

**Use Selections  
to Tame a Portrait**  
Skip Allen

**Enchanting & Easy  
Vignettes**  
Karen Bonaker

**Be Fearless  
Without Images**  
Kathy Pilgrim

**Darrell Chitty**  
*New Old Master*



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Welcome to another issue of Digital Paint Magazine! As always there is much change from the previous issue. First, John is back! Yay! I must personally apologize for the design quality of our last issue. As we were switching to an InDesign template there was much to do and the design quality slipped substantially. Thanks to our awesome contributors the content was still top-notch.

This month you will find a few more pieces being solidified. First and foremost is the unique format that we have gone to. This is directly attributable to John Derry. Brilliant as always. Not only is it cutting edge but it is contrary to most publications out there... for that reason alone it was a hit with me. There are however some additional and more practical benefits for publishing horizontally. Most importantly it seems to be a better "fit" for us. It is easier to layout unique paintings in this format and I believe it flows better. After reading an example of a magazine using this format it made me wonder why we began to publish in portrait format to start with when a landscape format makes so much more sense.

Also you will note a few columns added to the mix. Karen Bonaker hosts Karen's Colors, Skip Allen with Right Click and Barb Hartsook with Brush and Pen. Each of these contributors has agreed to a monthly column.

As always I invite your participation. Hit the blog at Digital Paint Magazine and leave a comment, let us know how we are doing, or what we can improve or include in future issues.

'til next time,  
Live, love and laugh.

Tim



You've probably noticed that DPM's format has changed with this issue. One of the reasons for the design overhaul was to update the mechanics of putting this publication together. I was using *Photoshop!* to assemble the first two issues; something it wasn't really designed to do.

Starting with this issue, I'm using InDesign, a much better tool for this type of work. Why didn't I just start out using InDesign in the first place, you ask? Comfort and familiarity. I use Photoshop so much that it just felt easier to design and publish from scratch using a tool that I know and am comfortable with. But that comfort also led to many work-arounds that ultimately exposed Photoshop's weakness in the area of long-form publishing.

So, I bit the bullet and reacquainted myself with InDesign after not using it for some time. Thank goodness! It is so nice to have text flow, which makes it easy to have type automatically fill allocated text boxes on the page. The lesson learned is that—while it may be painful to get familiar with a new or forgotten tool—using the right tool for the job results in more efficient productivity. This changeover will now make it much easier for us to produce a monthly publication and get it into your hands in a timely manner.

John



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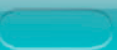
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Darrell Chitty







# Darrell Chitty

## *New Old Master*

by Tim O'Neill

Riverboat captain, shipbuilder, professional musician, MBA and . . . master painter? Let me introduce you to master painter Darrell Chitty. I caught up with Darrell for a quick conversation a few weeks ago.

Growing up in Cajun country of the Deep South put Darrell in a geographical area with a bunch of water. Sixty miles south of New Orleans in Houma, Louisiana, one could find Darrell piloting the Mississippi River or the Intercoastal Waterway. As a child, his father owned an oil transportation company and fleet of tugboats and oil barges.

Darrell studied business administration in college at Hardy University in Searcy, Arkansas and later received an MBA from Lamar University in Beaumont, Texas. He did a stint in the military during the Vietnam War. On the business side of things, Darrell initially followed in the footsteps of his father. He owned a shipyard that manufactured oil rigs, barges and tugboats. After selling that business,

Darrell got into photography and decided to develop a school photography business. He sold that business when he later opened a portrait studio. The portrait studio focused on high school seniors and children.

