

# **GIMP Paint Shop**

A collection of tool option presets and brushes for GIMP  
designed for artists and graphics designers

V1.0

by

Ramón Miranda

## Table of Contents

GIMP Paint Shop (GPS) Tools Description.....	3
What exactly is GPS?.....	4
GIMP is not Photoshop.....	4
Prerequisites.....	5
How to install GPS.....	5
How to manage presets?.....	6
Using the GPS Palettes.....	7
Paintbrush Presets.....	8
Airbrush Presets .....	17
Eraser Presets.....	18
Ink Tool Presets.....	19
Smudge Presets.....	20
Acknowledgments.....	22
Last impressions.....	23
Licensing.....	23
Updates.....	24

# GIMP Paint Shop (GPS) Tools Description



## Paintbrush Presets

Graphite Pencil  
2B Pencil  
6B Pencil  
Graphite Shadow  
BIC Pen  
Nice Sketching Pen  
Normal Brush  
Detail Brush  
Fast Block Brush  
Palette Knife  
Block-Brush  
Block-Brush Small  
Oils-1 Small

Oils-1 Big

Soft Oils Small

Soft-Oils Big

Dust

Normal Dust

Rough Dust

Cond Dust

Scratches

Rocks & Mountains

Line Texture

Leafs1

Foliage1

Noise Scratch

Dirty Spot

Clouds  
Clouds Details

CoroBalls

Tecno

Circle Chain

Glares(FX)

Glow Lights (FX)

Glow Darks (FX)

Beam Light

Mith Disc

## Airbrush Presets

Real AirBrush  
Digital AirBrush  
Block AirBrush  
Glow AirBrush (FX)

Total: 4 Presets

## Eraser Presets

Soft Eraser  
Hard Eraser  
Round Eraser  
Block Eraser

Total: 4 Presets

## Ink Tool Presets

Doodles  
Fine Sketch  
Medium Sketch  
Ink

Total: 5 Presets

## Smudge Presets

Note: these tools just blend the colors of the active layer

Normal Smudge  
Soft Smudge  
Artistic Smudge  
Jittered Smudge  
Balls Smudge  
Small-Balls Smudge  
Wet Smudge

Total: 7 Presets

# What exactly is GPS?

GPS is a collection of brushes and accompanying tool presets intended to speed up repetitive tasks by avoiding the need to manually reset tool options after each change. Tool presets are a simply saved tool options, a seldom discussed but highly useful feature of the GIMP. The goal of GPS is to provide an adequate working environment for graphic designers and artists to begin to paint and feel comfortable with GIMP from their first use. Later the user will change these settings based on their own workflow preferences and understanding of GIMP.

GIMP comes with a default set of brushes that, while limited in scope, are very representative of the available brush types: ordinary, color, image pipes and parametric. GIMP's [online Help](#) documents provide detailed descriptions of all brush types. Unfortunately, the default set of brushes is hardly sufficient for advanced users needs. Additionally, concept artists and CG illustrators will tell you that good brushes alone do not make the artist but only facilitate and accelerate the creation of images.

[Ramon Miranda \(en\)](#) created this set of tool presets and brushes for the illustrator who knows how to paint but is not familiar enough with GIMP to make proper use of its tools. The combined brushes and presets can be used for many different tasks, including painting, erasing the blur of airbrushing, and inking.

GPS is only a starting point for presets and brushes and is intended to highlight the expansive flexibility of GIMP. It is also intended as a way to learn from and share with each other within the GIMP community. That is why GPS comes with the Creative Commons license. As Ramon stated in his original release:

*I love to see how other users give another twist to this simple concept.*

## GIMP is not Photoshop

Before starting, every user should keep this one important concept in mind: GIMP is not Photoshop. If you are looking for a free version of Photoshop, GIMP is not it. GIMP is GIMP and Photoshop is Photoshop. Both have good and bad features like any other software. Of course they share a common set of features including standard digital imaging concepts such as layers, channels, selections, color adjustments, and filters.

Both are power tools for digital painting and retouching photographs. GIMP extends this with a powerful infrastructure for batch processing.

But if you're going to learn from and share with a community why not do it with an open community. GIMP is open source and Photoshop is not. Making GIMP less intimidating may help others get involved with the community. GPS is a step in that direction.

# Prerequisites

In order for GPS to work properly your display should be at least 1280 x 960 pixels though higher resolution will provide more working space. It is not uncommon to work at 1600 x 1200 pixels and higher, or even with 2 monitors. Remember that GPS is intended for graphic designers and artists who typically have access to larger displays.

## How to install GPS

GIMP must be installed on your computer before installing GPS. If it is not you can [download it from the official website](#).

Once installed we can continue with the process. If GIMP is already running, exit the program ([File->Quit](#)). This will make it easier to follow the installation steps. This should only take a few minutes.

