

MAGICAL MOUSE PAINTING™

A Tool for Computer Creativity

Cover 1

Nellie Jacobs
Author. Artist. Creativity Consultant.

MAGICAL Mouse Painting™

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Computer
Creativity



Cover 2

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







Chapter 8

Painting Tools

When you point the cursor on each tool button or icon along the left side of the canvas, its name or function appears beside it, as well as a brief descriptive sentence immediately below the color palette.



These are the tools:

Free-form Select		Select
Eraser/Color		Fill with Color
Pick Color		Magnifier
Pencil		Brush
Airbrush		Text
Line		Curve
Rectangle		Polygon
Ellipse		Rounded Rectangle



FILL WITH COLOR¹⁶

Color is vital in Paint, so let's start with it now. Think of this icon as a paint bucket splashing color all over the area you've outlined.

I love color. I love brilliant and vibrant colors.



Picture Perfect

¹⁶ For information about the color wheel and color discussed in more detail as an element of design, see page 118.

I love to use color as an element of design. I love to make a statement with it.



Red Room

For me, color carries hope and life. Even black or white can be very effective color choices:



Cityscape (original)



Cityscape (inverted colors)¹⁷

¹⁷ Inverting colors in the original illustration result in a negative imprint. For more information about inverting colors, see page 104.

For the purpose of this book, to illustrate the tools, I generally use black paint on a white canvas. If you prefer to experiment with other colors, simply click on the palette color of your choice.

Palette

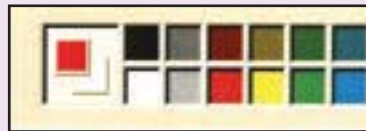
Choose from the 28 colors in the palette at the bottom of your screen. When you open Paint, the default color is black.



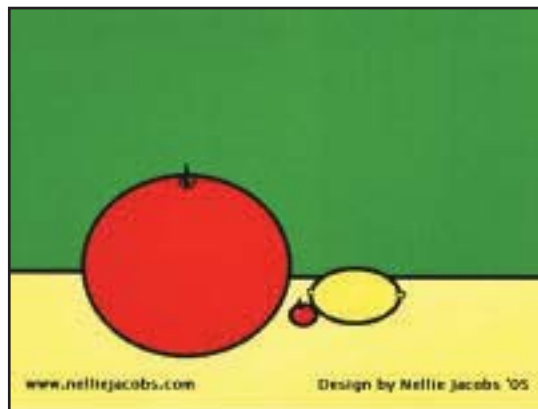
Click on the color you want.

TIP

Ensure your color choice appears in the square to the left of the palette.



When you have chosen a color, click on the tool you'd like to use. Apply that tool on the canvas.



Apple, Lemon, Cherry

TIP

Paint will spill out of any hole or break in a line. You must fully enclose areas you want to fill with a color.

CHALLENGE

- Create a drawing first using one color. Choose another color. Click on any part of the painting or background you want filled with that color. Choose colors for other parts of the illustration.

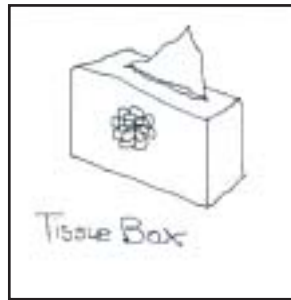
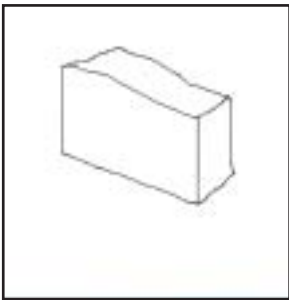
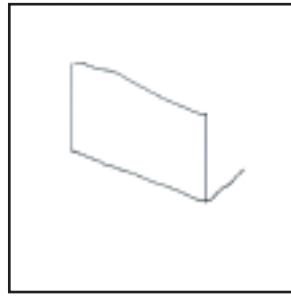
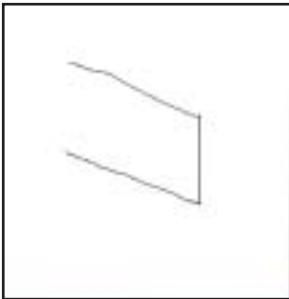


PENCIL

The pencil, one pixel wide,²² can be used to freehand draw or write.

