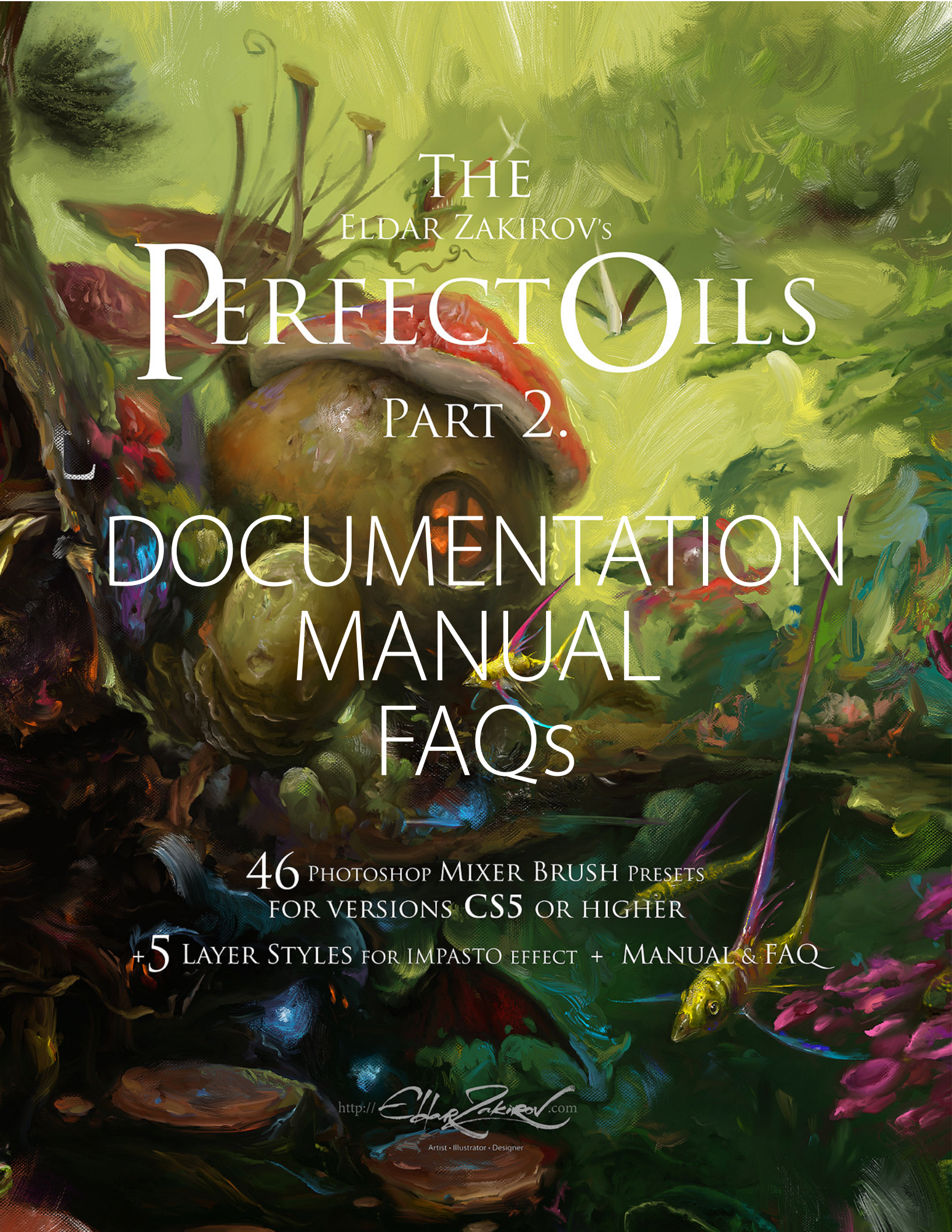

THE
ELDAR ZAKIROV'S
PERFECT OILS
PART 2.
DOCUMENTATION
MANUAL
FAQs
46 PHOTOSHOP MIXER BRUSH PRESETS
FOR VERSIONS CS5 OR HIGHER
+5 LAYER STYLES FOR IMPASTO EFFECT + MANUAL & FAQ
http://EldarZakirov.com
Artist • Illustrator • Designer

INTRO

Thank you for purchasing "**The Perfect Oils. Part 2**", Mixer Brush Presets kit for Adobe Photoshop!

This product is the result of about a year of work, when I had been creating and polishing the new tools for painting in Photoshop, trying to maximally take into account all the wishes I received from owners and users of **Part 1** ("**The Perfect Oils**" Mixer Brush Presets) and expand the artist's capabilities as a painter to achieve even greater approximation of the working process and its results to real impressions of painting by oils (primarily), acrylic, tempera paints.

