

The CANVANGELIST

"CANVAS EVANGELISM FOR THE PEOPLE."

THE CANVAS 

PRIMER

For the more easy attaining of True Mastery
of Deneba Canvas, and all the necessary and
practical skills that pertain thereunto.

ADORNED WITH CUTS.



CALIFORNIA - Authored & Printed by
MIKE BEDFORD using Canvas 8.

Distributed freely in service to the Canvas community.

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About the Author/Artist/Canvangelist

A Canvas user since 1996 (version 5), Mike Bedford believes in the Triune nature of the one and only True Graphics Application: The Vector, The Raster and The Page Layout. Although the false gods of the mud brick religion cause continual vexation and temptation of his spirit, it is always to Canvas that he returns and remains true, because of its unique benevolence and power.

Learn more about and contact Mike by visiting:
www.plugsandpixels.com/canvangelist

This missive and its contents were created and exported as PDF using ACD Canvas X on Macintosh computers.



Just what is The Canvangelist and why do we need it? How can YOU help the Canvas cause?

✚ **In the beginning** was the vector object, and verily there was also the raster object. Yet the twain were separate and alone unto themselves. Then Deneba said, "Let the vector and the raster be joined together as one, and let no man henceforth put them asunder." And so it was. And so ever shall it be.

The lone software product that accomplishes this miracle is called CANVAS, and in its presence, serious graphic designers and illustrators sing praise! For now they can perform their creative work in one convenient integrated environment, never having to jump from one task-limited application to another (and back again) to accomplish the particular productive task at hand.

Yet amazingly, the Adversary has been hard at work and the wonders of Canvas have been largely hidden from the masses. Therefore it is the holy duty of the longsuffering Canvangelists to go forth unto the heavily laden souls who bear their burdens in their offices and art studios around the globe, to share with them the Good News that is Canvas!

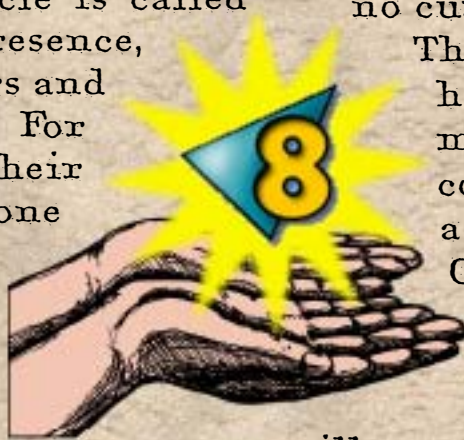
May they soon be freed from their bondage to the evil taskmasters of graphic and design applications that imprison their creativity while continually draining their mammon.

On that note, let me tell you what this special series of electronic publications is all about. Because of the cloud that covers the graphics world like a thick blanket when it comes to the knowledge of Canvas, there exists a void, a dearth of information for the faithful Canvas user, beginner and advanced alike. There is no Canvas book, no annual convention and no current CDs or training videos.

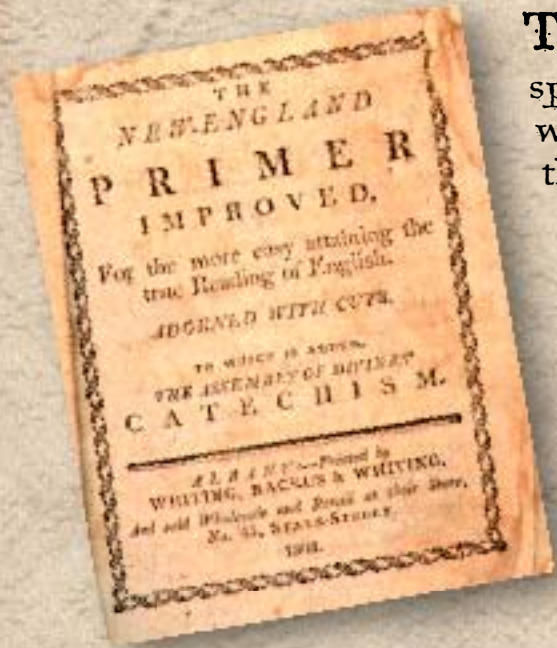
There are only scattered believers here and there on the internet, making their own valued freewill contributions in the interest of advancing the Kingdom of Canvas among men.

"The Canvangelist" series of PDF e-zines will present you with many graphics and illustration projects done entirely in Canvas, and walk you through both the thought process that went into each work and the means of practical execution within Canvas. Observe and do likewise as these many projects advance from step to step, all the while increasing your understanding of Canvas, and provide you with new tips and tricks that you can apply to your own personal and commercial projects.

