:

- Fur
- Paint splatters
- Dirt
- Defined key edges





- Enhanced focal area lights
- Texture to clothes and wood
- The word “GIMP” on the wall
- Cast shadow from his hand on to his chest
- A drop shadow on the back wall
- And, last but not least, a high-pass filter

The high-pass filter can be great for enhancing focal points. In this image I’ve set the high-pass filter radius to about 20, the

filter mode to Color, and, in the filter options, “Keep original layer” is set to On. I’ve also set the mode of the high-pass layer to Overlay, and gave it a mask that is black (in other words, has full transparency). I then painted my key focal points in white with a soft brush on the mask.

Step 6 Colorizing

Save the image and name it (06 Colorize.xcf).

Flatten the image and then open the Color Balance tool, which can be found under Colors – Color Balance. In the color balance tool, adjust the color balance properties by adding or removing different colors. This step can give the image more color unity and allows you to add more warmth or coolness to the image. This step can also help set the mood of the image.

Yeshua has been busy contributing to a short story called “A Couple Hundred Years B.C.” He is planning to create all of the graphics in GIMP. He’s also working on a few more tutorials that provide insight on how to make 3D environments and flames using GIMP.

Yeshua Nel can be found at
email art@unnamed.co.za
website <http://www.unnamed.co.za/>
Twitter [www.twitter.com/unnamedArt](https://twitter.com/unnamedArt) ■



The image shows the front cover of an antique book. The cover is bound in a dark red velvet material, which appears worn and aged. The edges of the cover are frayed, revealing the underlying light-colored paper or cardboard. The title "Master" is written in a large, ornate, gold-colored Gothic script font, with elaborate flourishes extending from the letters. Below "Master", the word "CLASS" is printed in a smaller, simpler, gold-colored sans-serif font. The overall appearance is that of a well-used, historical volume.

Master

CLASS

Textures By calsidyrose on flickr

is rarely seen and has never been caught.

This Wilber character was last seen wandering the Atlantic Seaboard, which lies just west of Cape Town in South Africa. The latest rumors have him allegedly stepping into a local bar called The Lions Head for a single shot of locally brewed bourbon. Being almost six months old this rumor is not much, but it's a start.

Whether it comes to clothes or weapons, I always buy local. I quickly take out my wallet. There, I still have it! I dust off a now-dirty business card that simply reads

**Leonard: Gewere en ammunisie
Rhodesië - Afrika**

I remember that I first received this card three years ago. It came tucked neatly into a package of military-grade sand goggles from eBay. On the back of the card was a handwritten message that read "for elephant guns, two weeks' notice." This is my arms guy! Lead on, Leonard!

I tuck it back into my wallet. My journey will first take me straight into Harare International Airport, right in the centre of Harare, Zimbabwe. I will meet up with some old contacts who can perhaps point me in the direction of Leonard.

I just heard two quick beeps—the taxi must be waiting for me. I don't know where or when I will find this elusive beast, but I can assure you of three simple facts. My name is Dave, I will hunt down Wilber to his eventual death—and I'll be wearing a fresh pair of underwear!

CLASSIFIED

Wilber Sighting

PASSPORT





"THE WILBER" BY YESHUA NEL



"WILBER" ART CONTEST

- **CONTEST IS OPEN TO EVERYONE**
- **MUST USE GIMP, INKSCAPE, OR OPEN SOURCE SOFTWARE**
- **4" WIDE @ 300DPI MIN (JPG | PNG | TIF | SVG)**
- **ALL THEMES ACCEPTABLE (E.G., PAINTER, PHOTOGRAPHER, HALLOWEEN, SUMMER, GRADUATE)**
- **DEADLINE: JANUARY 15, 2013**
- **SUBMIT: [HTTP://GIMPMAGAZINE.ORG/SUBMISSIONS](http://gimpmagazine.org/submissions)**
- **A PANEL OF GIMP MAGAZINE STAFF WILL SELECT ILLUSTRATIONS FOR AN UPCOMING ARTICLE**
- **YOU MIGHT BE FEATURED ON THE COVER OF GIMP MAGAZINE**
- **WE ARE SEEKING AN ILLUSTRATOR TO JOIN OUR TEAM TO DEVELOP "THE HUNT FOR WILBER," A GRAPHIC NOVEL**

Design

Professional
Brochures
Using
GIMP
Inkscape
and Scribus

2012-2013

Calligraphic Arts Guild



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of Toronto



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Calligraphy

MEETING EVENTS

Monthly meeting events feature international and local artists. Topics include: lettering styles, materials and tools, history, reproduction techniques, traditional design, and modern digital design.