Technique

When you left-click on *Pencil*, drag the cursor that appears on the screen in whatever direction you want it to go. Use as you would an ordinary pencil: you can draw lines that are curved, straight or scribbled.



TIP

- ✓ Don't forget to save your work! Click 'File' and 'Save.'
- ✓ Give your work a title.
- ✓ If you want to be able to return to an earlier draft: As you work, save your file/draft, numbering each version



Rose within a Rose

CHALLENGES

- Sketch a picture using only one color.
Write the title above or underneath the illustration.
Add your signature.
- Draw a picture. Drop color into it.



BRUSH

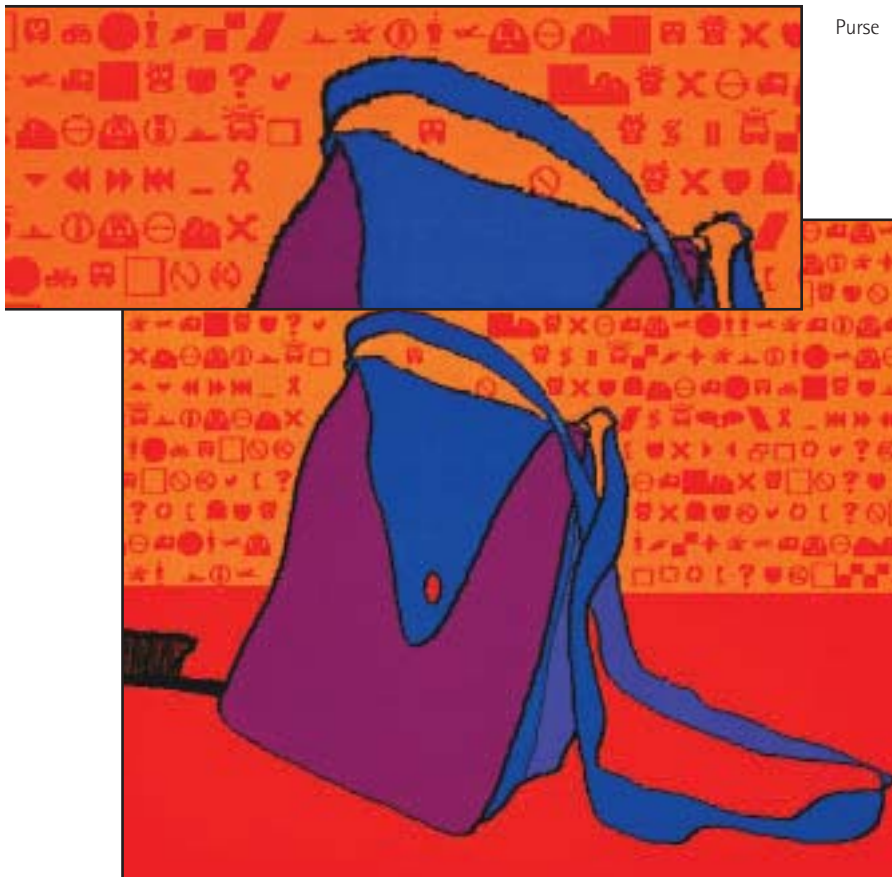
When clicking on some icons, a rectangular box appears beneath the tool icons offering several choices connected to that particular tool. The brush is one such tool.

²² Short for **P**icture **E**lement, a pixel is a single point in a graphic image." This and more detailed definition found online at <http://isp.webopedia.com/TERM/P/pixel.html>

WINGDINGS®

Near the very bottom of my drop-down fonts menu selection, three styles of Wingdings are offered.

As all the features on Paint, Wingdings can be applied in limitless ways. You can use them as backgrounds, within objects, as the objects themselves, separately or as a group. Let your imagination fly.



Purse

Technique

After selecting one of three choices, Wingding symbols are created on the canvas as you type letters on your keyboard.

The following illustrates the first set of Wingdings on my fonts list.

I typed the keys randomly.



TIP Each keyboard key represents a different symbol.

1	=	
2	=	
3	=	
A	=	
B	=	
C	=	

CHALLENGE

- Incorporate words and sentences into a drawing.
- Create your personal signature for a painting.
- Use Wingdings in an illustration.
- Use words and Wingdings in creative ways.

