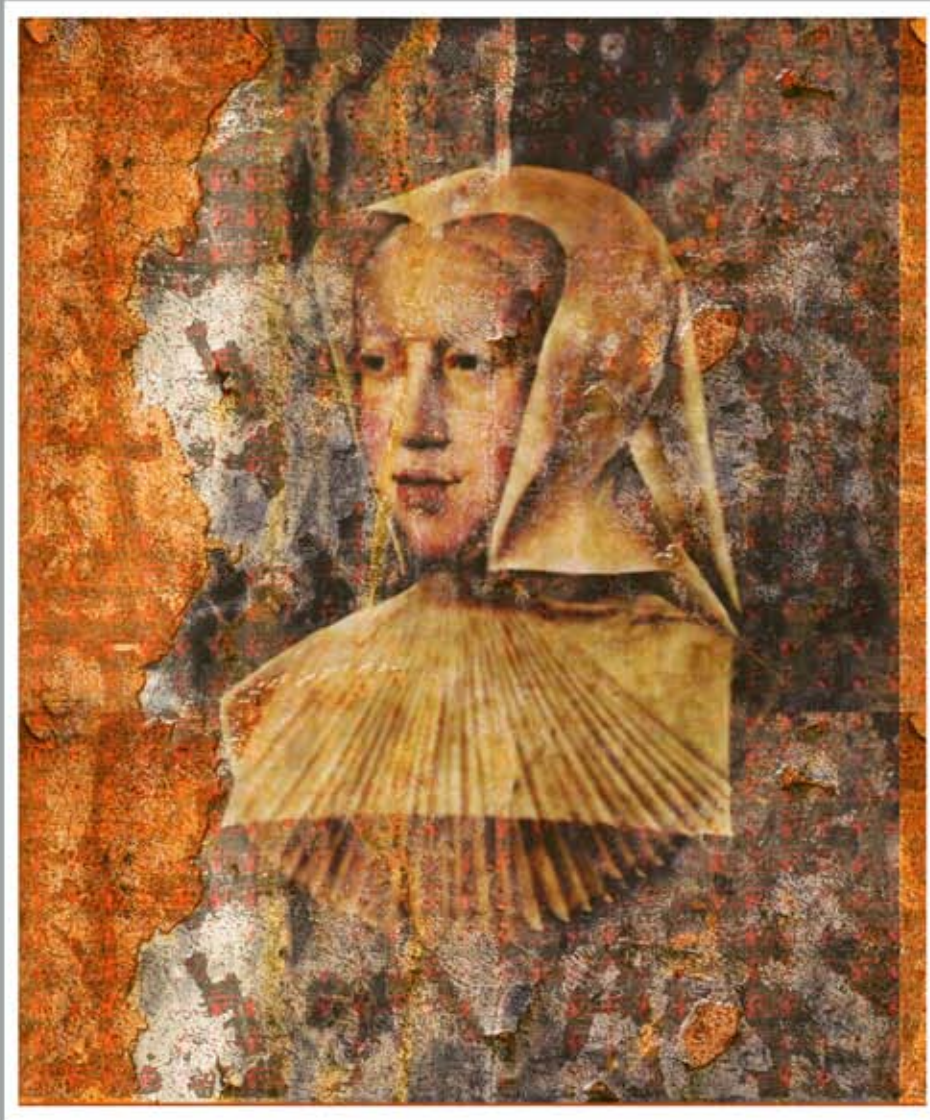


GIMP SUPREMACY BRUSHES



WALTON MENDELSON

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GIMP Brushes

Sets of GIMP Brushes are available on line (in GIMP brush format, gbr, gih, or vbr), but they cannot be grouped into a single brush icon like Photoshop brushes. They are saved as individual brushes. GIMP is able to open Photoshop (PS) brush sets. A single abr (format) PS brush set (icon) can include one to hundreds of brushes—so they are easier to handle and manage. Not all PS brushes will work in GIMP. Brushes made in CS1-5 are problematic, but brushes made in PS 10 won't work in PS 7. (I usually make brushes in PS 5 or 7, so that they will work for most people in PS or GIMP.)

Most brushes should be thought of more as stamps than brushes: it is the dab or tip that is of most use. Unlike a shape, which is usually in one solid color, brushes can contain translucence/transparency, color, and, in special cases, can be animated. They can also be resized.

Understanding how to use, store and manage brushes, as well as how to make them, opens a powerful tool to GIMP users.

The various GIMP Brush types handle color, gradients, and transparency differently.

| | Create | | | Use | |
|------------------------------|-----------|--------|------------------------|---------------------|-------------------------|
| | Mode | Format | Brush Tip On White* | Foreground Color | Gradient |
| Animation Brush | RGB | gih | paints out | no | yes |
| Basic Brush | Grayscale | gbr | transparent | yes | yes |
| Clipboard Brush [†] | — | — | paints out | no | shape only [‡] |
| Color Brush | RGB | gbr | paints out | no | shape only [‡] |
| Parametric Brush | Grayscale | vbr | — | yes | yes |

* Depending on the brush type, white can be transparent or it can be opaque (paints out what is underneath).

[†] The Clipboard brush is volatile: unless it is saved, it will disappear as soon as something else is put on the clipboard. In most respects, it acts like a color brush. It can be saved

[‡] The shape of the brush can take on the color(s) of the gradient (with *Use color from gradient ticked*). Transparency/detail is lost.


Every brush in this tutorial is shown as a paintbrush, adding color to something. These same brushes can be used as Eraser, Dodge, Burn, or Clone Tools. They can be used at 1-100% opacity and with different layer modes.

Part 1: Using, Storing, Managing Brushes

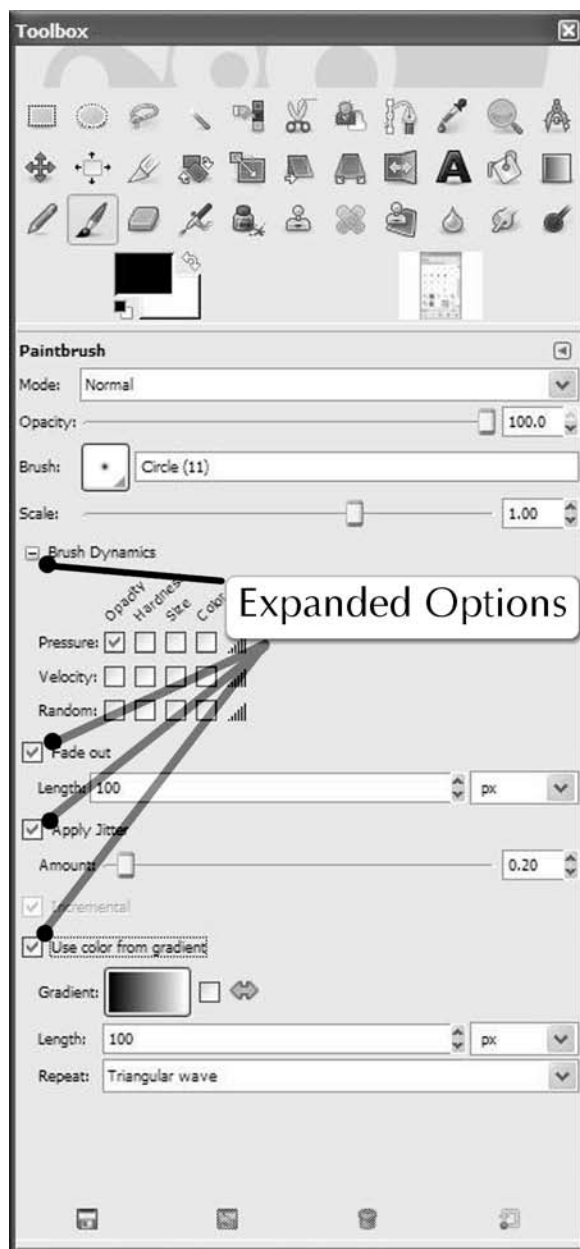
When I first started in Photoshop 4, I couldn't understand the fuss over brushes. Within a few years, I had hundreds of brushes. Although Photoshop manages brushes a better than GIMP, storing them can be come a problem. This section deals with setting up a good system for keeping your brushes. It is well worth the trouble to start out right.

Paintbrush Tool

There are a number of tools in the Paint Tools category. Most of them that can use different brushes with varying success: Paintbrush, Eraser, Airbrush, Clone, Healing, Dodge/Burn, etc. For this tutorial the focus is on the Paintbrush.