Meetings are held at the Neilson Park Creative Centre. Agenda Items:

- 7:00pm Library Opens
- 7:00-7:30pm Calligraphy Coach
- 7:30-8:00pm Guild Business Meeting
- 8:00-9:30pm Featured Event of the Month

Meeting Dates in 2012 - 2013

- September 13, 2012, featuring Steve Czajka "Calligraphy Borders"
- October 11, 2012, featuring Lynn Lefler "Fun Alphabet"
- November 8, 2012, "Type Setting Shop Visit"
- January 10, 2013
- February 14, 2013
- March 14, 2013
- April 11, 2013
- May 9, 2013
- June 13, 2013

Calligraphy

LIBRARY

The Guild has a specialized Calligraphy Library. Members can borrow from hundreds of books, magazines, DVDs & videos.

WORKSHOPS

The Guild offers workshops and classes for all skill levels.

Italic Writing and Working with Colour
A combined six week course for beginners and experienced calligraphers starting Thursday evening, Oct 18, 2012. Instructor Mark Lurz 905 857 1579 marklurz@sympatico.ca

Lettering for Teens - (Grade 7 and up)
An introductory calligraphy workshop where teens can learn tips and tricks that will impress friends and family. Thursday afternoon, Jan 3, 2013 from 1-4pm. Instructor Ramona Matthews 416 251 8567 matthews@rogers.com

Sunday Scribe Social
Creative Paper Arts Program related to Calligraphy. Sunday Oct 28, 2012 12-4pm. Instructors Ann O'Shea & Susan Mentis. Contact Susan Mentis 905 278 1298 mentis@pathcom.com

Digital Arts Course
A one day workshop that teaches the basics of digital design (free GIMP and Inkscape software). Instructor Steve Czajka steveczajka@hotmail.com

EXHIBITIONS

From February 11 to March 3 2013, CAGT members will show their calligraphic art in the Hallway of NPCC.

WELCOME

Membership is open to all, regardless of calligraphic ability. Our aim is to provide opportunities for the study of calligraphy, to foster a spirit of sharing ideas and techniques and to encourage public awareness of fine lettering as art and craft.

The Calligraphic Arts Guild of Toronto is a *non-profit organization*, run by volunteers. The Guild was founded in 1974 by Alf Ebsen and a small group of enthusiasts with a mandate to promote the teaching and appreciation of hand lettering. The knowledge of calligraphy has grown to encompass many related arts, reflecting a contemporary approach to writing.

abcdefghijklmnopqrstuvwxyz

MEMBERSHIPS

Mannual fee is \$100, payable to Neilson Park Creative Centre. \$75 covers our resident membership with the Centre, \$25 to the Guild.

DESIGN PROFESSIONAL BROCHURES USING GIMP, INKSCAPE, AND SCRIBUS

Written by Steve Czajka, Edited by Sandra Livingston

This article will show you how to create professional brochures using completely free and open source software. This article uses a high-level approach to show you the overall steps to create a brochure, and some items to consider. Read this article and decide if open source can do the job for you. Keep in mind that GIMP, Inkscape, and Scribus are similar to Adobe® Photoshop®, Illustrator®, and InDesign® respectively.

EQUIPMENT USED

Software: GIMP 2.6, Inkscape 0.47, Scribus 1.4.1

Hardware: HP HDX Premium Series Intel Centrino 2

Scanner: Standard HP scanner capable of scanning 300 dpi TIFF images

Skill Level: This article assumes you have a moderate level of skill with both GIMP and Inkscape, yet may be completely new to Scribus. Scribus is an advanced desktop publishing tool, and there are multiple online tutorials and a detailed wiki resource to help you get started.

ABOUT THE PROJECT

This brochure was developed during the summer of 2012 for the Calligraphic Arts Guild of Toronto (<http://cagt.posterous.com>), a non-profit organization run by volunteers of which I am a member. The Guild was founded in 1974 by Alf Ebsen and a small group of enthusiasts with a mandate to promote the teaching and appreciation of hand lettering. The knowledge of calligraphy has grown to encompass many related arts, reflecting a contemporary approach to writing.

This is an annual brochure targeted to attract new members and to provide basic information for existing members. The brochure is being produced for an outreach event called Culture Days, where members of the public visit many different arts groups from all over Canada during this focused event weekend. This is the first time this brochure was produced using digital methods. This was also the first

time the brochure was produced in full color. The expectation was high in that we had to produce a brochure that best reflected the skills of the Guild members—graphic appeal and artistic design quality were of the utmost importance.

The overall piece took a few weeks of effort (working a few hours per night) to produce. The various project stages included

- conversion from hard copy to digital design process
- preparing the hard copy artwork pieces for digital design
- setting up and preparing the layout
- perfecting graphic elements
- preparing various design options (seven options, A – G)
- working on seven different versions of option G toward the final version for printing
- proof editing
- gathering print estimates
- preparing and approving the print proof
- preparing the final print run

Note: Each individual art piece took considerable effort to design and prepare completely outside of this project. All of the art was created prior to this project.