FAQ

Wingdings

Q. I have been fiddling with Wingdings... and am having a *Wingdinging* time. What is the purpose of using Wingdings? Is it for doing codes, making up games or do you incorporate that into your painting?

A. Named *Lucida Icons*, *Arrows*, and *Stars*, Wingdings were actually developed in 1990 and 1991 “to provide additional characters to designers, without having to draw their own symbols.” Microsoft purchased the font from its two creators and renamed it Wingdings.

As you see in this book, so far I’ve only incorporated them into a part of some of my paintings.

You might very well create codes and imaginary games, or use any of the individual symbols for whichever purpose you choose. Actually, it would be interesting to explore the possibilities.



What Now, My Love?



FREE-FORM SELECT

With both *Free-form Select* and rectangular *Select* tools, you can choose to outline a particular part of the image for the purpose of manipulating it. For example, you can cut, move, copy or delete it.

Technique

Using the *Free-form Select* tool as a scalpel or scissors, you can block any part of the image.

Stretch

Images can be stretched by percentages.



Original image.



Image stretched 200% horizontally *and* 50% vertically.

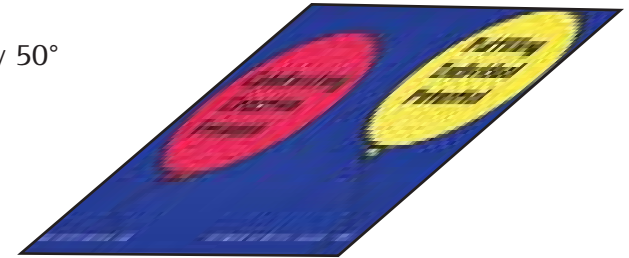
Skew

Images can be skewed by degrees.

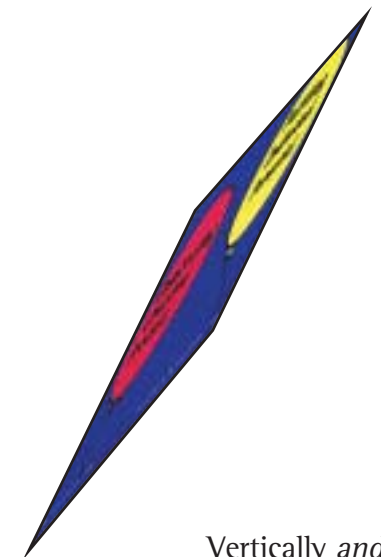
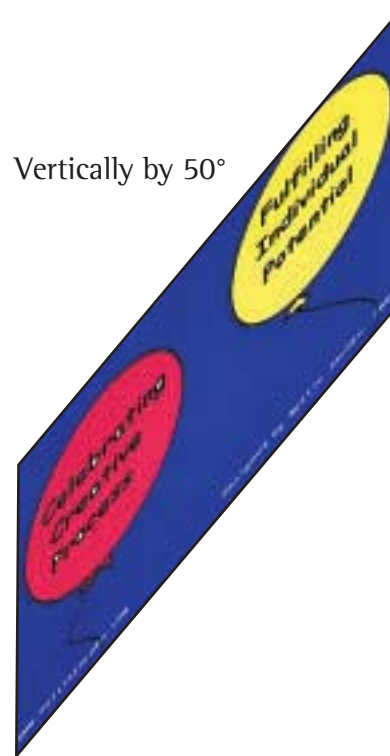
For example, Horizontally by 10°.



Horizontally by 50°



Vertically by 50°



Vertically *and* horizontally by 50° each.

PART FIVE



Quick Synopsis of
Art Fundamentals

Chapter 10

Elements of Design³¹

"[Design] elements are components or parts which can be isolated and defined in any visual design or work of art. They are the structure of the work, and can carry a wide variety of messages."³²

To suit the purposes of this book, design is very briefly mentioned in this chapter. For more detailed information about design elements and principles, you might refer to the resource links in the footnotes and other websites or books featuring design.

The elements of design are

1. Line
2. Shape
3. Form
4. Color
5. Value
6. Texture
7. Space

On the following pages, components of each element are summarized with explanations and examples. These are followed by possible *Paint Tools* to help achieve these effects,³³ and challenges.