Therefore, the number (as well as the quality) of presets in this Set is higher than in the first one. The examples of my recent artworks presented with the Product can give an idea of how successful these experiences and work on the presets have been.
By the way, **in addition to the 46 Mixer Brush presets I included here 5 Layer Styles**, fine for the creation of relief of thick paint effect — so-called "**impasto**".
The purpose of this Guide is the most complete and it without taking much time to introduce you to the features of working with the Group of Mixer Brush presets for Photoshop named "**The Perfect Oils. Part 2**".

Different brushes are more suitable for solving various technical and artistic tasks, so give a small amount of time to try all the offered tools and get the understanding of all the presets to navigate them and, after a time, easily refer to the most appropriate ones to the current work.

It should be borne in mind that everything that will be discussed below is not a dogma, and each individual artist can use any tool or preset for different tasks and with different methods and technique.

HOW TO INSTALL

The **Tool Presets file** (TPL) and **Layer Style file** (ASL) can be installed by at least a pair of ways.

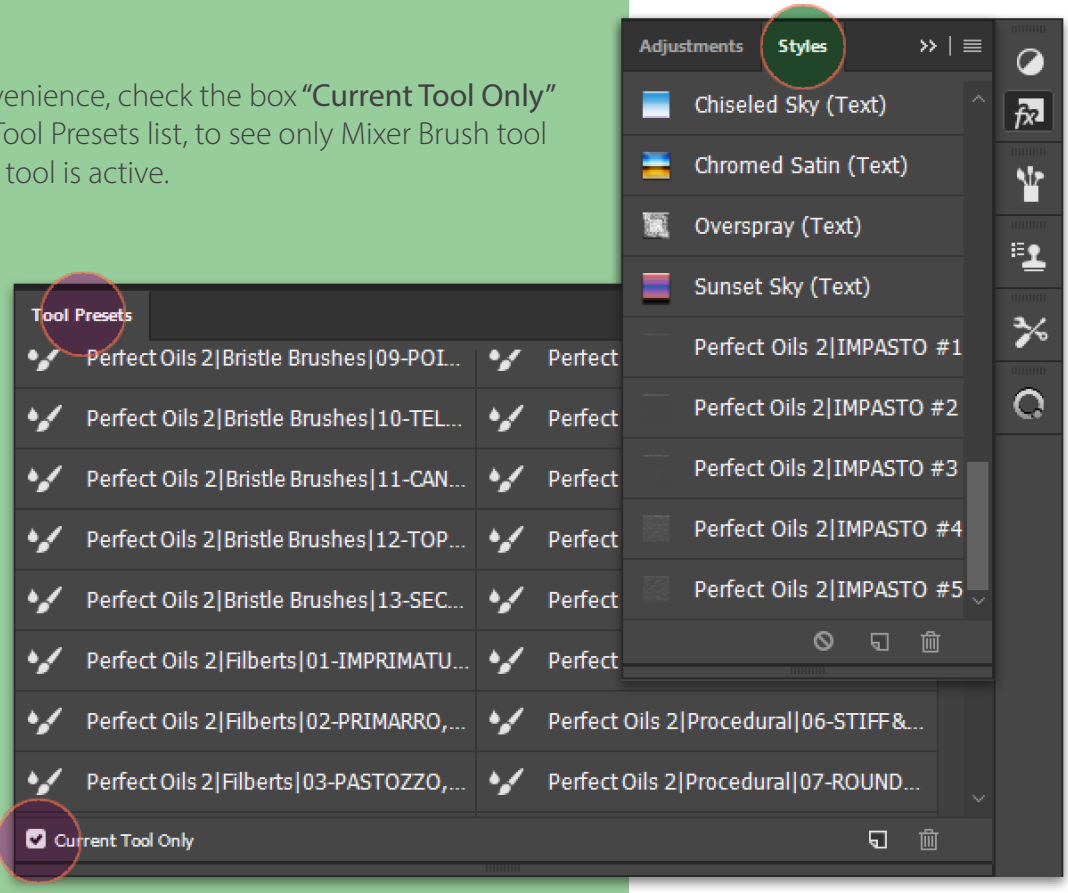
- The simplest and fastest way is just to drag the file (*.tpl or *.asl) from the folder containing it into the Photoshop window (not into an opened document, but just onto any Photoshop panel).

Modern versions of Photoshop will recognize and set up these files automatically: All **46 presets will appear in the Tool Presets** list (after dragging TPL-file) and **5 Layer styles** with titles *"Perfect Oils 2|IMPASTO #1" – "Perfect Oils 2|IMPASTO #5"* **will appear in the Styles palette** of your Photoshop at the end of the list (after dragging-in the ASL-file) as shown on pics below.

