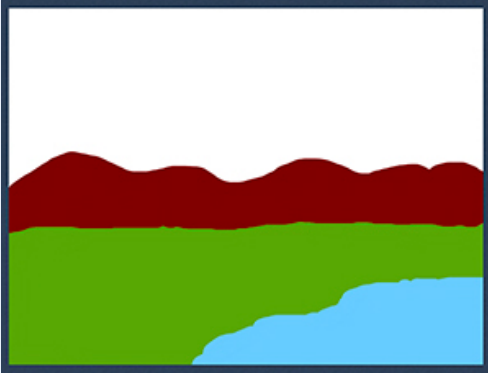


## Need Art? Use Cookie Cutter!

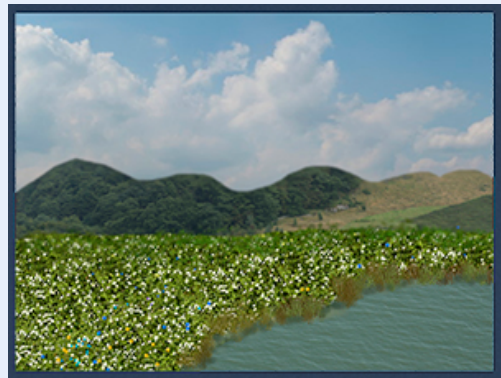


Begin With This Sketch...

HyperStudio has always included the most advanced art tools of any multimedia program I've used.

Hopefully you've tried out the new HyperStudio 5® color and image effects, which are accessed by choosing the **Effects** tool in the lower right corner of the **Tools** palette. Two factors greatly increase the utility of these effects: You can vary the strength of the effect, and you can apply it either to the entire background or to a selected object.

However, you may have missed a powerful tool that was one of the few fancy effects in older HyperStudio versions. **Cookie Cutter** is easy to overlook with all the new options. It is especially powerful when combined with the newer art effects. In this tutorial we'll do just that, and turn a sketch into an amazingly realistic background picture.

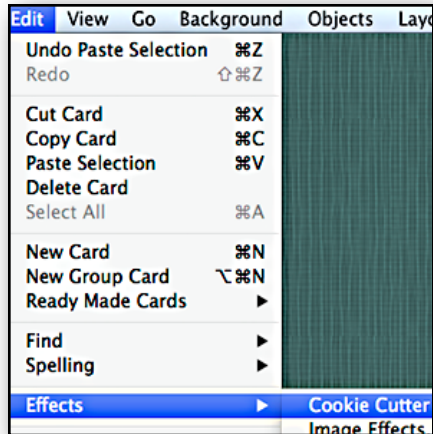


Make This Picture!

**Want more free activities, tips, and graphics? Look in the Attic!**

## Meet A Golden Oldie

Two legacy options, **Cookie Cutter** and **Image Effects**, can be accessed under the **Edit** menu. I'll do a separate tutorial on **Image Effects** eventually, but for now, I want to introduce you to **Cookie Cutter**.



Take a sneak peek under **Edit** now. Look down the list of options and pick **Effects**. These two legacy options will pop up, but **Cookie Cutter** may be grayed out. We are about to find out when **Cookie Cutter** can be used, and how to use it.

Once you know how to use **Cookie Cutter**, it's easy to transform a simple sketch into a work of art within HyperStudio. Besides tools, we also need materials in the form of texture photos that can be downloaded **free** from a website called, logically, textures.com.

## Textures For MY Students??

Textures are used mostly by professional 3D artists to make amazing realistic images, often animated. That's far too complex for young students, so perhaps you've never considered using them for class projects. Prepare to be surprised at what can be done with texture photos in HyperStudio!

I haven't included the texture files for you to download with this tutorial for two reasons. First, this way you will get a quick tour of the textures site and learn how to find things on it.

Second, textures.com's terms of use don't allow redistributing sets of their textures, although anyone can sign up for an account and download the small and medium sizes of any image FREE. These are high quality photos, so this is a very generous arrangement!

Please remember, if you share this tutorial or give a workshop using textures from this site, to ask people to download their own materials. Marcel Vijfwinkel, who started textures.com in 2005, confirmed to me that you are allowed to make multiple copies to use in classes.

Go to textures.com now, and set up your free account. I've had my account for many years, and I can promise you that you won't be bombarded by email ads :) Once you have your free account set up, download the four images listed in the following table.

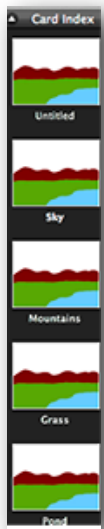
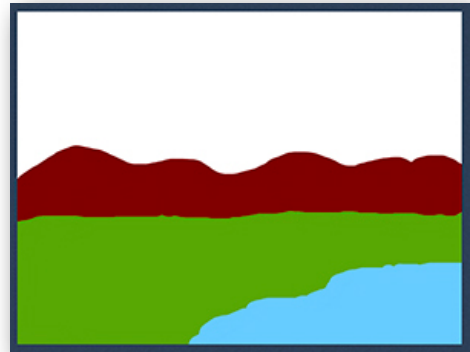
Categories	Thumbnail Location	Filename
FX/Water/Plain	3 rows down, 3rd from left	WaterPlain0007_S.jpg
Landscapes/Green Mountains	9 down, 3rd from left	MountainsGreen0049_1_S.jpg
Landscapes / Skies Partial	6 rows down, 2nd from left	Skies0304_S.jpg
Nature/ Grass	9 rows down, 2nd from left	Grass0038_1_seamless_S.jpg

The first words in each line of the table are the categories you click from the sidebar, followed by which thumbnail to click, followed by the image name. When each texture opens, click and download the **small** size. Put all four texture .jpg files into one folder, so it will be easy to drag them into the cards. Okay, that's all we need to get started. Let's make a picture!