- Download the [GPS 1.0](#)<sup>1</sup> release. This is in RAR format. If you don't have a tool to unpack this you can grab a [tar.gz](#)<sup>2</sup> or [7zip](#)<sup>3</sup> version instead.
- Unpack the file to any folder. If you open this folder you will find the following folders and files:
  - brushes (folder)
  - palettes (folder)
  - sessionrc
  - tool-options (folder)
  - toolrc

- The *brushes* folder holds all the GPS brushes. Copy the contents of this folder to your GIMP brushes folder

On Linux:

`~/.Gimp-2.6/brushes`

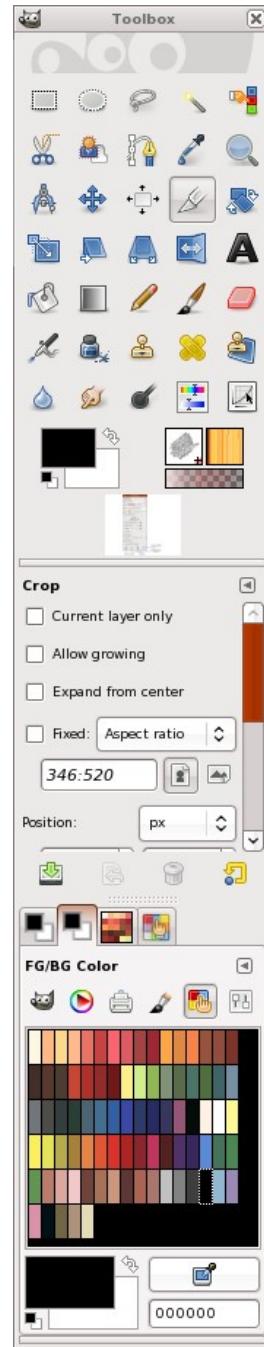
On Windows:

`C:\documents and settings\<your username>\.Gimp-2.6/brushes`

- The *palettes* folder holds all the GPS color palettes. Copy this file to your GIMP palettes folder:

On Linux:

`~/.Gimp-2.6/palettes`



Toolbox and docks  
using GPS sessionrc

1 RAR version: <http://www.megaupload.com/?d=WRWOBL6S>

2 GZIP Tar version: [http://www.graphics-muse.org/source/gps\\_v1.0.tar.gz](http://www.graphics-muse.org/source/gps_v1.0.tar.gz)

3 7zip version: [http://www.jesusda.com/blogpics/gps/gps\\_v1.0.7z](http://www.jesusda.com/blogpics/gps/gps_v1.0.7z)

On Windows:

c:\documents and settings\<your username>\.Gimp-2.6/palettes

- Open the *tool-options* GPS in the folder and copy all its contents inside the folder "tool-options" to
  - ~/.Gimp-2.6/tool-options
- If you want to add some tools to the Toolbox then copy the *toolrc* file to the top level of your GIMP configuration folder. This file will add icons for the Hue/Saturation and Curves dialogs to the Toolbox.
- If you want to use GPS dialog layout then copy the file *sessionrc* to the top level of your GIMP configuration folder.

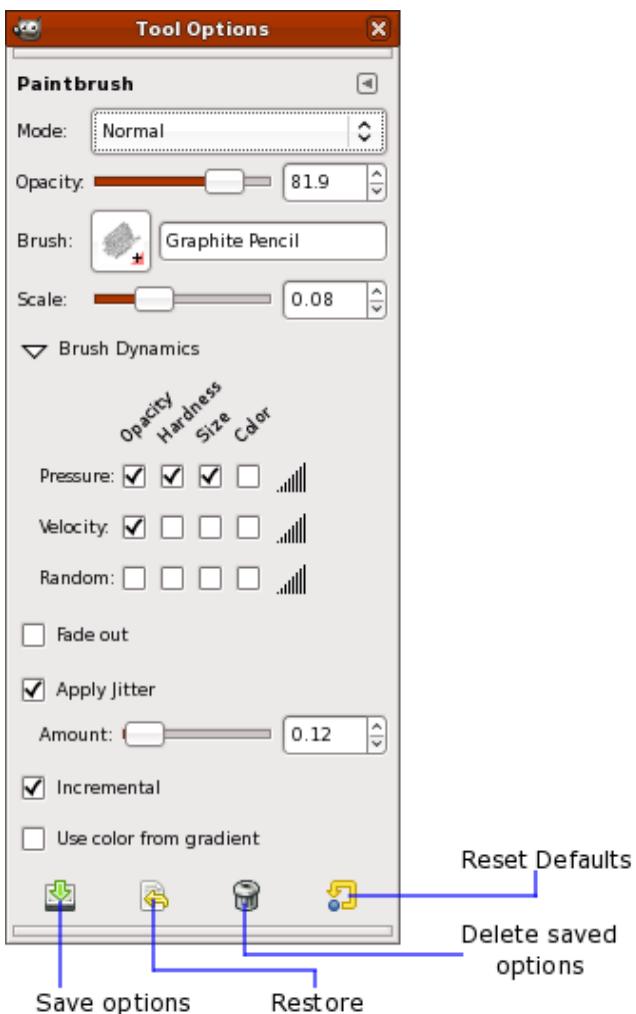
*Note: this will change the layout of GIMP's windows. Save a backup copy of the original sessionrc (just rename it to sessionrc.old, for example) that you can restore if the new layout does not suit your needs.*

- Start Gimp. The next two steps are optional but will improve the overall usability of the user interface. First, go to [Edit->Preferences->Toolbox](#) and activate the three options there. Then go to [Edit->Preferences->Tool Options](#). On this page, under the **Paint Options Shared Between Tools**, disable the three options (Brush, Pattern, and Gradient).