To select the Paintbrush, click on the  icon in the Tool Box; or *Tools>Paint Tools>Paintbrush*. The lower part of the Tool Box has the Paintbrush options—see illustration A. By default, most of the options are contracted, but by either clicking on them (Brush Dynamics) or ticking the boxes, they expand.

Modes—GIMP has twenty-one modes. The default mode is Normal: the pixel you paint cover any pixels or transparency below. In terms of Modes, it is often convenient to think of the painted layer as a mask: in Normal mode, the painted layers masks out the pixels immediately below them. The way a blending mode effects what is visible can be described arithmetically, (See Modes: <http://docs.gimp.org/2.6/en/gimp-help-index.html>); but trying them in a given situation is generally a better way to know what each mode can do. These modes are often more effective when applied to the layer that was painted on, as layer modes, than to individual brush strokes. Changing a mode only changes the next brush strokes, not the previous strokes. A single layer can have brush strokes that are themselves in different modes. *Opacity*—this slider or number box increases or decreases the opacity or translucence of a brush stroke. As with modes, changing the opacity changes the next brush strokes, not the



A

pervious ones. A single layer can have brush strokes are of varying opacity. *Brush*—the little square is

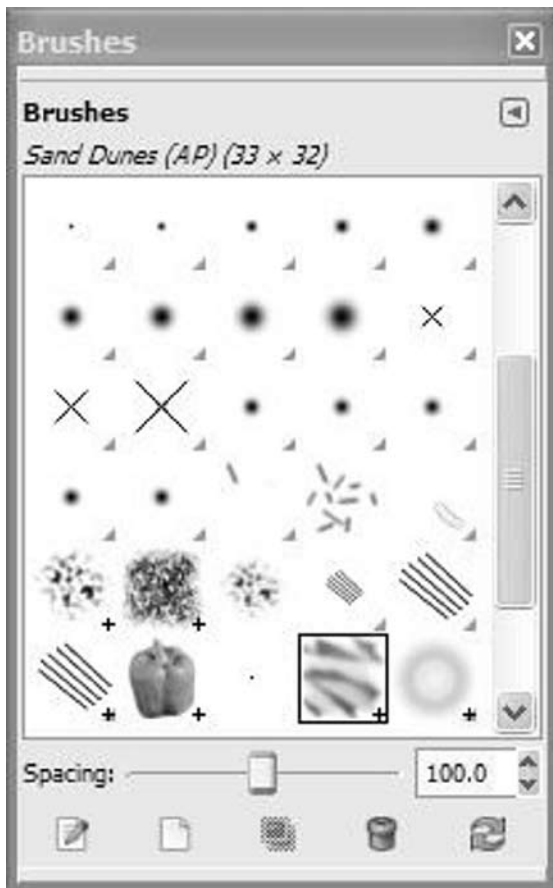
peppers brush is color)

- be animated

To work with them effectively, you would work with brushes on different layers. The bamboo is made up of 9 brushes. I quickly grabbed each brush, resized it and stamped it on its own layer, using the default foreground color. I had to rotate and reposition several layers. This took maybe five minutes. Effects could be applied to these brush dabs—drop shadow, bevel and emboss, outer glow, inner glow . . .






Brush Dock

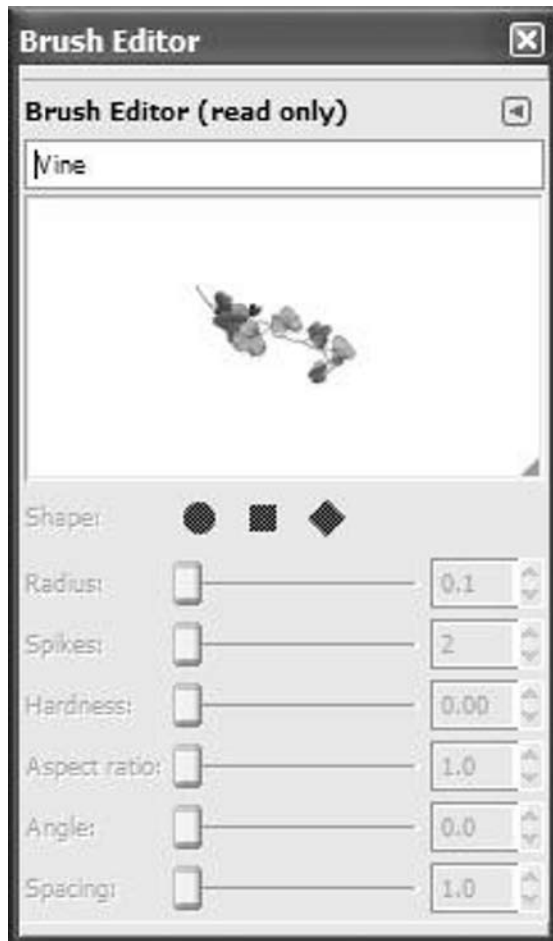
Clicking *Windows>Dockable Dialogs>Brushes* brings up the Brushes dock:



Each dab in the panel is a brush, and all of the currently available brushes are indicated. Click on the brush tip, and that becomes the currently,

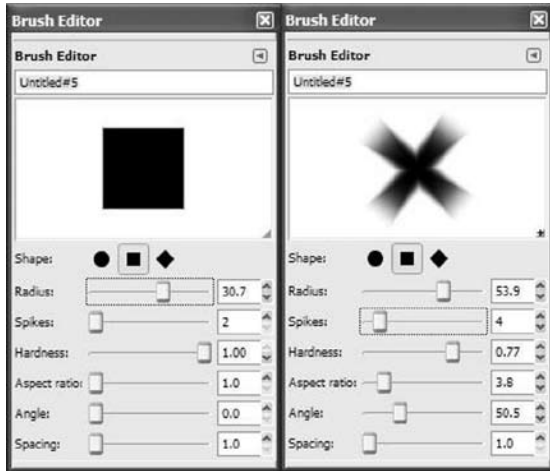
active, brush. Brush in the Paintbrush Tool options, brings up a similar dock, however, the icons are different and it is where you can adjust the spacing:

Spacing—each brush stroke is made up of one or the dabs of the brush tip. The Brush Dock shows single dabs. Example H on the previous pages shows spacing set to 60 for that particular brush. *Edit Brush*,  —opens the Brush Editor. Not all brushes can be edited: only parametric brushes and not GIMP's default brushes. *New Brush*,  —opens the Brush Editor. *Duplicate brush*,  —duplicates the current. *Delete brush*,  —deletes the current brush. *Refresh brushes*,  —refreshes the brushes.



The Brush Editor looks like this whether it is for

editable, new, or read only brushes.



On the left, the square was selected as the base shape for a new parametric brush. On the right, it has been altered using spokes, hardness, aspect ratio, and angle.

These brushes are stored in the Personal Brushes folder.

Storing & Managing Brushes

If you start collecting brushes, you need a filing system that lets you locate the brushes you want, load them, and when you are through, go back to a small manageable default set. My preference is for Method 3 below.

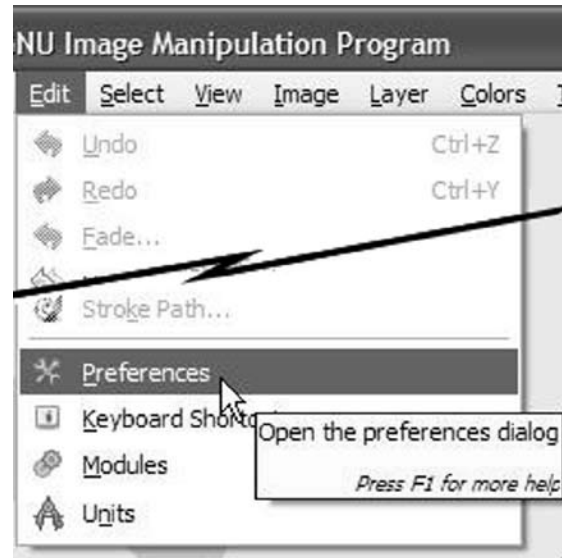
- 1) The GIMP manual suggests putting all brushes in your personal brush folder, then when you refresh your Brush dock, they will all be there.
- 2) Another method for brush users, is to keep the brushes in separate folders. These can be kept by brush type, and the path to each folder entered in your preferences.
- 3) Whichever folder you enter in preferences, you copy the brushes you want into that folder, and delete them when you are through.