### A Stack Is An Infinite Sketchbook

Start HyperStudio 5 and make a new stack. Set the card size to 1024 x 768 pixels. Load my sketch (sketch1024x768.jpg) as the card background on Card 1, where we'll create a realistic background picture. Open the **Card Index**, as we'll be moving between cards often.

For this tutorial, I painted four large solid areas for the sketch: a band of distant mountains, a green foreground area, a blue water area, and the sky area which I left white. We will use **Cookie Cutter** to put part of each texture photo into those areas.



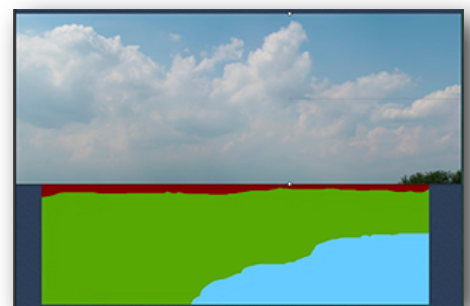
Tip 2: If you chose to paint more areas for a starting sketch, you would need to choose and download more textures, one per area. This technique works best with large solid areas. Smaller elements can be painted or pasted in after the main sections are in place.

Once you have the sketch loaded as background in Card 1, **Copy** the card and **Paste** it four times, a total of five cards. Our next step is to place one of the texture photos on each of the duplicate cards, positioning each so that it covers the part of the sketch where it will appear in the finished picture.

Tip 3: The four duplicated cards can be deleted once the picture is finished. They are just handy places to park the textures. You also can use extra cards as scratch paper to draw elements for a scene, alter clip art, and prepare frames for animation. Discard these scratch cards before saving the finished stack. A stack really is like an infinite sketchbook!

## Card 2: Sky

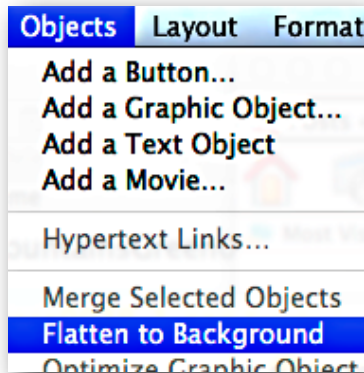
On **Card 2**, drag in the **sky texture**. Notice that the dragged-in image becomes a **graphic object**, so it is easy to change its size and position. **Resize** the sky image so that it covers the card from the top edge down past the mountains skyline. Placement





doesn't need to be precise, just so you have sized the image big enough to cover from the card top edge down past the lowest point of the mountains skyline.

Since the sky photo is much wider than its height, you have the option of sliding it left and right until a part of the sky you like is over the card.



**Flatten** it into the background. Don't worry about the part of the sketch that still shows. The sketch on this card is there only as a guide in placing the texture. When we use **Cookie Cutter**, the template piece will be positioned completely on the sky area.

### Card 3: Mountains

Drag the mountain scene into **Card 3**, and **resize** it to cover the band of mountains. Again, you can adjust it right or left. **Flatten** it and check that the sketched mountains are covered completely.



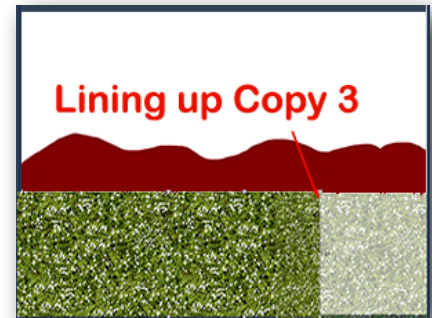
I noticed a gray structure, maybe a concrete pipe, in the mountains photo that I didn't want in my final picture. I decided to use a patch to hide it. I selected a small area just below the gray object and about the same size with the **Freeform Lasso** and **Copied** it. I **Pasted** the patch, moved it over the gray structure, and **Flattened** it to the background to cover the gray strip.



Tip 4: A patch won't show if you copy it from an area that's close in colors to the area you plan to patch, and if the patch has slightly uneven, lassoed edges.

#### Card 4: Grass

For **Card 4**, **Drag** in the grass photo. When I dragged it in, it was much too small to cover the entire grass area in the sketch. I didn't want to stretch it out of shape because the flowers might look strange. In fact, the flowers looked too big to match the picture.



I needed to do some resizing and duplicating. Luckily, the grass photo is a seamless texture, so I knew copies would match up nicely.

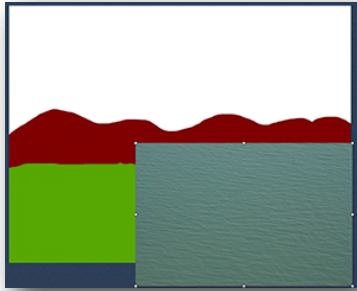
I **shrunk** the grass photo until its height covered the band of grass, then I **copied** and **pasted** it. I moved the copy to the side until the edges lined up. You can **nudge** a selection one pixel at a time using the keyboard arrows. I had to line up two copies to make a wide enough piece of grass to cover all green areas.

Then I selected all three copies, and used **Objects-->Merge Selected Objects** to create a single strip I could move into place easily. Since it covered the green part of the sketch with room to spare, I rotated it a little bit just for fun before I **flattened** the grass. Rotation is more necessary if there is something like a fence in the texture you want to see on a slant. Use any tools necessary to prepare the texture **before**

Tip 5: It's easy to line things up perfectly if you turn on **Smart Guidelines** in HyperStudio **Preferences-->Layout**. Lines appear across the top, middle, and bottom when you have the two images lined up just right. You can move the two images close and then move them one pixel at a time with the keyboard arrows, until the guidelines flash on.

flattening it into background. That way you can just cut out and paste part of it into the picture.

