Figure 3.91 *Adding the trees layer*

Figure 3.92 *Adding the river layer*

Figure 3.93 *Darkening the top of the sky*

Figure 3.94 *Smudging to get a richer sky*

Figure 3.95 *Adding shadows to the clouds*

exactly right: Mountains (Figure 3.88) are rough triangles, and trees (Figure 3.91) are scribbles.

Once all the layers are set up, I adjust colors by locking the Alpha channel and dropping new colors in (as we did in "Coloring the Mushrooms" on page 64). I try to capture a mood with the color combination. When you're first starting out, finding the right combination might seem difficult, but with more practice, you'll be able to envision what a piece will become even at this early stage.

Next I refine each layer. I use a graphics tablet with the Paint Dynamics set to `Basic Dynamics` so pressure controls opacity.

Sky and Clouds

I'll start with the sky. I make the sky richer using the techniques described in "The Smudge Tool" on page 76, dropping small paintbrush strokes (Figure 3.93) and smudging in a circular motion (Figure 3.94). This makes the flat, plain sky much more interesting.

Now I add volume to those flat white shapes to make them look more like clouds. I lock the Alpha channel, add gray paintbrush strokes to the bottom of the clouds (Figure 3.95), and smudge the shadows to create soft transitions (Figure 3.96). I then unlock the Alpha channel
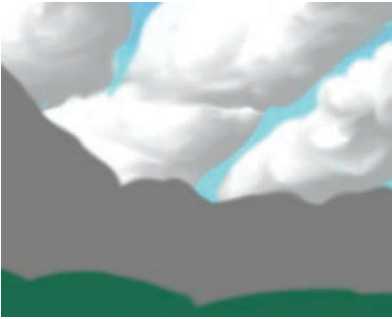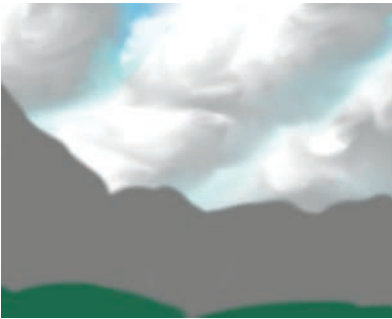
Figure 3.96 *Smudging the clouds' shadows*

Figure 3.97 *Smudging the edges of the clouds into the sky*

Figure 3.98 *Snowy mountains*

Figure 3.99 *Exposed dirt and rocks*

Figure 3.100 *Smudged dark detailing*

Figure 3.101 *Adding a blueish tone*

and smudge the cloud edges a bit to get that fluffy feeling (Figure 3.97).

Mountains

The mountains layer is challenging because I want snowy mountains but need to distinguish the mountains from the clouds. Now that the bottoms of the clouds are shadowed, I can
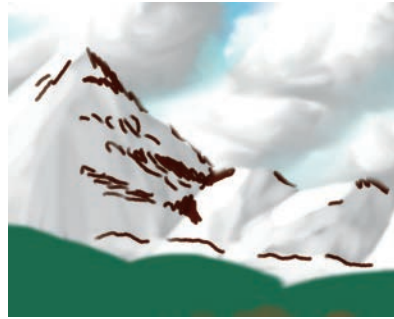
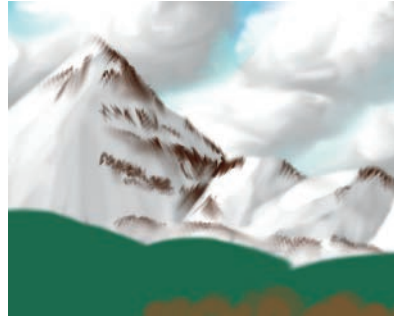add the snow without losing the mountains. I lock the Alpha channel again and add white paintbrush strokes, pressing harder where the sun makes the snow bright and lighter on the other side (Figure 3.98). This time, the brush strokes look nice, so I'm not going to smudge them. To make the mountains more interesting, I want to add some dark areas where the snow has melted or couldn't reach. I paint in