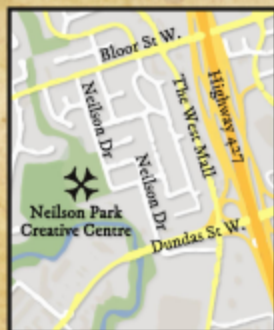
STEP 1 - PREPARE OVERALL DESIGN

This brochure is based on a traditional legal-sized paper brochure design that the Guild has used for several years. Once the basic content was processed



d · e · s · i · g · n

ARTWORK AND LAYOUT COURTESY OF
MARK LURZ AND STEVE CZAJKA



NEILSON PARK CREATIVE CENTRE
56 NEILSON DRIVE



JOIN TODAY! CONTACT

GUILD PRESIDENT
JANET MACMASTER
416 425 3463 X7388
(DAYTIME 9-4:30PM)
JANETMAC55@HOTMAIL.COM

VICE PRESIDENT
CHARLENE SAM 416 236 3301
CHARLENE_SAM@HOTMAIL.COM



MEETING EVENTS

Monthly meeting events feature international and local artists. Topics include: lettering styles, materials and tools, history, reproduction techniques, traditional design, and modern digital design.

Meetings are held at the Neilson Park Creative Centre. Agenda items:
• 7:00pm Library Opens
• 7:00-7:30pm Calligraphy Coach
• 7:30-8:00pm Guild Business Meeting
• 8:00-9:30pm Featured Event of the Month

Meeting Dates in 2012 - 2013

- September 13, 2012, featuring Steve Czajka "Calligraphy Borders"
- October 11, 2012, featuring Lynn Lefler "Fun Alphabet"
- November 8, 2012, "Type Setting Shop Visit"
- January 10, 2013
- February 14, 2013
- March 14, 2013
- April 11, 2013
- May 9, 2013
- June 13, 2013

Calligraphy

LIBRARY

The Guild has a specialized Calligraphy Library. Members can borrow from hundreds of books, magazines, DVDs & videos.

WORKSHOPS

The Guild offers workshops and classes for all skill levels.

Italic Writing and Working with Colour

A combined six week course for beginners and experienced calligraphers starting Thursday evening, Oct 18, 2012. Instructor Mark Lurz 905 857 1579 marklurz@sympatico.ca

Lettering for Teens - (Grade 7 and up)

An introductory calligraphy workshop where teens can learn tips and tricks that will impress friends and family. Thursday afternoon, Jan 3, 2013 from 1-4pm. Instructor Ramona Matthews 416 231 8567 matthews@rogers.com

Sunday Scribe Social

Creative Paper Arts Program related to Calligraphy. Sunday Oct 28, 2012 12-4pm. Instructors Ann O'Shea & Susan Mentis. Contact Susan Mentis 905 278 1208 mentis@pathcom.com

Digital Arts Course

A one day workshop that teaches the basics of digital design (free GIMP and Inkscape software). Instructor Steve Czajka steveczajka@hotmail.com

EXHIBITIONS

From February 11 to March 3, 2013, CAGT members will show their calligraphic art in the Hallway of NPCC.

WELCOME

Membership is open to all, regardless of calligraphic ability. Our aim is to provide opportunities for the study of calligraphy, to foster a spirit of sharing ideas and techniques and to encourage public awareness of fine lettering as art and craft.

The Calligraphic Arts Guild of Toronto is a non-profit organization, run by volunteers. The Guild was founded in 1974 by Alf Elsen and a small group of enthusiasts with a mandate to promote the teaching and appreciation of hand lettering. The knowledge of calligraphy has grown to encompass many related arts, reflecting a contemporary approach to writing.



MEMBERSHIPS

Annual fee is \$100, payable to Neilson Park Creative Centre. \$75 covers our resident membership with the Centre, \$25 to the Guild.

MEETING DATES AND EVENTS ARE SUBJECT TO CHANGE. VISIT [HTTP://CAGT.POSTEROUS.COM](http://cagt.posterous.com) FOR MORE INFO.



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d·e·s·i·g·n

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and placed in Scribus, I was able to produce a few variations. The original intent was to simply replicate the previous brochure with updated information (but using a digital process). Because I am now working in a full digital environment, the sky is the limit; hence the shift from black and white to full color.

I produced seven different versions ranging from black and white to full color. Partway through the design I started to develop an Old World theme, choosing design elements like fonts, old maps, an aged background, etc. In keeping with the goal of the brochure, I realized that in order to attract new members to our Guild we would have to produce a spectacular-looking brochure that showcased our calligraphy and design while providing basic information at the same time. Detailed information can be found on our new website. The great part about working on this project for my Guild is that I am surrounded by experts in these fields who were able to assist and guide me with the creation of this brochure.

STEP 2 - UNDERSTANDING THE GRAPHIC ELEMENTS

Front and Back Covers: I chose a historic map to go with our Old World theme, and I also went with our formal logo, not the contemporary version of our logo. I also went with an aged, textured background. The back cover included art from calligrapher Mark Lurz and a sticker that I developed using original calligraphy.

Inside Map and Art Panel: I used my own calligraphy piece titled "Letters Interacting." I also used a modern-day map and made it look Old World using GIMP.