### Card 5: Pond



Okay, three texture pages all done! I purposely chose textures that needed various tweaks, but for young students, you don't need to be that picky. Often resizing and/or stretching is plenty good enough.

For the pond, I simply dragged in the water photo, resized and stretched it to cover the blue part of the sketch, and **flattened** it to the background. The water doesn't have a specific form, after all, and the ripples or little waves can be stretched and still look natural.



Okay, that takes care of the slow part. **Time to save the stack!** You don't want to have to do all that again.

### Two Suggestions: A Template Or A Kit

For young students or those with physical challenges, you might want to set up things to this point as a template. You could have separate stacks with different starting sketches, and different textures on the "cookie dough" pages. You'll see in the next part why I call them that.

For older or more physically agile students, you could assemble a folder of textures for them to use to make original pictures. I'd suggest 3 or 4 skies, maybe one a sunset, grass with and without flowers, desert, beach sand, green mountains, snowy mountains, low hills, craggy rocky formations, calm water, little ripples water, and ocean waves. With that as a kit, they could design most scenes.

For a specific report, they might need a few more textures, perhaps logs to depict a fort, a specific structure such as a pyramid, etc. Once

you show them how to drag a texture to a scratch card, select an area, copy it, paste it onto the texture, and pick it up using **Cookie Cutter**, students will take off and create amazing art.

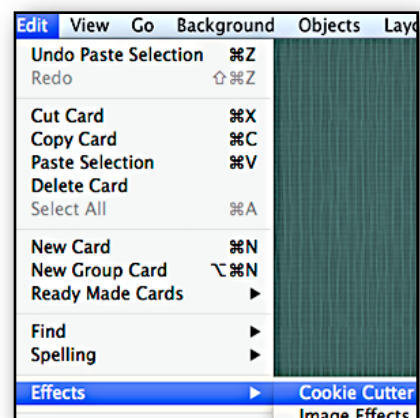
## Cutting And Flattening The Sky



Now, at last, we can use the **Cookie Cutter**! Move back to the sketch card (Card 1). Get the **Expanding Lasso** by double-clicking the lasso on the **Tools** palette to open the **drawer**, and choosing the **middle** of the three lassos in the drawer.

**Click** in the white (sky) area of the sketch. The lasso expands to fill that area. **Copy** the selection, move to **Card 2** (sky texture), and **Paste**. **DO NOT DESELECT!** Look under the **Edit** menu, move down to **Effects**, and choose **Cookie Cutter**. Sky fills your selection. to cut the cookie (the sky piece), and put it onto the clipboard.

Move back to the sketch on **Card 1**, click **anywhere** on the card, and **Paste**. Before deselecting, check that the sky is covered--you can resize it a teeny bit if needed. To flatten the sky, you need to click anywhere outside the sky selection, so **click in the mountain area** since you need to select it next.

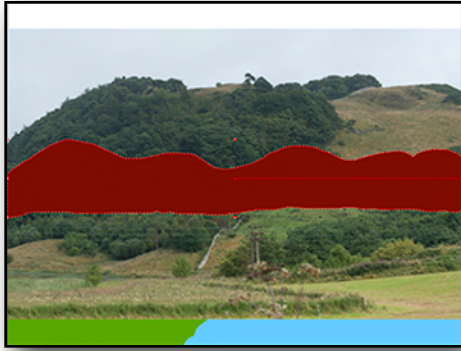


Tip 6: I advise clicking on the card because that seems to open the card to additions of objects. Otherwise, since the card icon is selected in the **Card Index** when you first move to the card, **Paste** creates a duplicate of the entire card instead of pasting what is on the clipboard.

## Cutting and Flattening the Mountains

**Copy** the selection in the mountain area of the sketch, and move to **Card 3**, the mountains texture. **Paste**, again being careful not to



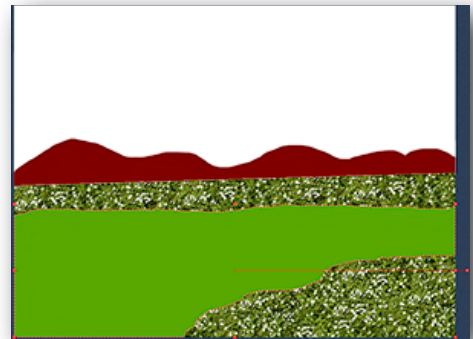


deselect. Go up to **Edit/Effects/Cookie Cutter** again. **Copy** the mountain selection.

Return to **Card 1**, **click the card**, and **Paste** again. This paste should put the mountains piece in place just below the sky, as if assembling a puzzle. Again, you can enlarge the piece a teeny bit before deselecting, if you see a white line at the join between sky and mountains. This time, **click in the grass area** to **flatten** the mountains piece into the background and select the grass area all at once.

### Cutting and Flattening the Grass

**Copy** the selection in the grass area of the sketch, then go to **Card 4**, the grass texture. **Paste**, again being careful not to deselect. Go up to **Edit/Effects/Cookie Cutter** again. **Copy** the grass "cookie".



On **Card 1**, **click the card**, and **Paste** again.

The paste should put the grass piece in place just below the mountains. This time, **click in the pond area** to **flatten** the grass piece into the background, and select the pond area at the same time.

### Cutting and Flattening the Pond

**Copy** the selection in the pond area of the sketch, then go to **Card 5**, the water texture. **Paste**, again being careful not to deselect. Go up to **Edit/Effects/Cookie Cutter** again. **Copy** the water selection.