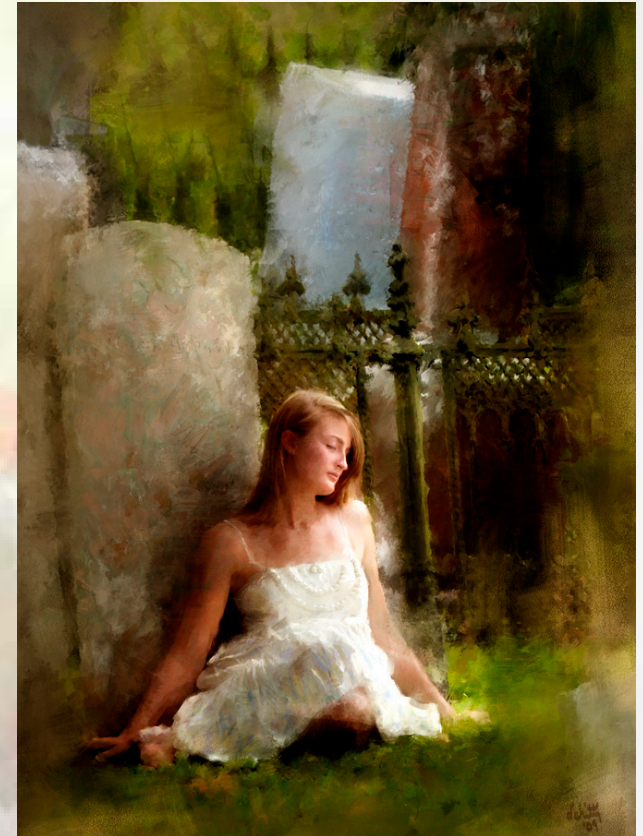
Darrell has been a photographer for thirty years, the last seven of which he has concentrated on creating a





*Once in a blue moon you meet a person that has the passion, talent and drive to create outstanding artistic impressions of the world around them. Darrell is that person. His understanding of all of the elements of color and design give him the ability to create beautiful masterpieces on a consistent basis.*

-Scott Dupras



unique painting style that he could market to an exclusive client base. These days find him creating his commissioned portraits, teaching Fine Art Photography at the local Junior College, and developing a mentoring program that assists professional photographers to create an alternative to the traditional studio business model.

We talked about business plans, mentors and mastermind groups. Does he have a business plan? Yep, a working reference plan that morphs with daily creativity. Some of his mentors include friends and colleagues Jeremy Sutton, Joseph and Louise Simone, Sam Grey and Scott Dupras.

The mastermind groups Darrell currently utilizes are

a mix of business colleagues that meet weekly to brainstorm business ideas, and his own *Dead Artist Society* which was started four years ago. (This is an awesome group that I also have the privilege of belonging to.)

A *Corel Painter* user since 2001, Darrell's work is reflective of the old masters. In fact, in *The Spirit of St. Francisville*—a book about St. Francisville, Louisiana—co-author Anne Butler refers to Darrell as the *New Old Master*.

One of Darrell's most recent projects is a DVD series that will concentrate on digital painting techniques that will emulate the Old Masters work. The series will be released

in a few months. (If you are a subscriber to this magazine, you will be on the initial notification list.)

I asked Darrell's advice for photographers or new artists that want to explore digital painting. "Catch a vision! Either jump into digital painting with all of your heart or do not do it at all. A half-hearted approach to this medium will injure its credibility. We have enough mediocrity in this world already. Make a lasting contribution."

You can see more of Darrell's work at <http://www.darrellchitty.com/>. The full interview will be posted on the *Digital Paint Magazine* blog. Also be sure to check out his schedule of workshops that we have posted.





## Right Click Skip Allen

# Use Selections to Tame a Portrait

When I am doing a portrait, I like to use a photograph as a reference, but I don't want the result to look like an auto painting or too photographic. I do like the way auto painting or clone painting can create the structure of the portrait, but I would prefer to use my own hues and a variety of brushes.

Actually, I do not want to clone with color at all, but I do want to create a clone to capture the structure of the portrait. My solution is to use selections. Well, to be truthful, I use channels, but don't let that worry you. I promise to not even use the word channel until it becomes absolutely necessary.

### The Original and the Finished Portrait

For this exercise, I am going to use the following photograph, which has not been edited in Photoshop or Painter.



Original Photograph

The finished image looks like this; okay, it is a self-portrait and I tried to make me look better:



Final Image

*Continued*



## Darrell Chitty Workshops

I will be giving four 5-day workshops in beautiful St. Francisville, Louisiana this summer. Each will be focusing on different artist.

**June 7 - 11** will be dedicated to *Monet* and *Renoir* painting styles...painting like the Impressionist.

**June 21 - 25** will concentrate on *Turner* and *Whistler*...working with light and atmosphere (this one really excites me).

**July 12 - 16** is dedicated to Fine Art Portraits in the style of *Rembrandt* and *Sargent*.

**August 2-6** will focus on landscapes, still life and abstract painting. We will spend time applying hand-oil treatments and will dedicate time to ways of marketing your art.

