

Introduction



Early artists used charcoal from their cooking fires to decorate the walls of their cave homes. Inspired by a cave painting I saw in the Dordogne valley in France, I drew this sketch using an Intuos tablet and Charcoal brushes in Painter.

I was inspired to write this book because I have enjoyed using digital art tools for nearly two decades, and I am amazed by how the tools have matured and become more sensitive and user-friendly. One of the main inspirations for the book comes from the new form of creativity that the tablet and stylus give to artists. Without them, we could not enjoy painting sensitive brushwork in Photoshop and Painter—two programs that are continuously maturing with each release. Although this book has been written for those readers using Painter IX and Photoshop CS and earlier versions, the lessons are all presented in a way that can be applied to future releases of the software.

Who This Book Is For. I have written this book for artists, illustrators, photographers, and designers of all levels who want to tap the creative power of using a tablet with Photoshop and Painter and develop their own style of painting with these applications. Whether you are an experienced artist or are just beginning to dabble and are nervous about your artistic skills, the computer can help you reach new freedom and confidence. If you are an experienced artist, you can paint from life using the eye-to-hand coordination that you developed as an artist. If you don't feel confident drawing from scratch, this book offers exercises that will give you practice. Painting using a computer is more

forgiving than most conventional media because you can draw or assemble a composition and save multiple versions as you work. You can try new approaches to your composition, undo without ruining your work, and open a previously saved version and begin again from that point. So much is possible with the computer.

Drawing using a good quality tablet and cordless stylus is completely free and natural whether you draw from life, from memory, or use a reference. The art tools and hardware have become so good in recent years that you can work with the new tools and become immersed in the creative process in much the same way that you can using traditional tools.



Conch Shell shows the sensitive shading that is possible using an Intuos tablet and Chalk presets in Photoshop



Using custom oil brushes and texture-sensitive chalk brushes in Painter, I painted Distribudor, shown here as a detail.

The Artist's Digital Tools. Painter, Photoshop, and the stylus and tablet are new “mark-making” tools in a long ancestral line of art tools. Early artists drew scenes of their daily life on the walls of their cave homes using charcoal from their cooking fires and paint made from clay and



Drawn by hand. To keep your hand-to-eye coordination in practice, it's a good idea to keep a sketchbook with you at all times. This is also useful for recording details that inspire you, and for making notes. You might also enjoy using your laptop, tablet, and pen for sketching. In Chapter 1 you'll find information about setting up for drawing on location.

natural tints on the surfaces of stones. Later, many kinds of wet paint media (such as oil-based paint) and dry media (such as pencils and pastels) were invented. With the invention of photography, artists were able to develop a keener eye as they captured their visions with a camera. And for centuries, artists have found printmaking processes like etching and intaglio to be important for their craft.

Today, think of your stylus and the brushes in Painter and Photoshop as a new kind of pencil, a new kind of charcoal, a new kind of watercolor paint, a new oil paint, and more!

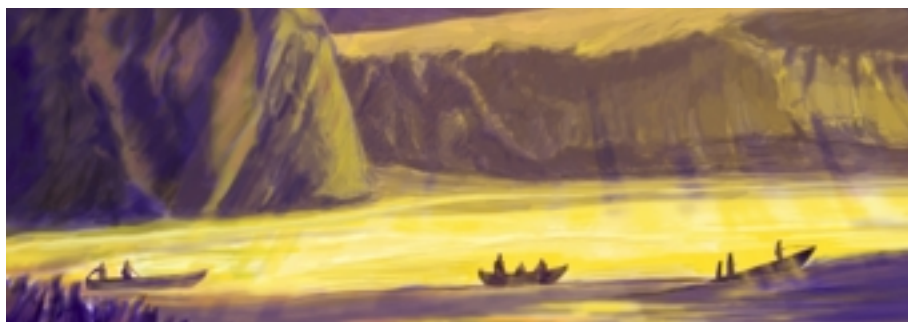
Photoshop is an essential tool for illustrators and artists who want to do retouching, compositing, color

correction, painting, and more. If you draw and paint, Painter is an essential tool because of the realism of its natural media brushes, textures, its unique special effects, and the tactile feel of its paint media. The



Digital to conventional.