Inside Brochure (four panels): I used a font called IM Fell, and various versions of that to give the map and overall brochure a pirate kind of look and feel. This font is closer to the gothic style calligraphy that was available for the project. It wasn't a historically perfect fit, but given the time frame looked much better than our other options.

STEP 3 - PREPARE ARTWORK ASSETS (GIMP)

GIMP was critical to the success of this piece. GIMP was used to process all of the artwork. The pieces done by other artists were scanned using my scanner (300 dpi TIFF format), then cleaned up in GIMP, rotated, aligned, cropped, and readied for Inkscape.

The map was prepared in GIMP by taking a screen capture from a modern-day mapping product. This screen capture was pulled into GIMP, and then I used a simple digital effect called Filters / Oil Paint. This effect did exactly that while blurring some of the lines. This was touched up using a paintbrush in GIMP, then separated from the background to add a drop shadow against the roads. The road names were later added and rotated in Inkscape.

GIMP was also used to prepare the background texture.

This texture was a combination of a stock texture from Stock.XCHNG (www.sxc.hu) and my own creation. Years ago I created a stock texture by hand by overspraying onto a blank white sheet of paper. The two were merged together using GIMP. I used the command Color / Color to Alpha, then saved as a PNG file. This is a very high-fidelity texture.

STEP 4 - PROCESS VECTOR ARTWORK (INKSCAPE)

The artistic quality of this brochure was key. Part of that is preparing crisp and sharp graphics—and this means vector graphics. Once the artwork was prepared in GIMP and saved to PNG-format files, they were pulled into Inkscape and vectorized. I used Path / Trace Bitmap to vectorize and color each image. This process prepares a true vector image that can be pulled directly into Scribus. The quality is outstanding, and super high fidelity.

The Since 1974 sticker was prepared using Inkscape entirely. This was done by using curved text around a circle object. The outer seal was created from vector art that is freely available.

Note: While Scribus can view .SVG files perfectly, Scribus cannot view advanced .SVG files that may contain filters like, for example, drop shadows. I think this would be a key feature for Scribus developers to add.

STEP 5 - LAYOUT (SCRIBUS)

My local printer mentioned the only specification for this project. When printing in full bleed, they require a print margin of about 0.25". This means that no text or art can appear in this area, although the background image must bleed right to the edge of the page. The digital (not offset) print process is simple. Simply hand over a print-quality PDF file, and they print the 8.5 x 14 legal-size brochure onto a large 11 x 17 page double-sided. Few printers are perfect, meaning that when you hold the page up to the light the full bleed edges will rarely match up perfectly—this is normal. They then manually crop the sheet to compensate for this.

Once I knew these requirements from my printer, I was able to start the layout. Setting up the layout in Scribus is trivial.

HINT: Use this Scribus guide when preparing folded brochure layouts

http://wiki.scribus.net/canvas/Creating_a_threefold_brochure

This brochure's specs are

- two-sided
- full bleed printing
- 0.25" print margin

- four-column
- digitally printed

This brochure had to be circulated to various members of my Guild during the design and approvals process. My Guild provided design guidance as well as proofreading and approvals. Scribus is an excellent tool to facilitate circulating design drafts. Simply produce two separate outputs (one for proofing, one for printing). Here are the settings I used:

- Proof output
 - 72 dpi
 - embed fonts (be sure to do this, otherwise it will not look the same on the receiving side)
 - screen-based output
- Print Output
 - 300 dpi
 - embed fonts
 - print / no spot colors
 - no print marks as my printing company prefers that
- Image Output for Website
 - 150 dpi, for low-res print and screen reading

My THOUGHTS

Ms I have shown, professional brochures can be produced using completely free and open source software.

Steve Czajka's design and calligraphy can be viewed at

Calligraphic Arts Guild of Toronto

<http://cagt.posterous.com>

TheKDU www.thekdu.net/steveczajka

Twitter www.twitter.com/steveczajka

Website <http://steveczajka.posterous.com>

Editor's Note: GIMP Magazine is also produced using GIMP 2.6/2.8, Inkscape 0.47, and Scribus 1.4.1. ■



WATCH A 26 MIN VIDEO TUTORIAL AT
<http://www.youtube.com/watch?v=Jd1-tqoxiVk>





USING A GRAPHICS TABLET WITH GIMP 2.8:

Article and Video Tutorial by Rolf Steinort Edited by Steve Czajka and Sandra Livingston

In this article I'll show you how to set up and use a graphics tablet with GIMP. With the release of version 2.8 there have been some dynamic new features included that make working with a tablet much easier.

INTRODUCTION

Using a graphics tablet with GIMP and other graphics programs boosts your productivity. Drawing with a pen is much more intuitive than pushing around a mouse while pressing a button. And you can vary the pressure of the pen on the tablet or tilt it, both impossible with a mouse. Absolute positioning (which means that the tablet is mapped to the screen, so a certain pen position on the tablet always results in the same position on the screen) allows you to build muscle memory for reaching buttons and menus.