Each issue will have its own overall stylistic theme, and the tutorials that month will discuss the techniques used therein. This month, we reproduce the Colonial era style. Let Us Rejoice! •



When Inspired By An Idea, This Shall Ye Do: Creating the Canvas Primer Cover Illustration.



This current e-zine project began by creating a special logo for the concept of a Canvangelist, someone who makes an outreach effort to promote Canvas to the masses (a "Canvas Evangelist", get it?).

Naturally, the logo would include the words "The Canvangelist", so I began by typing them and playing with different arrangements: The first letter with caps and the rest lower case, all letters in caps, half-and-half, etc. Once I arrived at a configuration and typeface that I liked, I drew a small circle around the "C" and used it as the basis for creating circular type-on-a-path for the word "The", after which I deleted the circle.



The typeface I had selected, Celestia Adornado, reminded me of a historical publication or broadside. Thus inspired, I located scans of the entire 1805 edition of the New England Primer on the web. After placing my finished logo in the appropriate place in the layout, I popped a copy of the Primer cover next to the layout (I often make heavy use of the pasteboard area outside of the document area), then proceeded to discover or invent the techniques necessary to reproduce the look and feel of the old primer. Canvas makes it very easy and fun to experiment like this.

Creating the body copy was a matter of finding the right fonts (Mldew Roman and Chapbook). In the Type palette I used various font sizes as well as different Kerning settings (Normal and Loose), and indented each paragraph with a .2 setting on the first line. Hyphenation is turned off; text is full-justified. In some cases, I used actual spaces between letters instead of loose kerning to duplicate the original Primer layout.



Another type effect that can make paragraphs look like they were manually printed using an early printing press is to select the text box and choose Effects>Envelope and select Bezier from the pop-up menu. You can now pull on the corners and sides of the text box, and the text drifts and distorts accordingly. See the example below for an exaggeration of the effect. The distortion used for a real paragraph would be much more subtle.



A technique I discovered to make objects appear woodcut and primitively printed was using Eye Candy 4000's HSB Noise effect to add uneven roughness as a SpriteEffect. While I didn't end up using it on the text (it caused the text to pixelate, and I wanted it to render cleanly even at high magnification), I did use this technique on the document's graphics and lines.

Screenshots of the Canvas 8 icon and Sprite ghost were incorporated into the design thusly: The background color of each screenshot was removed by using the Wand tool to select it, after which I inverted the selection, then copied and pasted the result back onto the layout. Cleanup was achieved by magnifying the

image, using the Wand to select and delete stray unwanted pixels. The images were upsampled to increase their size (Image>Area>Resolution) then changed to grayscale. I then applied Photoshop's native Graphic Pen filter to create the rough-cut effect on the images.

The border design on the front cover was creating using exactly one Zapf Dingbat. The lone character was

replicated just enough times and with just the right offset to make a line long enough to fit the left side of the layout. Each character was nudged slightly using the arrow key to approximate the uneven printing technology of the Colonial era. This finished line of Dingbats was grouped 'n duped to create the opposite side, top and bottom of the box. Eye Candy 4000's HSB Noise effect was applied to complete the roughening effect. Finally, using the Object>Edit technique, the entire box was skewed slightly, again to make it seem as if it were printed hundreds of years ago.

The page background image of the parchment paper was first attempted as a bitmap image, but was replaced by a vector rectangle filled with a paper texture. Various random SpriteEffect filters were applied including Eye Candy 4000's Swirl feature, which helped create the wrinkles in the corners. The faint Canvas 8 logo overlaying the background is an upsampled version of the original screenshot, with the Graphic Pen



filter applied and opacity reduced to 10%. I made maximum and efficient use of this background image by placing it only on the document's Master page, and from this single placement it displays on every subsequent page without increasing the document's file size. •



Let Not The Night Be A Fearsome Thing

Illustrating A Realistic Mountain Scene.

One of my recent Canvas doodle projects—that is, one of those illustrations I created while just relaxing and playing around—resulted in this photo-realistic "sunset over the mountains" picture. Surprisingly, the mountains, sky, Venus, Moon and clouds are all created entirely out of vector objects. The only bitmap image is the city lights—and even this could easily have been vector-based. But since Canvas can verily reconcile both graphics environments in one document, why not go for it?

Let's take a look at how you can create this type of illustration, then discover out how a nuclear blast happened to light up such a lovely evening.

The trick to creating effective illustrations in Canvas is to start with a rough idea of what you want to create, then solve illustration problems along the way as you make use of the many Canvas tools and effects at your disposal.