Method 1: Your Personal Brush File

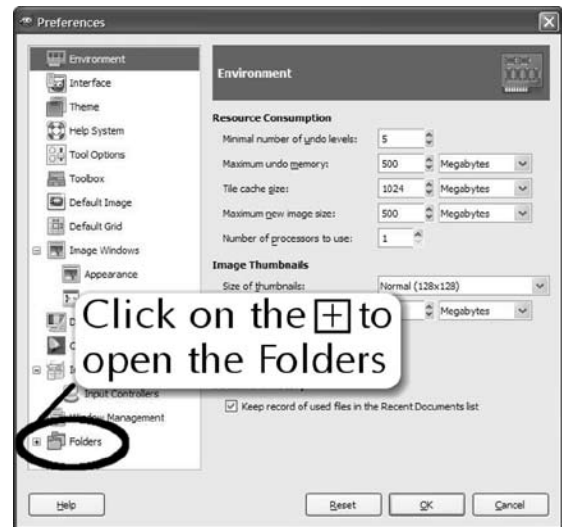
Brushes you create in the Brush Editor are automatically stored in your personal brushes folder. For most people, this folder is located:

c:/Documents and Settings/my name/gimp2.6/brushes

If you are unsure of where your Personal Brush File is, go to your *Preferences>Folder>Brush Folder*:

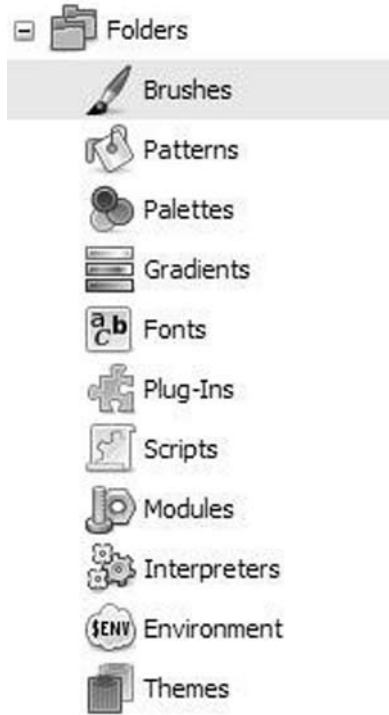


Click on *Edit>Preferences*. On the Edit drop-down menu click on Preferences, located about 2/3 of the way down.



B: This opens the Preferences dialog. At the bottom of the left-hand window, click on the + to open the

list of personal subfolders. GIMP lets you store a wide variety of customized setting and items, like brushes.

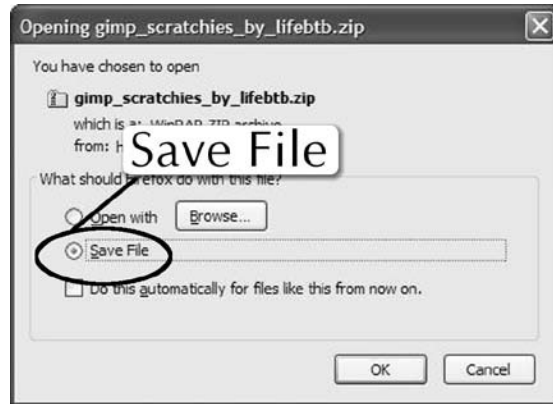


In the folders list, click on the Brushes folder:




This shows the path to your personal brush folder. Write it down. When you create brushes in the Brush Editor, they are stored in this folder—GIMP

knows this so it's not a problem, but when you download a brush, you have to put it where Gimp can find it. When you download a brush you will be asked if you want to open it or save it. Tick Save, and you will be asked where you want to save it.



Method 2: Creating Your Own Brushes Folders

For brushes you download you might want to create special folders with names that will distinguish one type of brushes from another (e.g. flowers from grunge). Create these folders where and how you normally create folders.


In the Brush Folder Preferences, you can click on the new icon () a red ball will appear next to a window: type in a new path (e.g. d:\gimp brushes\ flowers). When you click enter, it will appear in the large window below. Tick the box if you want to load those brushes. You will have to close GIMP and reopen it for this to take effect.

NOTE: Some brushes and some folders can cause problems in opening GIMP. When you close GIMP, to be safe:

- because you copied the brushes into the folder, delete them, or
- rename the folder, or
- move the folder.

Method 3: Copy, Paste, and Delete

Now that GIMP knows to look in a folder for

brushes, you can copy and paste brushes into that folder, and click Refresh at the bottom of the Brush Dock (*Windows>Dockable Dialogs>Brushes*), , and the brushes will load. If you delete them from the Personal Bush Folder when you are done, you should avoid problems. Because you are copying them not moving them, it is safe to delete them from the Preferences Brush Folder because you still have them in your folders.

Not only do lots of people make GIMP brushes; but many Photoshop brushes work in GIMP. If the brushes say for PS 7 and up, they probably

work; if they say CS2 and up, they probably don't. When you download brushes, or buy them, read the terms of use, ToU, or end user licensing agreement, EULA.

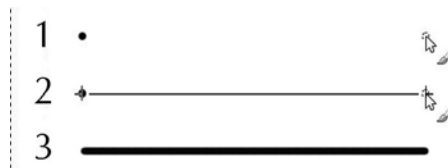
If a brush does not open in GIMP, do not leave it in the folder with the other brushes—move it or throw it out.

When you open GIMP all of the brushes in the brushes folders paths will open in the Brushes Dock. If you add one while working, refresh will add it to the Brushes dock. A little planning can

Did you know?

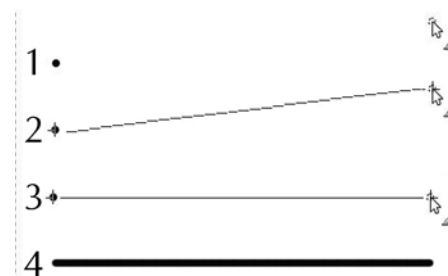
To draw a straight line:

1. Left click where you want the line to start
2. Hold the Shift key, and you will see a line form between the start of the line and where you want to end it.
3. Left click to generate the line.



To draw a horizontal or vertical line:

1. Left click where you want the line to start.
2. Hold the Shift key, and you will see a line form between the start of the line and where you might want to end it.
3. Hold the Ctrl key and the line will snap to the nearest 15° increment from vertical—in this case that is horizontal.
4. Left click to generate the line.



To enlarge a brush:

Use the] and [keys to enlarge a brush while you are using it.

Select Color while painting:

To sample a color while you are painting and turn it into the foreground color, hold the Ctrl key down and the brush temporarily become an eyedropper.

Part 2: Making Brushes

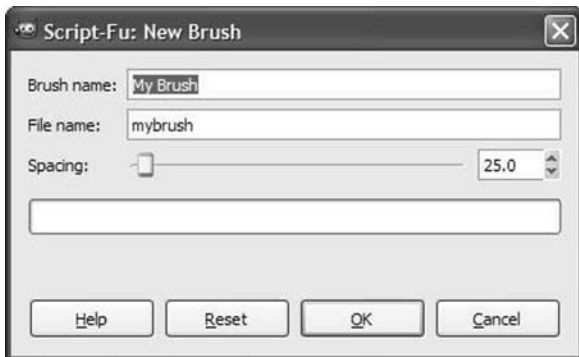
It's not just that the brush you want is personal use only, but that much of what you want you just can't find. For the sake of argument, anything you can make or do in GIMP can become a brush.

If you are unsure how to use brushes, or all the options available to brushes from size and opacity, to blending modes, see page xx.

