

Chapter 1: Introduction

Adobe Photoshop

Painting Essentials

Ok, I'm not the expert when it comes to painting in Photoshop and it is really terrible painting in Photoshop with mouse. If only I've a tablet...

Personally I have not yet reached the proficiency for 100% Photoshop realistic painting. All I can manage to do are 2D paintings.

Here's one:



All I did was painting the cat with airbrush and using the smudge and blur tools, I literally “pulled” every little fur upwards/downwards to give a real furry look. If I have more time, I will probably do the cat's fur on multiple layers, some dodging and burning to create a real realistic look.

Basically, the tools you need to learn under this section will be the **image alteration tools (smudge, blur)**, the **toning tools (dodge, burn and sponge)**, how to use the **brush** (you tried that for the first time in the test tube tutorial. Only for the base though, cause the main purpose behind the test tube tutorial is still drawing and filling) and the **brush palette**.

Here's a little exercise for you, for you to wriggle your mouse, to ensure that you know your layers well by this part of the guide and **for fun**.



Ok, This little facey may not look that fantastic after all but you need to play a bit more with your mouse and some Photoshop tools before you can move on. Painting is not a skill that you can pick up within a day or two, a lot of practice is needed. Observation is another thing that is extremely important in Photoshop creations.

So here's my challenge for you: Play with marquee tools to create the shapes used in this image, smudge tool to create the furry edges and gradients/colours to fill the shapes. Think about the filter used to create the reflection in the eyes. I'll give you a hint; it starts with "G".

Everything should be in place except the eye and the effects for the mouth. So this is the image that you should have after playing around:



Meanwhile, do think about the effects used for this little face. If you've noticed, there is little blue shadow beneath the pupils. That is done using layer style – drop shadow.

Ok, since I'm not the expert, I'll pass the rod over to Digi Pixie (<http://digipixie.deviantart.com>), she's the expert for painting. I'll be including a tutorial on furs by Digi Pixie here to illustrate the use of brushes, how to utilise the new Brush Engine (PS 7 onwards), Brush/Shape Dynamics, image alteration and toning.

Here's it:

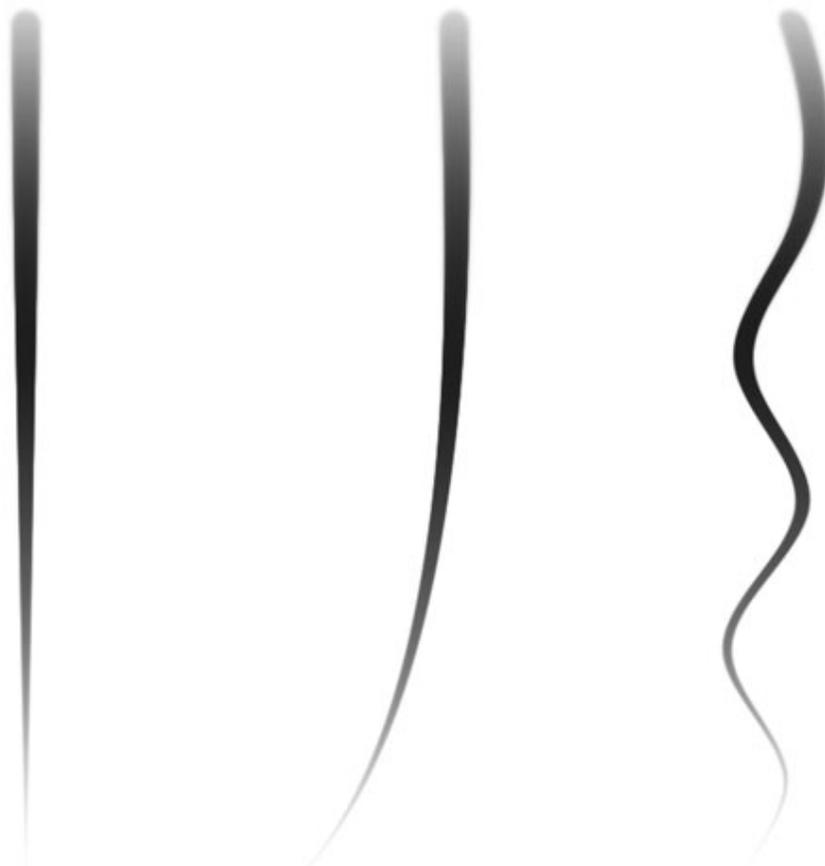
Furry/fluffy/fuzzy/hairy Tutorial – Digi Pixie