Let's begin this project by drawing the mountains with the Polygon drawing tool. Click in a jagged path from one side of the drawing area to the other. Try to vary the length and height of each segment. Depending on the result

you achieve, you may wish to apply a bit of Fractalize effect to the completed mountaintops to rough them up a bit more.

After you are satisfied with your mountaintops, you need to create a larger rectangle to flesh out the foreground (see the following pages for some screenshots illustrating the various steps described throughout this tutorial). Next, align both the mountaintop object and rectangle with each other, select them both, and use the Combine palette's Add feature to create one object from the two. Fill the new object with black, remove the stroke, and deselect it.





The next step is to choose the type of sky you desire to set the mood of the illustration. I began with a second rectangle and filled it with a sunset-type gradient for the first version of my image. You can edit each color as desired, and stretch the rectangle until the sky is just the right depth. Slide this sky behind the mountaintops one, and you're almost finished! Add finishing touches to the foreground such as city lights, a lake or an ocean.

As you can see below, I chose to use a city lights photo onto which I attached a gradient mask for the fadeout.



My very peaceful evening scene was interrupted by the sudden flash of a nuclear weapon, quite by accident! It happened when I made a change to the background, arbitrarily choosing an orange radial gradient, after which there was no turning back. The white circle in the middle of the gradient provided most of the bright glow I needed, but I enhanced it by drawing cloud shapes throughout the sky area (mushroom and otherwise)—see the original shapes above.

The appropriate color or gradient was added to each shape (a sunset gradient or simple gray fill for the puffy clouds; yellow fill for the blast). The ever-effective Gaussian blur SpriteEffect was added to each of the nuclear clouds, along with different Transparency settings. The puffy clouds were treated to a Zoom blur for that wispy effect. You can see the underlying vector wireframes in the image at right.

To save a lot of work drawing all those clouds, simply draw a single one with one of the Pen tools, copy it,



then put the copy into edit mode by double-clicking it. Drag the cloud into a new shape by moving the points around arbitrarily, then using Escape to deselect the object. Copy, repeat!

Another tip: Before making changes to a duplicate of the first cloud, flip or invert it to immediately make it a little different from the original. Try resizing the shapes as well to create natural variety.

As you can clearly see, even illustrations as realistic as these can be created very easily by making intelligent use of a few of Canvas' most basic tools and features such as SpriteEffects. And don't forget how easy it is to mix both vector and bitmap objects together! •



Digressions Upon The Conversion Of The Canvangelist (a true testimonial)

As a Canvas user you're part of a select group of graphics professionals—those who primarily use Deneba's Canvas in their work. It's an exciting situation to be in, almost as if you've discovered something unique (which Canvas is), and obviously more efficient (it's that too). I remember when I first heard of Canvas.

It was mid-1996, and I worked at a small university in Texas as a Photography Services Supervisor. Part of my responsibility was to edit endless scanned photographs in Photoshop for the campus newspaper and yearbook. I also dealt with Quark, as this was the layout program the university used for all of its publications. Illustrator lurked nearby, but I didn't want anything to do with it. Too strange of a program for a photographer to use...

Buying into Photoshop, Quark and Illustrator. Sounds familiar, doesn't it? Our workplace was no different from thousands of others that followed the masses into servitude to Adobe and Quark. Come to think of it, I also ran across PageMaker during a yearbook production class I was enrolled in for my Masters degree in Communication back in 1992.

Then one fine day I saw an ad for Canvas 5 in a computer magazine. "Duh," it said, as it compared an illustration done in

Canvas with one done with the competition. The ad went on to explain that the new version of Canvas could do page layout, photo editing and vector illustration in one integrated application, at a fraction of the price of the other standalone packages I was familiar with. Duh alright! I was saved from heading down the wrong and blinding road so many other graphics professionals had taken.

Needless to say, I was sold. I didn't even own a computer or any

other software at the time, but I knew a deal when I saw one. I got on the phone and ordered Canvas 3.5, after which I would receive version 5 for free. I was set. I had begun my graphics software collection at a very pleasant and painless introductory price.

And so began a slow but sure transformation from potential slavery and dependence on "The Big Three" applications, to a reliance on Canvas, now in version 8, for the majority of my graphics needs. To date, I have had my Canvas digital imaging work published in major market graphics periodicals.

(con't.)