Also for your convenience, check the box **"Current Tool Only"** in the bottom of Tool Presets list, to see only Mixer Brush tool presets when this tool is active.

Tool Presets

Styles



• Alternatively, you also can go classical, more, say, the correct way to install these products:

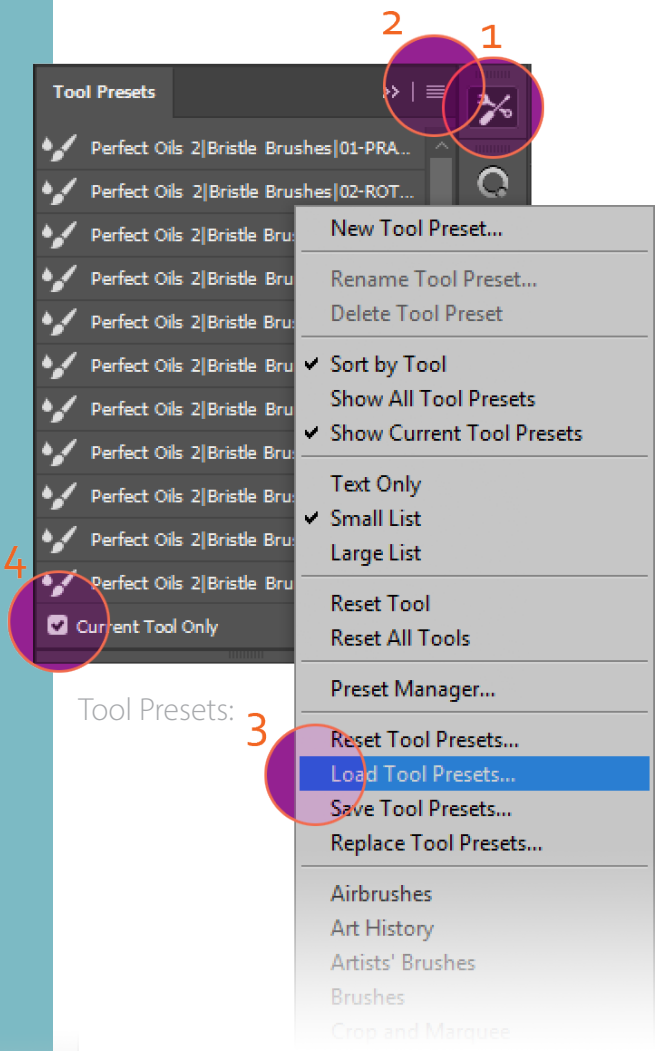
To load Tool Presets just **1)** go to the "**Tool Presets**" panel (it could be called from menu Window > Tool Presets).

Then click a little button with some horizontal short lines in the top right corner of this panel **(3)**. There will be a drop-down menu.

3) Choose "**Load Tool Presets…**" line in this List and find the **TPL** file on your computer. All 46 presets of the Mixer Brush Tool will appear in this "Tool Presets" panel.

For your further convenience check the box "**Current Tool Only**" in the bottom of Tool Presets list to see only Mixer Brush tool presets while this tool is active **(4)**.

Tool Presets:

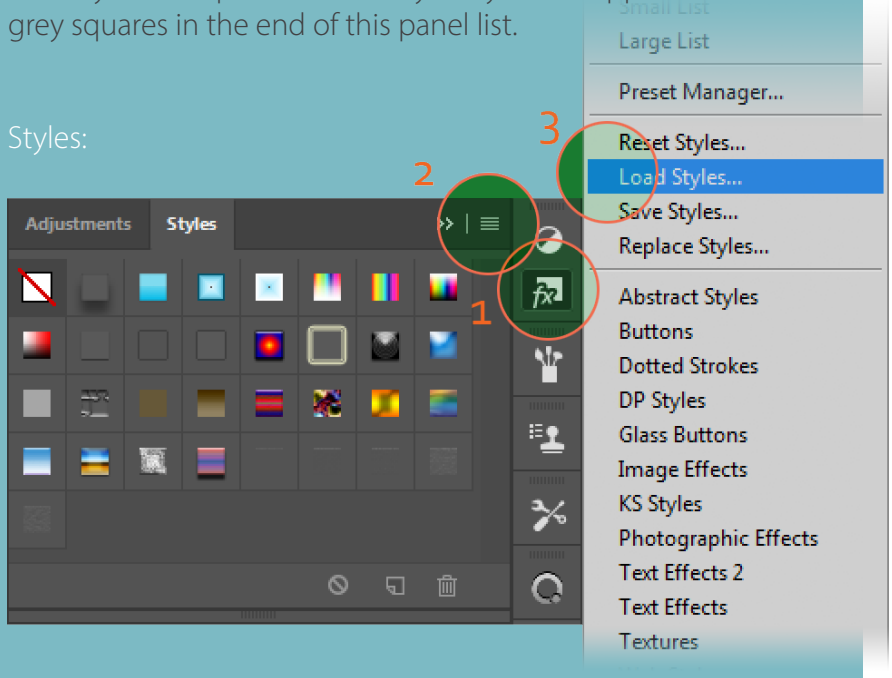


Layer Styles can be loaded in a similar way:
1) Find the "**Styles**" panel (it could be called from menu Window > Styles).