Well it's not really a tutorial. It is a quick rundown of the brush dynamics I used to do make fur. It's really, really quick and easy to do... What's more, it is fun. This will be easiest if you have a tablet, but of course, it is still possible with a mouse and not too hard. However, I don't think that you have any pressure or tilt options if you don't have a tablet installed. But you can still make fluffy stuff without them! Unfortunately, I don't think it's possible to do this method unless you are using Photoshop 7 or Photoshop CS or beyond because this brush engine is only available in these newer versions of Adobe Photoshop.

I just did this stripey monster very quickly as another example...

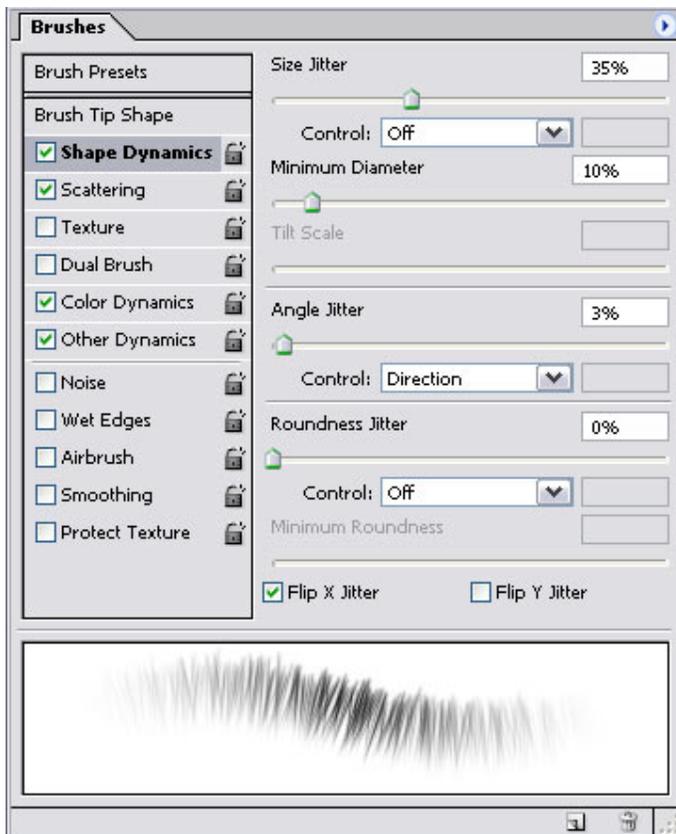
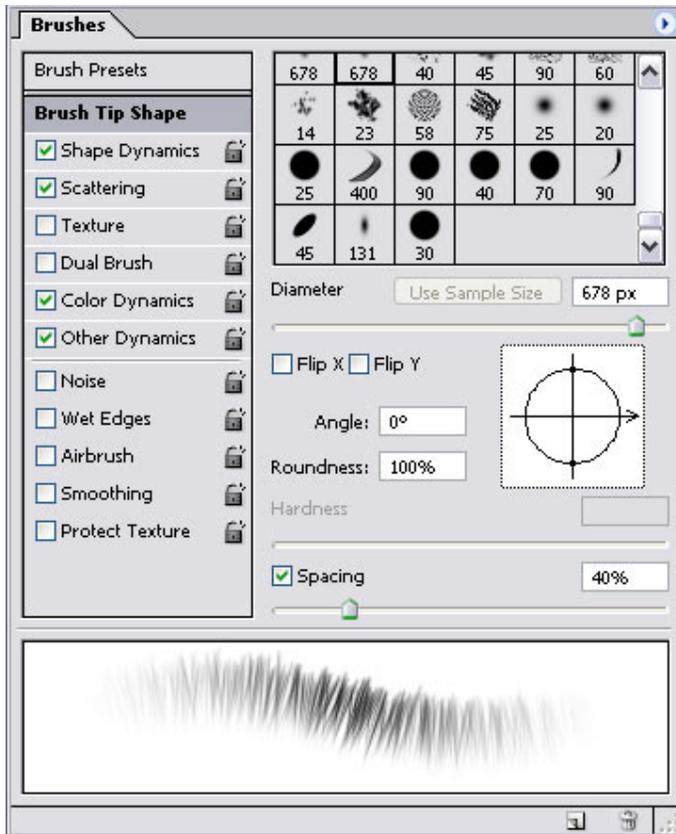