³¹ Design elements and principles are described on <http://gort.ucsd.edu/preseduc/design.htm>

³² Quote found online at <http://char.txa.cornell.edu/language/element/element.htm>

³³ For excellent comprehensive explanation of design elements, see <http://www.princetonol.com/groups/iad/Files/elements.htm>



"Lines create contours and form, and are often used to convey a specific kind of feeling."³⁴

LINE is characterized by *length* (long or short) and *width* (thick or thin).

In design, the word *implied* refers to something that appears to be. Lines can *imply* a concept. As example, a thick line can suggest weight or heaviness.

Lines can lead the viewer's eye into a *direction*.

Lines can indicate or be the *focus* of the design.

Lines can be *calligraphic*.³⁵ They can form the *outline* of a shape or imply a *gesture*.



Example

³⁴ From http://www.digital-web.com/articles/elements_of_design

³⁵ For another example of calligraphic drawing, see the bird on page 51.

In planning the painting *Birds on a Wire*, I wanted to create an illustration that quickly implies its subject without distraction of extra details. My intention was for viewers to immediately identify birds on a wire high up in the air.

Implied

Separately and together, the thinness of the wire, its placement on the canvas and the tiny birds in the distance *imply* both great height and distance.

Direction and Focus

The line representing the wire on which the birds are sitting stretches tautly across the top third of the 'canvas' to indicate great height. The viewer's eye is directed across the wire (which has no beginning or end) to quickly notice the shapes as birds, both on the wire and soaring in the sky high above, and to focus ultimately on the one bird that is coming in for a landing.

Calligraphic

To just imply their shape, rather than detailing every feature, the contours of the birds were each drawn with different thicknesses of the *Brush* calligraphy tool.

Gesture

The sky is filled with countless birds coming or going, each one drawn merely with a gesture of a 'vee'. Without seeing any detailed drawn figure, the viewer immediately understands that each 'vee' represents a bird in flight.

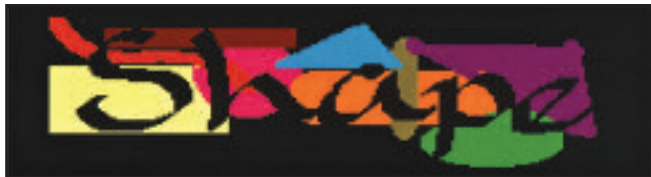


Birds on a Wire (close-up)

Suggested Paint Tools: Use *Eraser, Pencil, Brush, Line, Curve, Rectangle, Polygon, Ellipse, Rounded Rectangle*

CHALLENGES³⁶

- Find at least two other illustrations in this book with lines that are *implied*.
- Find at least two other illustrations in this book with lines pointing the viewer's eye into a *direction*.
- Find at least two other illustrations in this book with lines pointing the viewer's eye towards a *focus*.
- Find at least two other illustrations in this book with lines that are *calligraphic*.
- Find at least two other illustrations in this book with lines that indicate a *gesture*.
- Create two paintings, each one incorporating 2 different characteristics of line described in this section.



2.

SHAPE and FORM are so closely related the terms are often used interchangeably. Simply, *SHAPE* refers to the contour or outline of an object/subject.

Shapes can be *geometric*: squares, triangles, rectangles or circles.

Example: See “Allo?” illustration on page 67.

Shapes can be *organic*. Freely drawn, examples of organic shapes might be the outline of a leaf, fruit, tree, car or parts of an animal or human body.

Example: See “Home Sweet Home” on page 167.

Shapes can refer to the *positive space* (the object/subject itself) or to *negative space* (the area abutting the object/subject). In design, both can have equal importance even though either can be emphasized.

Example: See “Kissing” on page 164.

A *static* shape indicates no movement or vibrancy.

Example: See “Baggage” firmly planted on the ground on page 10.

A *dynamic* shape is one that appears to be moving or is electric with energy.

Example: See “Lightness of Being” illustration where the shapes seem to be floating through air on page 16.