Return to **Card 1**, **click the card**, and **Paste** again. This paste should put the water piece in place over the blue pond area of the

sketch. You can press **Enter/Return** this time to deselect and **flatten** the pond water into the background.



## **DEFINITELY** time to save the stack!

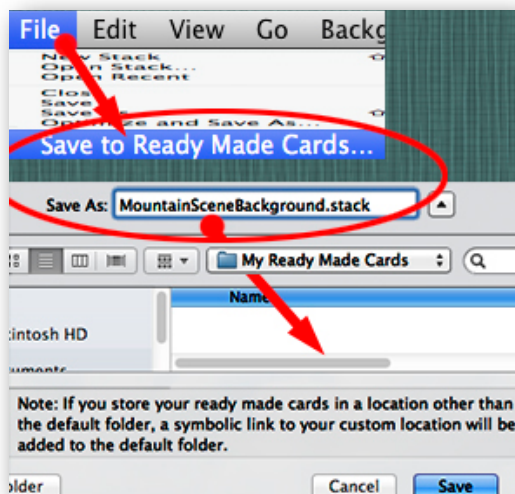
### Background Picture Built From Textures Photos

At this point we have a complete picture, one that could be used as is by younger students. With the addition of a few bits of clip art, this image could illustrate a story or a report. Students might also use it as a background for an animation.



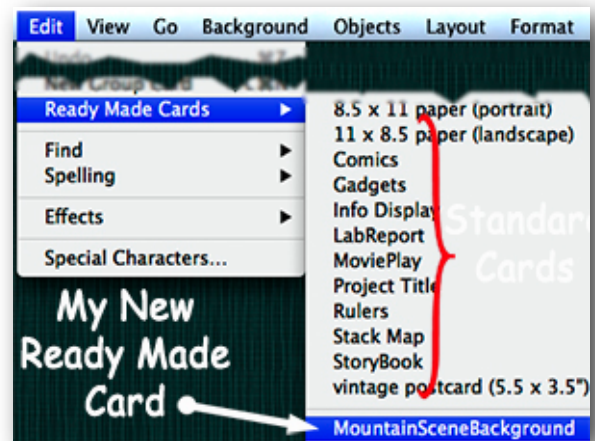
### Use As Ready Made Card

If the picture is finished at this point, one way to keep it handy for use is to delete the four scratch cards and then save the single card stack as a **Ready Made Card**. The option **Save As Ready Made Card** is under the **File** menu.



HyperStudio allows saving **Ready Made Cards** in folders other than default, and will automatically add a link in the default **Ready Made Cards** folder so that a newly saved **Ready Made Card** appears in the list. That means you can set up a folder for each student in which to save their art masterpieces, and they can retrieve the cards for later use in their projects.

I tested this option by making a folder called **My Ready Made Cards** on my computer desktop. I deleted the four texture cards from a copy of my art stack, then saved the remaining card with the completed scene into my new folder. I used **Save To Ready Made Cards...** and **MountainSceneBackground.stack** as the name.



Then I looked under **Edit/Ready Made Cards**. A long list of standard **Ready Made Cards** that come with HyperStudio opened, followed by a line, and just under that was my **MountainSceneBackground**!

Tip 7: A student could create and save backgrounds for a project all into one folder using **Save To Ready Made Cards** and then pull in each card using **Ready Made Cards** under **Edit**. If a background is for a card with some functions that a student will use many times, save a version with standard buttons and other items already set up, ready to pull into a stack.

### Optional Final Touches

For students who are proficient at using the art tools and effects, here are four final touches to make the scene look even more realistic. These changes make use of the **Brush**, **Spray Can**, and the **Effects Tool**. While optional, making one or more of these changes adds details that turn the sketch into real artwork. It's a good idea to duplicate the card with the textured scene and do these changes on a copy.

### Paint Reeds In The Pond

The edge of the pond will look more natural if there are some plants in the water. Let's paint in some reeds! We don't have to paint the leaves one at a time, because there is a brush that will do a whole clump at



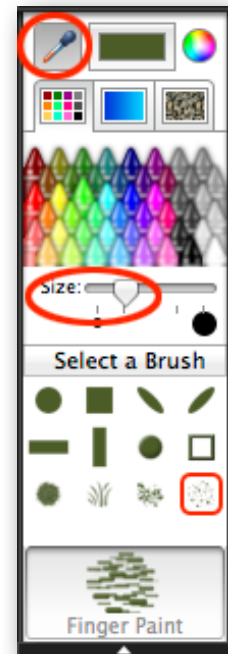
one click. Get the **brush tool** now, and choose the **grass brush**. Set it for a large size.

First we'll paint in a back row of plants, mostly shadows. Choose a **tan or brown color**. Also set the opacity to 64%, so that these shadowy plants won't look solid.

Click the brush at points along the edge of the pond to make plants. You can make short down drags, too, but try to make many clumps. Don't try to line them up; a messy line of plants looks more natural. Make the plants come out further in some spots. For taller plants, click at pond level and a little higher in the same spot so the upper leaves are taller. Vary the size setting so the plant sizes won't all be the same.

Okay, now let's do the front row. Choose a dull green this time, and make sure the opacity is 100%. Splat more clumps of plants on top of the shadow plants. You might want to change greens so these more distinct leaves will vary in color. Do the darker colors first.

Finally, let's put some shadows onto the water. First, get the **finger paint** brush and set it for a small size. Open the drawer, click the **colors squares**, and get the **eyedropper**. Sample one of the darkest parts of the pond. This will be a dull, dark green. Click the **colors circle icon** to the right of the current color box to open the **Colors** palette, and make the green a little darker. Also set a lower opacity, about **50%**.




Make short straight strokes at the base of the reeds, going a little way into the water. The shadows will match perfectly, and blend nicely into the water because we used a darker shade of a color we know is part of the pond.





