



Corporate Flow



Illustration



Image Editing



Automation



Web



Text Effects

Canvas Tips and Techniques



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Creative Department**

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Making Music with the G4 by Mike Bedford



I've highlighted different interesting parts of the overall "Making Music With The G4" layout in this series of close-ups and provided a brief description of how each object was created.

I hope you enjoyed this tutorial! Above all, I hope you find the encouragement to try something like this on your own, even if you have no background in illustration. Because you know what? I don't! I've been a photographer since the mid-'70s, and a digital image artist for the past several years. It wasn't until beta-testing pre-release versions of Canvas 7 that I even attempted any sort of computer art that didn't involve photographs. Canvas is a friendly enough environment that you will be able to solve each and every illustration difficulty as it arises, using the many tools at your disposal. Hint: Lean heavily on the AutoCurve tool for your outlines at first; double click on the finished shape to fine tune it using the handles or simply push the lines around with the Push tool. As you see here, you can produce photo-realistic results using objects made with lines! All right! Let's see what you can come up with using these tips. Now I've got to go get busy thinking up another imaginary scene to bring to life in Canvas...

Click on the image for a detailed view

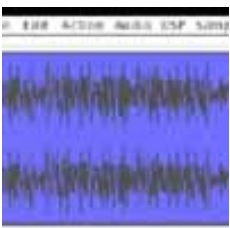
Please click on each close-up below to read how each object was created...



[The Candle](#)



[The Speaker Cone](#)



[The Screen Image](#)



[The Computer Keyboard](#)

Making Music with the G4 by Mike Bedford (Continued)



[The G4 Handle](#)



[The Computer Monitor](#)



[The Apple Pro Mouse](#)



[The Apple Logo](#)



[The Book Cover](#)

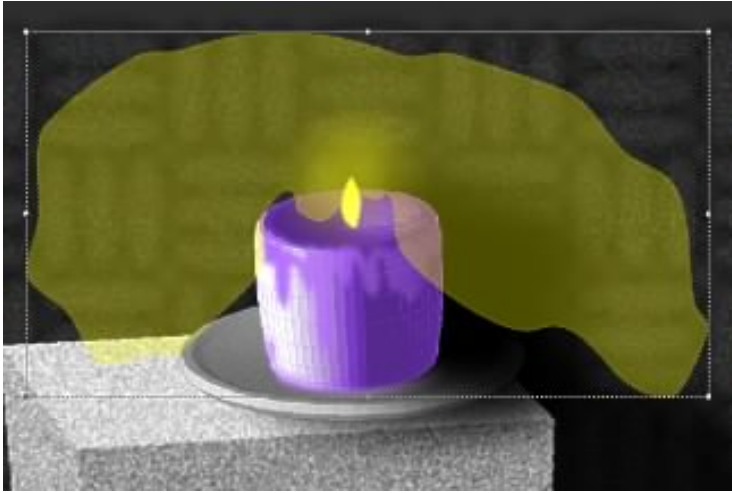


[The Hamburger](#)



[The 4-track Tape Deck](#)





Although Canvas' Extrude capability may be considered primitive by dedicated 3D application standards, it is still possible to create realistic looking 3D objects. The candles and plates (one set is a copy of the other) were created by drawing half of the overall shape with the Freehand tool, then extruding it in a circular manner at a setting of 60 (for maximum smoothness). Lighting was applied as appropriate for the scene. While you cannot map an image to the extruded object in Canvas 7, you can apply SpriteEffects to the object. In this case I used Hue/Saturation to change the color, and a touch of Noise to roughen the surface. The candle's flame is a simple vector shape with a yellow fill and Gaussian Blur applied (a most useful SpriteEffect!); the glow is a similar object with much more blur and reduced opacity applied. The melting wax is a freeform-drawn shape filled with purple and Gaussian blurred.



Created with basic circles stacked in order of size, filled with different types of gradients and colors as needed and blurred as appropriate. The specular highlight is a small circle filled with white and Gaussian blurred. The little screws are circles with two short perpendicular lines on top, and blurred for good measure.



The GUI (user interface) of the sound editing application was created from scratch using only vector shapes, as was everything else in this illustration. The file menu is text (Charcoal font) on top of a white rectangle; the soundwaves are a short section of vector lines drawn with the Polygon path tool (in connect-the-dots style) over blue and white rectangles, duplicated repeatedly and manually resized to resemble fluctuating sound waves (there's no sense drawing more than you have to! Learn to duplicate/replicate whenever possible). The finished screen layout has Brightness/Contrast applied (to make it glow like a real monitor) and a bit of Gaussian Blur, as you might expect since it's my favorite SpriteEffect.



Working with a scan of the keyboard from a catalog. I proceeded to recreate the layout with vector shapes. Each individual key is a square with rounded corners (drawn with the rounded rectangle tool, then fine-tuned using the Object Specs palette, setting the parameters of the corners in the Data>Diag. input box). Each square has a dark gray fill and black stroke. Text was entered directly on top of the squares and filled with white.



The computer was the first part of the illustration I created, and the most tricky for a non-illustrator such as myself. I made use of Canvas' arsenal of drawing tools such as the Pen, Auto Curve and Push tools. Gradients were added to the finished shape, and Pen-drawn lines were overlaid to simulate the ribbed texture of the real thing.