Firstly, the brushes...here's 3 that I made, & you're welcome to use them. For those who've never made their own brushes, just save the image & open it in PS, then Edit>Define Brush Preset.

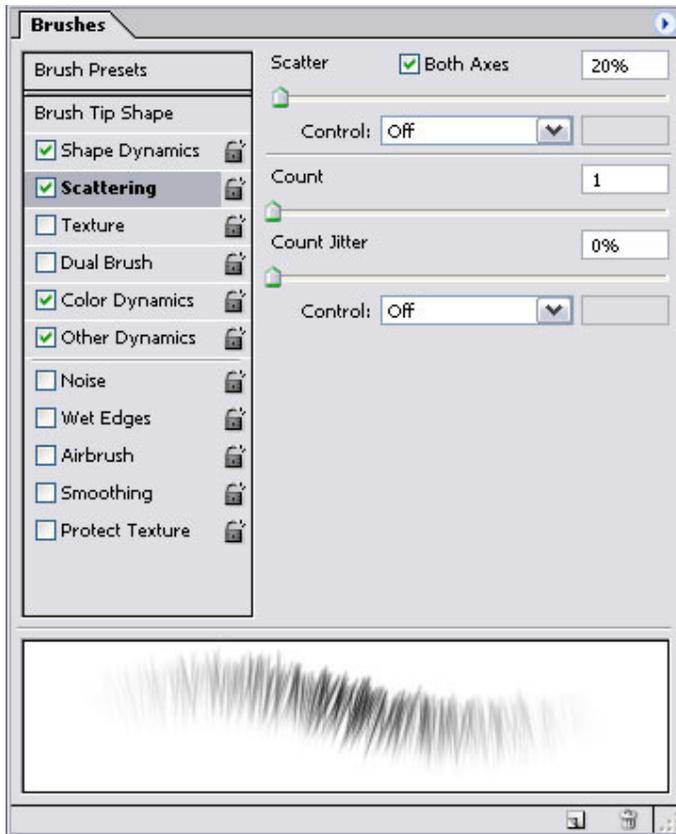


Of course, these are just the tip of the iceberg & you can make all kinds of brushes to get different effects/textures...& I'm sure this method has other uses apart from just fur too. For a softer effect, you can try applying a little gaussian blur to these brushes before you define them.