My current position managing Macintosh computer labs at a much larger university—one that uses "The Big Three" as a matter of routine—gives me an interesting and informative perspective on the graphics software situation. On a daily basis I still have to deal with Photoshop, Quark, Illustrator, Word, etc. I closely assist green graphics and advertising students as they struggle not only with learning to use a computer (believe it or not!), but also as they strive to get a grip on managing and being productive in several separate software packages (that might be described as kissing cousins at best).

Creating art in one app, exporting it to another, back and forth it goes. As a Canvas user, I can't help but shake my head. Is this what everyone in the industry is doing? For the most part, it seems, yes. It's a vicious cycle—learn these apps in school, use them at work, buy them for home, teach the kids. How sad.

Every student to whom I show Canvas is amazed by its ability to pull off complex graphics with such ease! If

it were up to them, guess which production workflow they'd prefer..

By the way, it took me two semesters to even begin to be able to use Illustrator's pen tool (not to mention the rest of its functions), much less show any student how it was done. And you know what? The ease with which paths, fills and gradients are accomplished in Canvas has actually made backsliding to Illustrator easier! I just wish it weren't necessary..

Hopefully you are free to make your own decisions about the software you use. At work, maybe, maybe not. But at home, YES! There, we are all Canvas users. And part of our job as Canvas evangelists is to produce astonishing works of creativity and share them with others, in the hopes that someday, somehow, others will see the light. And the way it's going, with the prestigious awards and glowing reviews Canvas is earning, that day may not be far off.

Congratulations to you for choosing and using Canvas! Together we can change the graphics world, one stroke, one pixel, one gradient, one path, one page at a time. •

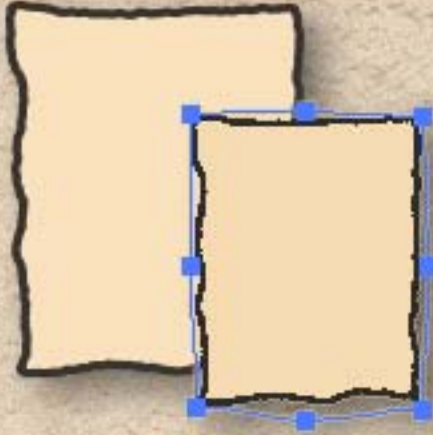


Random Tips For Creating The Contents Page Art.



Draw a rectangle. Apply Alien Skin's Eye Candy 4000 Wood effect and adjust until the grain and knots are as desired (download all Alien Skin demos from: <http://www.alienskin.com/downloads/getmail1.asp>). Or invent your own process!

This will be used for your background. Place it over a lower-level background such as the one on this page, and reduce the wood object's opacity.



The parchment is simply a rectangle with a paper-colored fill and a thick black stroke. Double-click on the rectangle to put it into edit mode and drag the points carefully to skew the object a bit. Next, apply Fractalization (from the Effects menu) to roughen up the rectangle. Now the fun begins!

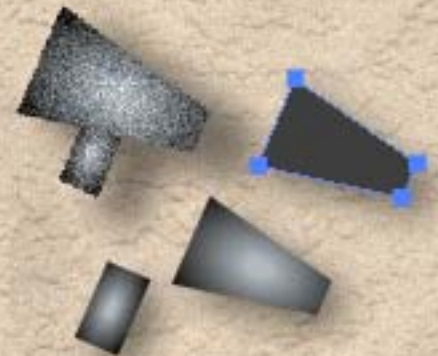
I made use of the following filters as SpriteEffects on the final rectangle, in roughly this order, to achieve a roughened and burned paper effect: Zoom Blur, Angled Strokes, Craquelure, Noise, Unsharp Mask and Sharpen Edges. Experiment!



Creating the nails to hang the parchment is really easy, but you get effective results. As usual, all it takes are some simple tricks.

Start by drawing a little rectangle. Put it in edit mode by double clicking and choosing Object>Path>Perspective>2 Sides, and then dragging one corner. Deselect (Escape), reselect the rectangle, and drag it to the desired length.

Next, remove any stroke, and fill the rectangle with a radial gradient as shown. Create a second unskewed rectangle and use the same gradient. Apply some Noise as a Sprite Effect to each object, join them as shown, and you've got yourself a nail to duplicate!



Credits, Contact Info & Website URL

- Page 3: Hands and polygon art by Manny Menendez, from the Canvas clip art collection.
- Page 4: See all New England Primer scans at <http://www.gettysburg.edu/~tshannon/his341>
- Page 8: Canvas 5 ad by Deneba Systems; Canvangelist head shot by Rachel Bedford, age 6.
- All other illustrations, photographs, design, page layout and article content by Mike Bedford, using Canvas 8 on Macintosh computers.

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