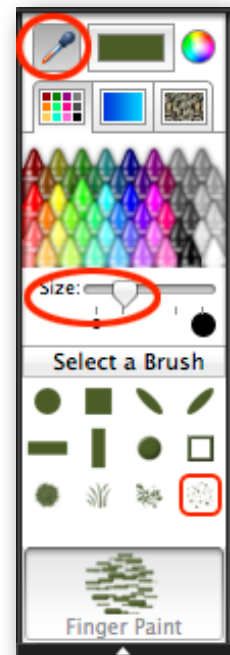
The reeds cover the boundary between the water and grass textures, making the pond look like it is lower than the grass and adding interesting details.

Compare this scene with the added reeds to the scene with added textures only. Now it's beginning to look like real artwork!  **SAVE NOW!**

### Darken The Distant Grass

This is a very easy finishing touch, but an important one. It gives the picture its sense of distance. We filled in the area between the bottom of the artwork and the distant mountains with a grassy meadow texture, complete with flowers. However, in the real world, we would not see each grass blade and flower distinctly in the far distance.

All we need do to add that distance blur is to paint in dots of one of the darker colors in the grass. Pick the color by sampling the grass with the eyedropper tool until your current color is a very dark green. We chose one of the colors in the grass, so we know that our painted dots will blend in.



For a brush, get the **Finger Paint** brush again, but this time we'll use it in a special way. Instead of sliding the brush to make smeared lines, we will just click once in each place. Each click will add a small cluster of dark green dots, just what we want! Click the brush about every inch across, starting half an inch below the mountains.

On the next row closer to the mountains, click the dot clusters closer together, and keep doing that right up to the bottom edge of the mountains. Just as when we painted the reeds, we don't want things lined up perfectly. Plants like to grow in raggedy lines. Your last line of clicks should overlap the bottom edge of the mountains a tiny bit, creating an uneven edge.



That's good; it disguises the sharp boundary line where we pasted in texture pieces. The dark green dots hide some of the flowers in the distance, making them seem farther away.

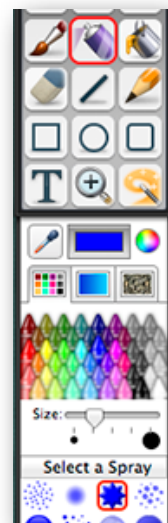


Tip 8: The **Eyedropper** tool makes it easy to paint in small changes to photos. By using shades of colors from the photo, your paint will blend in as if it was part of the original image. Just keep your changes small, like the shadows for the reeds or the darker areas in the distant grass.

### Add More Flowers Up Close

This effect is also easy, and it is just the reverse of darkening the distant grass. We might expect to see flowers that look bigger very close to us in the picture. We also might be able to see colors other than the bright white that would stand out farther away.

HyperStudio makes it very easy to add these extra flowers. Choose the **Spray Can**, open the drawer, and there is a flower shape ready to spray! We'll have to be careful to do a very quick spray, just a click, for each



bunch of flowers. We'll also want to keep them close to the bottom of our picture and not add too many.

Use a small size for the flower spray, and add a few bright blue and yellow flowers near the pond. You can do them all with the flower brush set to a small size, or you can use several different sizes and shapes.



Try changing the spray size a little bit between clicks. You also could do some sprays with the star shape, and maybe one with the dust, spatter, or oil drops shapes.

Adding just a few extra flowers to the picture brightens it up and makes it your own. I added yellow and blue flowers, but maybe you

like red, pink or orange. Bringing colorful flowers close to the edge of the picture on the left adds a focal point.



### Blur The Skyline (Your Final Exam)

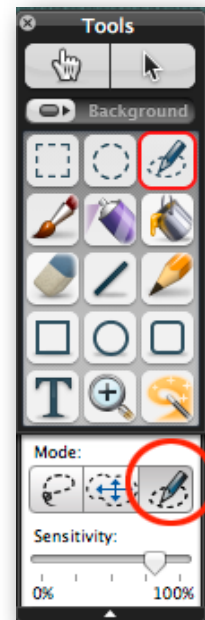
The fourth finishing touch is the most involved, but I think it's worth doing. Not only will it improve this mountain scene, but it also teaches you about how to get the most from the **Effects** tool.

The mountain tops would be very distant in a scene like this, so far away that dust and moisture in the air would make the skyline look slightly blurred. Because we pasted in a selection from the mountains texture, our mountains have an unrealistically sharp edge. Fortunately, there is a **Blur** tool built into HyperStudio. It's one of the options for the **Effects** tool, but we must do lots of planning before using it.



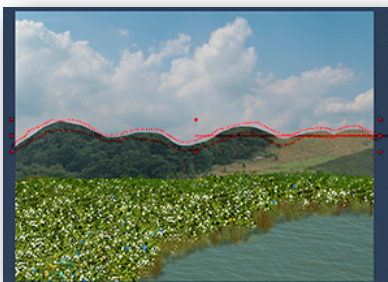
The **Effects** tool can be used either on the entire background, or on a graphic object. If we use the blur effect on the background, the entire picture will blur, but we only want to blur the top edge of the mountains. If we find a way to select the just skyline area, the selection still is not a graphic object. We need to select the mountain skyline, turn that selection into a graphic object, blur it, and somehow change it back into part of the background picture. Think we can do it?

Let's break this complicated problem into easy little parts. First, we'll tackle selecting the strip along the mountain tops. Which tool should we use? We need to select an irregular shape that isn't a solid color from an area that also isn't a solid color. Neither the expanding lasso nor the regular lasso will do that easily, and certainly not the square or circular selectors. We need the **Pencil Lasso**.