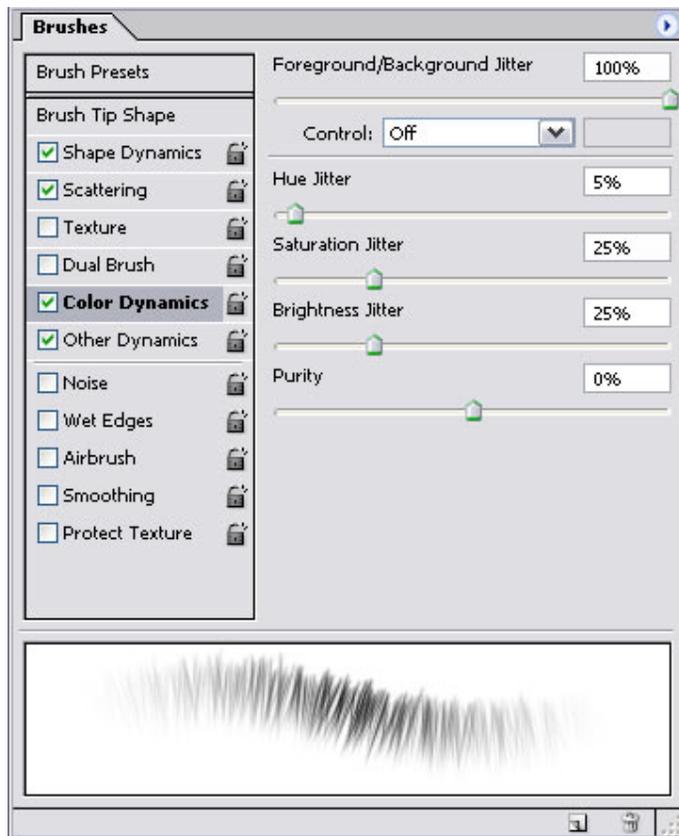
Now for the brush dynamics. Here are some settings I have used, but of course they're variable...so experiment. I advise that you don't set the spacing too densely...you get a more natural effect if you build the hair up gradually, rather than laying it on thickly from the outset. The aim is to produce a subtle, random effect...not too contrived...that way it'll look more realistic.



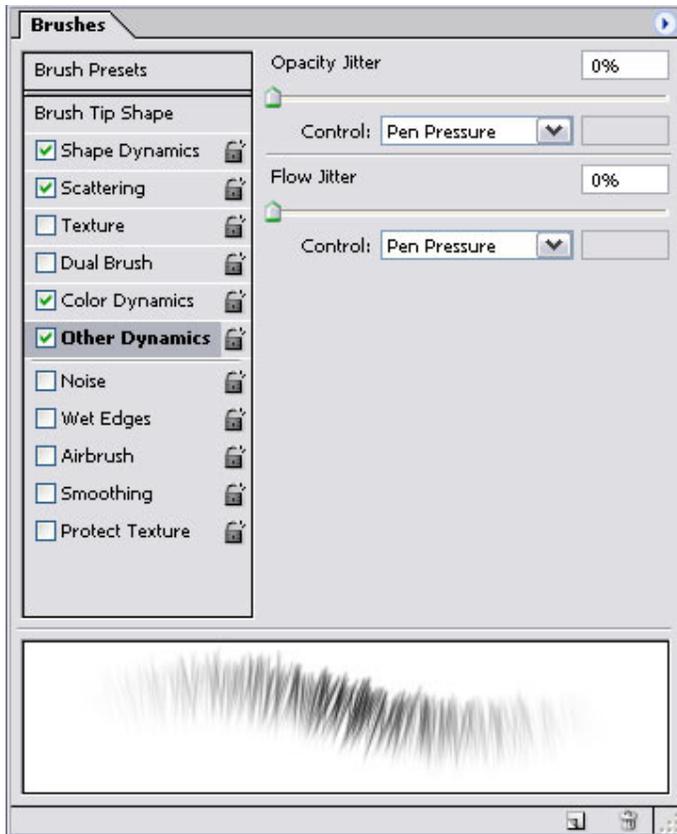
The Shape Dynamics are really important...especially the Angle Jitter set to Direction...that's what allows you to paint on the hair in the direction of the hair growth. It takes a bit of getting used to which way it's going to go as you make a stroke, but play around with it & you'll soon get the hang of it. As you can see, I've set the Angle Jitter pretty low...just enough to make the hair fall randomly, but not get too out of control. Flipping the X Jitter is necessary for asymmetrical brushes...so they'll flip both ways & give a more random appearance. If you have a tablet & you're blending your fur in, setting the Size Jitter to Pen Pressure is useful too.