With all these advantages, tablets have long been an expensive tool for the professional. In recent years, though, they have entered a price range that is accessible for an amateur, and now some usable models are well under CAD 130 (EUR 100).

I have been using a Wacom Intuos3 tablet for many years. With an active size of 4 x 6 inches, that's about 11 x 17 cm or a little bit larger than a sheet of A6 paper. It was quite expensive—today I would probably buy one of the Wacom Bamboo models. There are other suppliers of tablets but Wacom has been in the market for ages, produces most of the high-end, pro-grade tablets, and works out of the box under Linux; you just plug it into the USB port. For Windows and Mac there is a DVD with drivers and setup program in the box, but I have never installed a tablet on those operating systems (OS).

Linux (and other OS too, I assume) handles the pen as a mouse-like input device. The tip acts as the left mouse button and the rocker switch on the side of the pen as the right and middle buttons. GIMP does the rest, but you have to set it up to get the full potential.

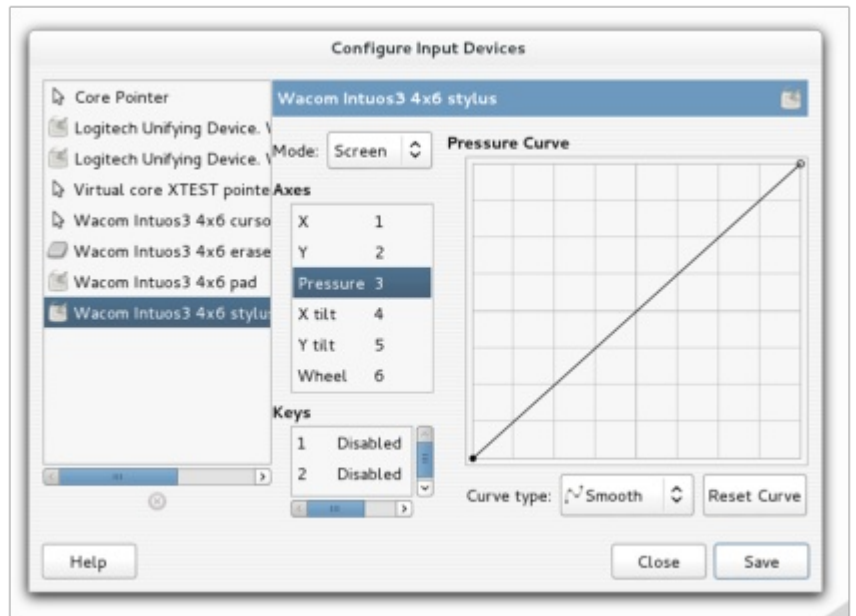


WHICH TABLET TO BUY?

TABLETS DIFFER IN SIZE, RESOLUTION, ABILITY TO RECORD THE TILT OF THE PEN, AND OPTIONS TO ADD OTHER TOOLS. FOR BASIC PHOTOGRAPHY WORK, A SIMPLE TABLET WITH A SIZE LIKE MINE (A6) OR A BIT SMALLER IS GOOD ENOUGH. TILT CONTROL IS NOT NECESSARY. WITH THESE TABLETS YOU CAN CONTROL YOUR CLONE TOOL OR PEN WHILE WORKING ON A MASK AND THE RESULT WILL BE "GOOD ENOUGH." IF "GOOD ENOUGH" IS NOT GOOD ENOUGH OR YOU ARE PLANNING TO PAINT IMAGES OR DO GRAPHICS WORK WITH GIMP, GET A BETTER TABLET WITH TILT CONTROL AND HIGHER RESOLUTION. THE SIZE DE-

STEP 1 - SETUP

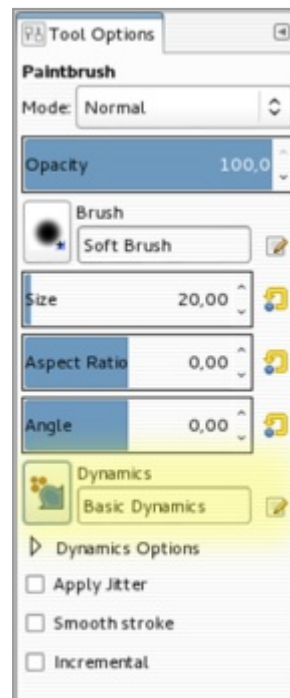
Open the setup dialog under “Edit/Input Devices” and select your pen from the list. Set the Mode to “Screen” and then do the same for the eraser. This is the basic setup; for more details have a look at my video.



STEP 2 - TEST

Test your pen by opening a new blank image. Select the Paint Brush tool with a soft brush and set the Dynamics to “Basic Dynamics.”