Clipboard Brush

When you use the Copy, Copy Visible, or Cut commands on an image or a selection, not only does that content go to the clipboard, but it becomes a Clipboard Brush. This is the first brush in the Brushes Dialog. It is however, volatile: it will disappear either when GIMP is closed or it will be replaced the next time anything is put on your clipboard

You can save this brush by using *Edit>Paste As>New Brush*. This opens the New Brush dialog:

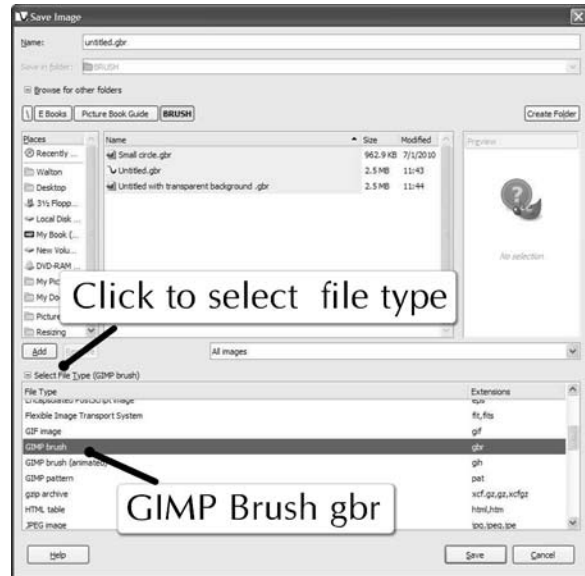


Brush name—type in a descriptive brush name, “my brush” isn't good. *File name*—this is the Personal Brush Folder in *Preferences>Folders>Brushes*. You cannot enter a path to another folder. *Spacing*—Sets the space between dabs if the brush is dragged. This can be changed when the brush is selected.

Ordinary Brushes

These can be black and white or color, and they can have transparency. When you make an image, save it as a gbr, GIMP's basic brush format.

You do this by simply clicking on *File>Save As*.



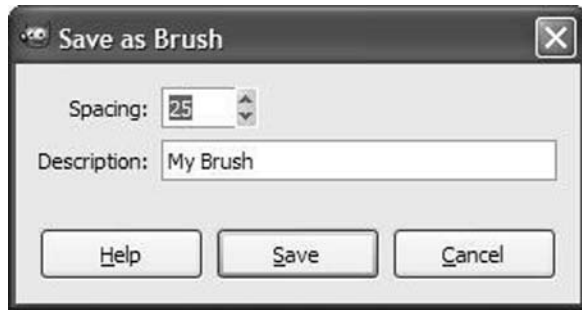
Saving an image as a brush through *Save As*, permits you to name the file and designate what file it goes to, just as you would save any image. Click on *Select File Type* and select *GIMP Brush*.

If the image is multi-layered, you will get a message, asking if GIMP should merge visible or flatten your image before converting it to gbr.



Next, you'll get a screen that asks for a descrip-

tions:



If you saved this brush in your Personal Brush Folder, then click the refresh icon on the Brush dock, and it will be available to use. If you saved it to a different folder, copy it and paste it into the Personal Brush Folder, click the refresh icon, and it will be available to use.

Parametric Brushes:

Brushes made in the Brush Editor are called parametric brushes. See the section on the Brush Editor, pages 4-5.

Animated (Image Pipe) Brushes

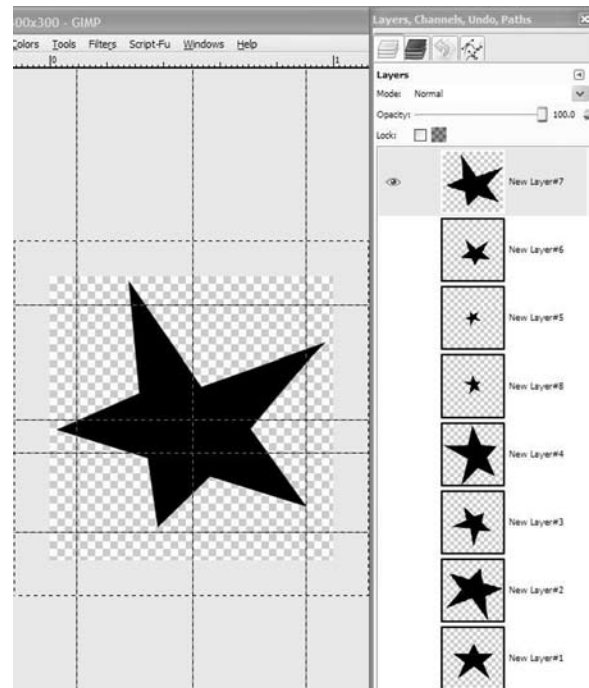
Of all the brush types, this may seem at first blush to be an impractical brush. When might you need animation?



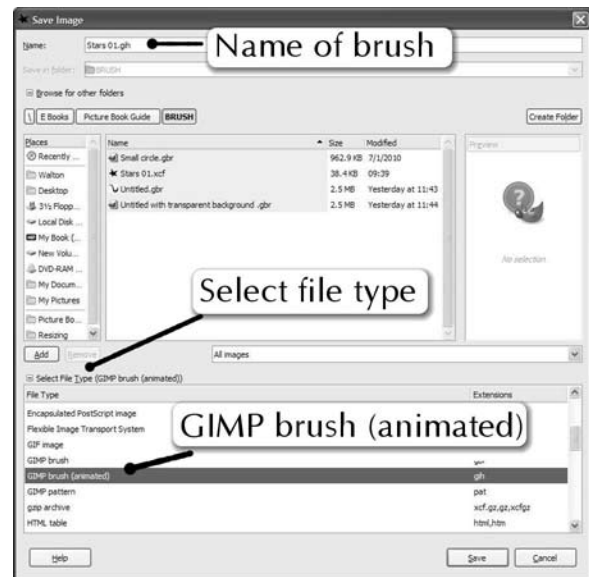
I could just as easy have a solid field of stars.

Every brush stroke sprayed out stars. I made the file in about 10 minutes. I used Spacing, Jitter, and Use color from gradient, it has 8 layers. It could have a hundred.

I made a basic start shape, bottom layer, then duplicated it eight times. I rotated and reduced the size of each of the duplicate layers.



When the layers are complete. Save the brush as a GIMP brush (animated):



The name of the brush is the file name.

Clicking Save brings up the Brush Pipe dialogue. There is somewhat involved description of this in the GIMP Manual (<http://www.docs.gimp.org/2.6/en/gimp-using-animated-brushes.html>). You can save the image as a xcf file, or opening it,

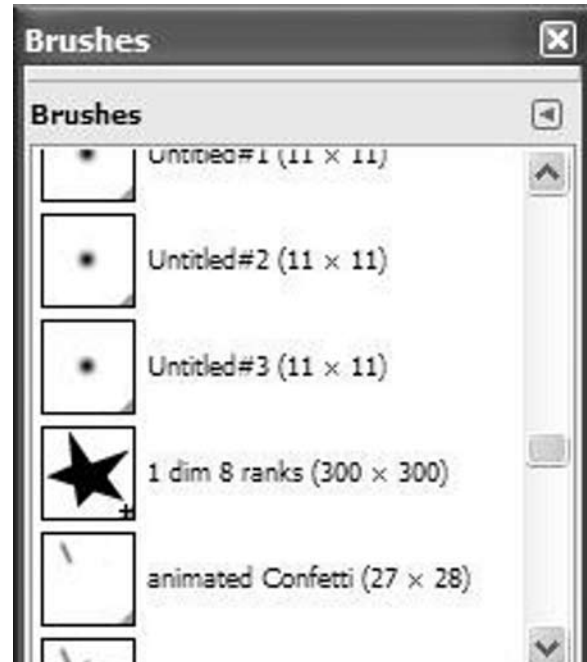
the gih file, and change the settings in the Brush Pipe dialog.



Spacing—this sets the spacing between dabs. *Description*—this is the description of the brush. In the Brush dock, you can change the view as list by clicking the Configure this tab:



In the fly-out menu, click on View as list. Next to each brush dab is the description. (Because you



are likely to have to try a few times to get your brush the way you want, it is important to be able to distinguish between versions.) *Cell size*—this is set by default to once cell per layer at the size of that layer; although a bigger layer could be cut into two or more cells. *Number of cells*—by default this is the number of layers, but again, this could be changed. *Display*—this shows how the cells/layers have been arranged. *Dimensions and Ranks*—when you have more than 1 cell per *Selection* (next to Ranks)—random: selects images in random order; incremental: selects images in the order they are in the dimension; angular: selects images based on the angle of the brush; Speed, Pressure, x tilt, y tilt: are options available to tablet users. (Refer to the GIMP manual for more details.)

If you are interested in animated brushes, you should look into GAP (a GIMP plug-in to assist in creating image pipes), downloadable at: <ftp://ftp.gimp.org/pub/gimp/plug-ins/v2.6/gap/>

Part 3: Simple Brush Tutorials

If you are new to brushes, it can help to follow a few projects to get a sense of how to make them, and how to take advantage of GIMP's many features.

