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

Cher Threinen-Pendarvis

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

—Bert Monroy, artist, author, and teacher
The Photoshop and Painter Artist Tablet Book, Second Edition

Cher Threinen-Pendarvis
www.pendarvis-studios.com

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Printed and bound in the United States of America.
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
The Photoshop and Painter Artist Tablet Book, Second Edition would not have been possible without a great deal of help from some extraordinary people and sources. This book was in progress for a year—and it was a wonderful journey.

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A heartfelt thank you to these special “co-workers:” to my husband, Steve, for his loving encouragement and patience; and to our cats, Sable and Marika, the close companions who keep me company in the studio. (Sable and Marika provided me with [sometimes] welcome interruptions that caused me to take breaks, by volleying their toy mouse onto my desk so we could play fetch.) Warmest thanks go to my brother Larry Stanhope, my aunt and uncle Natalie and John Stanhope, my cousins Cathy and Naomi, my sister-in-law Joy Young and dear friends Lisa Baker, Susan Bugbee, Elaine Chadwick, Skip Frye, Libby Goodman, Don Jolley, Linda King, Julie Klein, Elizabeth Meyer, Anna Trent Moore, Mary Mills, and Andrea Siedsma, who shared sincere encouragement and prayers. Thanks for checking in with me while I worked and for the fun lunch breaks that we shared in the water at our favorite surf spots.

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About the Author
and Artist

A
n 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 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

Hand-working a digital print of Path to Water, North using soft pastel
Borrego, a traditional watercolor painted in plein air on Arches cold-pressed watercolor paper

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

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 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.
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 darkroom 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 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
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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.

Pressing a tablet key to sample color while painting
Chapter 6: The Illusion of Volume

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.

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.
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.

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

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).

The Real Flat is an expressive brush that paints thick to thin stokes 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.
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