## How to manage presets?

Once you have installed the presets and brushes it is easy to select the preset you need. The Tool Options dialog will be located in the middle dock under the Toolbox. There are 4 icons at the bottom that are used to use and manage presets.

- The first icon is used to save the current tool options to named presets. Each tool has its own set of saved options, which means that each tool can have more than one set of named presets.
- The second icon is used to load a named preset and the one of most interest in exploring the features of GPS. Here you will find the ready-made configurations that utilize the GPS brushes the way they were intended to be used.
- The third icon is used to remove all the named presets for the current tool. Care should be taken with this button because once deleted the presets cannot be restored (unless you reinstall the GPS package). Also, this button will not ask you for confirmation before it deletes the presets.
- The fourth icon is used to restore the current tool



to its default configuration. This does not affect the named presets.

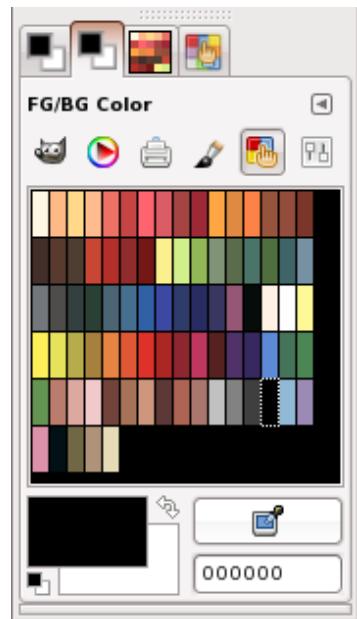
Select the appropriate tool from the Toolbox, then click the Restore icon at the bottom of the Tool Options dialog. This will display the list of available presets. Choose the preset you wish to work with and begin using the tool in the image window.

## Using the GPS Palettes

GPS includes a set of 15 color palettes that are not directly associated with the use of the tool presets. Instead, these palettes are a collection of common colors artists might find useful with various projects. This includes color collections such as human lips, fabric jeans and natural wood.

The *sessionrc* file will configure multiple FG/BG Color tabs to be opened in the bottom dock of the Toolbox. The first of these allows selecting colors for the foreground and background using a common color wheel. The second allows selecting colors from a color palette. The third tab is used to select the GPS palettes which can then be utilized using the second tab.

Modifications to palettes (which should be saved under new color palette names) can be made in the fourth tab of the same dock.



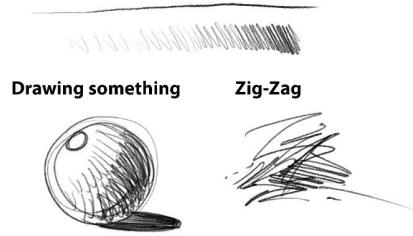
# Paintbrush Presets

These presets are listed by the name found in the Tool Options Restore icon's menu.

## Graphite Pencil

Semi-hard edge but with a fairly accurate outline for details. Be between a 2b and a pencil in quality of stroke. If we are experienced designers, this tool is sufficient to develop the profit. It has the advantages of a pencil but not so hard. (Although raising and lowering the opacity a little size can be a hard pencil easily).

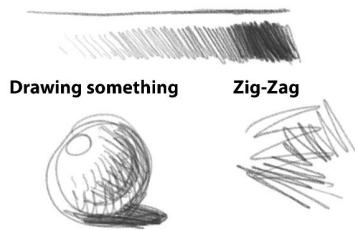
From low pressure to high pressure



## 2B Pencil

It's like a real pencil 2b. Have a tip is not very hard, which is perfect for quick lace where there is not much detail and only a rough idea of looking for shapes and volumes. Is thought not to reach a pitch black, but gray.

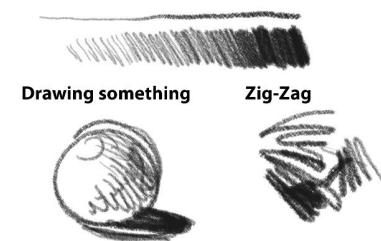
From low pressure to high pressure



## 6B Pencil

Soft tip is ideal for shade but no details to draw (you can not make nice with the tabs). But as in real life, can increase the range of shade or make it more intense by drawing some key points of tap much contrast. It may seem a little greasy, or at least it seems to me when I use it but it is fun making more mess drawings XDD loose.

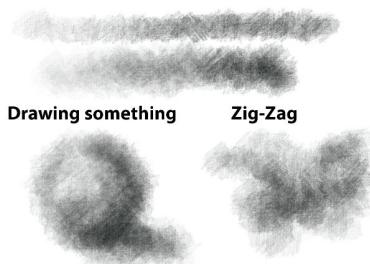
From low pressure to high pressure



## Graphite Shadow

Something that is often very useful in traditional painting is to apply shading to our quick sketches for catching the feeling of being a 3D object and we can work better lighting for our image. This tool was created for it in principle. Because spaces fill quickly with a gray fabric texture strokes.

From low pressure to high pressure



## BIC Pen

Who does not know the famous BIC pens? Well, I simply like the idea of having something in my image editing program. So is personal XD

It is useful to annotate images or just scribble a little. Self increases reaching a black rails is not too much like me drawing tablet.