2) Click a little button in its right top corner: there will be the drop- down menu list.

3) Choose "**Load Styles …**" and specify the path and the ASL file on your computer. Now 5 Layer Styles will appear as four grey squares in the end of this panel list.

Styles:



GETTING DOWN TO CREATIVITY

It's worth noting if you are used to drawing in Photoshop exclusively or predominantly with the conventional Brush tool, the partial or complete transition to the use of Mixer Brush may require some time to adjust, addictive, understanding the logic of its work. As I faced up to at first times.

To make them more convenient in use I gave each of the preset its unique name. It's specified by uppercase letters just after the common title "Perfect Oils 2" and dividing vertical line. Also, all of 46 presets are divided by five groups basing on the kinds of brushes imitated by the presets or which they based on. These are: 1) **Bristle** brushes, 2) **Filbert** brushes, 3) **Flat** brushes, 4) **Procedural** brushes (based on the Photoshop algorithms) and 5) **Round** brushes.

• I would advise before the start or even during work to try all of these presets to get acquainted with them and get a basic understanding about which ones are better suit to the current work and creative targets.

So, for example, the **IMPRIMATURRO** preset from the "Filberts" group I find excellent for rough underpainting or imprimatur (if you'd like to paint like old masters). It doesn't have the ability to mix new strokes with underlying layers or strokes but creates an effect of incompletely mixed paint: if you're using not a solid color but pick up a couple of already put strokes of some different colors, as if staining the brush. This preset has canvas texture, so it can finely imitate the paint put on the primed canvas by semidry bristle filbert brush.

And, for example, I use the mixer brush preset "**TOPPING**" of the "Bristle brushes" group already at the final stages of my work, often on a separate layer, which temporarily includes the Impasto layer style (one of the five layer styles that go in this product, I'll talk about them a little below).

- You can change the texture (e.g., canvas grain) size in the Brush settings (press F5 and then go to Texture field). As well as inversion of the texture: e.g., if for the current task you prefer the brush that paints not on tops of canvas threads interlacings, and on the contrary, in its deepenings.

The preset named **FECHINA** form the "Filberts" and **FECHINSTYLE** from "Bristle brushes" I titled in the name of famous Russian and American painter Nikolai Fechin, whose painting manner with heavy drying paint and sweeping confident movements these brushes were designed to imitate.
And the preset **"PRIMARRO"** from the same "Filberts" group, on the contrary, for a soft, halftone-rich painting with a texture glancing through the liquid transparent paint of the canvas.
The **SOFTISSIMO** preset from "Flat" brushes group and, for example, **EXELENZA** from "Bristle brushes" is an example of a soft synthetic flat brush that mixes the "paint" well and allows to solve a wide range of tasks, especially in a moderately expressive manner of painting.

The brush **WAVEBLENDER** from the category "Flat" is good for creating color transitions, such as the painters of the 18th century loved to do on their canvases.

- By the way, increasing the setting Flow on the Options panel (in the top of Photoshop, just under the main menu) you can affect such properties of the virtual brush as the amount of paint diluteness, its opacity, transparency.

Continuing the review of the selected presets, I can't help but mention UNIVERSALIS from "Filberts" — one of my favorite ones: with Its help, I manage to paint both small details, common shapes, volumes, and backgrounds.

As well as **STIFF & LONG** and **ROUND POINTER** from "Procedural" category: these presets are based on procedural brushes, coming in a standard set of Photoshop, but significantly adapted and supplemented by me in the process of working on a number of paintings.

Also please note that If the feature "**Sample All Layers**" on the Options panel (in the top of Photoshop right under the main menu) is disabled, the Mixer Brush won't pick up the layer or texture of underlying layer(s). It works fine while sketching. And at the finishing stage, as usual, it's more appropriate to enable this feature to allow Mixer Brush work with sketch, underpainting. But in fact, all of that depends on your creative target, working preferences, preferred painting techniques etc.