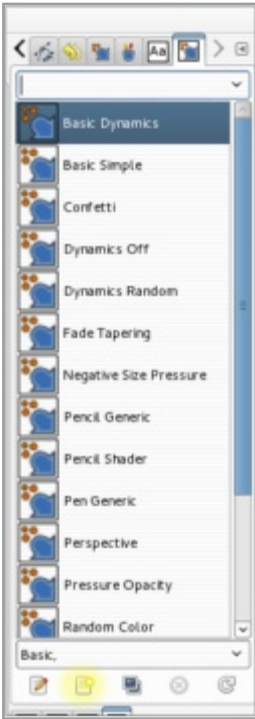
Now draw some lines. Start soft and increase the pressure during your stroke. Try some different speeds. You should get something like this:



PENDS ON YOUR DESK CLUTTER FACTOR, YOUR ARM, AND YOUR CREDIT CARD LIMIT. AS THE TABLET SIZE INCREASES SO DOES THE CONTROL, BUT THIS ADDS TO THE DISTANCE YOUR ARM MUST TRAVEL AS WELL AS THE IMPACT ON YOUR FINANCES. PRICES START BELOW CAD 250 (EUR 200) AND GO UP TO CAD 1,000 (EUR 800) FOR A LARGE A3 VERSION. AND IF YOU DON'T MIND PAYING FOUR FIGURES IN EUROS OR CANADIAN DOLLARS, GET ONE WITH A 21-INCH LCD SCREEN IN IT. THEN YOU HAVE THE PERFECT PEN AND PAPER ILLUSION.

STEP 3 – DYNAMICS WINDOW

Now open the Paint Dynamics Dialog (Windows/Dockable Dialogs/Paint Dynamics). I have pulled this into the dock on the right side of the screen and now have it accessible on a tab.

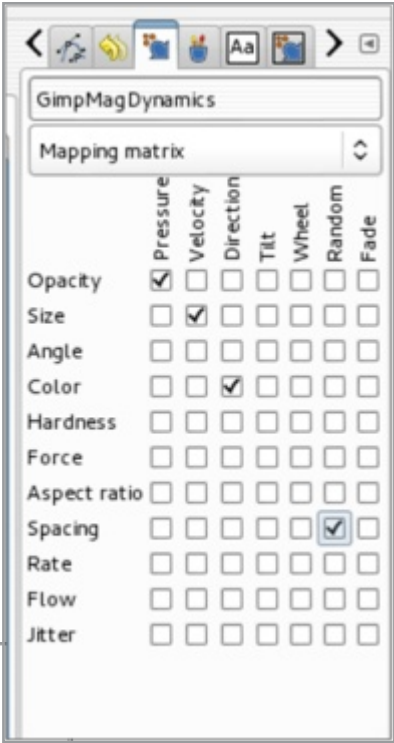


STEP 4 – CREATE NEW PRESET

You see a list of all available Paint Dynamics presets, but let’s make a new one! Click on the “New” icon on the bottom of the dialog. Now the Paint Dynamics Editor pops up.

First you see a matrix of brush properties (such as opacity and size) vs. input from the tablet (such as pressure and velocity). In the matrix you can link them together. Here I have linked pressure to opacity. The more I press, the darker the stroke gets. Velocity is linked to size, color to stroke direction, and random to spacing. Random is not an input from the tablet but a random value from GIMP. To test this, choose red as the foreground color and green as the background color, and draw some more lines.

As you draw, see if you can figure out the connection between your results and the settings in your new Paint Dynamics preset.

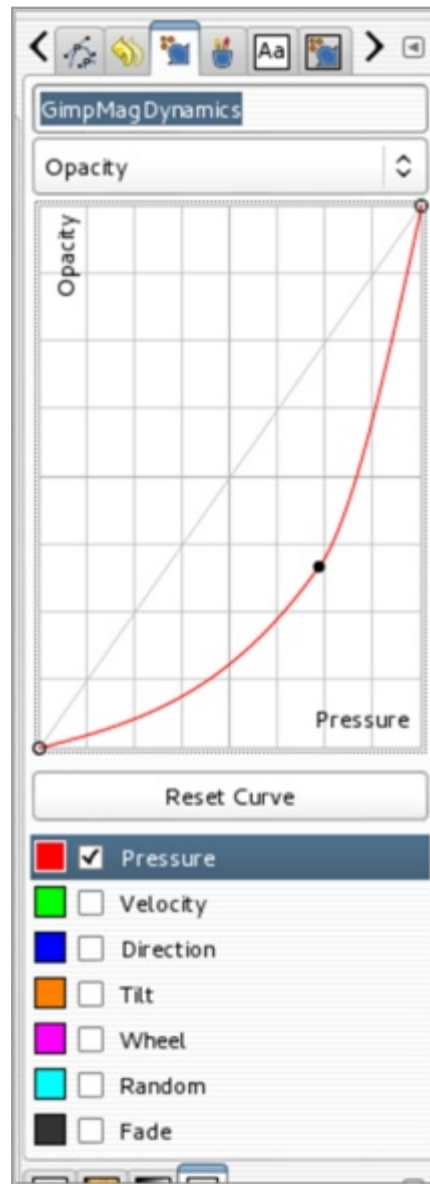


STEP 5 – OPACITY DYNAMICS

Let's change this a bit more. Switch from "Mapping Matrix" to "Opacity" in the drop-down list below the name of the dynamics preset. You get a curve where you can modify the relationship between pressure and opacity. Just try it—it's easier to learn by doing than by reading. The curve in the screenshot makes a much softer stroke that needs more pressure to get dark colors.