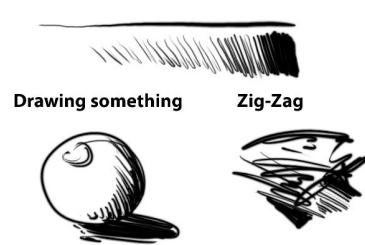
From low pressure to high pressure



## Nice SketchingPen

This tool is a mixture of pencil and ink. You do not have such a contour is defined as the ink is not as smooth as a pen. Personal preference I saw another artist and he seemed very pleasant to view the result. Hence the name. It can be used to make sketches, such as pencils.

From low pressure to high pressure



## Normal Brush

The classic of classics. The prehistory of digital art. The beginning of any CG artist. A simple circle as a brush tip and the pressure-sensitive opacity. The advantage is that it is VERY fast. As a parametric brush (not defined by a gray-scale displays, but by mathematical equations that define parameters) is very versatile. May be hard, soft, stiff, spacing, rotated ... but beware of its simplicity as there are artists who just brush this paint can truly wonders.

From low pressure to high pressure



## Detail Brush

This is the same as the Normal Brush but for details, so do not go into a detailed description. Nor is it necessary to see his side through a catch.

## Fast Block-Brush

It is a variant of normal Brush but modified slightly so that some angular strokes. Sometimes a round tip was not the best option and a modified variant can save time.

From low pressure to high pressure



## Knife Palette

The spatula of oil applied to digital art. The images you see in many landscapes. And if you're lucky to have a Wacom Intuos can make it sensitive to the inclination. But I do not know how to react because I have not tried. I use it for large strokes, as masses of color but to vary (as in picture) passed deep feeling, buildings, rivers and so on. If any of you can check the inclination to send me an email and comment how is the experience XDDD.

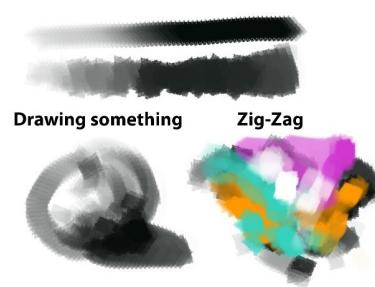
From low pressure to high pressure



## Block-Brush

I based tool that uses the Church in its Rian DVD. Cool indeed and highly recommended. The good thing about this tool is that it is digital but it retains the feeling of the tradition. It's a little slow in very large sizes and could be better with more options but to support fast things go well. If you saw going slow increase spacing to 15-20. Loses quality but not in despair.

From low pressure to high pressure



## SmallBlock-Brush

Same as the tool BlockBrush but halved in size. Not go into details either.

## Oils-1 Small

Part of my training as an artist is quite traditional. So you will find many things like "oil, pencil .." such things as real. Simulates the touch of oil with contoured semi-hard but have a faint touch on the control of the pressure of the stylus. It is very slow if you increase the size, so it should not go.

From low pressure to high pressure



## Oils-1 Big

The alternative double-Large Oils 1.

### Soft Oils Small

Oils is an alternative, but more gentle. Ideal for melting colors and paint on a classic. Like Oils-1, is slow in very large sizes. It can be used for advanced stages of a color image where it is not large but specific details or brush areas, medium-small.

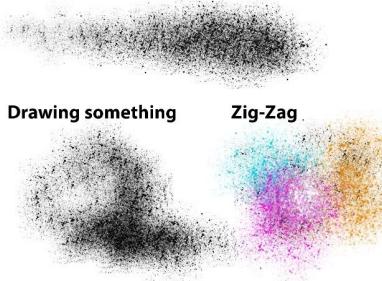
From low pressure to high pressure



### Soft Oils Big

The era of purely digital ended long ago, today we like to see more images rich in contrasts and textures. To add this effect "Mater" is a series of tools that we want simply add powder. Can be understood as something when sprinkled Guache Blanco on an image to add texture and so on. Can simulate splashing water, blood, or simply create a quick way of detail. If we want to do more heavy effect that we just have to move to the next tool or reduce spacing to "condense" the dust.

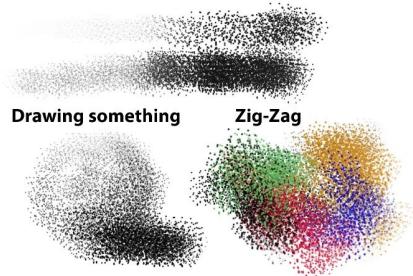
From low pressure to high pressure



## Normal Dust

Just another type of dust a little larger to create different effects, adding texture to the image.

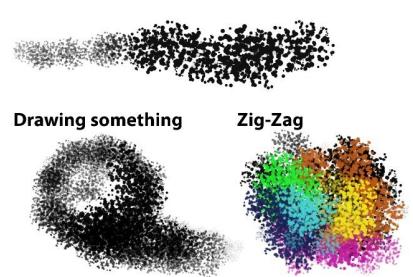
From low pressure to high pressure



## Rough Dust

Just another type of dust a little larger to create different effects, adding texture to the image. The effect here is more coarse looking more "serious" or small rocks. It is convenient to use with care as quickly fill the whole texture and lose the desired goal. Applied correctly, we can generate speckles on the skin very interesting very quickly.

