

THE PHOTOSHOP AND PAINTER ARTIST TABLET BOOK SECOND EDITION

*Creative Techniques in Digital Painting
Using Wacom and the iPad*



"This book is the art class you never took and wish you had."

—BERT MONROY, ARTIST,
AUTHOR, AND TEACHER

From the best-selling author of
The Painter Wow! Book

Cher Threinen-Pendarvis

THE PHOTOSHOP AND PAINTER
ARTIST TABLET BOOK

*Creative Techniques in Digital Painting
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The Photoshop and Painter Artist Tablet Book, Second Edition

Cher Threinen-Pendarvis
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*To our Creator,
from whom all inspiration comes.
To my husband, Steven,
for his friendship and love.
To my mother, Wanda, my father, Claude,
and my brother, Larry.
— Cher Threinen-Pendarvis*

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Finally, I would like to thank all the other family, friends, and colleagues who have been so patient and understanding during the development of this book.

About the Author and Artist

An award-winning artist and author, Cher Threinen-Pendarvis has always worked with traditional art tools. A native Californian, her artwork is a reflection of the inspiring travels she has made with her family around the Pacific Rim—Hawaii, the Philippines, Japan, and China, to name a few. Her mother, Wanda, was also an artist, and their times of sitting together and drawing on location was especially inspiring to Cher as she developed her interest in plein-air painting. Painting on location



Hand-working a digital print of Path to Water, North using soft pastel

has also brought her closer to her community in San Diego, where she has lived most of her life, because of her volunteer efforts to help protect the Sunset Cliffs Natural Park—a place she often paints.

A pioneer in digital art, Cher has created illustrations using the Macintosh computer for more than two decades. (Some of her early drawings with a mouse can be seen in the gallery at the back of the book.) She has been widely recognized for her mastery of Painter, Photoshop, and the Wacom pressure-sensitive tablet, and has used



Borrego, a traditional watercolor painted in plein air on Arches cold-pressed watercolor paper

these electronic tools since they were first released. Exercising her passion for Painter's artist tools, Cher has worked as a consultant and demo-artist for the developers of Painter. Her artwork has been exhibited worldwide, and her articles and art have been published in many books and periodicals. Cher holds a BFA with Highest Honors and Distinction in Art specializing in painting and printmaking, and she is a member of the San Diego Museum of Art Artist Guild and the Point Loma Artists Association. She has taught Painter and Photoshop



Agaves on the Edge, Summer, painted using the Artists' Oils medium in Painter IX using location sketches for reference

workshops around the world, and is principal of the consulting firm Cher Threinen Design. Cher is author of all 10 editions of the highly-praised volume of techniques and inspiration, *The Painter Wow! Book*.

To learn more about Cher, please visit her Web site at www.pendarvis-studios.com.

Foreword

The computer, in one way or another, touches every facet of our daily lives. Most households today have a computer. Usually it is used to perform the basic functions of today's technology-driven society: email, access to the Internet, work and, of course, games. The computer also puts at your disposal the tools that allow you to be creative.

Whether we admit it or not, we all possess a left side to our brain. We all share a creative side. Some take advantage and pursue that calling in the form of photography, whether it's taking photos with a simple point-and-shoot camera or with a truckload of expensive equipment.

If painting is one's pursuit, the media choices can range from a simple pencil to a collection of the finest oil paints. The computer has opened enormous opportunities, with new tools that once we could only dream about. From an endless collection of paintbrushes to a piece of chalk in any possible color, every tool for the photographer and painter is available when you need them, at the touch of a button. All without the need for toxic dark-room chemicals or paint thinners or the smell that goes with them. Did I mention no clean-up afterwards?

For traditionally trained painters and photo retouchers, technology, like the Wacom pressure-sensitive tablet, has reached a point where the very tool that is held by the hand to interact with the computer looks and feels like a



PHOTOGRAPH: JEFF SCHEWE

pen. Devices such as the Wacom Cintiq now let you work directly on the screen as if you were standing before an easel and canvas. Yes, there is a learning curve. All this great stuff, but how do you use it?

Standing in the computer graphics books section of a bookstore makes you feel like you're standing in front of a haystack faced with the task of finding a needle. If you happened to pick up this book, then you can stop searching. Let me tell you what sets this book apart from the rest. One of the things that make this book so crucial for tackling that learning curve is the level of detail that Cher has gone into to help you master these tools. Most important is how she makes it easy to understand what is being taught.

Cher Threinen-Pendarvis is an artist who I have had the pleasure of calling my friend since the computer screen measured only nine inches and offered pixels that were either black or white. I have seen her talent and vision evolve through many years of dedication and exploration of graphics software and digital tools.

Many companies that produce graphics software and hardware have commissioned her to demonstrate the features of their products. Cher's vast experience, coupled with her amazing talent for teaching, has produced a book that will be of tremendous help to you for mastering these digital tools. The many illustrations throughout

the book clearly demonstrate the point being made and are beautiful to look at. It's great just to have in your collection.

Many do have a talent but never had any training. Others might not have great talent but enjoy playing. In either case, a little education can make a vast difference in the end result. That's where this book comes in.

Cher comes from a traditional background with training in the fundamentals of art. Composition and shading are terms that rarely enter the vocabulary of the average person, yet are so vital to the creation of a piece of artwork—these are the subjects she lives with.

What she is doing with this book is filling in those educational gaps that the average computer user is hampered by. Cher is an educator. But that is not the whole story. She makes each project a personal experience. She starts with the inspiration. What she sees and feels about her subjects. The steps she takes in preparing for the task ahead. She then takes you on a detailed journey to the finished product.

If you have ever attended any of her seminars or heard her speak at a trade show, you know how eloquently she can dispense information. She has a soothing voice, yet it conveys the excitement she feels about the digital medium. I see her as a female Bob Ross painting “Happy Trees” while eliminating the stress of everyday life.

Somehow she has managed to transfer the patience and understanding she demonstrates as a teacher onto the words in this book.

As an expert in both Photoshop and Painter, Cher shows you the processes for effects from within either program or a combination of the two. She guides you through the nuances achieved by the use of pressure-sensitive tablets. Then she teaches you how to take your concepts beyond the obvious—to that realm where creativity takes on a life of its own.

As I mentioned earlier, there are bountiful illustrations throughout the book that take you clearly through the processes she is explaining. This book is the art class you never took and wish you had. It might not make you a Michelangelo, but it will give you an understanding of the basics of art. It will give you the confidence to take your doodles to the next level.

Painting on a computer with a tablet can seem complex, but Cher brings it down to a manageable level so you can use them to let your creative juices run wild.

I have no doubt you will refer to this book over and over again, not just for the techniques but also for inspiration.

Bert Monroy
Berkeley, California, 2013

Contents

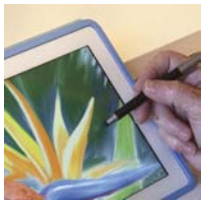


About the Author and Artist vi
Foreword viii
Introduction xii



1

The Digital Art Studio 1
Setting Up the Digital Art Studio 2
The Power of Color 5
Pixels and Image Resolution 7
Fine Art Printmaking in the Studio 9



2

Sketching on the iPad 10
Favorite iPad Painting Tools 12
Using Brushes 3 for a Quick Color Sketch 14
Making a Pencil and Sketching in Brushes 3 16
Sketching a Pencil Portrait Using ArtStudio 18
Painting a Color Study Using ArtStudio 20
Painting with Wet Paint in ArtStudio 24
Drawing with Sketchbook Express 26
Coloring a Drawing with Sketchbook Pro 28
Making a Quick Color Study Using Procreate 30

Sketching with Adobe Ideas 34
Coloring with Adobe Ideas 36
Making a Collage Sketch with
Adobe Photoshop Touch 38



3

**Photoshop, Painter, and Tablet Basics
for Artists 42**
Introduction 44
Anatomy of a Tablet and Stylus 45
Getting Started with Your Tablet 46
Getting Comfortable with Your Tablet
Drawing and Navigating with the Stylus
Choosing Your Settings for Your Stylus
Customizing the Stylus Buttons
Customizing Buttons on an Intuos5 Tablet
Using the Airbrush Stylus
Using the Art Pen Stylus
Photoshop Basics for Painters 58
Customizing Brushes
Customizing Your Photoshop Workspace
Painter Basics for Artists 66
Customizing Brushes
Customizing Your Painter Workspace



4

Assembling Brushes and Paint 74
Exploring Brushes and Paint in Photoshop 76
Exploring Brushes and Paint in Painter 80



5

Drawing and Tablet Exercises 84
Warming Up and Sketching 86
Sketching in Photoshop 90



6

The Illusion of Volume 92
Sketching a Cube 94
Drawing a Textured Round Object 96
Drawing Rounded Forms 98
Drawing a Hollow Rounded Form 100



7

Sensitive Tone and Modeling 104
Using Sensitive Tone and Blending 106
Using Interesting Strokes to Build Tonal
Variations 111



8

A Sense of Atmosphere 112

Building Form and Atmosphere Using Hatching 114
Achieving Sparkling Light 120



9

Starting with a Scanned Drawing 122

Scanning a Pencil Drawing 124
Using Photoshop to Work Over a Pencil Drawing 126
Using Painter to Work Over a Pencil Drawing 136
Adding Washes to a Drawing Using Painter 144
Adding Washes to a Drawing Using Photoshop 146



10

Using a Photo Reference for Painting 148

Using a Photo Reference While Painting 150
Making Brushes for Sketching and Painting 152
Using Painter's "Digital Lightbox" 159



11

Defining the Focal Point 160

Strengthening the Focal Point 162
Oil Paint Looks with Photoshop 169
Enhancing the Focal Point 170



12

Simulating Paper and Canvas 174

Achieving Texture in a Photoshop Image 176
Adding Texture with the Texturizer Filter 183
Adding Texture with the Lighting Effects Filter 184
Painting with Oil, Pastel, and Impasto Paint on Canvas 186
Building a Colored Paper Texture Surface 189
Building a Gessoed Canvas 190
Embossing Texture on an Image 198
Using Distortion and Surface Texture 199



13

Retouching, Tinting, and Painting 200

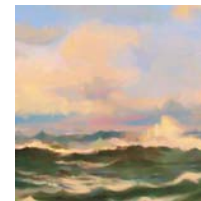
Retouching and Adding a Vignette 202
Painting with History in Photoshop 208
Working Over a Portrait with Chalk 210
Building a Rich Paper Surface 212
Painting an Expressive Oil Portrait 218



14

Composing from the Imagination 226

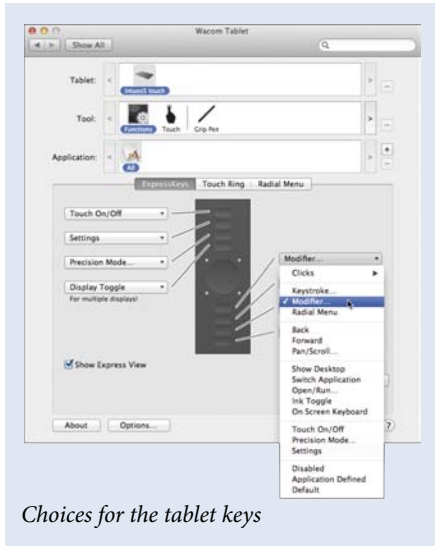
Collage and Retouching 228
Adding Painter Brushwork to the Collage 230
Compositing Sketches and Scans in Photoshop 232
Adding Colored Brushwork in Painter 236
Enhancing Lighting Using a Gradient Layer Mask 243