Suggested Paint Tools: Use *Eraser, Pencil, Brush, Line, Curve, Rectangle, Polygon, Ellipse, Rounded Rectangle*

³⁶ To compare your findings for challenges throughout this book, see www.magicalmousepainting.blogspot.com. E-mail your discoveries to nellie@nelliejacobs.com.

If you haven't previously studied design elements, hopefully this chapter has increased your understanding of the basics.

Besides helping you create your own work, this knowledge might allow you to better appreciate and critique the design components of any artwork.

Chapter 11

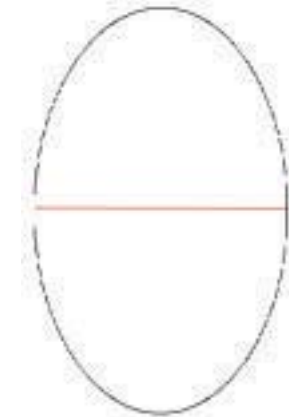
Drawing an Adult's Face⁴⁴

1. With the *Ellipse* tool, draw an oval.⁴⁵



2. With the *Line* tool, draw a horizontal line half-way between the top and bottom (chin).

This is the eye line. →



⁴⁴ Children's facial features have entirely different proportions that change through their growing years.

⁴⁵ <http://www.how-to-draw-and-paint.com/how-to-draw-faces.html>

Chapter 12

Using Paint

THE BIG PICTURE

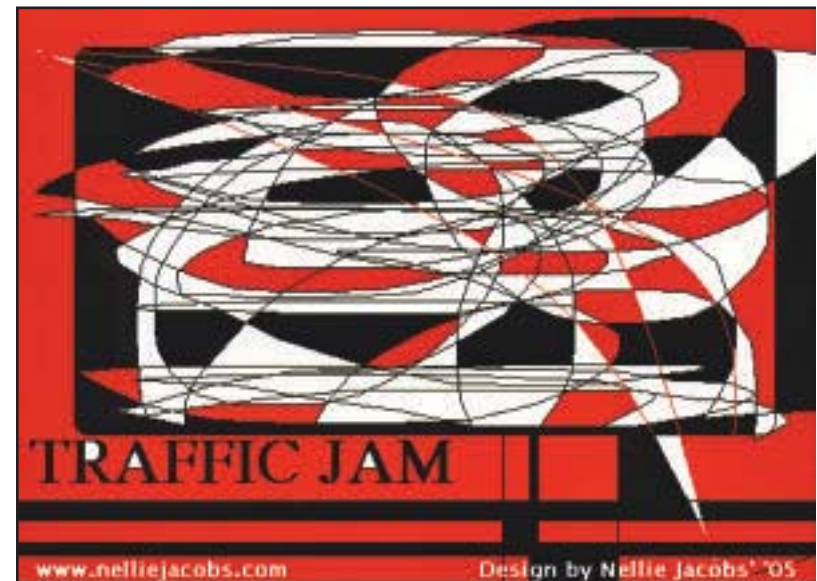
While working your way through these pages, while practising and applying what you are learning, and while finding solutions to the dozens of challenges presented, you might want to think about these bigger ‘How?’ questions:

“How does this reflect my personal creativity?”

“How does the learning of this skill relate to my life approach?”

“How might this be applicable?”

“How might any of this possibly contribute, connect to or be useful in my life?”



Traffic Jam

PART SEVEN



Hurrah!
You've Learned
the Basics! ...

Chapter 14

52 More Challenges⁵⁵

How does one move from mastery to brilliance?
From technical competence to true innovation?

By experimenting.

—JEANNE LIEDTKA⁵⁶

If you're stuck, setting a specific challenge or restriction can result in a stimulating project, and perhaps a great final product.

The following are some of the challenges, restrictions and exercises I set for myself. Either copy my illustrations or create your own.