Tip 9: Three different **lasso tools** handle three kinds of selections, though all three are for **freeform shapes**. The simple **Lasso** is best for a complex item with a fairly wide solid area surrounding it. The **Expanding Lasso** is best for a solid area within a complex background. The **Pencil Lasso** lets you select a custom shape where there are no handy solid areas.

To get this tool, double-click on the **lasso**, the third tool on the top row to open the **drawer** at the bottom of the **Tools** palette. We've done this before to get the expanding lasso, but we need a different lasso this time. Choose the **Pencil Lasso**, the third lasso from the left.



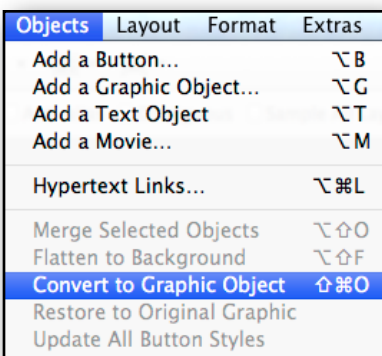
Draw with the **Pencil Lasso** all along the skyline close to the mountain tops, down to just beneath the skyline, and all the way back across below the skyline, before letting up on



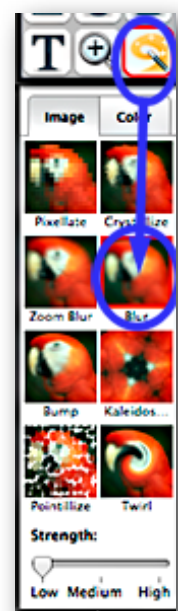
the mouse button to let the selection join up. **Copy** and **Paste** the selection but **DON'T DESELECT** it and don't move it. Your selection should be a skinny wiggly shape across the width of the picture just at the top of the mountains.



The next step is to make this strip of background into a graphic object. With the skyline still selected, go up to the **Objects** menu and choose **Convert To Graphic Object**. Now you have a graphic object of the skyline, but underneath it, the original picture is unchanged. We can apply effects to the graphic object, and if things get ugly, we can delete it without messing up the picture. Leave the graphic object selected, and don't move it. Remember where it is and what is included within it, because what we do next will hide its outline.



Now for the magic part! Double-click the **Effects** tool. It's the magic wand tool in the lower right corner of the **Tools** palette. The outline of the graphic object disappears when you choose the **Effects** tool. Since you chose **Effects** with a double-click, the drawer opens. The many options for this tool are listed under two tabs, **Image** and **Color**, at the top of the drawer. Click **Color**, choose **Blur**, and set **Strength** to **Low** using the slider at the bottom of the drawer.



Be careful with this next step, but if it messes up, remember that you can use **Undo** to fix it. Click the **Effects** tool once, exactly on the top of the highest mountain. Really, you could click anywhere on the graphic object, but that spot is part of it for certain. You should


see a thin strip along the mountain tops blur. If everything except that strip blurs, fix it by clicking **Undo** and try again.

Okay! That was the hardest part. Now we have to make the blurred



strip part of the background again. Get the **Arrow** (Edit) tool and click on the graphic object to select it, or you could select it from the **Objects Browser**.

Check to make sure it is still exactly in its place across the mountain tops, and nudge it into position if needed.

Choose **Flatten To Background** from the **Objects** menu. You're done!  **SAVE NOW!**

This procedure may seem complicated, but once you see how it works, you can do it quickly and easily. To review, you select using the **Pencil Lasso**, copy and paste without moving or deselecting, convert the selection to a graphic object, choose an effect and set its strength, click in the graphic object with the **Effects** tool, re-select the graphic object, and flatten it back into the background.

The best part? It's not just for applying **Blur**. It's a general procedure for applying ANY of the **Image** or **Color** effects controlled by the **Effects** tool to a selected portion of the background.

Tip 10: To use the **Color** and **Image** effects on the background, first select the area where you want the effect and make a **graphic object** from a copy of the selection. Apply the effect to the graphic object, check its position, and **flatten** the graphic object into the background again.

## Nice Enough To Frame

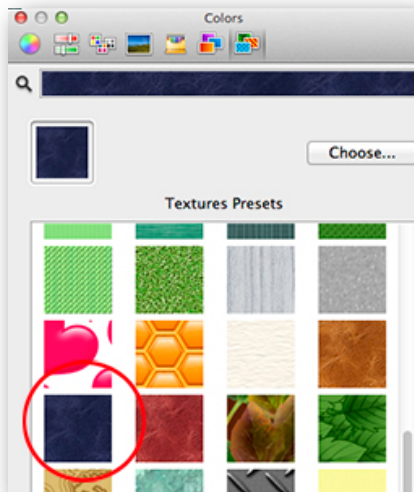
If you compare our final background picture with the starting sketch, surely you will agree that it's a real work of art, and nice enough to frame. Just think how proud your students will be when they create something like this! In case they might really wish they could frame their work, here is one last set of tricks. Move to the very last card in the Great Art stack, and you'll see the picture we just created in a fancy frame I made within HyperStudio! Here's how to do it.

At the beginning of this tutorial, I mentioned that **Cookie Cutter** is one of two legacy special effects you can access from the **Edit** menu. In passing, we noticed the name of the second one, **Image Effects**, on the same pop-out menu as **Cookie Cutter**. It's a bit confusing, because we have also used a different, newer set of **Image Effects** operated by the **Effects** tool. The **legacy Image Effects** include an extra set of tools you can use alone and also combine with the **Effects Tool** options. To make a frame, we are about to make repeated use of one of the legacy effects, the **Beveler**.

The first step in making our frame is to make a new blank card on which to work, so do that now. Next, we want to fill the card with a material that will make a good frame. We don't need a photo such as we used for the picture, but instead the overall type of pattern or texture you can pour with the **Paint Bucket**. Double-click the **Paint Bucket** now to choose it and open the drawer of options.