Gallery 248

Appendices 258

Index 260

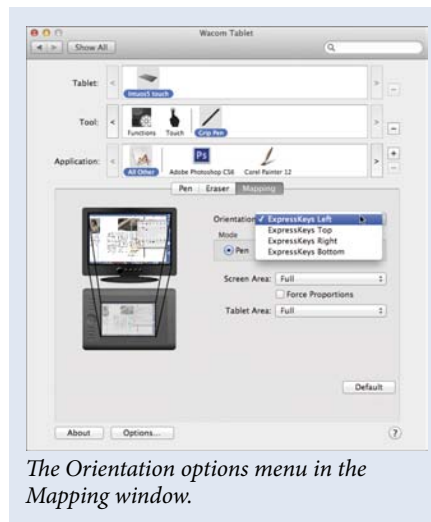


PHOTOGRAPH: MELINDA HOLDEN

Pressing a tablet key to sample color while painting

CUSTOMIZING BUTTONS ON AN INTUOS5 TABLET

Setting up for your non-dominant hand. When you installed your Intuos5 tablet, you were asked to choose an orientation for a right- or left-handed user. The orientation that you choose determines the tablet's default settings. You can easily change the orientation and set up your tablet for right or left-handed users. The ExpressKey and Touch Ring settings automatically reconfigure when you change



the handedness setting. Open the Wacom control panel, click the Pen icon and then select Mapping. For instance, I paint with my right hand. While I'm drawing, I can use my non-dominant hand on the buttons on the left side of the tablet.

For instance, the second key from the bottom by default is set to Alt/Option. While painting with a brush in Painter or Photoshop, I can press this key to toggle from the brush to the Eyedropper to sample color from my image as I work.

Drawing Rounded Forms



Pastel Medium Tip, small



*Pastel Medium Tip, default (top),
Pastel Medium Tip, modified (bottom)*



*Pastel on Charcoal Paper, default (top),
Pastel on Charcoal Paper, modified (bottom)*

ARTIST'S MATERIALS

Tablet: Medium pressure

Program: Photoshop

Paint: Grays chosen in the Color panel

Brushes:

- Pastel Medium Tip: low opacity brush that applies subtly textured strokes
- Pastel Medium Tip: modified to cover underlying paint and to make stroke thickness vary with pressure
- Pastel on Charcoal Paper: low opacity brush with texture saved in the preset
- Pastel on Charcoal Paper: modified to cover underlying paint and to make stroke thickness vary with pressure



The first values



Building up darker values

1 **Setting up and laying in values.** Create a new file that measures 1500 × 2000 pixels. Choose a medium gray in the Color panel, click on the Brush tool in the Toolbox, and choose the Pastel Medium Tip preset from the Dry Media Brushes.* Set the Opacity to 100% in the Options Bar. Click to open the Brush Preset picker on the Options Bar, and reduce the size of the Pastel Medium Tip to about 5 pixels using the Brush Size slider. Make a new layer, and draw a loose sketch.

Now click on the image background. Using the default Pastel Medium Tip preset, block in large areas of value, starting with the midtones. The midtones will help to unify your image, and will connect the lighter and darker values. I simplified the number of values at this stage, using a medium gray, a light gray, and a darker gray.

2 **Painting more values.** Before beginning to paint the darker values, I set the Pastel Medium Tip brush to vary its opacity with stylus pressure and saved the new preset.* While applying light pressure, gradually build up darker values, changing the size of the brush as you work. Let your strokes follow the curves of the forms.

Next, I feathered in the highlights on the side of the shaker and on its base. By applying very light pressure to the modified Pastel Medium Tip, I was able to subtly brush lighter value over the darker tones to give the impression of a blend.

LEARN MORE ABOUT . . .

* Dry Media Brushes. . . pages 91, 95

* saving a brush preset. . . pages 61, 99



Painting highlights and adding details



The final image



Close-up detail showing texture added

3 **Painting the cast shadow and details.** Next, to give the salt shaker more of a sense of space, I painted a gradation onto the cast shadow, and refined the reflected light on the edge of the base near this shadow and the underside of the shaker. Then I added more contrast to the edges of the shaker.

4 **Adding texture and smudging.** As a final step, I added a subtle texture to areas using the Pastel on Charcoal Paper preset. To brush more texture onto your image, choose the Pastel on Charcoal Paper preset. Open the Brush panel, and modify the brush so the Opacity varies with pressure. Save your new preset. Now sample color from the area

where you want to paint and darken or lighten it slightly. You will achieve more texture if you apply a lighter pressure. Brush very lightly over the area to slightly blend tones and add texture. Photoshop does not allow you to blend in the same way Painter does, but with carefully chosen colors and values, you can achieve a similar effect.

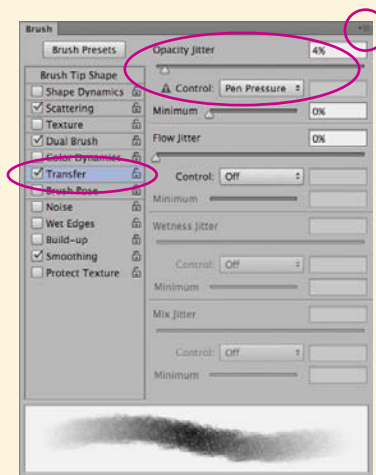


Painting with pressure. When using the Pastel

Medium Tip, see what it's like to control the buildup of paint using pressure on the stylus.



Choose the brush and click on Transfer in the Brush panel. Then set the Opacity Jitter Control pop-up menu to Pen Pressure. Experiment with the Opacity Jitter slider if you like. (To slightly vary the opacity, I set it at 4%.) Save your new brush by choosing New Brush Preset from the pop-out menu and giving it a unique name.





Path to Water, West 2

Enhancing the Focal Point



Square Grainy Pastel strokes



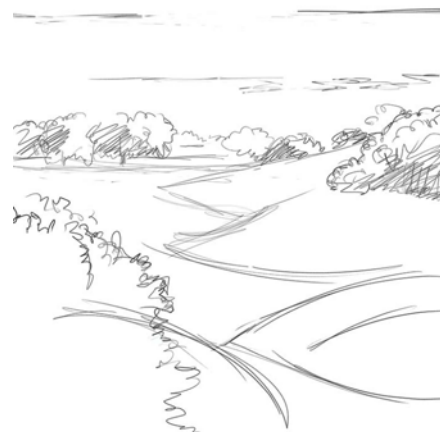
Real Flat and Real Tapered Round strokes



Real Tapered Round and Palette Knife strokes, using various sizes



The colorful plein air sketch drawn using Brushes on the iPad was inspiring.



This plein air pencil sketch also gave inspiration for the painting.

ARTIST'S MATERIALS

Tablet: Medium-soft pressure

Program: Painter

Paper: Artists Rough Paper

Paint: Mix color using the Mixer

Brushes:

- Square Grainy Pastel: opacity and grain change based on pressure and stroke changes with the rotation of the stylus
- Real Flat and Real Tapered Round: strokes change based on pressure and the bearing (direction) of the stylus
- Palette Knife: thickness of the paint and stroke width change based on pressure and the bearing (direction) of the stylus

For *Path to Water, West 2* (shown on the facing page), I designed a square composition with depth, atmosphere, and perspective. To focus attention on the pathway, water, and sky, I set the horizon about one-fifth of the way from the top of the painting. The meandering path leads the viewer's eye into the heart of the composition and into the light.

Path to Water, West 2 is a mixed media piece. I began by sketching freely with Pastel, and then painted over areas with the Oils and a Palette Knife.

Rather than follow every detail of the painting process, this project focuses on the composition process, simulating natural-media textures and creatively resolving the work.

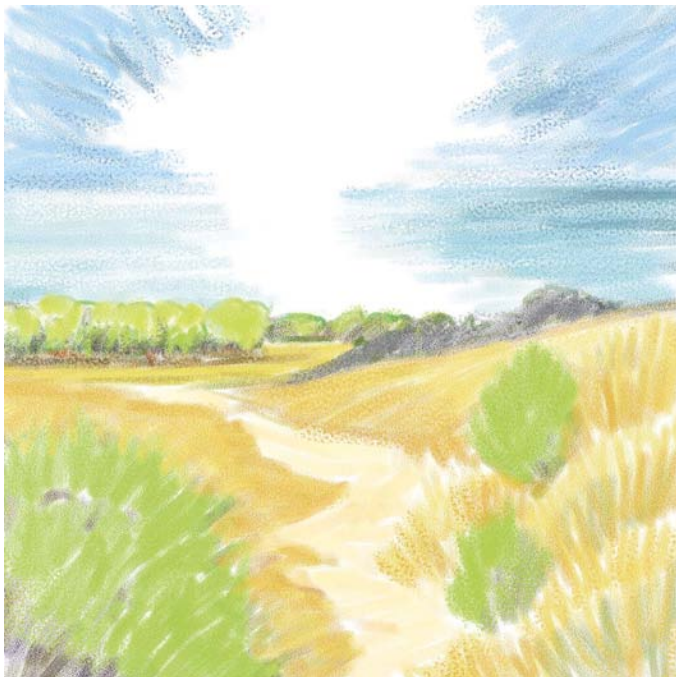
1 Planning the composition. To begin, make conventional sketches and scan them, or sketch on your iPad* using an application such as Brushes, as I did. (The color sketch shown above is profiled in Chapter 2 on page 14.) You can also draw directly in Painter using a Pastel. For *Path to Water, West 2*, I wanted a square composition, so I opened a file that measured 2250 × 2250 pixels.

If you've scanned or imported a drawing, cut the image to a layer* so that you can lower the opacity of your reference and use it as a guide while creating your underpainting and reworking the composition.

LEARN MORE ABOUT . . .

* sketching on the iPad . . . pages 11–41

* putting a sketch on a layer . . . page 164



Laying in colored paint with the Square Grainy Pastel



The general values and colors are roughed in with the Pastel.

2 Laying in the base colors. In Painter, I created a color palette for my painting using the Mixer.* For the color theme, I sampled color from my plein air sketches, mixed additional colors using the Color panel, and applied them to the Mixer Pad.

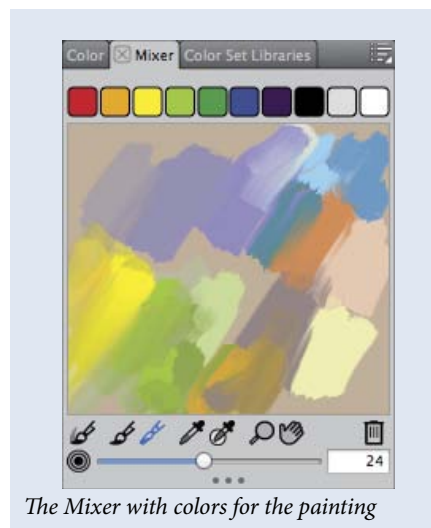
For the best response with texture-sensitive brushes, set up Brush Tracking.* Using the Square Grainy Pastel, you can make rich, textured strokes. To paint the first base colors, I sketched freely using the Square Grainy Pastel with Artists Rough Paper. Some of the rich, grainy texture is preserved in the final stages of my painting.