Most of the presets also work good in tandem with "Impasto" layer style, which will be described below. Also further you can find a brief description of each preset of "The Perfect Oils. Part 2". I sincerely hope this will help you navigate in rather a large number of them.

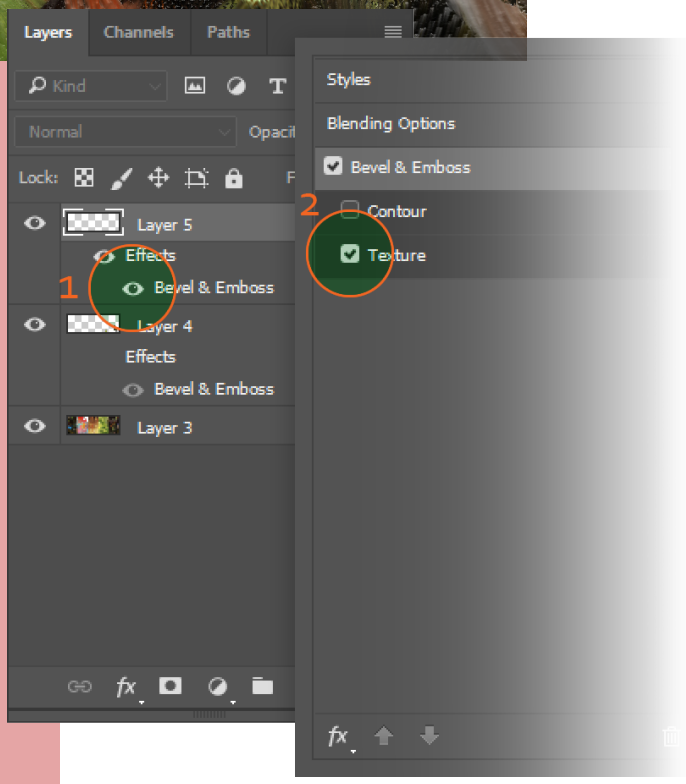
Sometimes it's advisable for painting to be supplemented by the effect of relief paint, which in reality, in traditional techniques, called "impasto" and created when you picked up to the brush a fairly large amount of paint that puts on the canvas with visible relief. This technique is also justified with smooth, glazing painting techniques, when it is necessary to show the texture of the object in the well-lightened places, as an example.

So, how I use the "IMPASTO" Layer Styles:

To get such an effect in Photoshop digital art I **create a New layer and apply one of Impasto layer styles. The trick is**

when you put a stroke by Mixer Brush tool with the Layer effect turned on, the glare highlights and relief turns out to be "imprinted", fused into the contents of the layer, and then the effect is worth turning off (otherwise, it is usually redundant). Please note that **it does not happen when the "Sample All Layers" function is turned off** (the Options panel that is immediately under the main menu) — Impasto effects work effectively when this option is enabled.

Look at how it works at the screenshots sequence below:



Most brushes will work somewhat slower when working on a layer with the Effect turned on — depending on your computer's performance. Generally, I consider these Impasto layer styles as post-processing, as a "polishing" medium, more suitable to final strokes, not as mode fo whole painting process at all.

So experiment. Also note that the degree of relief created by the effects, as well as their other parameters, can be always adjusted by you for current brush preset, as well as all other parameters.

DELIVERY SET

By purchasing "The Perfect Oils. Part 2" Mixer Brush preset for Photoshop CS5+ you receive:

1. **TPL**-file "**Perfect_Oils_Part2_MixerBrushPresetsForPSCS5+.tpl**",

This is the main file containing 46 Mixer Brush presets. Mixer Brush Tool has been added in Photoshop since version CS5. The set contains:

- **13 Bristle brush** presets
- **14 Filbert brush** presets
- **5 Flat brush** presets
- **8** various presets based on adjusted **Procedural brushes**
- **6 Round brush** presets

Next chapter contains a short description of each of the presets.

2. **ASL**-file "**Layer Impasto Styles.asl**",

Added as Bonus, 5 Layer styles for the effect of thick paint relief, so-called impasto. To learn how to work with these styles, see GETTING DOWN TO CREATIVITY chapter.

3. **JPG**-file "**Perfect_Oils_2.0._List-of-Presets.jpg**",

A list of all the presets for the Mixer Brush included in the kit. In addition to its role as part of the Documentation, it can be useful for better orientation among presets. It is not always advisable to keep all the presets loaded: probably, over time

you will select the most popular, frequently used, useful ones during the process of working on your art. This list helps me to remember from time to time that there are other presets in the collection those can be useful in working on new projects and which I can discover from an unexpected point of view.

4. PDF-file
"**Perfect Oils 2. Documentation, Manual & FAQs.pdf**",

Description, documentation, general information, tips, FAQ. You're reading this file now.