Type: Watermark

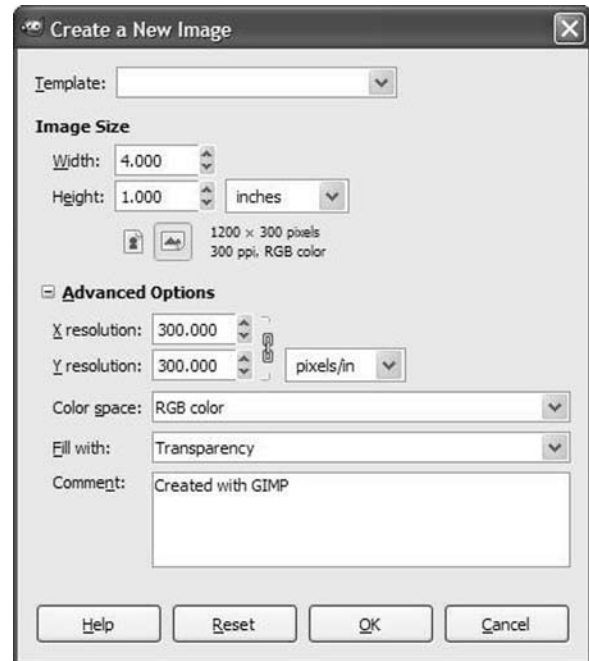
A great brush to keep handy is a watermark:



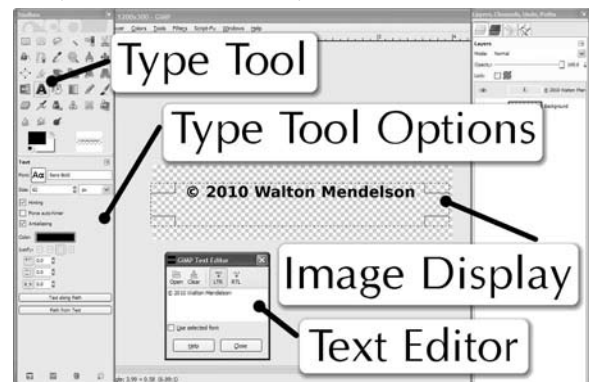
If I were posting this image, I would use this watermark (© 2010 Walton Mendelson). Yes, it is hard to read, but it is a good notice,¹ and the image is basically intact. This tutorial will show you how to make a simple watermark brush. The brush dab could be larger, smaller, placed in the middle, or the top—anywhere, any size you want—and, as you'll see at the end, different based on the blending mode.

In general, I make brushes (an most images) starting with a bigger image size and maybe even a higher resolution than I will finally need because it is always better to work bigger and have more room, then crop and resize down the final image, than it is to struggle to make things fit inside too small an area or enlarge something that is too small. However, all of the following brushes are high resolution brushes (many brushes on line are lo res, an inch or two square at 72dpi).

¹ For copyright information <http://www.copyright.gov>. You are the author of your work and you have an automatic copyright in it at the moment it is created. You do not need either the notice or registration to have this copyright. But putting notice on your work, especially on the internet, is a very good idea. Also, you can register a collection of images: you don't need to register your images singly.



With the new image open, select the Type Tool, **A**. This brings up the Text Editor. Although you can type directly in the Text Editor box, it is easier and safer to type in a word processor, then copying and pasting the text into the Text Editor. To get a © symbol, hold down the Alt key and type o169; you cannot do this in the Text Editor; although you can copy and paste the © symbol into it.

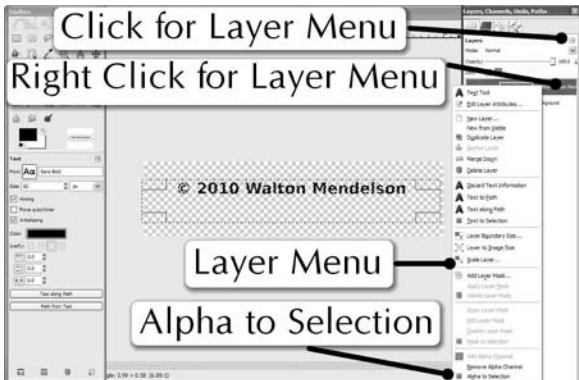


What you type appears in the Image Display.

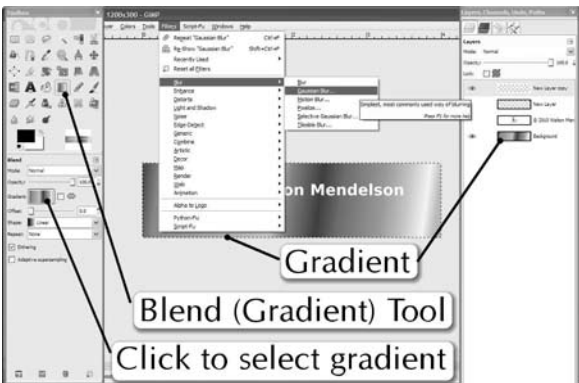
You can change the text effects: size, typeface, leading, etc. in the Type Tool Options. Select (highlight) the text in the Editor and change the options.

The box around the type on the Image Display, is like a rectangular selection: you can resize the it by clicking and dragging an edge.

I am going to add an extra step or two. I think they are aesthetically necessary, but that depends a lot on the type face you've chosen.



Alpha to Selection is important to know, understand and use. It lets you select a shape—letters, or an object—and do something to it: fill it with pixels on another layer, use it to copy part of another image to its own layer, filter it, apply effects to it. When you first start working in GIMP, you will probably ask yourself a hundred times, why would I ever need this? Alpha to Selection you'll need.



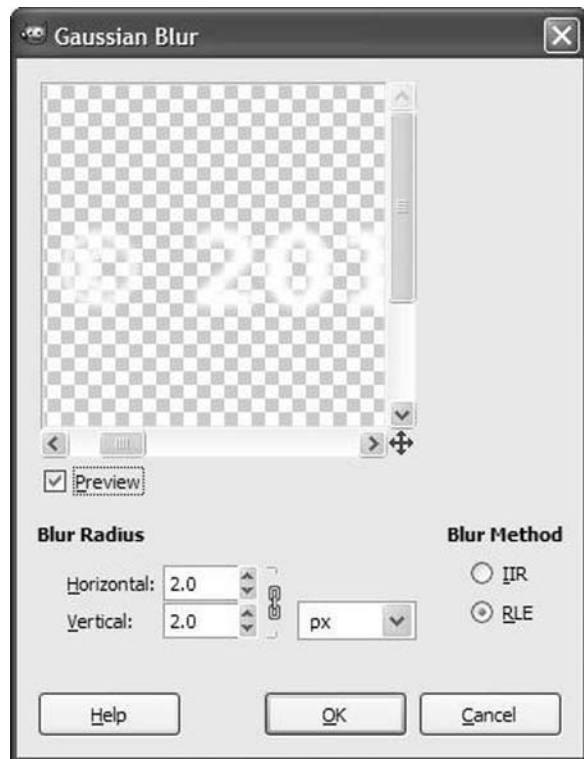
I've done several things:

- I've applied a gradient to the background or

bottom layer. I did this to see the effect of what I want to do, not on a solid white or black, but on something that had different hues. I'm going to throw this layer out, so what I fill it with is irrelevant.

- I used the selection of the letters in the text layer (Alpha to Selection) to create white letters in a layer above it. I made a new layer, and with the selection, marching ants marching, I filled the selection with White, *Edit>Fill with BG Color* (ctrl .)
- I duplicated that layer (the White letters layer) so if what I was doing did not work, I could quickly start over.
- And I have started to select Gaussian Blur to apply to that copy layer: *Filter>Blur>Gaussian Blur*.

Note: It would have been quicker to apply the Gaussian Blur directly to the type layer. But a prudent workflow is to work with copy layers.