Choose the Square Grainy Pastel variant of Pastels in the Brush Selector. In the Paper Selector, choose Artists Rough Paper. Press lightly on your stylus to apply less pastel paint and reveal more texture.* Press heavily to apply more paint. When using the Square Grainy Pastel, the texture will still be visible when heavier pressure is applied.

3 Building values and richer color. Keeping the balance of your composition in mind, gradually layer more pastel strokes to build values and richer color, and to model the forms. Paint loosely and freely, without focusing on details at this stage. As you work, use the Size slider in the Property Bar to adjust the brush size. (I varied the size about

15–40 pixels.)

Additionally, in a few areas where I wanted more subtle grain, I varied the graininess of the Square Grainy Pastel from its default of 9% to about 11%, using the Grain slider in the Property Bar.



The Mixer with colors for the painting



Painting richer color and more contrast with the Pastels and Oils to strengthen the center of interest

4 Adding details and accents. For *Path to Water, West 2*, I wanted energetic, expressive brushwork to come through in the final painting. More saturated color and dramatic contrast leads the viewer's eye to the focal point in the distance. After the general forms were established, I switched from the Pastels to painting with the Oils. Using the Real Flat and Real Tapered Round variants of Oils, I added more detailed brushwork to the plant life, path, and hills. Then, to blend and dramatically move paint in areas of the sky and water, I used the Palette Knife in small and large sizes (from about 10–65 pixels).



Painting light over dark with a grainy pastel. The Square Grainy Pastel uses the Cover method in the General panel of the Brush Controls. The Cover method allows you to paint light accents of color over darker values. Additionally, the Grainy Hard Cover submethod helps give the Square Grainy Pastel its grainy character.



In this detail, the Palette Knife strokes can be seen on the water. I used the Real Tapered Round to paint details on the shrubs and trees.

The Real Flat is an expressive brush that paints thick to thin strokes depending on how you hold the stylus. I used it to add varied blue brushstrokes on the ocean. The Real Tapered Round is useful for painting leaves on the foreground plants and for adding expressive details to the trees in the background.

Now choose the Palette Knife variant of Palette Knives. In an area where you want to blend and move paint, practice with the Palette Knife. Using the Palette Knife in a small size, you can achieve an interesting, expressive brushstroke for the horizon.

Good work! You have completed this project. In the next chapter, we will work with mixed media paint, paper, and canvas.

LEARN MORE ABOUT . . .

- * Brush Tracking. . . page 86
- * the Mixer. . . page 80
- * revealing texture. . . page 81



For Light and Shadow Play, I painted the live, blooming orchid plant from observation using a Wacom pressure-sensitive tablet and a variety of Oils brushes in Painter X, 2007.



Lennox Twilight, painted using a Wacom pressure-sensitive tablet and Oils brushes in Painter 12, 2011. For this painting, I referred to traditional watercolor studies painted on location in Australia. I also painted from my memory of the beautiful morning light on the clouds.



A study for The Fetch. Beginning with a color study painted with traditional opaque watercolor paint, I scanned my study and painted more brushwork using a Wacom pressure-sensitive tablet and Oils brushes in Painter X3. 2013.

Index

A

- Acrylics brushes (Painter), 164, 198
 - Real Dry Flat, 82–83
 - Thick Acrylic Round, 52
 - Adjustments tool (Adobe Photoshop Touch), 38
 - Adobe Ideas
 - coloring, 36–37
 - overview, 13
 - sketching, 34–35
 - Adobe Illustrator, 7
 - Adobe Photoshop. *See* Photoshop
 - Adobe Photoshop Touch
 - collage sketch, 38–41
 - exporting files to Photoshop, 13, 228–229
 - File Sharing with computers, 229
 - overview, 13
 - Adobe Systems, 258
 - Advanced Brush Controls (Painter), 67
 - Afternoon Self Portrait*, 218
 - Agave Meadow*, 250
 - Agaves on the Edge, Summer*, vii, 251
 - Airbrush Hard Round brush (Photoshop), 54
 - Airbrush Soft High Density Grainy brush (Photoshop), 75–77
 - Airbrush Soft Round brush (Photoshop), 55, 202–203, 206
 - Airbrush stylus (Painter), 3
 - Airbrushes brushes (Painter)
 - Coarse Spray Airbrush, 55, 83
 - Digital Airbrush, 3, 55
 - Fine Detail Airbrush, 220
 - Fine Spray Airbrush, 55, 82–83
 - Soft Airbrush, 82
 - Tapered Detail Air, 82
 - Aloha, 38
 - Along Tomales Bay*, 9
 - Alt/Opt Modifier key (Intuos tablet), 45
 - Apple Computers, Inc., 258
 - Apply Color tool (Painter), 80, 120
 - Apply Surface Texture effect (Painter)
 - Appearance of Depth
 - Amount, 213
 - Shine, 213
 - Light Direction, 213
 - Using menu, Paper, 213
 - Art History Brush (Photoshop), 58, 61
 - The Art of Color*, 258
 - Art Through the Ages*, 258
 - Artists' Oils brushes (Painter), 163–164, 166, 168, 219–222
 - Impressionist, 57
 - ArtStudio
 - overview, 12
 - painting
 - color study, 20–23
 - with wet paint, 24–25
 - pencil sketching, 18–19
 - artwork (examples). *See* drawings/sketches/paintings
 - At work in the studio*, xviii
 - atmosphere, building with hatching, 114–121, 138, 141–143, 250
 - Autodesk's Sketchbook. *See* Sketchbook
- ## B
- Bamboo Solo stylus, 13
 - Basic Paper (Painter), 86, 94, 96, 106–107, 136
 - Bird of Paradise*, 12, 25
 - Blend modes, 60
 - Color Burn, 63, 182
 - Dissolve, 115, 153
 - Multiply, 63, 129, 146–147, 235, 243
 - Normal, 114–115, 155
 - Overlay, 38–40, 63, 182–183
 - Soft Light, 63, 182–183, 185
 - transparent, 38, 40, 182
 - Blender Bristle brush (Painter), 165–166
 - Blender Palette Knife brush (Painter), 164
 - Blenders brushes (Painter), 164
 - Blender Bristle, 165–166
 - Grainy Water, 106, 108, 211, 216–217
 - Just Add Water, 162, 166
 - Pointed Stump, 108
 - Real Blender Tapered, 230
 - Soft Blender Stump, 106, 108, 111
 - Blue Nude*, 252
 - Bluetooth and PogoConnect stylus, 13
 - Blunt Chalk brush (Painter), 70
 - Blur tool
 - Adobe Photoshop Touch, 38
 - Photoshop, 58, 61
 - Broad Water Brush (Painter), 236–239, 241
 - Brush Controls (Painter)
 - Angle Expression
 - Bearing, 57
 - Rotation, 57
 - Color Expression, Rotation, 56
 - Color Variability, Hue and Value, 70
 - Dab Preview, 70
 - Depth, 197
 - Expression options, 71
 - General, Cover method, 173
 - Impasto panel, 190, 197
 - Size, Expression
 - Pressure, 70, 194
 - Wheel, 55
 - Size, Min Size, 70
 - Spacing, 194
 - Stroke Jitter, Expression, Rotation, 57
 - Stroke Preview, 70
- ## Brush Editor
- Sketchbook Express, 26
 - Sketchbook Pro, 28–29
- ## Brush Ghost (Painter), 73, 87
- ## Brush panel (Brushes 3), 16
- ## Brush panel (Photoshop)
- Brush Tip Shape, 61, 77, 153
 - Color Dynamics
 - Brightness Jitter, 64
 - Control options, 64
 - Foreground/Background Color Jitter, 64
 - Hue Jitter, 64
 - Purity, 64
 - Saturation Jitter, 64
 - Erodible Square tip, 102–103
 - New Tool Preset, 179
 - Scatter, Count Jitter Control, Rotation, 57
 - Shape Dynamics
 - Angle Jitter Control, Rotation, 56
 - Size Jitter Control, Pen Pressure, 62, 77, 152
 - Size Jitter Control, Stylus Wheel, 55
 - Smoothing, 65
 - Softness slider, 103
 - Texture
 - consistency of, 156
 - Fine Grain, 152, 182, 184
 - Wrinkles, 157
 - Transfer
 - Flow Jitter Control, Stylus Wheel, 55
 - Opacity Jitter Control, Pen Pressure, 63, 99, 203
- ## Brush panel (Procreate), 30–32
- ## Brush Presets/Brush Preset Picker (Photoshop), 90–91, 128
- Brush Size slider, 98, 102, 116, 155
 - loading new libraries, 64, 73, 78
 - options, 61
 - Small List, 62, 77, 152
- ## Brush Properties Puck
- Sketchbook Express, 26–27
 - Sketchbook Pro, 28
- ## Brush Selector (Painter)
- Brush Library, 69
 - loading Painter 11 Artists' Oils, 164
 - categories
 - displaying as list, 69
 - exporting/saving, 71
 - naming new, 71
 - opening/selecting, 47, 67, 87
 - Recent Brushes, 69
- ## Brush Size and Brush Opacity (ArtStudio), 18