1. CREATE A SERIES OF BOX PAINTINGS, USING RECTANGLES



Boxes #1



Boxes #3

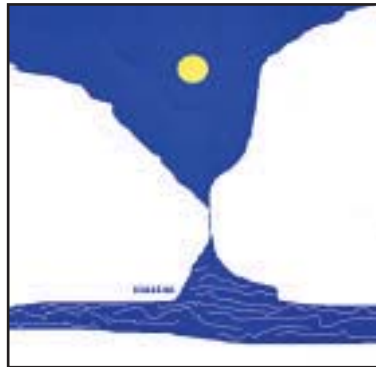
⁵⁵ For more challenges, visit www.magicalmousepainting.blogspot.com

⁵⁶ Executive director, Batten Institute of the University of Virginia's Darden School of Business

2. USE THE *CIRCLE* ICON TO CREATE A SERIES OF 'MOON' OR 'SUN' DRAWINGS

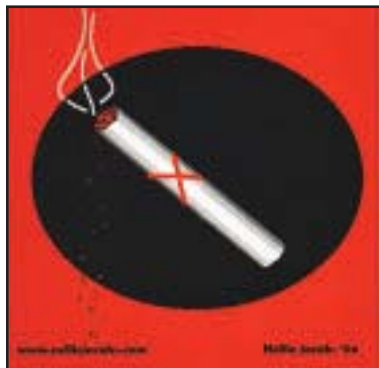


Rocks



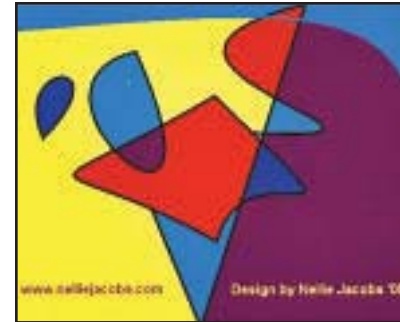
Kissing

3. CREATE A PUBLIC SERVICE AD



4. PLAY WITH THE *CURVE* LINES + PAINT COLORS

Change the colors on either side of a line to give a pleasing effect.



Friday Night 3



Box 2

5. CREATE A MIRROR IMAGE

To achieve the look of this mirror image, I first cut out the shape with the *Free-form Select* tool, then copied, reversed and pasted it underneath the original shape and, lastly, reworked the background color.



Meet Nellie Jacobs

Author/Illustrator: Magical MousePainting® - ATool for Computer Creativity

Nellie Jacobs is an award-winning artist, best-selling author—“Grading the Teacher” (Penguin Books Canada, 1996)—and trend-setting creativity consultant. Dedicated to helping people of all ages realize their creative potential, she is a keynote speaker and workshop facilitator specializing in creativity.



A member of the American **Creativity Coaching Association**, she also serves on the steering committee of **World Creativity and Innovation Week April 15-21**, celebrated in more than 40 countries.

She has served as Seminars/Workshop Director for the Metropolitan Toronto Branch of the **Canadian Authors Association** and as Newsletter Chair for the **Writers' Union of Canada**.

A former elementary school teacher and television host (**MAMMA Speaks Out, Rogers Cable**), Jacobs has been featured by major Canadian print and broadcast media.

MEDIA

For more than two decades, Jacobs and her projects have been written about in local and regional newspapers such as the *Vancouver Sun*, *The Star Phoenix*, *Toronto Star*, *Toronto Sun*, *Bayview Post*, *North York Mirror*, and Montreal's *The Gazette*. She was the subject of, or resource for, such magazines as York University's *Profile*, *Quill and Quire*, *Homemaker's*, *Chatelaine*, *Today's Parent*, and *Financial Post*.

From the early 80's, Jacobs has appeared as guest on scores of radio and television programs across the country, including **Canada AM**, **CBC radio and television nationwide**, and **CITY TV Breakfast Television**. She has been interviewed by such prominent Canadian personalities as **Jeanne Beker**, **Michael Coren**, **Vicki Gabereau**, **Dan Matheson**, **Dini Petty**, **Ann Rohmer**, **Michelle Landsberg**, and **Ellie Teshler**.

CREATIVE PROJECTS

Fascinated by the innovative spirit and motivation of individuals, Jacobs has formed, cofounded, or actively led programs that stimulate people, intellectually and creatively.

She currently hosts a weekly Internet radio talk series “**Igniting Imagination with Nellie Jacobs**”, all episodes of which are numbered and archived online for your listening pleasure. “Magical MousePainting®” is one in a *Mining Your Resources* series published by **Creative X-Spot® Books**. For more details, products, services and testimonials, follow the links on her website.

Nellie lives in Ontario, Canada, dividing her time between Toronto and Muskoka.

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