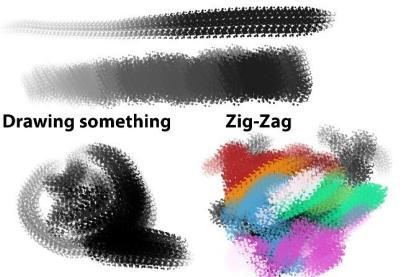
From low pressure to high pressure



## Cond Dust

Very condensed powder for very specific purposes. Is between the concept of "splash" and "paint". A strange but useful in some cases.

From low pressure to high pressure



## Scratches

Based on the concept of David Vyle which I see your excellent work. One of the best creators of "Custom Brushes" which I know I learned a lot. Allows you to quickly add texture in specific areas. It can also be used for painting. Besides, it is quite fast. If it moves spacing > 4 the effect is lost.

From low pressure to high pressure



## Rocks & Mountains

David Vyle is again the source of inspiration. Moreover, the sample used is that used in your DVD. You can create great environments with this tool.

From low pressure to high pressure



Drawing something



Zig-Zag



## Line Texture

Hmm, actually I did not for this tool but the result I found very interesting, so here you are. Creates a striped effect somewhat peculiar. Perhaps once we give it a spectacular use.

From low pressure to high pressure



Drawing something



Zig-Zag



## Leafs1

Another idea based on David Vyle. This time I decided to create my own shows for the tip for fun. Very useful if you want to do vegetation is highly addictive jaja. Then fill the screen of leaves XDD.

From low pressure to high pressure



Drawing something



Zig-Zag



## Foliage1

This tool is useful for creating vegetation as well but without much detail. It creates a lot of texture in the stroke which is great for adding detail to rocks, wood, metal ...

From low pressure to high pressure



Drawing something



Zig-Zag

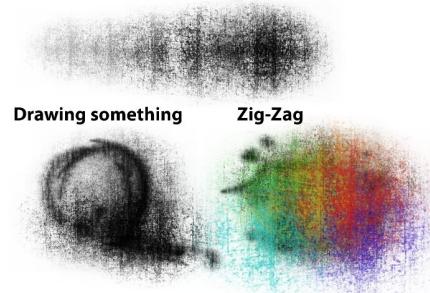


If the use of blending modes with color overlay or hard light, you can get very interesting textured effects in animal skins, or rocks for instance. The default is set to green but I use it as is but works with any color.

## Scratch Noise

This tool works very well for aging effects, for example, to create dirt or to add texture. Is slow because it uses a very large sample can provide a timely but very interesting.

From low pressure to high pressure



## Dirty Spot

This exhibition is like a brush that has Sparth (actually use your sample but I can not remember where the draw) is great for an artistic touch. Quite unpredictable, but very interesting results for the structural diversity brings. Should not put large sizes. May serve to create masses of clouds or sky.

From low pressure to high pressure



## Clouds

If I have to explain this ... XDD. as its name suggests can be used to create all kinds of clouds. Sky clouds, dust, smoke. Uses the concept of "particle" of David Vyle but a sample created by me (no not think is very different)

From low pressure to high pressure



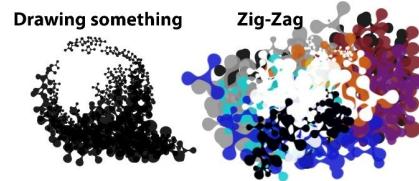
## Clouds Details

Basically the same as with the clouds but added that this particular entry in "Add." The reason is that it comes in handy to fire smoke. Probadlo and understand better:).

## CoroBalls

It's very special. Creates feeling of great detail with little effort. Useful to trees, or weird stuff. Rather weird stuff but I love and that's why I added. This created a sample Elcoro.

From low pressure to high pressure

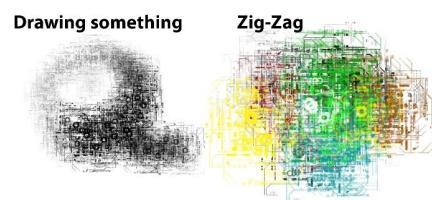


## Tecno

Another tool for simulation of strange detail in this case technology. Interesting sample taken from Deviant Art Do not remember who.

If you are the author please contact me. Will be glad to include your name.

From low pressure to high pressure



## Circle Chain

The concept of nested chain led to the creative field. It is a bit experimental effects and rare but cool?

From low pressure to high pressure



## Glare (FX)

This tool is parametric, which already shows that you can generate different types of stars muuuchos without changing the Brush. You can change the angle, number of points, spacing etc. with only a couple of clicks.

From low pressure to high pressure



Drawing something Zig-Zag



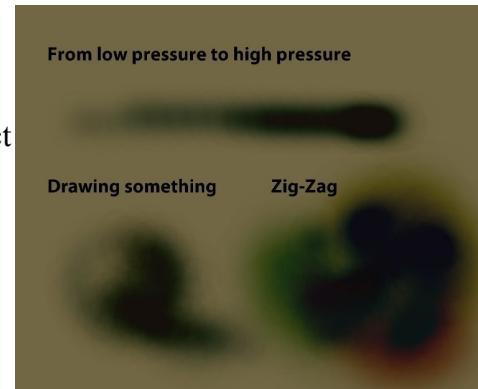
## Glow Lights (FX)

Based on the concept of Rian Church to shade and create volume with only light. Very useful for all kinds of brightness and light effects. For best results use dark colors, but not totally saturated. This tool will shed light to the White total.