- Brush tool
 - Adobe Ideas, 34–37
 - Adobe Photoshop Touch, 38
 - Brushes 3, 12, 14
 - Painter, 66
 - brushes, 47
 - categories, 47
 - Photoshop, 58
 - presets, 61
 - selecting brushes, 47, 130
 - switching to Mixer Brush tool, 131
- Brush Tracking (Painter)
 - preferences, 86
 - setting, 80
- brushes
 - in general, 61
 - adding/replacing, 90–91
 - creating, 61
 - custom, 62–64, 132–135, 150–157, 169, 176–180, 194
 - custom, saving/naming, 23, 71, 99, 152, 215
 - deleting, 153
 - grain settings, 172
 - opacity, 108, 198, 225
 - presets, saving as Tool Presets, 65
 - presets, selecting, 47
 - restoring default settings, 194, 215
 - searching for, 67, 83
 - sharpening, 102
 - for sketching and painting, 151–153
 - spacing between strokes/dabs, 77, 153
 - switching between, 59
 - tips, erodible, 102–103, 107, 114
 - tips, shape of, 77
 - toggling, 61, 152
 - Painter Acrylics, 164, 198
 - Real Dry Flat, 82–83
 - Thick Acrylic Round, 52
 - Painter Airbrushes
 - Coarse Spray Airbrush, 55, 83
 - Digital Airbrush, 3, 55
 - Fine Detail Airbrush, 220
 - Fine Spray Airbrush, 55, 82–83
 - Soft Airbrush, 82
 - Tapered Detail Air, 82
 - Painter Artists' Oils, 163–164, 166, 168, 219–222
 - Impressionist, 57
 - loading version 11 brushes into library, 164
 - Painter Blenders, 164
 - Blender Bristle, 165–166
 - Grainy Water, 106, 108, 211, 216–217
 - Just Add Water, 162, 166
 - Pointed Stump, 108
 - Real Blender Tapered, 230
 - Soft Blender Stump, 106, 108, 111
 - Painter Chalk, 81, 250
 - Painter Chalk & Crayons
 - Blunt Chalk, 70
 - Square Chalk, 211, 213, 215–217
 - Painter Charcoal & Conté, xii
 - Hard Charcoal Pencil, 106–107, 110–111
 - Hard Charcoal Stick, 106–107, 109–111
 - Painter Cloners
 - Soft Cloner, 211, 214, 222
 - Square Chalk Cloner, 211, 215–216
 - Painter Digital Watercolor, 177
 - Broad Water Brush, 236–239, 241
 - New Simple Water, 236, 238–241
 - Pointed Wet Eraser, 236, 238, 241
 - Round Water Blender, 230–231, 236, 238, 240
 - Simple Water, 145
 - Soft Broad Brush, 144–145
 - Soft Diffused Brush, 145, 230–231, 236, 241
 - Soft Round Blender, 145
 - versus* Watercolor, 144
 - Wet Eraser, 241
 - Painter Gouache, 177
 - Fine Round Gouache, 159
 - Flat Opaque Gouache, 57, 159
 - Painter Impasto, 164
 - Distorto Impasto, 187, 197
 - Grain Emboss, 190, 198
 - Palette Knife, 187, 191, 197
 - Thick Bristle, 71, 187, 190–191, 197
 - Painter Oil Pastels
 - Chunky Oil Pastel, 69, 71–72, 136, 138–140, 143
 - Variable Oil Pastel, 136, 138–143
 - Painter Oils, 164, 251
 - Flat Oils, 187, 191–192, 194
 - Medium Bristle Oils, 187, 192, 194–195
 - Oily Bristle, 162–164, 167–168, 219–225
 - Real Flat, 173
 - Real Oils Short, 230
 - Real Tapered Round, 173
 - Round Camelhair, 66, 80–81
 - Soft Oils, 198
 - Tapered Bristle, 163, 167–168
 - Tapered Oils, 162, 164–165
 - Thick Oil Bristle, 75, 82–83
 - Wet Oily Brush, 163–164, 219–221, 224
 - Painter Palette Knives, 164
 - Blender Palette Knife, 164
 - Oil Palette Knife, 219, 224
 - Palette Knife, 173, 187, 191, 197, 220
 - Tiny Smeary Knife, 219, 222–223, 225
 - Wet Oily Palette Knife, 162, 164, 168
 - Painter Pastels, 250
 - Round Soft Pastel, 56
 - Sharp Pastel Pencil, 94, 96
 - Soft Pastel, 120
 - Soft Pastel Pencil, 96
 - Square Grainy Pastel, 4, 172–173
 - Square Hard Pastel, 94–96, 187, 191, 196
 - Square Soft Pastel, 3–4
 - Square X-Soft Pastel, 80–81, 96
 - Tapered Pastel, 4, 48–49
 - Painter Pencils
 - Cover Pencil, 50
 - Flattened Pencil, 86–88
 - Grainy Variable Pencil, 80–81, 86–88
 - Mechanical Pencil, 86, 88–89
 - Real 2B Pencil, 86–87, 89, 163
 - Thick and Thin, 89
 - Painter Pens
 - Croquil Pen, 233
 - Fine Point Pen, 177
 - Painter Photo
 - Burn, 202
 - Dodge, 202
 - Saturation Add, 202
 - Scratch Remover, 202
 - Painter RealBristle, 82–83
 - Painter Watercolor, 237
 - versus* Digital Watercolor brushes, 144
 - Photoshop
 - #2 Pencil, 91, 100–101
 - Airbrush Hard Round, 54
 - Airbrush Soft High Density Grainy, 75–77
 - Airbrush Soft Round, 55, 202–203, 206
 - Calligraphic, 90–91
 - Chalk, 208–209
 - Charcoal, 107
 - Charcoal Flat, 79
 - Charcoal Large Smear, 78
 - Charcoal Pencil, 88, 95, 107, 126, 128
 - Clone Stamp Pressure, 202–203, 229–230, 233–234
 - Dry Media Brushes, 91, 95, 98, 101, 192
 - Flat 7 pixel Calligraphic, 91
 - Flat Angle Low Bristle Count, 169
 - Flat Blunt Short Stiff Tip, 126, 169
 - Flat Point Medium Stiff Tip, 79, 169
 - Flat Point Medium Tip, 79
 - Gouache (custom), 150–151, 153, 155–157, 176, 177, 178–181, 192
 - Gouache Dry Brush (custom), 179, 181
 - Hard Round, 76–77, 150, 152
 - Hard Round 5 pixel Calligraphic, 90
 - History Brush Chalk, 208–209
 - Pastel Medium Tip, 98
 - Pastel on Charcoal Paper, 95, 98–99, 107
 - Pastel Rough Texture, 192
 - Pencil, 88
 - Rough Round Bristle, 78
 - Round Blunt, 56
 - Round Blunt Medium Stiff, 63, 126, 132–135, 169
 - Round Fan Stiff Thin Bristles, 169
 - Round Point Stiff, 169

- Round Watercolor, 78
 - Scattered Leaves, 57
 - Sketcher (custom), 150, 152–154, 176–177, 192
 - Soft Pastel Large, 192
 - Soft Round, 76–77, 150, 153
 - Spatter, 62, 64, 126, 130–131
 - Square Charcoal, 95, 100, 102–103, 107
 - Square Pastel, 114–116, 119
 - Watercolor Loaded Wet Flat Tip, 78–79, 146–147
 - Watercolor Round, 147
 - Watercolor Small Round Tip, 146
 - Watercolor *versus* Painter Digital Watercolor, 144
 - Procreate
 - 6B Pencil, 30, 33
 - Soft Pastel, 30–33
 - Sketchbook Express
 - Markers, 26
 - Pencils, 26
 - Pens, 26
 - Brushes 3 (iPad application)
 - color sampling, 15
 - color sketching, 4, 14–15
 - exporting images, 14–15
 - overview, 12
 - pencil sketching, 16–17
 - Brushes and paint with a study of Etretat*, 74
 - Brushes library (Painter), 87
 - loading Painter 11 Artists' Oils, 164
 - Brushes panel (Brushes 3), 14–17
 - brushstrokes
 - with Pen mode, 47
 - previewing, 83
 - with texture, 81
 - thick and thin, 146
 - with flat brushes, 82
 - with hard/soft edges, 77
 - with varied edges, 78
 - with varied tilt, 77
 - with varied opacity and/or width, 78, 81
 - Bucket Fill tool (ArtStudio), 18
 - Burlap texture, 183
 - Burn brush (Painter), 202
 - Burn tool
 - ArtStudio, 18
 - Painter, 66
 - Photoshop, 58, 61, 204
- ## C
- California pottery*, 92
 - Calligraphic brushes (Photoshop), 90–91
 - Camera Roll (iPad), 12
 - Canon EOS 6D digital camera, 2
 - Canvas (Painter), 212–213
 - Resize, 8
 - Surface Lighting, 190, 197
 - Tracing Paper, 159, 214
 - Chalk & Crayons brushes (Painter)
 - Blunt Chalk, 70
 - Square Chalk, 211, 213, 215–217
 - Chalk brushes (Photoshop), 208–209
 - Chalk brushes (Painter), 81, 250
 - Channels panel
 - Painter, 67
 - Photoshop
 - alpha channels, 205
 - layer masks, 244–246
 - saving selections, 207
 - Subtract from Selection, 206
 - Charcoal & Conté brushes (Painter), xii
 - Hard Charcoal Pencil, 106–107, 110–111
 - Hard Charcoal Stick, 106–107, 109–111
 - Charcoal brushes (Photoshop), xii, 88
 - Charcoal Flat brush (Photoshop), 79
 - Charcoal Large Smear brush (Photoshop), 78
 - Charcoal Pencil brush (Photoshop), 88, 95, 107, 126, 128
 - Chunky Oil Pastel brush (Painter), 69, 71–72, 136, 138–140, 143
 - Cintiq display, 2
 - Clone Stamp Pressure brush (Photoshop), 202–203, 229–230, 233–234
 - Clone Stamp tool (Photoshop), 58, 61, 202–204, 229
 - Clone tool (ArtStudio), 18
 - Cloner Source panel (Painter), 214
 - Cloner tool (Painter), 66, 68, 202
 - Cloners brushes (Painter)
 - Soft Cloner, 211, 214, 222
 - Square Chalk Cloner, 211, 215–216
 - Coarse Spray Airbrush brush (Painter), 55, 83
 - Color Editor
 - ArtStudio, 18–21
 - Sketchbook Express, 26, 28
 - Sketchbook Pro, 28
 - Color Overlay effect (Painter)
 - Dye Concentration, 212
 - Hiding Power, 212
 - Using menu, Paper, 212
 - Color panel
 - Adobe Ideas, 34–37
 - Brushes 3, Color Well, 14–16
 - Painter
 - Additional Color, 56, 66, 68
 - adjustment slides, 68
 - Clone Color, 211, 215, 221–222, 224
 - Color Sets, 67
 - HSV/RGB Square, 68
 - Hue Ring and Saturation/Value triangle, 5–6, 66–68, 80
 - Main Color, 56, 66, 68
 - Mixer/Mixer Pad tools, 6, 67–68, 120, 138, 230
 - Mix Color tool, 6, 68, 80, 120, 236
 - Sample Color/Multiple Colors tools, 80, 163, 236
 - Photoshop, 58
 - Color Bar, 59–60
 - Select Foreground Color field, 76
 - Swatches panel, 114–115
 - Procreate, 30–31
 - Color Picker (Photoshop)
 - mixing, 130
 - saving custom, 130
 - selecting, 59–60, 76, 169, 178
 - color(s). *See also* Color Editor; Color panel; Color Picker; painting
 - accents, 173
 - backgrounds, 28, 37, 58–59
 - layers, leaving white, 127
 - opacity, 208–209
 - base colors, 21, 172
 - opaque, 130
 - underpainting, 164
 - color over color, 21
 - fills, 36–37
 - fine grain patterns, 182, 184
 - foregrounds, 129
 - gradients, 243
 - gray, 183
 - foregrounds, 5, 58–59, 76, 129, 167
 - glazes, 134–135, 145–147, 231
 - HSB sliders
 - Adobe Ideas, 36–37
 - Painter, 68
 - hue and saturation, 5–6, 66–68, 80
 - for inspiration and interpretation, 193
 - mixing, 138
 - modulating, 165–166
 - pastels, 31
 - posterizing, 151
 - power of, 5–6
 - RGB mode
 - Adobe Ideas, 37
 - converting modes, 136
 - Painter, 136
 - Photoshop, 114
 - roughing in, 155
 - sampling (*See* Dropper [Painter]; Eyedropper [ArtStudio, Brushes 3, Photoshop, and Wacom tablets]; White Point Dropper [Photoshop])
 - saving, 21
 - shading, 5–6
 - swapping, 21, 58
 - texture, 157–158
 - tinting, 5–6
 - sepia, 129, 137
 - values, 5, 97–98, 172

washes, 144–147, 236–243
watercolors, wet-into-wet, 238–241
Conch Shell Study, xiii, 112
Cone Editions' Ink Jet Mall, 9, 258
Cone Editions Press, 9
Corel, 258
Corel Draw, 7
Corel Painter. *See* Painter
Cover Pencil brush (Painter), 50
Crop tool
 Adobe Photoshop Touch, 38
 Painter, 66
 Photoshop, 58, 124
Croquil Pen brush (Painter), 233
Ctrl/Cmd Modifier key (Intuos tablet), 45