A study painted on the computer can also be used as a reference for artwork done with conventional tools. My husband Steve is a surfboard builder. We often draw studies on the computer, make large prints, and then use them as references when painting on surfboards using acrylic paint. I have also used my digital studies as references for traditional art on paper or canvas, painted using conventional media.



Detail of Sunrise, painted in Photoshop, features brushwork that enhances the center of interest

portability between the two programs has become very good and they complement one another well. The tablet and stylus are really the bridge between your expressive hand and the computer. They give you the freedom to produce pressure-sensitive brushwork in Painter and Photoshop. When used together, all of these tools are capable of making your artwork reflect your creative intent.

Approach. This book is not a replacement for the documentation that ships with the tablet, Photoshop, or Painter, and it doesn't cover every function of these products. Instead, it focuses on features related to drawing and painting using a stylus such as: assembling brushes and paint; choosing brushes that change their brushstroke shape, opacity, or texture based on hand movement; and customizing brushes to work better with a tablet and pen.

The Photoshop and Painter Artist Tablet Book covers composition, line, tone and form, enhancing the focal point, simulating canvas and paper,

mixing media, and more. In the early chapters of this book you'll have an opportunity to express yourself using different approaches to drawing (such as contour and

gesture) using your stylus and tablet with Painter and Photoshop. Following the exercises on linear drawing, you'll find projects that will give you practice with modeling form, using



Using photography creatively with painting. Artists such as Leonardo da Vinci and Jan Vermeer were known to use the camera obscura and other similar devices to help them sketch out proportions quickly in their compositions. In the nineteenth century, Eugene Delacroix, Edgar Degas, Thomas Eakins, and others used the camera as a reference source. Contemporary artists have used the technique of projecting a slide on their canvas as they lay out their compositions.

A photograph can be an aid and an inspiration, but try not to fall into the practice of copying the entire photograph. Instead, I suggest pulling elements from the photograph that you want in your composition. To create a great image you need to carefully study your subject and pay attention to elements such as highlight and shadow, form, and modeling. In Chapters 9, 13, and 14, I'll show you how to use a photo for reference and to incorporate several elements into a composition.

If you are a photographer who wants to add brushwork to your images, the exercises in Chapters 4–7 will be helpful to you. These chapters will help you practice good methods of visualizing your subject and hand-to-eye coordination, and your ability to render line and form will improve. As you work, you'll gain practice in how to see the forms and how to paint brushstrokes that will reveal the forms. If you want to paint over your photos, you'll learn techniques for thinking about your subject and its forms and modeling them. This experience will be evident in your work.

value and tone. Then you'll discover projects that will help you improve your compositions, for instance, by enhancing the focal point in a painting, by simulating canvas and paper, using mixed media, composing an image from your imagination, and more.

The projects in the book are presented with color illustrations that are my own creations. You may pre-



Record the light of the moment. Because light

changes so quickly when you're painting on location, you can record the light as it was at that moment by shooting a digital photo and then use the photo as a reference to help remember the lighting in your scene when you get back to your studio. However, in my opinion, the digital photo will not replace the experience of creating elements for your painting on location. I recommend taking the time to at least do a composition drawing and make color notes while on location.

fer different subject matter or work in a different style, but these illustrations are intended to show you how to apply the techniques to use in

your own work. I hope you enjoy the artwork, creative thought processes, and techniques in this book.



Color and value. Will your colored painting hold up in black and white? When I painted this pastel painting in color, I massed the darker shapes together toward the right side and in the foreground as

part of the composition design. To make sure I achieved a full range of tones—from the darkest values in the shadows to accents of white in the highlights—I squinted my eyes to blur the image, visually reducing it to dark and light shapes. Then I added deeper values and brighter highlights where needed. Notice how the composition holds up when converted to black and white.



Path to Water, North was begun on location (using a laptop, Wacom tablet and Painter) at Sunset Cliffs Natural Park in San Diego, California. It was painted with the Pastel and Chalk brushes in Painter.