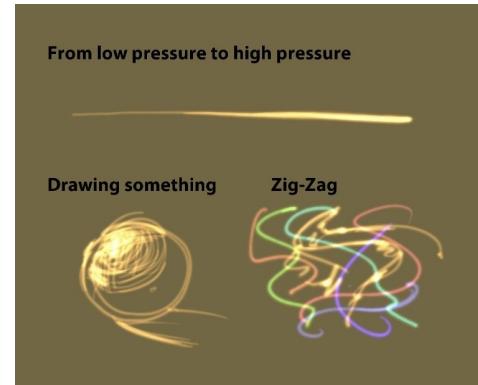
## Glow Dark (FX)

Otherwise Glow Lights (FX). Note that using the same color effect is produced in the complementary color.



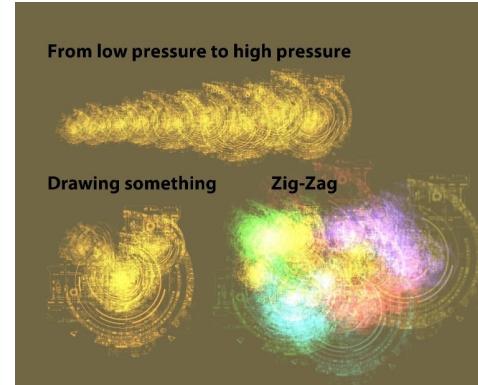
## Light Beam

To create laser effects and stuff so "Cool" we do when we bored. Besides that you can create points of light bulbs as a city, the lighthouse in the distance a car ... you know.



## Mith Disc

Do not be thinking that when I made this XDDD looking for something mystical and technological purposes. You say if you is helpful. Data for panels, entrances to another dimension?



# Airbrush Presets

These presets are listed by the name found in the Tool Options Restore icon's menu.

## Real AirBrush

Nothing much to say except that this tool uses a notion invested pressure. The more pressure, the stroke will be smaller. Curioso e?

From low pressure to high pressure



## Digital AirBrush

The typical effect of Airbrush. It is not a tool of great mystery, but sorely missing, and unless you like airbrushing.

From low pressure to high pressure



## Block AirBrush

Strange experiment. Attempts to cast the concept of BlockBrush with an airbrush.

## Glow Airbrush (FX)

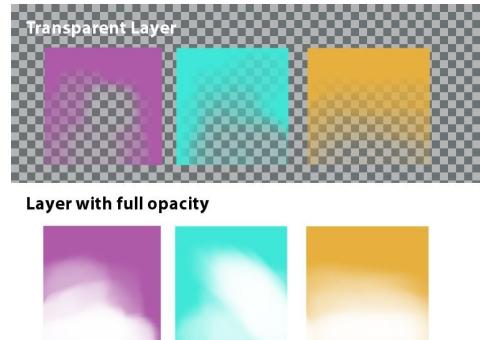
Strange experiment. Attempts to cast the concept of GlowLights with an airbrush.

# Eraser Presets

These presets are listed by the name found in the Tool Options Restore icon's menu.

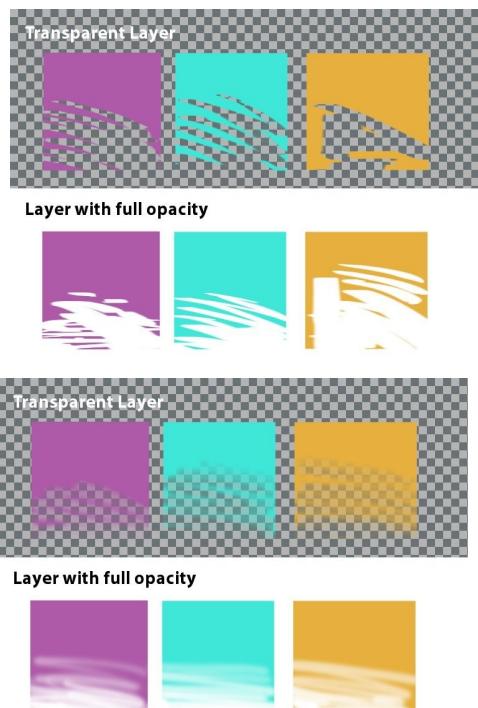
## Soft Eraser

When we need to erase areas of an image smoothly.



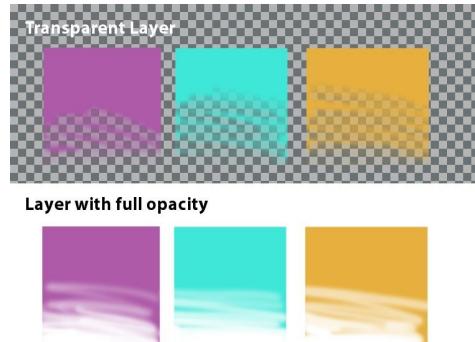
## Hard Eraser

Areas where we need to delete a picture so hard. This is useful when we cut effects.



## Round Eraser

A rubber for details. It is neither hard nor soft.



## Block Eraser

A very peculiar rubber. Based on the concept of Rian Church. "Wipe painting" Useful for creating clear effects.

Tools Ink

These tools rely on speed rather stroke.