Below the curve is a list of all the other properties that you can link to modify the opacity. They all get their own curve to play with.

This should be enough to get you started exploring the world of Brush Dynamics. Play around and you'll learn the rest. Check out the "Dynamic Options" in the Brush tool dialog and experiment with these settings.



VIDEO TUTORIAL

Rolf Steinort is a science teacher in Berlin, Germany, and produces the video podcast Meet the GIMP! about GIMP and other open source graphics and photography programs. In his free time he sometimes tries to be a photographer.

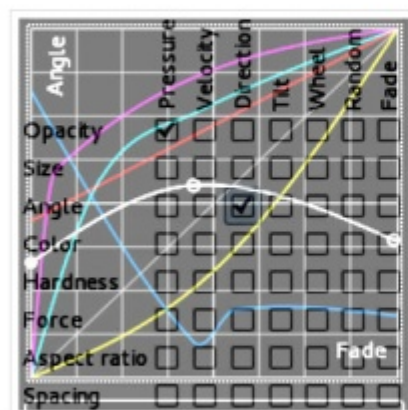
Website www.meetthegimp.org

Tablet video tutorial <http://blog.meetthegimp.org/episode-183-dynamics/> ■



Episode 183: Dynamics!

Posted on August 5, 2012 by Rolf



[Download the Video! \(20:20 40.5MB\)](#)

In the last episode was a short segment about the brush dynamics in [Ramon Miranda's GIMP Paint Studio](#). I wanted to read up a bit about this, but the GIMP documentation hasn't held step with the development here.

So this video shows my exploration of the brush dynamics control. The possibilities are limitless, it seems.

The show starts with another GIMP theme by samj and a big

misunderstanding. You can find everything about it at [Gimp Chat](#).

THE ARTIST'S GUIDE TO GIMP

CREATIVE TECHNIQUES FOR PHOTOGRAPHERS, ARTISTS AND DESIGNERS

michael j. hammel



THE ARTIST'S GUIDE TO GIMP

Book Review By Oma Dial

Your first impression of *The Artist's Guide to GIMP* might be that it is a slick, high-quality production and you wouldn't be wrong. It has a nice layout with good visuals and is honest about who its target audience is.

Michael J. Hammel can at no point be accused of misleading his audience, because the title itself gives a good idea of what you are going to find in this resource and it really is directed toward and most useful for (graphic) artists and photographers. In other words, true beginners be wary.

This book covers everything from an overview of the canvas and button functions, to techniques showcasing manipulations of images and photographs, some very sharp-looking font work, and how to create neo noir, Frank Miller type images. The general

layout is quite appealing, with each chapter, such as "Web Design" and "Advertising and Special Effects," working as competent standalone tutorials. The graphic examples are sharply done and are interesting enough that they spark your own creative flow. Check out the chapter called "Creative Inspiration: Mobsterville."

For instance, the introduction provides a concise synopsis of the topics covered, and Hammel emphasizes that he focuses more on process than on learning by rote. Initially, a friendly hand is offered to beginners through the book's introductory chapter but the process-centric teaching style in the later chapters does not allow for hand-holding or spoon-feeding.

So if you are accustomed to the step-by-step method of most

how-to manuals, you may not find this approach to be one to pursue. Should you find you need further foundation and information not provided in the introductory chapters, you are referred to GIMP's own help feature—and that's a daunting maze for the uninitiated to navigate. In that respect, *The Artist's Guide to GIMP* falls short.

But don't feel that you'll be totally lost at sea, because as a dabbler in GIMP you'll find that this book does have appeal. Chapter One, for instance, provides the user with a solid overview of the canvas and button functions. Some techniques are included here but are easy to miss simply because they're encased in what you'd assume to be introductory text. So if you are a skimmer, you might be out of luck unless you read carefully.

Also, defined terms are not always flagged, so the skimmer would be short-changed. Even so, one of the chapters that most appealed to me was "Type Effects." It ably covers almost any technique you could want, with vivid illustrations, and once you have that background secure you can really get creative.