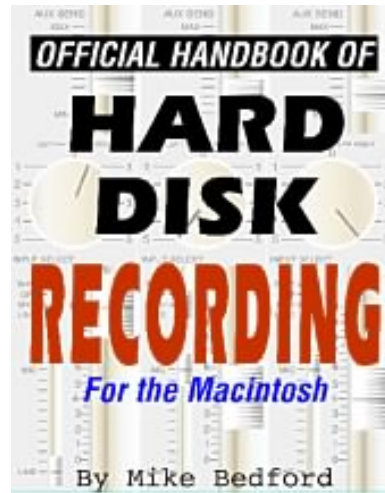
The computer monitor is actually more complicated than it looks, even though I drew it by eye without an underlying image to trace! It is comprised of four slightly different rounded rectangles (not counting the GUI composite described above) with different combinations of parallel strokes, and hatch and color fills. The monitor stand was actually the most difficult object for me to pull off. I believe I used one of the Combine features to subtract an object from the front, leaving the legs as you see them. The fill is a gradient, the stroke a light gray, all reduced to 35% opacity to imitate clear plastic.



The round Apple hockey-puck mouse would have been easier to draw, but I decided to try and reproduce Apple's new transparent mouse (why not? Everything else was going so well!). The bottom layer is an oval object filled with a light-colored circular gradient and black stroke, with Brightness/Contrast and Radial Blur applied. The upper oval is the same except for the coloring choices and slightly smaller size. The white Apple logo is a duplicate made from one of the other two in the illustration. A simple freeform shape filled with white and Gaussian blurred serves as the specular highlight on the shiny plastic surface. Finally, the mouse cord is a freeform line with a texture stroke applied, along with a touch of Gaussian blur.



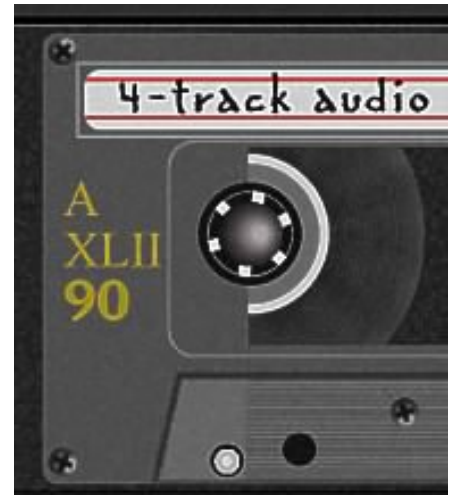
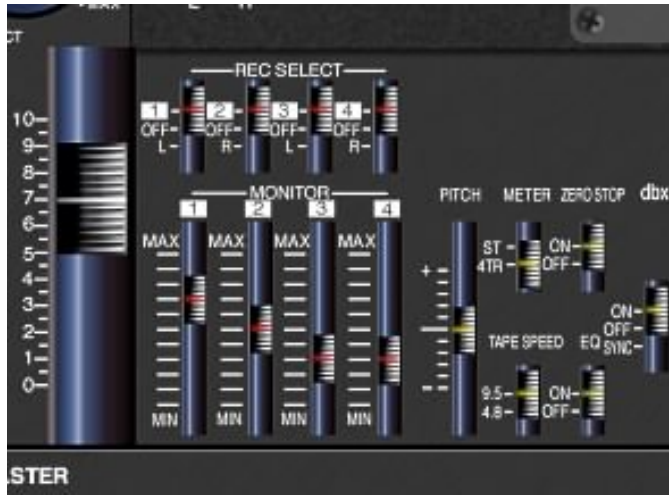
One of the few times I was actually forced to use the Pen tool! The AutoCurve tool, which came in very handy for a lot of other shapes within the illustration, did not reproduce the logo accurately enough. Once I traced a copy of the logo that I found on the Internet, the surprisingly complicated trial-and-error procedure to reproduce the odd grayish-blue color and beveled surface of the logo (as if it were lit from the left, no less!) began. I applied a 5-pt. stroke to the first copy of the object. Another copy of the traced apple (with no stroke) was filled with a bluish color. I copied this object and added both noise and a diagonal gradient mask, then reduced the overall opacity to 76%. When all of this was reassembled, I got the result seen here.



Basically a straightforward publication layout. The background is an inverted version of a rendered image of a section of the tape deck vector layout. To achieve the perspective effect on this and similar objects (tape deck, musical keyboard, computer keyboard), it seemed to work best to render each flat-on vector layout as a 300 ppi image, remove the background, then use the Freeform and perspective features to mold the image into the proper position.



This part of the illustration was a lot of fun, and almost got promoted to the center of its own separate layout! However, my odd sense of humor prevailed, and this is what we see here. The Extrude function again came in handy for creating the buns, meat patties and tomatoes. Applying Hue/Saturation to colorize the extruded objects resulted in the various shades of color. The seeds of the bun are all descended from a single freeform-drawn shape, which was duplicated, rotated, grouped, duplicated again, repeatedly, into a random pattern. The seeds on the right side were filled with a darker color to simulate the shadow side of the bun. The lettuce was freeform-drawn and filled with an appropriate texture.



The 4-track Tape Deck was created with basic rectangles stacked in order of size, filled with different types of gradients and colors as needed and blurred as appropriate.