D

Default colors (Photoshop), 58
desk/equipment setup/use, 46
Digital Airbrush brush (Painter), 3, 55
Digital Art Supplies, 9, 258
“digital lightboxes”
 Painter, 159
 Photoshop, 150, 158
digital studies, xiii
digital tools, importance of, xiii–xv
Digital Watercolor brushes (Painter), 177
 Broad Water Brush, 236–239, 241
 New Simple Water, 236, 238–241
 Pointed Wet Eraser, 236, 238, 241
 Round Water Blender, 230–231, 236, 238, 240
 Simple Water, 145
 Soft Broad Brush, 144–145
 Soft Diffused Brush, 145, 230–231, 236, 241
 Soft Round Blender, 145
 versus Watercolor brushes, 144
 Wet Eraser, 241
Dirty Brush Mode tool (Painter), 80
Display Toggle (Intuos tablet), 45
Distorto Impasto brush (Painter), 187, 197
Divine Proportion tool (Painter), 66
Document window (Painter), 67
Dodge brush (Painter), 202
Dodge tool
 ArtStudio, 18
 Painter, 66
 Photoshop, 58, 61, 204
Dots tool (ArtStudio), 18
Downstream Path, Summer, xiii, 69, 71, 186
Draw (Corel), 7
Draw Style tool (Sketchbook Express), 26
drawing. *See* sketching/drawing
Drawing Cursor preferences (Painter), 87
Drawing Lessons from the Great Masters, 258
drawing/painting applications for iPad
Adobe Ideas
 coloring, 36–37
 overview, 13
 sketching, 34–35
Adobe Photoshop Touch
 collage sketch, 38–41
 overview, 13
ArtStudio
 overview, 12
 painting, color study, 20–23
 painting, with wet paint, 24–25
 pencil sketching, 18–19
Brushes 3
 color sketching, 4, 14–15
 overview, 12
 pencil sketching, 16–17
Procreate
 color study, 30–33
 overview, 12
Sketchbook Express
 drawing and sketching, 26–27
 overview, 12
Sketchbook Pro
 coloring drawings, 28–29
 overview, 13
styli
 Nomadbrush Flex, 13
 Pogo Connect, 4, 13
 Wacom Bamboo Solo, 13
using
 on location, 4
 Retina display, 2–3
drawings/sketches/paintings (examples)
Afternoon Self Portrait, 218
Agave Meadow, 250
Agaves on the Edge, Summer, vii, 251
Along Tomales Bay, 9
At work in the studio, xviii
Bird of Paradise, 12, 25
Blue Nude, 252
Brushes and paint with a study of Etretat, 74
California pottery, 92
California Pottery Fish, 84
Conch Shell Study xiii, 112,
Downstream Path, Summer, xiii, 69, 71, 186
Fence Lizard, 13, 29
The Fetch, 257
In the Barrel, 254
Jake and Maria, 248
Lennox Twilight, 256
Light and Shadow Play, 255
Live Aloha, 126
Mendocino Point, 5
Mountain View, 23
Path to Water, North, vi, xv
Path to Water, West 2, 73, 170
Peppers, 7–8

The Porte d'Aval Cliffs and Beach at Etretat,
69, 71, 136
The Porte d'Aval from Across the Bay, 63, 122
Punta San Antonio, Spring, xiv, 174, 184
Quiet Moment, 68, 160
Sunrise, 61
*Think of the iPad as your mobile digital
sketchbook*, 10
The Three Engines, 60, 148
Tranquil Beach, Color, 249
View From Point Loma, 253
Wanda, 1945, 200
Wanda, 1945, Study, 210
Where All Creativity Comes From, 247
 The sketch composition for, 232
White Orchid, 104
Dropper (Painter), 66, 163, 166, 213, 223
Dry Media Brushes (Photoshop), 91, 95, 98,
101, 192

E

Edit menu (Photoshop)
Define Brush Preset, 153
Fill
 with Foreground Color, 129
 Use Gray, 183
 Use Pattern, Fine Grain, 182, 184
Free Transform, 127
 constraining with Shift key, 234
 enlarging with handles, 235
 Scale, 229
Undo, 245
Effects menu (Painter)
Apply Surface Texture effect
 Appearance of Depth, 213
 Light Direction, 213
 Using menu, Luminance, 199
 Using menu, Paper, 213
Color Overlay effect
 Dye Concentration, 212
 Hiding Power, 212
 Using menu, Paper, 212
Focus, Glass Distortion, 199
Surface Control
 Apply Lighting, 242
 Apply Surface Texture, 199, 213
 Color Overlay, 212
 Tonal Control, Equalize, 137
Effects tool (Brushes 3), 14
Elliptical Marquee tool (Photoshop), 153, 207
embossing
 canvas, 190, 197
 paper texture, 198
Enhanced Brush Ghost (Painter), 73, 87
Epson America, 258

Epson inksets, Ultra Chrome K3, 9
 Epson papers, 9
 Epson printers
 2200, 8
 Artisan 1430, 3
 Stylus Pro 3880, 9
 Stylus Pro 4800, 3, 9
 Epson scanners
 Epson 4870 Pro, 124
 Perfection V750-M Pro, 2, 124
 Equalize effect (Painter), 137
 equipment/desk setup/use, 46
 Eraser (Intuos grip pen), 45, 118
 Eraser tool
 Adobe Ideas, 34
 Adobe Photoshop Touch, 38
 Brushes 3, 12, 14
 Painter, 66
 Photoshop, 58, 114, 117–118, 128
 Procreate, 30, 33
 Sketchbook Express, 26
 erodible brush tips
 Painter, 102–103
 Photoshop, 107, 114
 examples. *See* drawings/sketches/paintings
 Express keys (Intuos tablet), 45, 53
 Eyedropper
 Adobe Ideas, 37
 ArtStudio, 18
 Brushes 3, 15
 Photoshop, 130
 Wacom tablets, 51

F

Favorite Brushes (ArtStudio), 18
 feathering, 41
 hatched strokes, 141
 highlights, 98
 shadows, 103
Fence Lizard, 13, 29
The Fetch, 257
 File menu (Painter)
 Clone, 159
 saving in RIFF format, 211, 214
 New, 189
 File menu, Import, Import From Device
 (Photoshop), 124
 File Sharing between computers and iPad apps,
 229
 filters
 Apply Surface Texture, 199
 Distortion, 199
 Lighting Effects, 184–185
 Texturizer, 183
 Fine Point Pen brush (Painter), 177

Fine Round Gouache brush (Painter), 159
 Fine Spray Airbrush brush (Painter), 55, 82–83
 Flat 7 pixel brush (Photoshop), 91
 Flat Angle Low Bristle Count brush
 (Photoshop), 169
 Flat Blunt Short Stiff brush (Photoshop), 126,
 131–133, 169
 Flat Oils brush (Painter), 187, 191–192, 194
 Flat Opaque Gouache brush (Painter), 57, 159
 Flat Point Medium Stiff brush (Photoshop), 79,
 169
 Flat Point Medium Tip brush (Photoshop), 79
 Flattened Pencil brush (Painter), 86–88
 Flow settings, Options Bar (Photoshop), 79,
 134–135, 176, 178–179, 181
 focal points, 162–168, 171–173
 Focus effect, Glass Distortion (Painter), 199
 Free Transform tool (Photoshop), 127
 constraining with Shift key, 234
 enlarging with handles, 235
 Scale, 229
 Full Screen mode
 Adobe Photoshop Touch, 38
 Painter, 66
 FX tool (Adobe Photoshop Touch), 38

G

Gallery
 Adobe Ideas, 34, 36
 Adobe Photoshop Touch, 38
 Brushes 3, 14
 Procreate, 30
 Sketchbook Express, 26–27
 Sketchbook Pro, 28
 gessoed canvas, 190–197
 Glass Distortion effect (Painter), 199
 Gouache brushes (Painter), 177
 Fine Round Gouache, 159
 Flat Opaque Gouache, 57, 159
 Gouache custom brushes (Photoshop), 52, 150–
 151, 153, 155–157, 176, 178–181, 192
 Gouache Dry Brush custom brush (Photoshop),
 179, 181
 Grabber Hand
 Painter, xvii, 66, 223
 Photoshop, xvii, 58
 Gradient Control panel (Painter), 137
 Gradient tool
 ArtStudio, 18
 Photoshop, 58, 243
 multiple gradients, 244–247
 Radial Gradient, 244
 Gradients media, 67
 Grain Emboss brush (Painter), 190, 198

Grainy Variable Pencil brush (Painter), 80–81,
 86–88
 Grainy Water brush (Painter), 106, 108, 211,
 216–217

H

Hard Charcoal Pencil brush (Painter), 106–107,
 110–111
 Hard Charcoal Stick brush (Painter), 106–107,
 109–111
 Hard Round 5 pixel brush (Photoshop), 90
 Hard Round brush (Photoshop), 76–77, 150, 152
 Heal tool (ArtStudio), 18
 Healing Brush (Photoshop), 203–204
 Hedges, Tom, 248
 History Brush (Photoshop), 58, 61, 64, 203,
 208–209
 History Brush Chalk brush (Photoshop),
 208–209
 History panel (Photoshop), 117
 New Snapshot, 208–209

I

illustrations. *See* drawings/sketches/paintings
 Illustrator (Adobe), 7
 Image menu (Photoshop)
 Adjustments, Levels, 125, 205
 Highlights, 205
 Canvas Size
 Canvas Extension Color, 128
 Height and Width, 125
 Duplicate, 208
 Image Size, 8
 Rotate Canvas, Arbitrary, 124
 Image Size tool (Adobe Photoshop Touch), 38
 Image Studio, 248
 images. *See* photos/images
 Impasto brushes (Painter), 164
 Distorto Impasto, 187, 197
 Grain Emboss, 190, 198
 Palette Knife, 187, 191, 197
 Thick Bristle, 71, 187, 190–191, 197
 Impressionist brush (Painter), 57
In the Barrel, 254
 Info tool (Sketchbook Express), 26
 Ink Jet Mall (Cone Editions), 9, 258
 Intuos tablets. *See* Wacom Intuos tablets
 iPad drawing/painting applications
 Adobe Ideas
 coloring, 36–37
 overview, 13
 sketching, 34–35