Also, forgive me some ADs for my other products you may be interested in:

SHORT DESCRIPTION OF ALL PRESETS

Bristle Brushes

Imitates round brushes with quite stiff and long hair, used to hit a wide range of artistic goals in painting oils, acrylics, tempera etc.

01-PRACTISSIMO: According to its name this preset can be used both in sketching, speed paint and while finishing of long detailed work. I love to use it in backgrounds, folds of fabric and even in portraits.

02-ROTANTA: Quite an unusual brush giving interesting effects due to the fact that it rotates unpredictably as if the artist was rotating the handle of the brush, creating additional expression. Give it a try.

03-PELOSO: The preset with a bit of diluted paint. It works as if your turpentine was active and volatile: quickly dries, but a bit dissolves by the laid above new stroke. Mixing properties are depending on pen pressure.

04-FECHINSTYLE: The tool for impasto-like, expressive manner, underpainting, imprimatur, speed paint. The best results are obtained after picking up (with Alt) a sample of an image as from the artist's palette — it allows to get the result similar to N. Fechin's painting style.

05-SHAGGY: Preset with pronounced traces of brush bristles, great for backgrounds and beautiful picturesque color mixing. It also works very nicely and gently with small brush sizes, making it suitable for fine, detailed modeling of shapes.

06-FRESCO: The preset is partially similar to the previous one, but much softer and creates smooth, soft color transitions. Also gives great results when painting on a new layer with the 'Sample All Layers' feature ('Options' panel in the top of Photoshop) disabled.

07-HAIRY: A preset that offers a fairly realistic round bristle brush, with such humidity and load, which often has a real brush when working with oil paints. It allows to beautifully enter one color into another, as well as to render volumes.

08-EXCELENZA: A well-balanced preset of the brush that is dry and almost empty when you lightly press the graphic tablet pen and becomes a well-charged paint brush when you press harder.

09-POINTED: Soft and elastic brush with a sharp pointed tip, like a squirrel brush has. Equally good for large surfaces and volumes, and for accurate detailing of the forms. Creates a beautiful game of brush strokes.

10-TELACANVASSO: A preset of a semi-dry brush laying thick paint over a relief primed canvas. The actual color mixing is disabled. The best results are obtained after picking up (with Alt) a sample of image after lying down a few strokes as from the artist's palette.

11-CANVASSO: A preset similar to the previous one, but now the brush has much less paint, and the paint is more liquid and easily mixed with the previously laid strokes. Due to the fact that the paint on the brush is not enough, only the tops of the weave of canvas threads are painted.

12-TOPPING: The preset for making final strokes of the brush, leaving on the almost finished picture textured paint stains, emphasizing the materiality of objects. Gives excellent results both in itself and in conjunction with the effects of the Impasto layer styles.

13-SECCO: Rather dry and poorly charged with paint bristle brush preset. Recommend to use this in the end of work to add some effect sweeping expressive brush strokes. Although all decisions are in an Artist's hand.

Filberts

The group of presets imitates artistic brushes with the flattened shape of the ferrule section and half-round or oval tip. Usually, these are soft but elastic natural or synthetic brushes.

01-IMPRIMATURRO: For dry viscous or oppositely, very diluted painting, impasto, expressive strokes, underpainting, imprimatura, speed paint. The best results are obtained after picking up (with Alt) a sample of an image as from the artist's palette.

02-PRIMARRO: Soft brush with a canvas texture (remember you can change texture size in Brush settings), for primary passes of painting, glazing, making of soft color mixes and transitions.

03-PASTOZZO: Brush with infrequent and hard hair with paint quantity depending on pen pressure. The actual color mixing is disabled, the paint is viscous and heavy. The best results are obtained after picking (with Alt) a sample of an image after making a few initial brush strokes. Can give effective pastose brush strokes.

04-ILPASTO: Similar to the previous one painting preset, but the hair is much softer and the paints are more liquid and rich. The Brush gives a light texture because of still quite heavy paint, imposed over a bit bumpy base.

05-PUNTATA: Pleasant to work soft brush with a moderate amount of

slightly diluted paint. Also gives the eye a pleasant mix of colors with a light barely noticeable texture. Suitable for all types of work, especially for smooth glazing-like painting.

06-LISCIA: Universal preset, which paint richness and color mixing abilities depend on tablet pen pressure. Soft and dense, this brush copes with a wide range of tasks.

07-CORRENTA: Soft, obedient and well-loaded paint brush. Equally convenient when working with large shapes and detailing. More like a synthetic nylon brush with flexible, but soft hair.