Click the **third button in the second row** of the drawer to bring up the patterns options. Some of the commonly used textures are displayed below that button, but to open the main list of presets, click the third button on the top row of the drawer, the one that has three overlapping rectangles. The **Colors** palette should open





with the **Textures Presets** displayed; if not, click the last button on the right at the top.

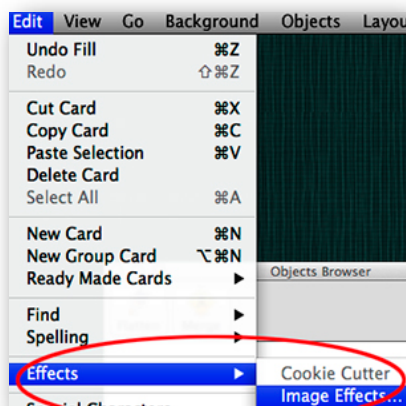
Scroll down and choose the **blue leather texture**. It's just below a texture with red hearts. Of course, you could pick a different texture than the one I used, but for this project, choose one with a fairly simple design, perhaps a wood pattern, rather than something with large picture elements like those hearts.

Tip 11: The **Choose** button on the **Textures Presets** panel lets you load a pattern file from your own folders, which you can use with the **Spray Can**, **Brush**, or **Paint Bucket**. Search online for **seamless textures** in .png or .jpg format, and download the smallest sizes from sites such as textures.com. I was able to choose a 1024 x 1024 texture and pour it into a card with the **Paint Bucket**, but if possible get smaller images. They don't have to be square, just seamless. If the pattern looks too large, resize the entire texture picture in a graphics program and save the smaller size. That way it will still be seamless.

Pour the blue leather texture with the **Paint Bucket** to fill the blank card. Double-click the **Square Selector** to select the entire card. Go up to the **Edit** menu, move down to **Effects**, open the

pop-out menu to the right, and choose **Image Effects**.

The dialog that opens will have a tabs for a set of six tools: Beveler, Emboss, Texturizer, Brightness/Contrast, Replace Colors, and Gradients. These are the art effects from older HyperStudio versions, and they all are worth trying out. For now, click the tab for **Beveler**.

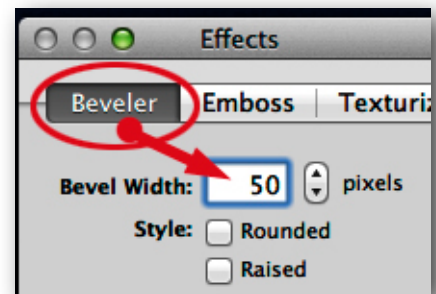




There are only three settings for **Beveler**, but with them you can make an amazing array of complex borders. First, you can set the width from a very narrow line to a width meeting in the middle of a shape. You can get some idea of what this setting will do by looking at the **Preview**, but the actual effect depends on the size of the shape, usually a rectangle, which you are beveling.

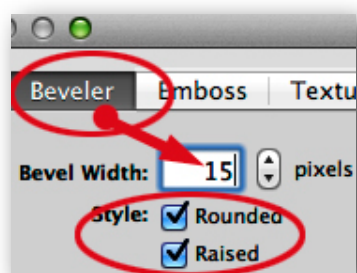
Next, there is a checkbox labeled **Rounded**. If this is left empty, the beveled edge will be a sharp, flat surface. If checked, you get an arched, rounded surface, bending up or down depending on the next setting. The third setting is another checkbox labeled **Raised**. If this box is left open, the frame will appear to be recessed, while it would appear to protrude out of the card if you check the box.

For the first bevel on this frame, leave both **checkboxes open**, and set a width of **50**. Click **OK**. Zap! It's beveled! We are about to do a second bevel, not as wide as this one, but first let's think about how best to work with **Beveler**.



You can use either of two strategies when doing multiple bevels: The easiest way is work from the inside out, doing the widest bevel first so later ones don't wipe out the inner edge.

Alternately, you can select rectangular areas to bevel. If you try that, be sure to turn on the grid in **Preferences**. The grid lines make it easy to select evenly close to edges. Set the grid lines so that you have an even number of squares or rectangles across and up and down. For example, with these 1024 x 768 cards, I set the grid to 32 pixels between lines.



Let's go on to the second bevel. Still on the card with our blue frame, go once again to **Edit-->Effects-->Image Effects**. Click the **Beveler** tab again. This time, set the width for 15 pixels, and for the **Style**, click both **Rounded** and **Raised**. Click OK again. Zap! The frame is done!

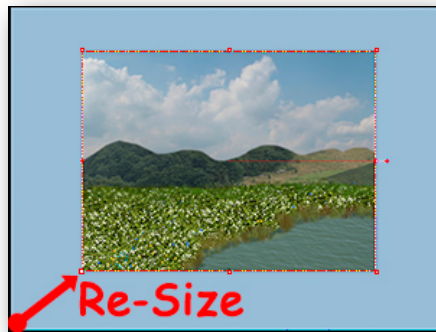
Because we did not have a selection, **Beveler** worked on the entire card, creating the bevel around the outside edge. This second bevel wiped out a bit of the first one, but most of the first wide recessed bevel is still visible. The second bevel painted a narrow, slightly raised, rounded bead around the very outer edge, giving it a finished look.



Our frame looks sharp, doesn't it? This is really a very simple frame. Experiment with **Beveler**, and you will soon far surpass this first effort. Try preparing a card with a contrasting band a short way in from the edge, using two pattern fills, and then putting multiple bevels on it. Warning: Don't try this if you have an important appointment later on. You'll forget to go!