- Adobe Photoshop Touch
 - collage sketch, 38–41
 - exporting files to Photoshop, 228–229
 - overview, 13
 - photo collage, 228–229
- ArtStudio
 - overview, 12
 - painting, color study, 20–23
 - painting, with wet paint, 24–25
 - pencil sketching, 18–19
- Brushes 3
 - color sketching, 4, 14–15
 - overview, 12
 - pencil sketching, 16–17
- File Sharing with computers, 229
- Procreate
 - color study, 30–33
 - overview, 12
- Sketchbook Express
 - drawing and sketching, 26–27
 - overview, 12
- Sketchbook Pro
 - coloring drawings, 28–29
 - overview, 13
- styli
 - Nomadbrush Flex, 13
 - Pogo Connect, 4, 13
 - Wacom Bamboo Solo, 13
- using
 - on location, 4
 - Retina display, 2–3
- iTunes, File Sharing between computers and iPad apps, 229

J

- Jake and Maria*, 248
- JPEG file format, 221
 - exporting from iPad, 12
 - opening in Painter, 221
 - saving as, 15, 27
- Just Add Water brush (Painter), 162, 166

K

- Kaleidoscope tool (Painter), 66

L

- Lasso tool
 - Painter, 202
 - Photoshop, 58, 127, 205
- Layer Adjuster (Painter), 66

- Layer Editor tool (Sketchbook Express), 26
- layer masks
 - Painter
 - adding, 60
 - creating, 68
 - Photoshop
 - adding, 234–235
 - using gradients, 243–246
 - using gradients, with nested layers, 247
- Layer Transform tool (Sketchbook Express), 26
- layers. *See also* Layers panels or tools
 - applying textures, 212–213
 - blended paint looks, 134
 - creating new, 60, 115
 - styles, 60
 - via copy, 184
 - via cut, 116, 127
 - definition, 44
 - deleting, 60
 - duplicating, 230
 - hiding/showing, 60, 68, 234
 - locking, 60
 - masks (*See* layer masks)
 - merging, 116, 155
 - multiple, 144, 188, 207
 - naming/renaming, 127, 136
 - organizing, 155
 - toggling, 154
- Layers panel (Adobe Ideas), 34, 37
- Layers panel (Adobe Photoshop Touch), 38–40
- Layers panel (Painter), 67–68
 - Composite Method, 68
 - Gel, 144–145, 164, 213, 231, 236
 - Multiply, 144, 188, 213, 242
 - Create Layer Mask, 68
 - Delete, 68
 - Dynamic plugins, 68
 - Layer Attributes, 136, 164
 - Lock Layer, 68
 - New Layer, 159
 - Pick Up Underlying Color, 194, 222
- Layers panel (Photoshop), 59
 - Add Layer Mask, 234, 243
 - Adjustment Layers
 - new, 60
 - Posterize, 151, 155
 - Create A New Layer, 115, 203, 208
 - Layer Via Copy, 184
 - Layer Via Cut, 116
 - “digital lightboxes,” 150, 158
 - Drop, 243
 - Duplicate Layers, 230
 - Fine Grain texture pattern, 182
 - Flatten Image, 208
 - Merge Layers, 116
- Layers panel (Procreate), 31
- Layers tool
 - ArtStudio, 18
 - Brushes 3, 14

- Layout Grid tool (Painter), 66
- Lennox Twilight*, 256
- Levels dialog box (Photoshop), Highlights slider, 205
- libraries
 - Painter
 - loading Painter 11 Artists’ Oils, 164
 - opening/selecting categories, 87
 - Photoshop, loading new brushes, 78
- Light and Shadow Play*, 255
- lighting
 - Apply Lighting effect, 242
 - black and white visualization, 100, 106
 - directional lighting, 97, 189
 - filters, 184–185
 - and form, 97
 - importance of, xv, 5
 - with layer masks, 243–246
 - Lighting Effects filter, 184–185
 - for sketching, still life, 86, 100
 - sparkling lights, 120–121
- Lighting Effects filter (Photoshop), 184–185
- Live Aloha*, 126
- Looks media, 67
- Lucky Clan’s ArtStudio. *See* ArtStudio

M

- Magic Wand (Painter), 66
- Magnifier tool (Painter), xvii, 66
- Mainstreams of Modern Art*, 258
- Marker tool (Adobe Ideas), 34
- Markers brush (Sketchbook Express), 26
- Mask mode (Photoshop), 58
- masks. *See* layer masks
- Mechanical Pencil brush (Painter), 86, 88–89
- Media selectors (Painter), 67
- Medium Bristle Oils brush (Painter), 187, 192, 194–195
- Mendocino Point*, 5
- Menu Bar
 - Painter, 66
 - Photoshop, 59
- Mirror Painting tool (Painter), 66
- Mountain View*, 23
- Move tool (Photoshop), 58, 127, 234

N

- The Natural Way to Draw*, 258
- Navigator panel (Painter), 67
- negative spaces, 106
- New Simple Water brush (Painter), 236, 238–241
- New Sketch tool (Sketchbook Express), 26
- Nikon D7100 digital camera, 2

Nomadbrush Flex stylus, 13
Nozzles media, 67
#2 Pencil brush (Photoshop), 91, 100–101

O

Oil Palette Knife brush (Painter), 219, 224
Oil Pastels brushes (Painter)
 Chunky Oil Pastel, 69, 71–72, 136, 138–140, 143
 Variable Oil Pastel, 136, 138–143
Oils brushes (Painter), 164, 251
 Flat Oils, 187, 191–192, 194
 Medium Bristle Oils, 187, 192, 194–195
 Oily Bristle, 162–164, 167–168, 219–225
 Real Flat, 173
 Real Oils Short, 230
 Real Tapered Round, 173
 Round Camelhair, 66, 80–81
 Soft Oils, 198
 Tapered Bristle, 163, 167–168
 Tapered Oils, 162, 164–165
 Thick Oil Bristle, 75, 82–83
 Wet Oily Brush, 163–164, 219–221, 224
Oily Bristle brush (Painter), 162–164, 167–168, 219–225
Options Bar (Photoshop)
 Airbrush Style Build Up Effects, 203, 206
 Brush Preset Picker, 91
 Brush Size, 90–91, 102, 116, 155
 context-sensitive, 58–59
 Flow settings, 134–135, 176, 178–179, 181
 Foreground to Background gradient, 244
 Load the Brush After Each Stroke, 133
 Mixer Brush tool, 131, 169
 Clean Brush/Load Brush, 133
 custom brushes, 179
 Flow, 134
 presets, 61, 63
 switching to Brush tool, 131
 Opacity, 90–91, 98, 153, 155
 Radial gradient, 244
 Tool Preset Picker, New Tool Preset, 203, 208
 Useful Mixer Brush Combinations, Dry, Moist, Wet, or Very Wet settings, 132–135, 169, 178–180
Oval Selection tool (Painter), 66

P

Page Rotation tool (Painter), 94–95
Paint Brush tool (ArtStudio), 18, 20–25
Paint Bucket
 Adobe Ideas, 34, 36–37
 Painter, 66

Paint tool (Procreate), 30, 33
Painter brushes
 Acrylics, 164, 198
 Real Dry Flat, 82–83
 Thick Acrylic Round, 52
 Airbrushes
 Coarse Spray Airbrush, 55, 83
 Digital Airbrush, 3, 55
 Fine Detail Airbrush, 220
 Fine Spray Airbrush, 55, 82–83
 Soft Airbrush, 82
 Tapered Detail Air, 82
 Artists' Oils, 163–164, 166, 168, 219–222
 Impressionist, 57
 loading version 11 brushes into library, 164
 Blenders, 164
 Blender Bristle, 165–166
 Grainy Water, 106, 108, 211, 216–217
 Just Add Water, 162, 166
 Pointed Stump, 108
 Real Blender Tapered, 230
 Soft Blender Stump, 106, 108, 111
 Chalk, 81, 250
 Chalk & Crayons, 250
 Blunt Chalk, 70
 Square Chalk, 211, 213, 215–217
 Charcoal & Conté, xii
 Hard Charcoal Pencil, 106–107, 110–111
 Hard Charcoal Stick, 106–107, 109–111
 Cloners
 Soft Cloner, 211, 214, 222
 Square Chalk Cloner, 211, 215–216
 Digital Watercolor, 177
 Broad Water Brush, 236–239, 241
 New Simple Water, 236, 238–241
 Pointed Wet Eraser, 236, 238, 241
 Round Water Blender, 230–231, 236, 238, 240
 Simple Water, 145
 Soft Broad Brush, 144–145
 Soft Diffused Brush, 145, 230–231, 236, 241
 Soft Round Blender, 145
 versus Watercolor, 144
 Wet Eraser, 241
 Gouache, 177
 Fine Round Gouache, 159
 Flat Opaque Gouache, 57, 159
 Impasto, 164
 Distorto Impasto, 187, 197
 Grain Emboss, 190, 198
 Palette Knife, 187, 191, 197
 Thick Bristle, 71, 187, 190–191, 197
 Oil Pastels
 Chunky Oil Pastel, 69, 71–72, 136, 138–140, 143
 Variable Oil Pastel, 136, 138–143

Oils, 164, 251
 Flat Oils, 187, 191–192, 194
 Medium Bristle Oils, 187, 192, 194–195
 Oily Bristle, 162–164, 167–168, 219–225
 Real Flat, 173
 Real Oils Short, 230
 Real Tapered Round, 173
 Round Camelhair, 66, 80–81
 Soft Oils, 198
 Tapered Bristle, 163, 167–168
 Tapered Oils, 162, 164–165
 Thick Oil Bristle, 75, 82–83
 Wet Oily Brush, 163–164, 219–221, 224
Palette Knives, 164
 Blender Palette Knife, 164
 Oil Palette Knife, 219, 224
 Palette Knife, 173, 187, 191, 197, 220
 Tiny Smear Knife, 219, 222–223, 225
 Wet Oily Palette Knife, 162, 164, 168
Pastels, 250
 Round Soft Pastel, 56
 Sharp Pastel Pencil, 94, 96
 Soft Pastel, 120
 Soft Pastel Pencil, 96
 Square Grainy Pastel, 4, 172–173
 Square Hard Pastel, 94–96, 187, 191, 196
 Square Soft Pastel, 3–4
 Square X-Soft Pastel, 80–81, 96
 Tapered Pastel, 4, 48–49
Pen
 Croquil Pen, 233
 Fine Point Pen, 177
Pencil
 Cover Pencil, 50
 Flattened Pencil, 86–88
 Grainy Variable Pencil, 80–81, 86–88
 Mechanical Pencil, 86, 88–89
 Real 2B Pencil, 86–87, 89, 163
 Thick and Thin Pencil, 89
Photo
 Burn, 202
 Dodge, 202
 Saturation Add, 202
 Scratch Remover, 202
RealBristle, 82–83
Watercolor, 237
 versus Digital Watercolor, 144
The Painter Wow! Book, 9
The Painter Wow! Book CD-ROM, 73
painting. *See also* sketching/drawing
 accents, 173
 atmosphere, 115, 138
 backgrounds, 28, 37
 blending, 108, 145
 on canvas, 187–188
 gessoed, 190–197
 with chalks, 211, 214–217
 color over color, 21
 contrast, 119