08-PITTURO: One more hard and precise brush with the humidity off and without actually mixing the paint, but simulates rough mixing of heavy paint after picking up (with Alt key) a sample of existing areas. Saturation of its paint depends on the pressure on the tablet pen.

09-LaLUNA: A preset that simulates a brush with a small and uneven amount of paint on it.

10-FECHINA: In its action and the giving results I find this brush resembling the manner of work of Nikolai Fechin, so I also named it in his honor.

11-PLUMINO: Wide brush with a thin sparse elastic hair, mainly used in conjunction with the Impasto layer style effect.

12-UNIVERSALIS: Great tool for painting details and large shapes, mixing colors, modeling the volume and making textures. Excellently works with Impasto layer styles.

13-CORRENTINA: Brush, well-charged by medium liquid paint, say, thinned with turpentine, lacquer and oil. Universal brush, suitable for all types of work, excepting perhaps the most expressive sweeping techniques.

14-THIN DRYING BRUSH: Imagine that you paint with semidry brush holding it at an angle to the canvas and using just the corner of brush. It makes sense while work on medium and small details, especially in expressive manners.

Flat Brushes

These presets imitated flat brushes, often used in oil painting. They have flat bristle hair tuft with a rectangular end.

01-SOFTISSIMO: The fine example of soft, gentle, nice-mixing flat brush able to solve lots of artist's painting tasks. Love it.

02-SQUARISSIMO: Dense and slightly shaggy flat brush with a clearly defined stroke, flat and plain at the beginning and "ragged" at the end. The preset allows creating beautiful realistic effects of painting one color into another.

03-WIDESPREAD: Preset, simulating a rather worn flat brush, with some bundles of tuft slightly stick together in separate strands. Has the

canvas. Perfectly fits for underpainting, textured backgrounds and not only for that.

04-ANGULARIS: Wide, flat brush with a beveled tip — Angle brush. The best results are obtained when working not with solid color, but after picking up a sample contains different colors placed randomly next to each other. This preset imitates a brush with thick opaque paint, so the strokes put on each other won't mix or blend. The effect of partial mixing is achieved due to the method described above — picking up a sample from several color spots placed side by side. With proper experience, the brush gives excellent results.

05-WAVEBLENDER: This is not even a painting brush but blender. It works like did artists in the XVII-XVIII centuries, blending the paints by quick sweeping zigzag movement. Seems to be like an artistic Fan brush.

Procedural Brushes

The presets imitate real brushes with longish hairs. Their quantity of hair, stiffness, hair length and other tuft parameters can be adjusted because they are based on Photoshop procedural brushes.

01-ROUND SHARP: Imagine a round brush with a fairly long, hard bristle, because of what it behaves a little unpredictable, but absorbs a lot of paint and allows you to effectively and graphically emphasize the curves of plastic forms.

02-ROUND STIFFIS: Elastic round brush of medium or even low hardness with a sharp pointed tip. Also absorbs a lot of paint. The preset provides sensitivity to the pen tilt (if the tablet pen has sensitive to the tilt). A wide range of applications.

03-DENSE DETALIZER: Suits for painting details, especially using expressive or sweeping manner. Also makes a good job as a basic painting brush for the rest stages of work.

04-STIFF&LONG: Universal painter: Really universal preset, fine both for expressive painting and for soft and detailed, accurate shape modeling. Creates beautiful brush trails and strokes, finely mix "paints" immediately on the painting.

05-STIFF&LONG Textured: Preset of brush, similar to the previous, but with bit diluted paint, which on the brush a little, because of what the brush leaves small bald spots. This allows us to give the painting more texture, materiality.

06-STIFF&LONG Semidry: The third variation of the preset of this round brush with longish hair. Here paint is diluted with varnish and oil, but with a small quantity of solvent, that makes the paint less dense and opaque, but thick and viscous.

07-ROUND POINTER: Bristly and hard round brush with longish hair and sharp tip. At the tip, there is much less paint and it's a bit drier than

closer to the brush's ferrule. More suitable for small and medium-sized work with a small brush size.

08-ROUND-on-CANVAS: Variation of Round Pointer preset of very long haired round bristle brush having much of heavy paint and leaving canvas texture. As usual, you can scale the texture size in the settings.

Round Brushes

Presets imitating brushes with round section and pointed tip, as usual, they're fine for details, sharp lines, strokes, highlights etc.

01-WILDBOAR: Dense and load brush, quite stiff. Can work slowly on rather old computers or where its size is too large.

02-PONY: Gentle and delicate brush, like made from pony hair. Depending on used conditions — whether the solid color or image sample is taken, whether the "Sample All Layers" option is enabled — it works either glazing or also placing opaque, dense parts of paint, especially at a stroke start and at its edges.