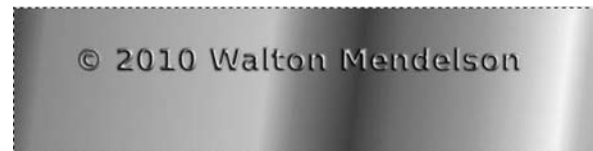
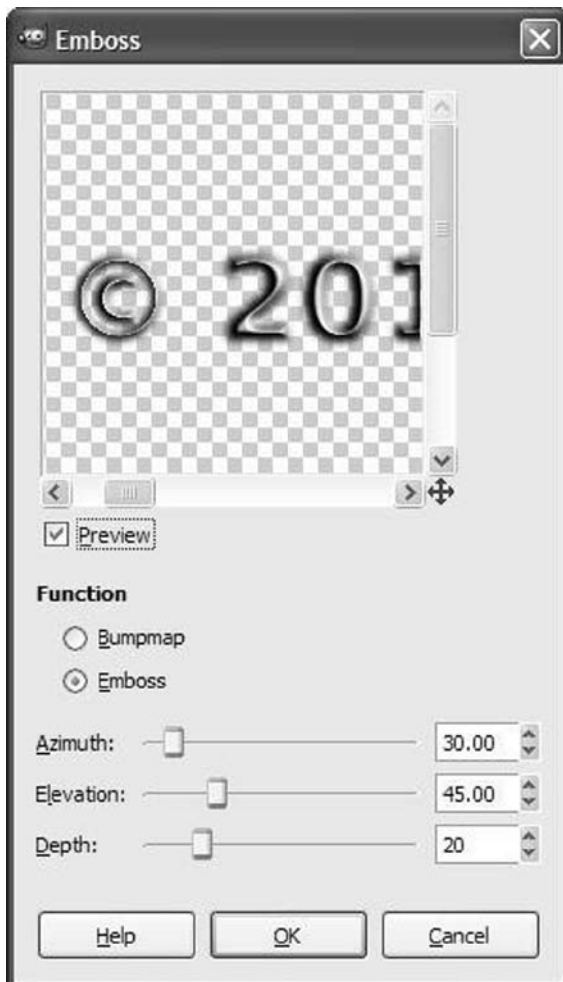


Gaussian blur softens, feathers, the edges of the

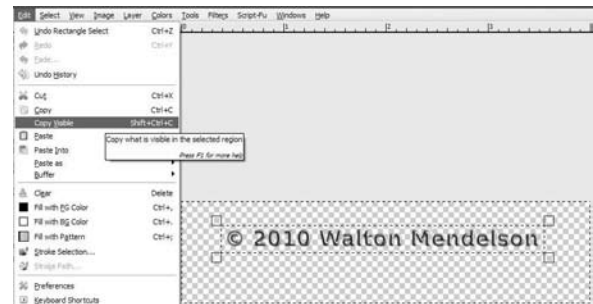
letters. The Preview shows you the effect.




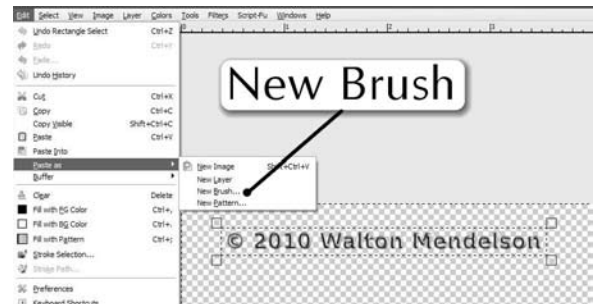
Having applied the Gaussian Blur, I am now going to apply Emboss to the same layer. *Filter>Distorts>Emboss.*



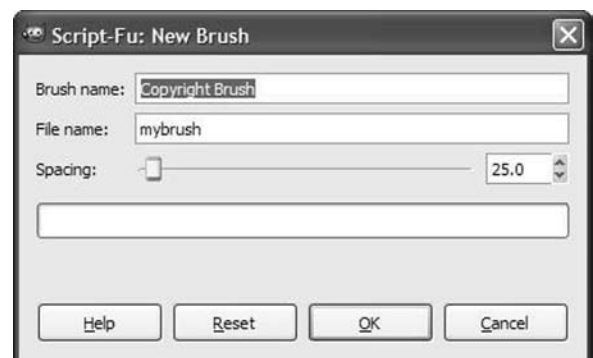
Here is the almost completed watermark brush. Yours may look different if you chose a different type or worked with it in a larger size.



I turned off the gradient layer, so all that is on is the blurred and embossed layer. I have selected around it with the Rectangle Tool, . Then I copied it: *Edit>Copy*, or to be safe *Copy Visible*.



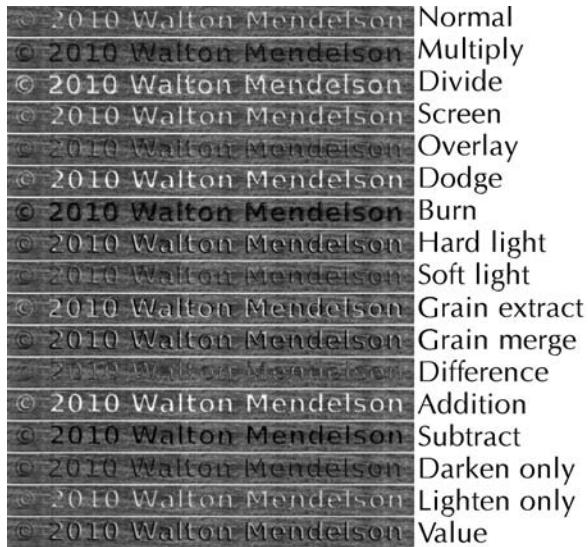
This brings up the New Brush dialog:



Although the dab of this brush is unique, give it a Brush Name that is useful. The file name, "mybrush" is your Personal Brush Folder. When you click OK, the brush is saved and on the Brush

dock, Windows>Dockable Dialogs>Brushes.

To use the watermark brush, make a new layer above the image you want to mark. Select the Paint Tool, and click on this brush. Resize it and, in this case with white as the foreground color, I stamped the brush with one click of the mouse. Then I used the blending modes on the new layer, to get the effect I wanted, which was overlay. Here are the effects on my image:



Shape: Floral Swirl

These are quite popular and useful: they can be used on anything from scrapbook pages and stationary, to fine art work.


The best swirls are made as vector art (Adobe Illustrator or Inkscape), but with GIMP's Path Tool (aka Bezier Curves) you are working in that world. The biggest difference is that the final GIMP image, before saving as a brush, is a bitmap (raster) image.

To prepare your swirl:

- you can draw the swirls with a tablet and pen

in GIMP

- you can work with French curves, drawing on paper, scan your drawing, and prepare the graphic art to become a brush;
- you can work in Illustrator or Inkscape, save the swirl as a esp file, then open it in GIMP;
- you can work with Path Tool.

For this tutorial, I will use the Path Tool, .

To get a basic shape you can look at swirls—Dover has many excellent books that are great reference—or you can scan something with swirls in it. Usually what you scan or draw will need to be cleaned up, so for this I just drew a quick and rough rough curve on my tablet.



Now, with the pen tool, “draw” around the swirl. I work loosely at about 100% magnification, when the path is roughly where I want, I finesse the curve.

A few words about the Path Tool (see GIMP Basics, pg for more information): Select the Path Tool, position the cursor where you want the first Anchor Point. You will work your way around the curve and close the path, connecting the last and the first anchor points by holding down the Ctrl key. You can, as in this tutorial, connect the path early on, and add Anchor Points to extend the path.

Here is what it will look like when it is complete:



The power of GIMP's Path Tool is that:

- anchor points can be moved;
- the curves between points can be adjusted;
- points can be added or removed;
- paths can be converted to selections and filled with color;
- paths are saved in GIMP's xcf files.



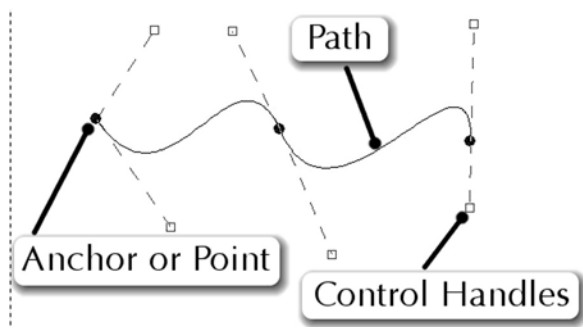
Cursor: add anchor point—**Shift**

Cursor: delete anchor point—**Ctrl Shift**

Cursor: positioned to close path—**Ctrl**

Cursor: positioned to move handles

Use the assist keys (e.g. hold the Shift key when you click to create a new anchor point) with the Path Tool cursor to close, add and delete. Click on an anchor, and pull the handles out. Use the handles to shape the path.