- dots and dabs, 111, 131
- expressive strokes, 111, 131, 197
 - oil portrait, 219–225
- feathering, 41
 - hatched strokes, 141–143
 - highlights, 98
 - shadows, 103
- gessoed canvas, 190–197
- glazes, 134–135, 145–147, 231
- grainy strokes, 216–217
- hatching, 19, 115–121, 138, 250
 - angled, 110, 142
 - cross-hatching, 101, 111, 115, 119
 - curved, 117
 - feathered, 141–143
 - layered, 111
 - linear, 111
 - patched, 111
- highlights, 109, 118, 165
- with History Brush, 208–209
- layering, 180–181
- light accents over darker values, 173
- on location, 3–4
- modes, 206
- oil paint looks, 169
- oil portraits, 219–225
- with oils, 230–231
- opacity, 78, 81
- pastels, 31
- preferable time of day, 3
- pressure, 28, 99
- references, 176–177
- retouching images, 202–207
- scumbling, 4, 103, 140, 143
- shadows, 5–6, 109–110, 119
 - adding, 97, 109
 - cast shadows, 95, 99, 103, 110
- smearing, 140
- smoothing, 145
- smudging, 18, 20, 22, 99–100, 99–103, 249
 - (See also Smudge tool)
- texture, 81, 176–181
 - with Dissolve, 115
 - embossing on images, 198
 - filters, Apply Surface Texture, 199
 - filters, Distortion, 199
 - filters, Lighting Effects, 184–185
 - filters, Texturizer, 183
 - fine grain, 182
 - grainy pastel, 196
 - paper, 182
 - paper, colored, 189
 - paper, surface of, 212–213
 - varying, 32
- thick and thin strokes, 146
 - with flat brushes, 82
 - with hard/soft edges, 77
 - with varied edges, 78
 - with varied tilt, 77
- tones
 - equalizing, 137
 - and modeling, 105–110
 - and value, 95–97, 109
 - variations with strokes, 111
- underpainting, 130–131, 138, 147, 164–166, 171, 192–194
- volume
 - illusion of, 93–103
 - and value and depth, 109
- washes, 144–147, 177, 236–243
- watercolors, wet-into-wet, 238–241
- wet and dry paints, 132, 134
- wet paints, 24–25
 - retaining wetness, 241
- paintings (examples). See drawings/sketches/ paintings
- Palette Knife brush (Painter), 173, 187, 191, 197, 220
- Palette Knives brushes (Painter), 164
 - Blender Palette Knife, 164
 - Oil Palette Knife, 219, 224
 - Palette Knife, 173, 187, 191, 197, 220
 - Tiny Smear Knife, 219, 222–223, 225
 - Wet Oily Palette Knife, 162, 164, 168
- palettes, custom
 - Painter, 72
 - Photoshop, 130, 151
- Pan/Scroll (Intuos tablet), 45
- papers
 - for digital printmaking
 - Arches, 9
 - Concorde Rag, 9
 - Crane Museo, 9
 - Hahnemuehle's German Etching, 9
 - Somerset, 9
 - Epson
 - Enhanced Matte, 9
 - Somerset Velvet, 9
 - Painter's Paper Selector
 - applying Surface Texture, 189
 - Artists' Canvas, 219
 - Artists Rough Paper, 171
 - Basic Paper, 86, 94, 96, 106–107, 136, 138, 211–212
 - Charcoal Paper, 120
 - Coarse Cotton Canvas, 187, 196
 - Current paper texture indicator, 66
 - French Watercolor Paper, 230, 236
 - scale size, 198
 - textures, selecting, 81
 - Photoshop, Sketchbook Paper, 100
 - Pastel Medium Tip brush (Photoshop), 98
 - Pastel on Charcoal Paper brush (Photoshop), 95, 98–99, 107
 - Pastel Rough Texture brush (Photoshop), 192
 - Pastels brushes (Painter), 250
 - Round Soft Pastel, 56
 - Sharp Pastel Pencil, 94, 96
 - Soft Pastel, 120
 - Soft Pastel Pencil, 96
 - Square Grainy Pastel, 4, 172–173
 - Square Hard Pastel, 94–96, 187
 - Square Soft Pastel, 3–4
 - Square X-Soft Pastel, 80–81, 96
 - Tapered Pastel, 4, 48–49
- Patch tool (Photoshop), 58
- Path Selection tools (Photoshop), 58
- Path to Water, North*, vi, xv
- Path to Water, West 2*, 73, 170
- Pattern Stamp tool (Photoshop), 58, 61
- Patterns media, 67
- Pen brushes (Painter)
 - Croquil Pen, 233
 - Fine Point Pen, 177
- Pen brushes (Sketchbook Express), 26
- Pen tools
 - Painter, 66
 - Photoshop, 58
- Pencil brushes
 - Photoshop, 88
 - Sketchbook Express, 26
- pencil drawings. See also Pencil brushes and tools
 - ArtStudio, 18–21
 - Brushes 3, 16–17
 - iPad, 12–13
 - Painter, reference points, 162
 - Photoshop, 125
 - cropping, 124–125
 - scanning process, 124
 - straightening, 124–125
 - Wacom Grip Pen, 4
- Pencil tool. See also Pencil brushes
 - Adobe Ideas, 34
 - Adobe Photoshop Touch, 38, 41
 - ArtStudio, 18
 - Photoshop, 58, 61
 - Sketchbook Express, 26–27
- Pencils brushes (Painter)
 - Cover Pencil, 50
 - Flattened Pencil, 86–88
 - Grainy Variable Pencil, 80–81, 86–88
 - Mechanical Pencil, 86, 88–89
 - Real 2B Pencil, 86–87, 89, 163
 - Thick and Thin Pencil, 89
- Peppers* study, 7–8
- Perspective Grid tool (Painter), 66
- Photo brushes (Painter)
 - Burn, 202
 - Dodge, 202
 - Saturation Add, 202
 - Scratch Remover, 202
- Photo Library (iPad), 27–28
- Photoshop brushes
 - #2 Pencil, 91, 100–101
 - Airbrush Hard Round, 54
 - Airbrush Soft High Density Grainy, 75–77

Airbrush Soft Round, 55, 202–203, 206
 Calligraphic, 90–91
 Chalk, 208–209
 Charcoal, 107
 Charcoal Flat, 79
 Charcoal Large Smear, 78
 Charcoal Pencil, 88, 95, 107, 126, 128
 Clone Stamp Pressure, 202–203, 229–230, 233–234
 Dry Media Brushes, 91, 95, 98, 101, 192
 Flat 7 pixel Calligraphic, 91
 Flat Angle Low Bristle Count, 169
 Flat Blunt Short Stiff, 126, 133, 169
 Flat Point Medium Stiff, 79, 169
 Flat Point Medium Tip, 79
 Gouache (custom), 52, 150–151, 153, 155–157, 176, 178–181, 192
 Gouache Dry Brush (custom), 179, 181
 Hard Round, 76–77, 150, 152
 Hard Round 5 pixel Calligraphic, 90
 History Brush Chalk, 208–209
 Pastel Medium Tip, 98
 Pastel on Charcoal Paper, 95, 98–99, 107
 Pastel Rough Texture, 192
 Pencil, 88
 Rough Round Bristle, 78
 Round Blunt, 56
 Round Blunt Medium Stiff, 63, 126, 132–135, 169
 Round Fan Stiff Thin Bristles, 169
 Round Point Stiff, 169
 Round Watercolor, 78
 Scattered Leaves, 57
 Sketcher (custom), 150, 152–154, 176–177, 192
 Soft Pastel Large, 192
 Soft Round, 76–77, 150, 153
 Spatter, 62, 64, 126, 130–131
 Square Charcoal, 95, 100, 102–103, 107
 Square Pastel, 114–116, 119
 Watercolor Loaded Wet Flat Tip, 78–79, 146–147
 Watercolor Round, 147
 Watercolor Small Round Tip, 146
 photos/images
 adding vignettes, 202–207
 collages, 228–231
 interpolation, 8
 pixel- and vector-based, 7
 planning on use, 7
 references while painting, 150–151
 repairing, 204
 resampling, 8
 resizing, 8
 resolution, 7–8
 retouching, 202–207, 228–229
 using with painting, xiv
 physical workspace recommendations, 46

Picture + tool (Adobe Photoshop Touch), 38, 40
 pixels, 7
 definition, 7
 interpolation, 8
 and resolution, 7–8
 PNG file format, 12
 Pogo Connect stylus, 4, 13
 Pointed Wet Eraser brush (Painter), 236, 238, 241
The Porte d'Aval Cliffs and Beach at Etretat, 69, 71, 136
The Porte d'Aval from Across the Bay, 63, 122
 positive spaces, 106
 Precision Mode (Intuos tablet), 45
 preferences
 Intuos5 tablets, 48–49
 Painter
 Brush Tracking, 86
 Drawing Cursor, 87
 Interface, Drawing Cursor, 73
 Photoshop
 Display and Cursors, Painting Cursors, 65
 History panel, 117
 Transparency and Gamut, 150
 printers/printing. *See also* specific Epson
 printers
 fine art printmaking, 9
 and resolution, 7–8
 and vector- or pixel-based images, 7
 Procreate
 6B Pencil brush, 30, 33
 color study, 30–33
 overview, 12
 Soft Pastel brush, 30–33
 Property Bar (Painter), 66–67
 Brush Search, 83
 brushes
 opacity, 108, 198, 225
 sizing, 109, 121, 214
 context-sensitive, 66
 current tool settings, 67
 Grain slider, 172
 PSD file format
 importing
 from Adobe Photoshop Touch, 38
 from iPad, 12
 opening
 in Painter, 221
 in Photoshop, 228
 saving, 229
Punta San Antonio, Spring, xiv, 174, 184

Q
 Quick Curve tool (Painter), 66
 Quick Selection tool (Photoshop), 58
Quiet Moment, 68, 160

R

Real 2B Pencil brush (Painter), 86–87, 89, 163
 Real Blender Tapered brush (Painter), 230
 Real Dry Flat brush (Painter), 82–83
 Real Flat brush (Painter), 173
 Real Oils Short brush (Painter), 230
 Real Tapered Round brush (Painter), 173
 Rectangular Marquee tool (Photoshop), 153
 Rectangular Selection tool (Painter), 66
 Reference Image panel (Painter), 221
 resolution
 inkjet printing, 8
 line-screen, 7
 offset printing, 7
 service bureaus, 8
 RIFF file format, 214
 opening in Painter, 221
 preserving native layer effects, 44, 241
 saving from PSD format, 230
 Rotate Page tool (Painter), 66
 rotating objects/images
 Page Rotation tool (Painter), 94–95
 Rotate tool (Adobe Photoshop Touch), 38
 Rough Round Bristle brush (Photoshop), 78
 Round Blunt brush (Photoshop), 56
 Round Blunt Medium Stiff brush (Photoshop), 63, 126, 132–135, 169
 Round Camelhair brush (Painter), 66, 80–81
 Round Fan Stiff Thin Bristles brush (Photoshop), 169
 Round Point Stiff brush (Photoshop), 169
 Round Soft Pastel brush (Painter), 56
 Round Water Blender brush (Painter), 230–231, 236, 238, 240
 Round Watercolor brush (Photoshop), 78
 Rubber Stamp tool
 Adobe Photoshop Touch, 38
 Painter, 66, 233