# Ink Tool Presets

These presets are listed by the name found in the Tool Options Restore icon's menu.

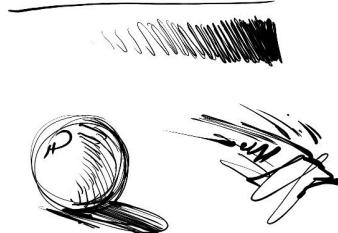
## Doodles

This tool is just that, something to scribble quick but much ink. Is finding ways that we believe in the spots to start painting something and go off while the left hemisphere. As an exercise is highly recommended and it's fun. Then you can if you want to psychoanalyze.



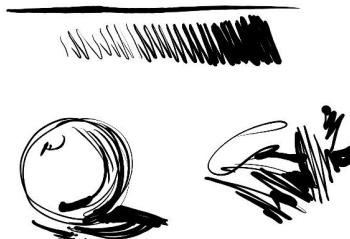
## Fine Sketch

This tool is more like a pen for scribbling but thinner.



## Medium Sketch

This tool is the middle of the two previous



## Ink

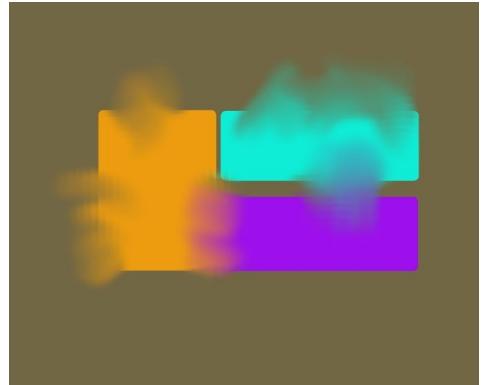
For various uses. You can create calligraphic effects.

# Smudge Presets

These presets are listed by the name found in the Tool Options Restore icon's menu.

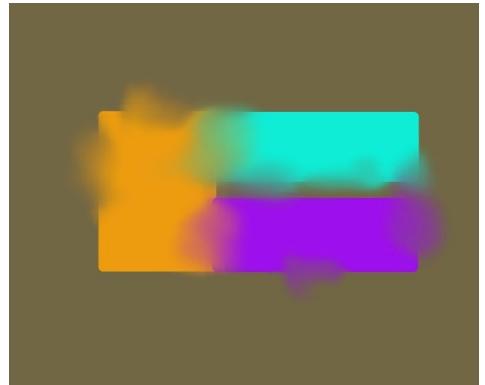
## Normal Smudge

This tool pulls the paint as usual. Is rapid and dependent on the spacing. It can be used in areas where the finish is very important but the colors mix well.



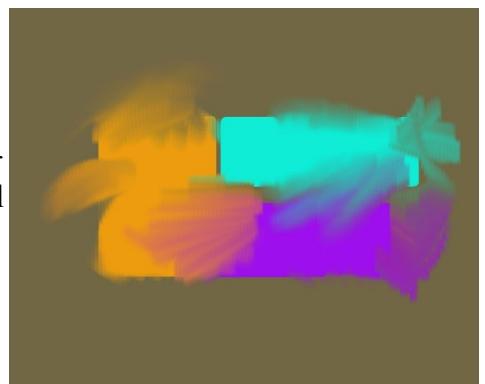
## Soft Smudge

Soft, round tip is ideal for areas where the melt smooth finish is important, sensitive jobs such as: skin, gradations, cloth. That sort of thing.



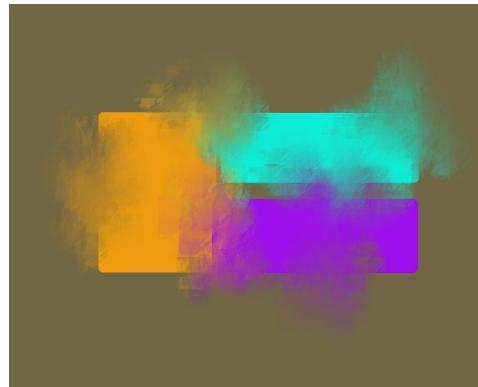
## Artistic Smudge

The term "Artistic" and think that you should do is something like a spatula, which carries a lot of color rather than melt. It's great for pictorial effects. The more powerful your stroke is the greatest tool in this notice. It can be used for: Funds, Jesus, fabrics with wrinkles. The best spacing is usually between 20-40. less digital and more would be very weird ... XD.



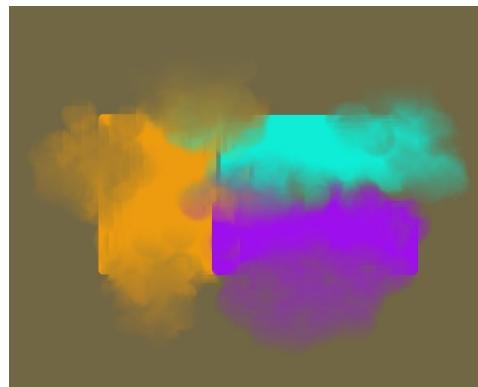
### **Jittered Smudge**

Special areas where you want to add texture to the molten melt.  
Rocks, backgrounds and stuff.