The bottom layer in the file is white, all the layers above are transparent. Initially, I worked at 100% magnification and closed the path around the curl on the left:



This first path can be much looser than this. Because the curve was wide, I chose to start at 100%

magnification. to add additional point around the curve, I dragged the anchor points on the right, out, along the curve then added points as necessary. You could just as easily quickly work your way around the entire swirl. Don't forget to use the Ctrl key to assist in closing the path.

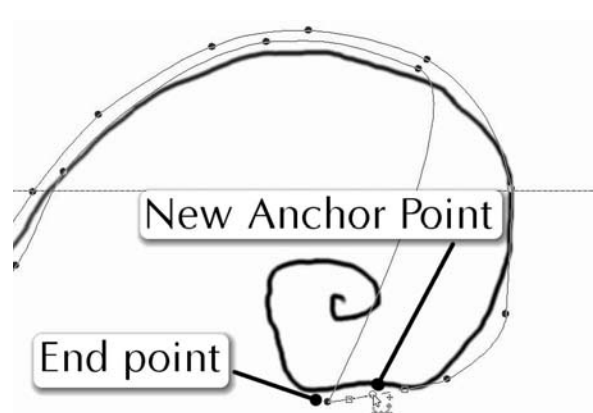
The following show how the path gets finessed:



The fussier sections require working at 600%:



Here, towards the end of the swirl, I've dragged the end point and added a new Anchor Point:



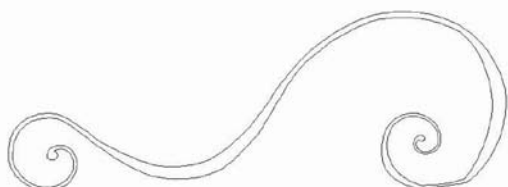
Even working at a high magnification, it is hard to know if the path is done until you fill it: in the Paths Dock, click on Path to Selection:



the effect of the Path. To remove the marching ants, *Select>None* or *Ctrl Shft A*.



It's much better than my sketch, but it's not finished. I turned the layer off, eyeball off. I selected the Path Tool, turned on the layer with the path in the Layer Dock, and to bring the path back,



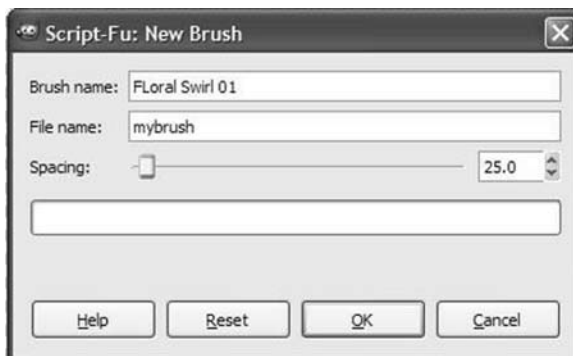
clicked on the Path eyeball (see the Path Dock above).

To bring the Anchor Points back, click on the path. Click on the Anchor Points to drag out the handles. Continue moving around the swirl to smooth the curve.

Here is the finished swirl (convert the path to a selection, on a new layer fill with black):



To make this a brush, turn off the white background, with only this filled selection on, draw a rectangular selection around it, copied it, *Edit>Copy* or, to be safe, *Copy Visible*, then *Edit>Paste as>New Brush*. In the



Name the brush with a good description. When you click ok, the brush is made and saved to your Personal Brush Folder.

Scanned: Coffee Rings and Splatter

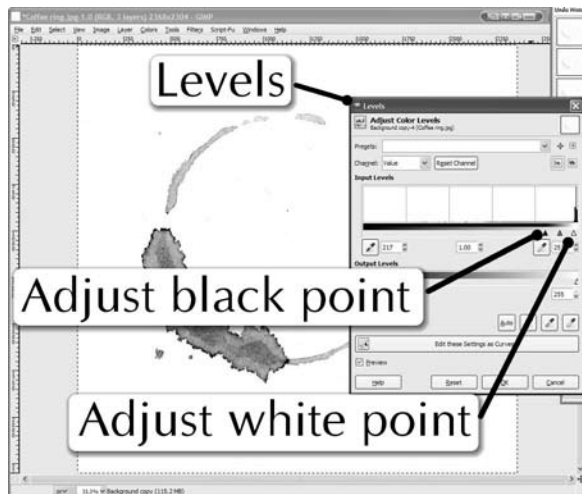
Most people think that there's a short cut to splatter brushes (or coffee mug rings, etc.), well the secret is to make them on paper, then scan them (okay, some paint programs like Corel Paint have

water color and splatter effects.) Use coffee or watercolor paint for thing rings. Use watered down paint, watercolor or acrylics for splatter. The type of paper you use will react differently to the splatters and coffee rings. Splatter can be made a tooth brush or bristle brush; or use a straw and with a little bit of paint in the straw ($\frac{1}{8}$ — $\frac{1}{4}$ inch) blow into the other end.

Here is a coffee ring made with real coffee.



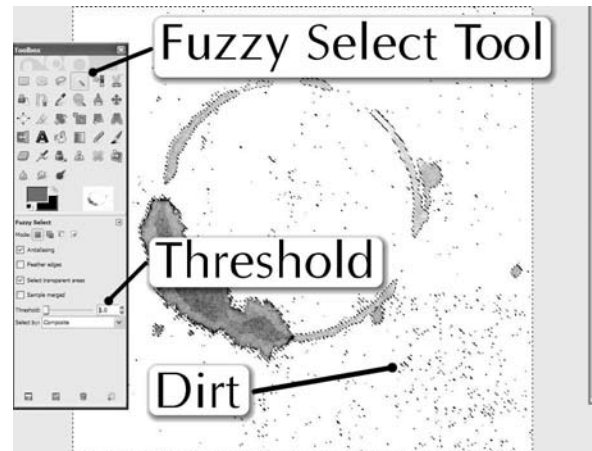
Nice, but it's too light. To change the density of the ring, open Levels: *Colors>Levels*. All color adjustments are destructive—that is, they change the pixels of the layer applied to. To avoid problems, duplicate the Coffee Ring and apply Levels to a copy of the layer.



The biggest change will be with the black point. Move the Black triangle slider to the right. I move the White point, White triangle, very slightly to

the left. Click OK to accept the change.

You could quite here and make a brush, but the hallmark of good brushes is that they are clean where they should be clean.



Click on the white background. The marching ants from the Fuzzy Select Tool show the dirt. One way to get rid of large areas of dirt is to use Subtract from Current selection and Invert (*Select>Invert*):

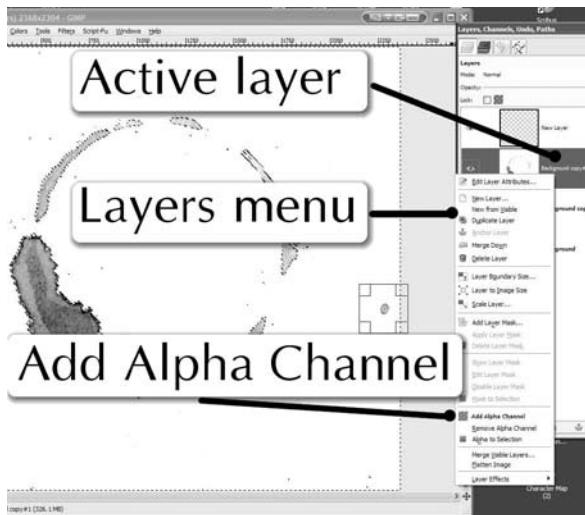
1. As above, select the white with a low threshold
2. Hold the Ctrl key down, then using a selection tool (Rectangle, Ellipse, or Free Select Tool) go around the image to deselect, subtract, the dirt.



With the Ctrl key down, I kept making selections until most of the dirt is not marked by

marching ants. I am not going to try to get it all, must most.

3. I want the coffee ring on a transparent layer, so add an alpha channel: *Layer > Add Alpha Channel*.

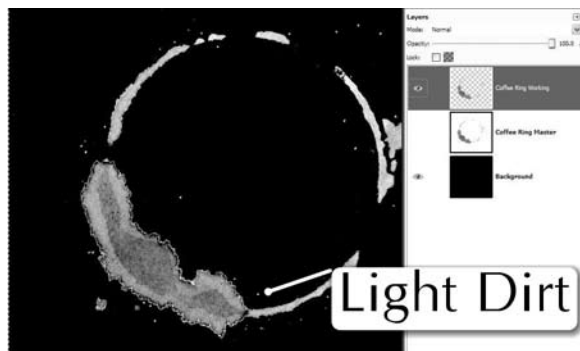



4. To get rid of everything except the coffee ring, which is currently selected, invert the selection: *Selection > Invert*, or *Ctrl I*.
5. Click Delete or *Edit > Clear*.