S

Sample Color/Multiple Colors tools (Painter), 80, 163, 236
 Saturation Add brush (Painter), 202
 scanned drawings
 scanning process, 124–125
 using Painter
 adding washes, 144–145
 painting, 136–143
 reference points, 162
 using Photoshop
 adding tonal range, 125
 adding washes, 146–147
 cropping and straightening, 124–125
 painting, 126–135

- scanners
 - Epson 4870 Pro, 124
 - Epson Perfection V750-M Pro, 124
 - Scattered Leaves brush (Photoshop), 57
 - Scratch Remover brush (Painter), 202
 - Screen modes (Photoshop), 58
 - Select menu
 - Painter
 - All, Background, Delete, 211
 - Feather, 202
 - Photoshop
 - All, 127
 - Feather, 204, 207
 - Float, 136, 144
 - Inverse, 207
 - Load Selection, 206
 - Save Selection, 205
 - Selection Adjuster (Painter), 66
 - Selection tools
 - Adobe Photoshop Touch, 38, 41
 - Photoshop, 58
 - selections, definition, 44
 - sepia coloring, 129, 137
 - Shape Selection tools (Painter), 66
 - Shape tools (Painter), 66
 - Sharp Pastel Pencil brush (Painter), 94, 96
 - Sharpen tool (Photoshop), 58, 61
 - Shift Modifier key (Intuos tablet), 45
 - Simple Water brush (Painter), 145
 - 6B Pencil brush (Procreate), 30, 33
 - Sketchbook Express
 - drawing and sketching, 26–27
 - Markers brush, 26
 - overview, 12
 - Pencils brush, 26
 - Pens brush, 26
 - Sketchbook Pro
 - coloring drawings, 28–29
 - overview, 13
 - sketchbooks, importance of, xiii
 - Sketcher custom brush (Photoshop), 150, 152–154, 176–177, 192
 - sketches (examples). *See* drawings/sketches/paintings
 - sketching/drawing, 26–27. *See also* painting
 - circles, loose, 87
 - cleaning areas with Eraser tool, 128
 - compositing with scans, 233–235
 - “contour,” 19, 87
 - cubes, 94–95
 - diamond shapes, 94
 - dots, 111
 - gestures, 88
 - gradients, 111
 - hatching, 19, 115–121, 138, 250
 - angled, 110, 142
 - cross-hatching, 101, 111, 115, 119
 - curved, 117
 - feathered, 141–143
 - layered, 111
 - linear, 111
 - patched, 111
 - highlights, 97
 - lines
 - broad, 111
 - calligraphic, 91
 - horizontal, 88
 - parallel, 88
 - “sketchy lines,” 19, 26, 31, 89–90
 - wiggly, 79
 - over portraits with chalk, 211, 214–217
 - plein air sketches, 14, 20, 171
 - rounded forms/objects, 96–99
 - hollow, 100–103
 - scumbling, 4, 103, 140, 143
 - shading, 95
 - shadows, 5–6
 - adding, 97, 109
 - cast shadows, 95, 99, 103
 - smudging, 18, 20, 22, 99–100, 99–103, 249
 - (*See also* Smudge tool)
 - squares, 87
 - squiggles
 - ringlet, 88
 - tight circular, 111
 - stippling, 111
 - thick and thin strokes, 146
 - with flat brushes, 82
 - with hard/soft edges, 77
 - with varied edges, 78
 - with varied tilt, 77
 - tinting, sepia, 129, 137
 - tones, 96, 107
 - with charcoal, 102
 - Equalize feature, 137
 - variations, 111
 - Smudge tool
 - ArtStudio, 12, 18, 20, 22
 - Photoshop, 58, 61, 100, 103
 - Procreate, 30, 33
 - Sketchbook Pro, 28–29
 - Soft Airbrush brush (Painter), 82
 - Soft Blender Stump brush (Painter), 106, 108, 111
 - Soft Broad Brush (Painter), 144–145
 - Soft Cloner brush (Painter), 211, 214, 222
 - Soft Diffused Brush (Painter), 145, 230–231, 236, 241
 - Soft Oils brush (Painter), 198
 - Soft Pastel brush (Painter), 120
 - Soft Pastel brush (Procreate), 30–33
 - Soft Pastel Large brush (Photoshop), 192
 - Soft Pastel Pencil brush (Painter), 96
 - Soft Round Blender brush (Painter), 145
 - Soft Round brush (Photoshop), 76–77, 150, 153
 - spaces, positive and negative, 106
 - Spatter Brush (Photoshop), 62, 64, 126, 130–131
 - Sponge tool (Photoshop), 58, 61, 204
 - Spray Paint tool (ArtStudio), 18
 - Square Chalk brush (Painter), 211, 213, 215–217
 - Square Chalk Cloner brush (Painter), 211, 215–216
 - Square Charcoal brush (Photoshop), 95, 100, 102–103, 107
 - Square Grainy Pastel brush (Painter), 4, 172–173
 - Square Hard Pastel brush (Painter), 94–96, 187, 191, 196
 - Square Pastel brush (Photoshop), 114–116, 119
 - Square Soft Pastel brush (Painter), 3–4
 - Square X-Soft Pastel brush (Painter), 80–81, 96
 - Status Bar (Photoshop), 59
 - still life, lighting
 - for photography, 150
 - for sketching, 86, 100, 106
 - Sunrise*, 61
 - Surface Control effect (Painter)
 - Apply Lighting, 242
 - Apply Surface Texture, 199, 213
 - Color Overlay, 212
 - Swatches panel (Photoshop), 60, 114–115
 - Switch Foreground and Background Colors (Photoshop), 58
 - Symmetry Mode tool (Sketchbook Express), 26
- ## T
- Tapered Bristle brush (Painter), 163, 167–168
 - Tapered Detail Air brush (Painter), 82
 - Tapered Oils brush (Painter), 162, 164–165
 - Tapered Pastel brush (Painter), 4, 48–49
 - Taptrix, Inc.’s Brushes 3, 12
 - Ten One Design’s Pogo Connect, 4, 13
 - Text tool
 - Adobe Photoshop Touch, 41
 - ArtStudio, 18
 - Painter, 66
 - Sketchbook Express, 26
 - texture, 81, 176–181
 - with Dissolve, 115
 - embossing on images, 198
 - filters
 - Apply Surface Texture, 199
 - Distortion, 199
 - Lighting Effects, 184–185
 - Texturizer, 183
 - fine grain, 182
 - grainy pastel, 196
 - paper, 182
 - paper, colored, 189
 - paper, surface of, 212–213
 - varying, 32
 - Texturizer filter (Photoshop), 183
 - Thick Acrylic Round brush (Painter), 52
 - Thick and Thin Pencil brush (Painter), 89

Thick Bristle brush (Painter), 71, 187, 190–191, 197

Thick Oil Bristle brush (Painter), 75, 82–83

Think of the iPad as your mobile digital sketchbook, 10

The Three Engines, 60

TIFF file format, 208, 211

Tiny Smear Knife brush (Painter), 219, 222–223, 225

Tonal Control effect, Equalize (Painter), 137

Toolbox (Painter), 66–67

Tools Panel (Photoshop), 58–59

- Mixer Brush tool, 169
 - brushes/paints, testing, 178
 - custom brushes, 179
 - presets, 61, 63
 - switching to Brush tool, 131
- Touch Ring (Intuos tablet), 45, 53
- Tracing Paper feature (Painter), 159
- Tranquil Beach, Color*, 249
- transforming elements, 127
 - Free Transform (Photoshop), 127
 - constraining with Shift key, 234
 - enlarging with handles, 235
 - Scale, 229
 - Layer Transform tool (Sketchbook Express), 26
 - Transform tool (Adobe Photoshop Touch), 38–40

Trillium Press, 9

U

underpainting, 130–131, 138, 147, 164–166, 171.
See also painting

Undo/Redo tools

- Adobe Ideas, 34
- ArtStudio, 18
- Brushes 3, 14
- Sketchbook Express, 26

Useful Mixer Brush Combinations (Photoshop),
 Dry, Moist, Wet, or Very Wet settings,
 132–135, 169, 178–180

V

Variable Oil Pastel brush (Painter), 136, 138–143

vector-based images, 7

View From Point Loma, 253

vignettes, 202–207

W

Wacom Bamboo Solo stylus, 13

Wacom Intuos tablets, 75

- Cintiq display, 2
- customizing
 - applications, 49
 - buttons, 50–53
 - drivers, 48
 - Express keys, 45
 - Touch Ring, 45
- default settings, returning to, 48
- drawing/navigating, 47
- Express keys, 45, 53
- features, 44–45
- Macintosh and Windows platforms, 2
- Mapping tab, 50, 53
- Modifier keys, 45, 51
- Pen tab
 - Duoswitch, 45, 50
 - Eraser, 45, 51, 118
 - Pressure Hold, 52
- resolution, 44
- styli
 - Airbrush, 54–55
 - Art Pen, 56–57
 - Bamboo, 13
 - customizing buttons, 50–52
 - features, 45
 - Grip Pen stroke nibs, 4
 - positioning in hand, 47
 - switching tools, 51
 - Tip Feel controls, 48–49
 - Touch Ring, 45, 53

Wacom Technology Corp., 258

Wanda, 1945, 200

Wanda, 1945, Study, 210

Watercolor brushes (Painter), 237
versus Digital Watercolor brushes, 144

Watercolor Loaded Wet Flat Tip brush
 (Photoshop), 78–79, 146–147

Watercolor media layers, 144, 237

Watercolor Round brush (Photoshop), 147

Watercolor Small Round Tip brush (Photoshop),
 146

Weaves media, 67

Well panel (Painter), Resat values, 240

Wet Eraser brush (Painter), 241

Wet Oily Brush (Painter), 163–164, 219–221,
 224

Wet Oily Palette Knife brush (Painter), 162, 164,
 168

Wet Paint Brush tool (ArtStudio), 18, 20, 23–25

Where All Creativity Comes From, 247

- The sketch composition for, 232

White Orchid, 104

White Point Dropper (Photoshop), 125

Wilhelm, Henry, 9

Wilhelm Imaging Research, Inc., 9

Window menu

- Painter
 - Arrange Palettes, Save Layout, 72
 - Brush Control Panels, 70, 240
 - Clone Source, 214
 - Custom Palette, Organizer, 72
 - Interface, 73
 - Media Library Panels, Gradients, 137
 - Paper Panels, Paper Libraries, 72
 - Paper Panels, Papers, 81, 212
 - Reference Image, 221
 - Show Colors, 80
 - Show Mixer, 80, 120
- Photoshop
 - Brush, 62
 - Brush Presets, 77
 - History, 117, 208
 - Interface, 73
 - Workspace, New Workspace, 59
 - Workspace, Painting, 59

workspaces

- computers and tablets, 2
- customizing
 - Painter, 72–73
 - Photoshop, 59, 65
- desk/equipment setup/use, 2–3, 46
- digital art studio, 2–4

Z

Zimmer, Mark, 248

zooming/magnification

- Magnifier (Painter), xvii, 66
- Zoom and Pan tool (Painter), 80
- Zoom tool/Magnification (Photoshop), xvii,
 58–59