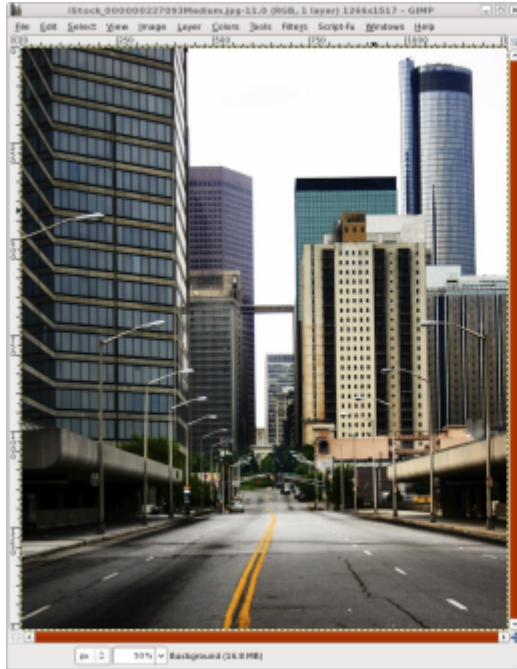
On a nitpicking note, most how-to manuals use a mixture of spacing and other formatting effects to break up large swaths of text into digestible sections. But in this book there is a real risk of missing some clever tips in what would appear to be preliminary

text, simply because the techniques aren't bulleted or otherwise highlighted to show that they are, in fact, instruction and process.

The tone of *The Artist's Guide to GIMP* is more formal than you might expect a how-to manual to be, given that most resources of this type use a friendly, approachable style. That is not to say that this book is intimidating; just that there is an assumption that the reader has more than a nodding acquaintance with this software.

Given that all other software out there seems to have a deluge of manuals devoted to it and GIMP is still in the process of building its bookshelf, someone eager to get their hands on the latest and greatest may initially be discouraged by the intermediate tone of this

Artist's Guide. But they can be assured that in their GIMP journey, this resource is a solid stepping stone. ■



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SUBMIT AN IMAGE FOR OUR DESIGN / PHOTOGRAPHY GALLERY

Visit <http://gimpmagazine.org/submissions> and fill out the form at the bottom of the page. All we need is a little information about you, a few words about the submission (e.g., I used GIMP 2.8 with the colorize filter to create this image), and the submission itself. The submission needs to be a high resolution image – 4" wide @ 300 dpi (minimum size). We prefer as large as you can make it.

OR SUBMIT A FEATURE ARTICLE (E.G., COVER STORY, TUTORIAL, MASTER CLASS, ARTIST FEATURE, ETC.)

These are a little more complicated in terms of requirements. Here is what we need from you:

- Send the story text clearly written in English (we will help with minor editing).
- Send one or more feature images of high-quality – 8.5"

wide @ 300 dpi (minimum size, 17" wide @ 300 dpi is the preferred size). Make sure that all images are properly cropped and void of copyright marks.

- If you are doing a tutorial-style article provide the step-by-step images properly cropped (each 2.5" wide @ 300 dpi minimum) file named step1.png, step2.png etc.
- Optional - Send a high quality head shot, 2" wide @ 300 dpi (minimum).

Fill out the form at <http://gimpmagazine.org/submissions>. Who knows, maybe you will be featured on the cover of *GIMP Magazine*?

SUBMIT A SUGGESTION

Email us at GIMPMagazine at hotmail dot ca with the details. You can also follow us on Twitter at www.twitter.com/GIMPMagazine or on Google+ name GIMP Magazine.

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We are currently seeking contributing story writers, people with a strong knowledge of GIMP and related software. We are also looking for digital artists and Scribus publishers to help with the layout.

Have you researched stories, interviewed people, and written articles? Do you have skills in Scribus, desktop publishing? Are you a digital artist or photographer? Do you have a passion for GIMP or related open source software? Let us know by sending us an email with your credentials and interest to GIMPMagazine at hotmail dot ca.

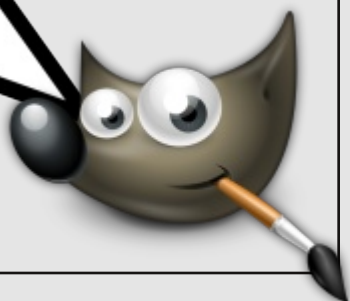
INTERESTED IN ADVERTISING WITH US?

We are looking at entertaining the idea of corporate advertising in upcoming issues. We are looking for organizations from the following areas who are interested in reaching potentially millions of interested GIMP users:

- Specialty computer hardware, printers, monitors, pen tablets, etc.
- Specialty cameras, lenses, filters, lighting, accessories, etc.
- Specialty print and imaging services
- Stock photography, textures, font collections, etc.
- Artists, photographers, models, creatives, etc.
- Software / photography / graphic design courses, conferences, etc.
- Specialty software filters, plugins, apps etc.
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STORIES WE ARE WORKING ON FOR UPCOMING ISSUES:

- **FEATURE STORY ON ANDREA ZANOVELLO, HDR PHOTOGRAPHER (SEE IMAGE BELOW)**
- **GIMP VS. PHOTOSHOP®—A FEATURE COMPARISON**
- **FEATURE ON G'MIC FILTER SOFTWARE PLUGIN**
- **FEATURE STORY ON MATEJ JAN, DIGITAL ARTIST**
- **FEATURE STORY ON MICHAEL J. HAMMEL, AUTHOR**
- **FEATURE STORY ABOUT THE PEOPLE WHO MAKE GIMP**
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