You could have left the image on white and made a grayscale image, so the white background would not appear in the brush, the dirt would still be there. Instead of deleting the white, you could have filled it with white: but again, the dirt would still be there.

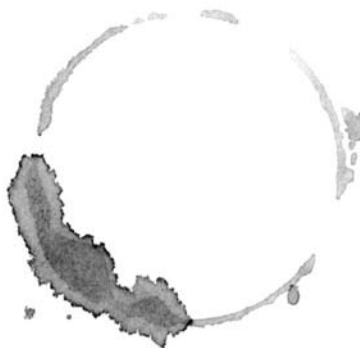
The easiest way to see the dirt is with a “slip sheet”: a white or black layer underneath the working or layer:



The white dandruff is light dirt; there may also be dark dirt, which shows up with a white “slip sheet.” Erase these with the Erase Tool, .

I like to save this sort of brush as a grayscale, *Image > Mode > Grayscale*. That way I can use it with a foreground color or gradient.

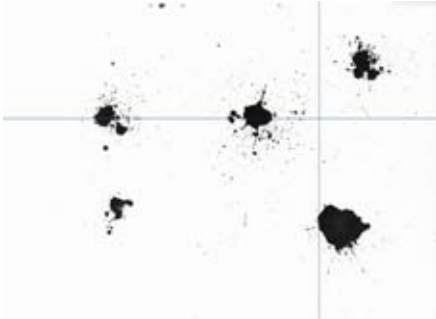
If you use a mouse to click the brush, if you don’t move it, you can double or triple click a brush dab to darken an otherwise light or translucent dab.



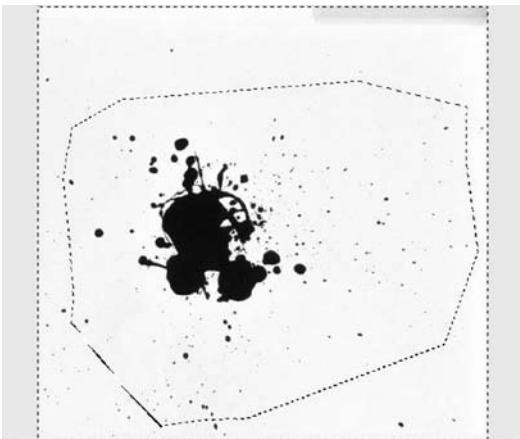
Splatter is a lot easier: what is dirt in something like the coffee ring, is desirable in splatter. The easiest way to make your own splatter or drips, is to make your own splatter or drips.

Mix a little acrylic paint, say black, with a few drops of water to a consistency of cream. You can use a straw to dip into the paint, then either flick it or blow/spit into the other end onto any sort of paper you want. Experimenting is fun, but messy.

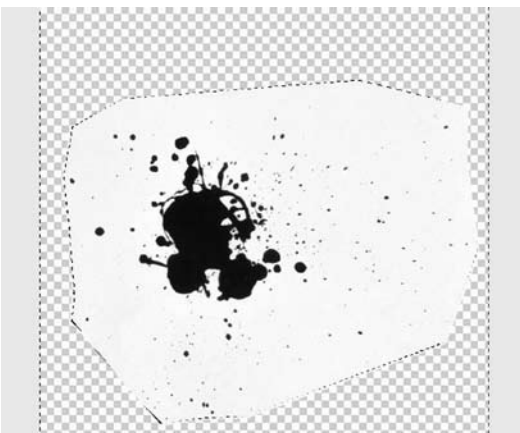
NOTE: If you suck a little paint into the straw, don't suck more than enough for a 1/2 inch. Put extra paper around your target, clean up with water when you are finished. I find that I can get as many six splatters on a piece of paper. Allow to dry before scanning.



I am going to make a brush out of the upper right splatter; shown with guidelines.

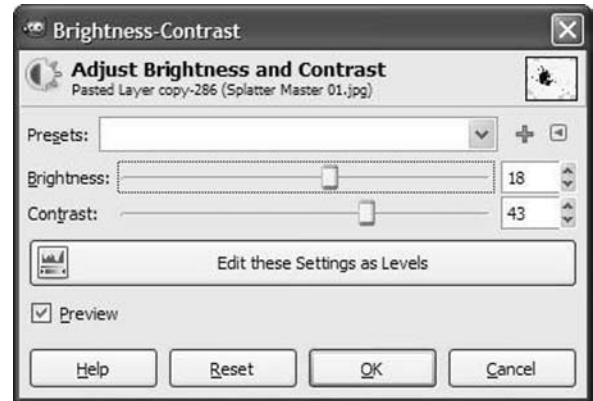


With the Free Select Tool, I selected around the splatter.



This looks pretty good, but the white background

isn't as white as it should be, and it will therefore create an unpleasant cast if the brush were made from this. The easiest way to adjust this black and white image: *Colors>Brightness-Contrast*.



These are the settings necessary: here is a comparison (before and after adjusting the contrast and brightness):



With the mode set to Grayscale, *Image>Mode>Grayscale*; I copied the finished image (all bright white) *Edit>Copy* then *Edit>Paste As>New Brush*. Here is is on black, the white background is gone:



NOTE: when scanning you want as much information as possible. Scan in color, even if you want grayscale. Adjust the contrast, brightness, sharpness, color balance, in GIMP on the scan, not in your scanner. I often scan at 600 dpi then reduce the dpi in GIMP, later.

Animation Brushes

Animation brushes probably seem somewhere between distant to unnecessary. Like lots of things in image manipulation programs, once you try something and understand it, you often find uses for it that never occurred to you before.




Suppose you wanted a quick field of plants:

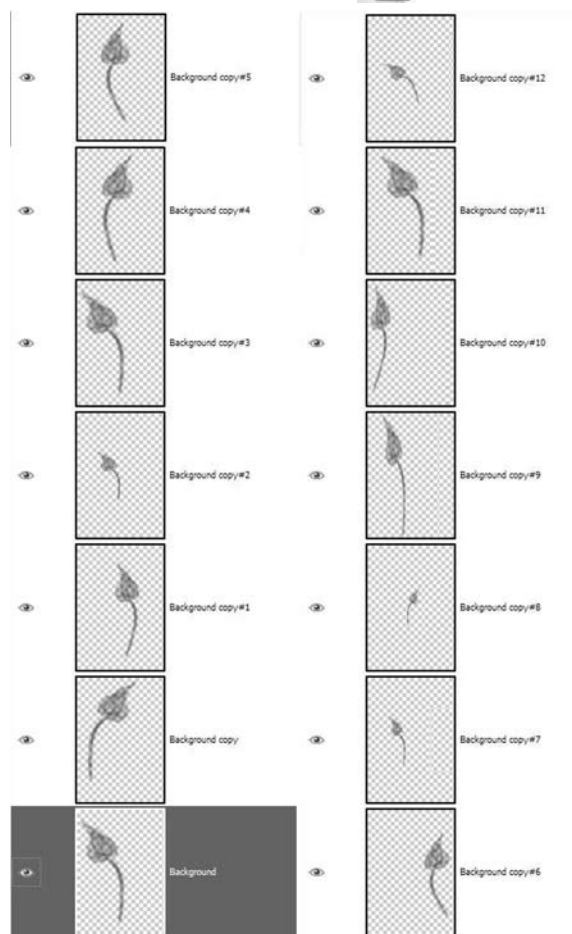


Used with a green gradient, it's not too bad. If it were a struggle, it might not be worth it, but this was about ten minutes work.



Above a white background, I drew a single leaf and stem. I kept it translucent. Then I copied the

leaf layer, and flipped it horizontally, with the Flip Tool, . I kept duplicating the layers, changing the rotation with the Rotation Tool, , and resizing with the Scale Tool, .



Although the image is RGB, the image is black and white, and the transparency and density is preserved using a gradient.

The next step is to save the image as a Gimp animation brush, gih. This is fully documented in the previous section.

If you did not save the image as a xcf file, you can still open the gih brush, and have access to all the layers, you can rework the image, and you can save it however you wish.

Look for *GYMP Supremacy* by Walton Mendelson scheduled for release fall, 2010,
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www.oneoffpressbooks.com