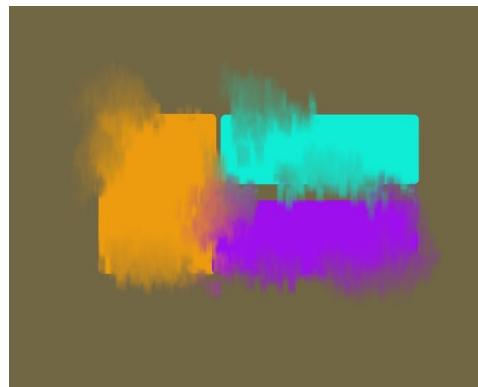
### **Balls Smudge**

It's amazing how simple it is and how useful is this tool. Going to make perfect fade in the clouds and masses of particles. In combination with clouds. Hey guy! You'll like it.



### **Small-Balls-Smudge**

The reduced-size version at half Smudge Ball



### **Wet Smudge**

Melts as if're throwing water over. (Get the idea, but you will not see dynamic merger or anything like that XD). Create interesting effects for use with pencil or ink. Besides using it as a parametric brush tip is very versatile. But be careful if you modify some parametric brushes in Gimp, it automatically saves the changes in the tip of a brush. (if you have the Edit option in the preferences. Another day we talk about that).

# Acknowledgments

This project could not have been completed without the support of many people.

First, and how could it be otherwise, thanks to the community that develops GIMP. This includes the developers, beta testers, brain stormers, graphic designers, and in particular:

Spencer Kimball and Peter Mattis for their original work that started the GIMP and the GIMP Development Team that continues their great work.

Thanks also to various individuals for their various contributions.

- Many thanks to David Vyle <http://www.vyle-art.com/> for  *Rocks & Mountains*, ideal for making land easily and quickly. I used his idea to add it because I found very useful. It also shows the technological aspect of the brush used for structure and his idea of particle presets for "Clouds." My respect and admiration for his work.
- Thanks to Elcoro <http://www.coro36ink.com/> for some of the samples used for the presets *CoroBalls* or *foliage1*.
- Various points made in Deviant Art Brush [www.deviantart.com](http://www.deviantart.com)

Thank you very much to the members of this great community for the incredible amount of resources it offers. Without them part of this project was not feasible.

Brushes:

WFLU <http://wflu.deviantart.com/art/GIMP-animated-crayon-31853987>  
Iceytina <http://iceytina.deviantart.com/gallery/> # GIMP-Brushes's Prowler  
GBP Presets For oleoElmerucr (incredible pencils)  
<http://elmerucr.deviantart.com/art/Real-Pencil-Brushes-for-GIMP-57810771> Filsd <http://dilly.carbonmade.com/> for some animated brushes.  
Great contribution because I learned to do my own animated brushes.

- Thanks to Sparth <http://www.sparth.com/> for the sample used for the preset *dirtySpart*. I admire your work so much technical (Brushes) as art.
- Thanks to Griatch <http://griatch-art.deviantart.com/> for the animated brush *Rake*. From there I went to a link to a very useful script. It has also a very good introductory tutorial on GIMP.

<http://www.gimptalk.com/forum/beginning-with-gimp-starting-tutorial-for-new-users-t34772.html>

- Thanks to <http://libella.deviantart.com/art/liba05-27372172> Liba;  
<http://libella.deviantart.com/art/libs05-27372808> for your brushes and your brushes Liba05 colors.
- Thanks to Alvaro for being my best beta tester and hold your laptop in the various tests.



Docks layout using GPS sessionrc

- Thanks to Frankitu <http://www.theguybrush.com> to encourage not leave the project halfway and help with the layout and distribution via the Web. Also for giving me part of your hosting space.
- Thanks to JesusDA <http://www.jesusda.com/> their minds, having a blog about free software as good, and for helping to distribute the Web for free.

Thanks to anyone that I have missed. Apologies in advance. Notify me if desired and gratefully recognize your work.

## Last impressions

I hope you enjoy GPS as I did while I was creating it. It has been several months of hard study and comprehensive development, but finally, I have contributed my bit to GIMP. Now I hope it will be easier to get started using GIMP and enjoy painting with it.

You can copy, distribute and make new versions of the files and documentation to your liking. Please just include my name as originator of the concept and include a [link to my blog](#).

A greeting for the entire global art community. For any questions or suggestions I can be found at:

e-mail: [mirandagraphic@gmail.com](mailto:mirandagraphic@gmail.com)

Blog: <http://ramonmirandavisualart.blogspot.com>

Web: <http://shock.scenesp.org>

## Licensing

GIMP is free software; you can redistribute it and / or modify it under the terms of the GNU General Public License as published by the Free Software Foundation; either version 2 of the License, or (at your option) any later version.

GIMP is distributed in the hope that it will be useful, but WITHOUT ANY WARRANTY; without even the implied warranty of MERCHANTABILITY or FITNESS FOR A PARTICULAR PURPOSE. See the GNU General Public License for more details.

You should have received a copy of the GNU General Public License along with GIMP; if not, write to the Free Software Foundation, Inc., 59 Temple Place - Suite 330, Boston, MA 02111-1307, USA.

End of Document 1/02/2009

Ramon Miranda aka TheShock

## Updates

- 2009-03-08: English version editing of original [English language translation](#) from HTML source by Michael J. Hammel <[mjhammel@graphics-muse.org](mailto:mjhammel@graphics-muse.org)>