Tip 12: If you like the **Beveler** and think you might use those other legacy **Image Effects** frequently, make them easy to access. **Right-click** on the **Toolbar** above the card to customize it. When the dialog opens, look for the **Image Effects** icon. It's in the third row down, second from the right. Drag it up into the toolbar, and click **Done**. Whenever you want to use the image effects, click that icon and the whole toolbox will open.

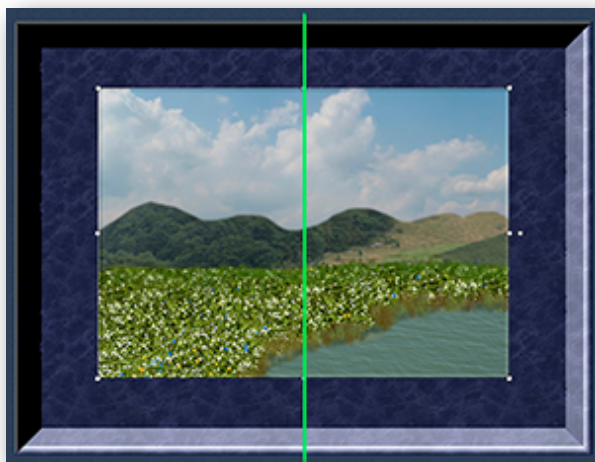
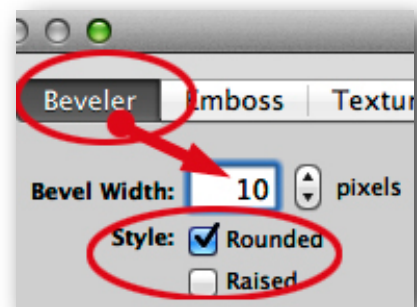
Okay, now we need to prepare a **COPY** of our finished artwork to go into the frame. **Copy** and **Paste** the card that holds your finished picture, with whatever finishing touches you added. Since the picture



is as big as the outer part of the frame, we know that we need to resize it so it can fit into the frame's center, leaving the fancy beveled edge and perhaps a border around the image.

Double-click the **Square Selector** to select the entire background. Go up to the **Objects** menu, and choose **Convert To Graphic Object**. Use the corner handle to resize the graphic object while retaining its aspect ratio (proportions). You can get a good idea of the size you want by roughly centering it on the card.

When you have the size adjusted to your liking, open the **Beveler** one more time. Be sure you have the graphic object with your artwork selected. Set the **width** to **10**, click the box for **Rounded**, but leave the **Raised** box empty. Click **OK**. This puts a thin, engraved edge around your picture.



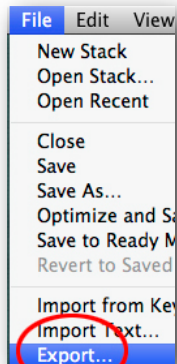
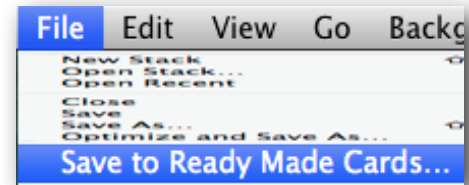
**Copy** the picture, move to the card with the frame, and **Paste**. You can adjust the size and position if needed. Activate **Smart Guides** in **Preferences** to center the picture. **Lock** the graphic object in place.

 **Time to save the stack!**

## Exportation Options

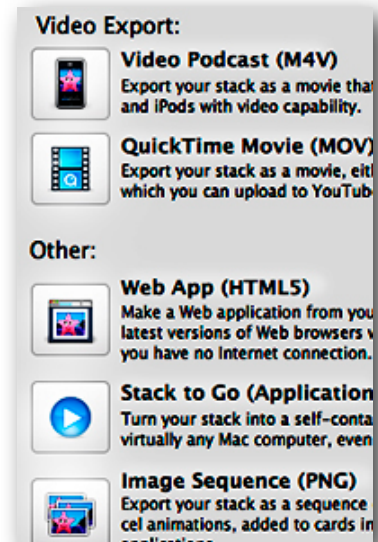
There are many ways to show off beautiful student artwork like this, using the **Export** options in HyperStudio. We've already talked about the option to save a finished background as a **Ready Made Card** and

later pull it into a project. Saving as a **Ready Made Card** is also an option with framed artwork. Be sure to delete all cards except the art before you **Save To Ready Made Cards**. I save everything, just in case, so I'd copy the finished art card, save the work stack, and then **Paste** the finished art into a new, one card stack to save as a **Ready Made Card**.



Another way to save artwork is to **Export** your one card stack as an **Image Sequence**. It may sound odd to use this option with a single card, but it is an easy way to save the art on a card as a .png file. The advantage is that you can use such images in other applications. Simply copy the finished art into a new, one card stack, and choose **Export** under the **File** menu.

A dialog will open with a long list of possible export formats. Choose the bottom one, **Image Sequence**. You will get a chance to navigate to the folder of your choice before saving. This option will save either a single image or an image for each card in a stack.



Whether you create a portfolio by saving as **Ready Made Cards** or individual .png files, the next step would be to assemble your finished artwork into an Art Gallery Stack. You could show this stack as a slideshow or give a presentation with comments about each image. Using **Export**, you can format your art collection as a Podcast or QuickTime Movie, a Mac application, or a Web Application.

When you're ready, invite one and all to an exciting exhibit of the great art your students made in HyperStudio!





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This tutorial requires HyperStudio® and an internet connection to download the following texture photos from textures.com:

- Grass0038\_1\_seamless\_S.jpg
- MountainsGreen0049\_1\_S.jpg
- Skies0304\_S.jpg
- WaterPlain0007\_S.jpg