03-RIGGER: This is a round and soft brush with a long tuft hair and middle diluted paint. It can be used while painting details, long lines, and strokes, as well as working on larger areas of the picture, rendering the human body in soft light, draperies and so on. Works well on backgrounds too.

04-KOLINSKY: This preset imitates kolinsky round brush — moderately elastic, with bristles of medium softness. I would recommend it when working on the details and not very big but precise shapes. By the way, if it works too slow on your computer, just disable "scattering" in the Brush Properties: the brush trace will become less dense, but the tool will work much faster.

05-SYNTHETIC: Synthetic brushes often combine elasticity and softness, making them versatile. So this preset is suitable for all kinds of works, it perfectly paints and mixes the colors laid before directly on the canvas.

06-SQUIRREL: Very dense but gentle, soft brush with lots of paint on its hair, with a sharp pointed tip. Squirrel hair is seldom used with oils because of its subtleties and fragility, but in some cases, it is justified, the squirrel hair gives a pleasant density and tenderness of the painting. Try it: I wouldn't recommend this preset as common painting tool but it may be used to put some accents during and at the end of work. As in the case with Kolinsky preset, if this brush works too slowly, just switch off "Scattering" option or, better, decrease "Count" position in there.

I'd advise you to try every preset after reading each one's description to get preliminarily acquainted with every brush. The best way to that would be by trying them on a new layer. Every preset, every brush

FAQs

Below I tried to anticipate the questions which may arise in relation to "The Perfect Oils. Part 2" Mixer Brush presets kit most often.

1. What can be used these presets for?

Firstly this tool presets are designed for digital artists who want to make their painting more similar to traditional and with more pronounced individual traits, manner, technique. You probably noticed how often the artworks published in digital art galleries have a similar technique, brush strokes etc. To a large extent, this is dictated by the limitations of digital tools that the vast majority of digital artists work with: these are the same brushes in Photoshop or its software analogs, those just slightly changed from author to author. These presets help to bring brand new stream in artist's manner, make his art more unique and different, standing out against the background of a huge mass of digital artworks that appear daily in the Web.

Secondly, this tool presets allow to feel the process more painting-like, less graphic. This is cool for painters, who loves to work with oils, acrylics, tempera. Who prefer to feel softness and pliability of paint, ease of mixing colors and sensations of the painting process. For example, I love to work in various technics and manners, and this tool presets help me to expand my Arsenal of artistic possibilities and techniques.

2. Can I use the Set for commercial works?

Of course. After the purchase, you get full right to use the product working on any of your art or work. One thing you cannot do is resell the product. You get the tool to make your creative work more convenient, various, limitless. So may these brushes serve you well and help to create great things!

3. What Photoshop versions does this set work with?

This set is for Photoshop versions since CS5 and higher (newer). It's just mostly because the Mixer Brush Tool has been added only in CS5. So all previous PS versions cannot work with this product.

4. Is the Set accepted by Photoshop Elements?

No. Photoshop Element is very cropped analog of Photoshop and doesn't have such a tool as Mixer Brush or its substitute.

5. Is the Graphic Tablet "must-have" to work with the Set?

In common these tools can work correctly without graphic tablet. But they created to imitate work of real traditional brushes and manners of work with them — these are instruments which are holding by a painter in his hand. So, proper and full work of each preset could be implemented only by using a device with sensitivity to pressure, rotation of the pen and transmitting all artist's wrist movements as well as it makes a real brush in his hand. As in the case with common Photoshop brush tools, you can draw and paint without a tablet, by using a mouse, like I did the first year of my digital art practice in 2006, but it's quite difficult and ineffective. That's why Graphic tablet is strongly recommended. But it is not indispensable in common.

6. So many presets, even as much as 40! Do I need ALL of them indeed?

It's unlikely that you will use all the presets while working on one art. But I cannot stop and choose a single small group of them: for one, for example, more expressive, energetic work I prefer to use one group of brushes. And for another one, with more peaceful, gentle nature, I prefer other presets. And while

working on third picture or illustration I try and rediscover the third group of tool presets, each time finding something new and not limiting myself to the tools. Later, after working on several or even much more of your artworks, you will probably select the most frequently used and liked presets, perhaps, create new ones based on them, even more, suitable for you and form your own, more compact group of tools.

Feel free to contact me via any of contact form available at the platform where you found this product.
I'll try to answer fast and informative.

Have a lot of inspiration
and catch the muse to create a great Art!

Some of my shop places:

Cubebrush >>>

Gumroad >>>

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http://**EldarZakirov**.com
Instagram: @eldarzakirov_art
Layout design by Eldar Zakirov
All products were tested.