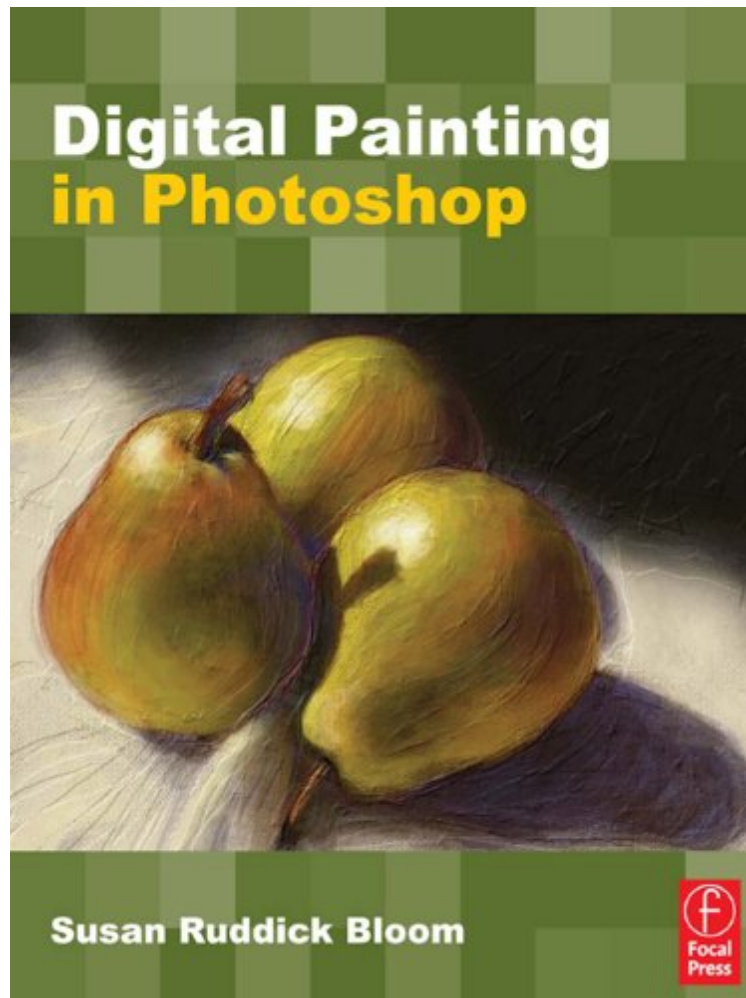


Digital Painting in Photoshop

Susan Ruddick Bloom

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Susan Ruddick Bloom : Digital Painting in Photoshop before purchasing it in order to gage whether or not it would be worth my time, and all praised Digital Painting in Photoshop:

33 of 33 people found the following review helpful. excellent, but in some areas only By John Stevenson
Enthusiastically written and covering a comprehensive range of topics, ideas and projects, this is an engaging book. I found the structure to be interesting, with a lot of material intended to inspire the reader at the front (including twenty-one individual "chapterettes", each involving a single artwork project, from invited contributors). The only purely instructional chapter comes right at the end, offering more detailed insight into some of the key steps and procedures used throughout the balance of the tome. And, in total, a bulky tome this is - 583 pages and 3 pounds plus a little (to be almost exact). A lot of the material presented is very inventive; for example, I do not recall seeing any of the techniques used as the basis of the worked (and finely artistic) examples within the 'Painting in Photoshop ...' chapter included within any other of the now growing number of contemporary photo-art texts. Collage is taken to include the building of panoramic photographs and a whole chapter is devoted to these. However, arguably the best

software for actually doing such constructions - NHIS' PTgui - isn't included (presumably because it doesn't fall directly into the Photoshop or Painter bucket). It's a shame, I think, that the urge to put the names of the two super-heavyweight software packages on the cover of the book lead to exclusions like this Fo2PiX' ArtMasterPro application would have been very worthy of some coverage in this case also. There are a couple of other omissions which are really too obvious to go unremarked. First, there's almost no material in the book on portraiture - for example, just two of those "chapterettes" involve using and developing full-facial images, while a large proportion of the author's own fine art work involves just landscape and still life subject matter. Secondly, there are some clear encouragements given at the outset (that is; within Chapter 1, titled `Concept') on pre- and post-visualization of the fine art. Post-visualization almost always needs to include some planning on a target size for the output/finished printed work. Again, a few of the "chapterettes" include some details on this, but it is a topic which remains pretty much absent from the remainder of the text. Overall, the careful reader will undoubtedly find a whole slew of new ideas from within this worthy book; but, may have to work independently - and/or pioneeringly - to execute some of them in detail. 0 of 0 people found the following review helpful. thick book full of info about Painter and Photoshop painting and collageBy kstarsI have retired, and I have stocked up on books on how to paint and use Painter and Photoshop, among other software manuals and videos. I intend to read through all of them for ideas while I learn to paint well, digitally. I was surprised that a book so thick was so inexpensive (I bought it used). While it may be a bit out-of-date, the ideas are just as valid. I will enjoy this book. 0 of 0 people found the following review helpful. Five StarsBy Nora Connollyok

Have you ever considered using Photoshop to create fine art? Photoshop is usually used for enhancing photos, but this extremely powerful software package is capable of so much more. Every feature, from brushes to background, can be customised and optimised for artistic effect. With a little guidance from a pro, your photoshop results can go from competent retouching of images to visually stunning re-interpretations of them, turning everyday pictures into breathtaking works of art. In this beautiful and inspiring book, acclaimed artist, author and lecturer Susan Bloom shows you how to do just that. Starting with the fundamentals: creating your own artistic brushes and textured papers virtually, she goes on to demonstrate how to create a variety of classic artistic styles in Photoshop, with chapters on watercolours, pastels, charcoal and oil. Further chapters cover illustration techniques in photoshop, and using third-party software to create painterly effects. While the results are highly polished and realistic, this is not a book written specifically for artists. The techniques are aimed squarely at the Photoshop user looking to broaden their palette, with emphasis on altering photographs to create artwork, rather than creating artwork from scratch. Beautifully written, clearly laid out, and guaranteeing inspiring results, this book is a must-have for every Photoshop user.

About the Author Susan Ruddick Bloom is a Professor of Art and Chair of the Department of Art and Art History at McDaniel College in Maryland. She has a BFA and an MFA from the Maryland Institute College of Art and is well known for both her traditional wet darkroom alternative processes and her digital darkroom work. Sue has been teaching digital classes since the beginning of Photoshop and has used a Mac from the very first one on the market (128K, with a screen the size of an index card). Trained in drawing, painting, and printmaking, she was at one time a courtroom artist for television and newspapers. Her painterly skills enhance her photographic ones, and her images frequently combine techniques. Sue's work has been exhibited and collected widely.