Setting the Scatter Jitter to a fairly low setting gives you just enough variation to look natural...the hair "roots" won't be laid down in too uniform a row, but randomly scattered...much better for blending.

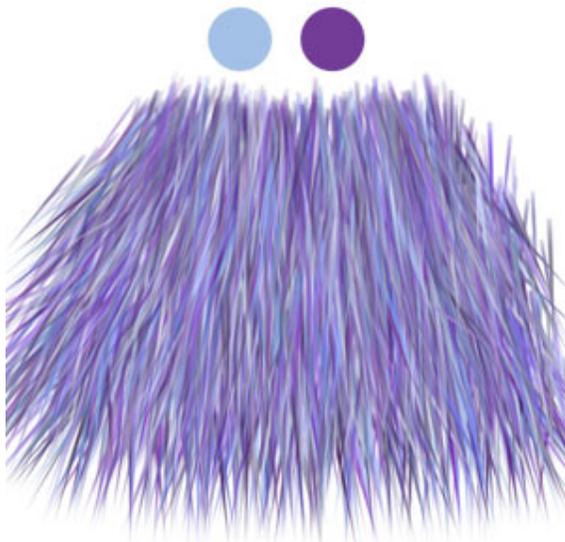


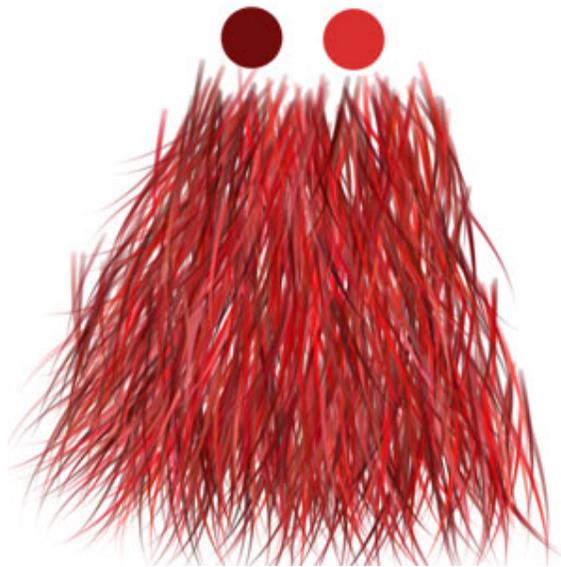
Colour Dynamics are very important. If you look at your cat's or dog's fur, you'll see all kinds of colours & shades there...That's what gives the fur depth & complexity. I've provided the colours I've chosen with each example to give you an idea...two tints/shades of the same or similar hue will give the most natural result...or you can pick two totally different colours for a more wild effect...in which case you can also push the Hue Jitter up a bit more...having it set to about 5% gives just enough variation to the fur to give a nice random, yet still natural result. You can be bolder with the Saturation & Brightness.



Other Dynamics are not essential...but useful if you're blending different shades in. If you don't have a tablet, you could set the jitters to Fade.

And here are some examples that I did with the above three brushes, using the above dynamics...& the colours I chose...





You can blend it with a bit of smudge if you like...& as I said, get a softer, fluffier result if you blur or feather the brush a bit before defining. Once you've painted your fur, you can apply a little Gaussian Blur...or the Diffuse filter works quite nicely too...I used that on the stripey monster. If you use smudge, it's quicker if you use a brush something like this & rake it through...



This brush is also useful for shading your fur/hair. You can use Dodge & Burn, as I did with the monster & a hair brush of this kind prevents horrible looking clumps & you can get a nice subtle graduation. The other thing you can do to shade/blend the hair is to pick two darker or lighter versions of your base colours & blend them with your existing hair...which is what I've done here...After which, I applied a little smudge to give the fur coat a fluffy/furry look.



Another thing to keep in mind is the way you paint on the layers of fur. You should lay it down like you're shingling a roof. Keep the hair tips visible.

And once you've got some settings &/or colours you're happy with, you can save your Tool Presets for future use. Easy Peasy!

Thank you, Digi Pixie.