For more information, contact Darrell:

**e-mail:** [darrellchitty@yahoo.com](mailto:darrellchitty@yahoo.com)

**phone:** 318-349-9085

# The Source, Target, and Auto-Select

## 1. Auto Select Image Luminance

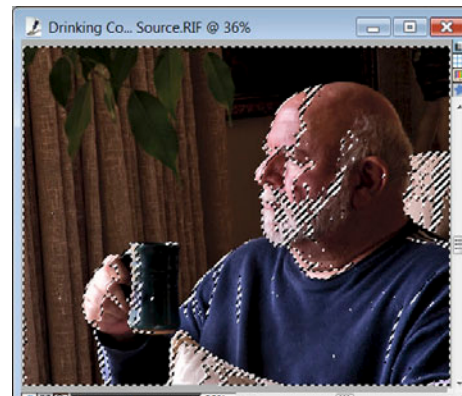
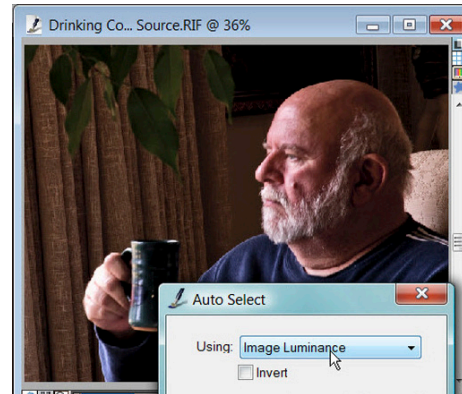
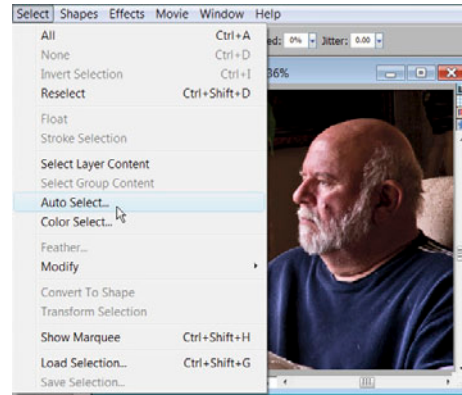
To get started, I opened the source (original photograph) in Painter and created a *Quick Clone* (target); **File > Quick Clone**. At this point I made several selections on the source and transferred them to the target. **These selections are key to creating the underlying structure of the image.**

For my first selection, I used the source as is and using *Auto Select* I created a selection with *Image Luminance*.

*Select > Auto Select > Using dropdown list > select Image Luminance.*

A marquee—*marching ants*—was created using the luminance (light and dark) of the photograph. While the marquee is still active on the source, I clicked on the target (Clone) to make it active and using *Auto Select*, I created a selection using *Original Selection*.

*Select > Auto Select > Using dropdown list > Select Original Selection*



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## The Source, Target, and Auto-Select (Continued)

### 2. Transfer the Selection from Source to Target

A marquee—*marching ants*—was created using the luminance (light and dark) of the photograph. While the marquee is still active on the source, I clicked on the target (Clone) to make it active and using *Auto Select*, I created a selection using *Original Selection*.

Select > Auto Select > Using dropdown list > Select Original Selection

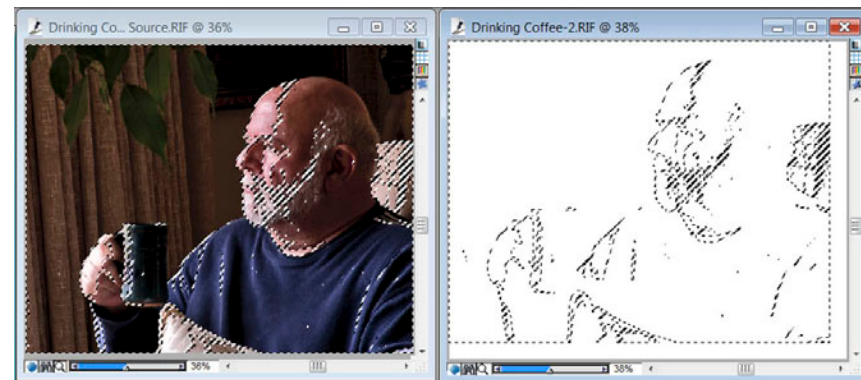
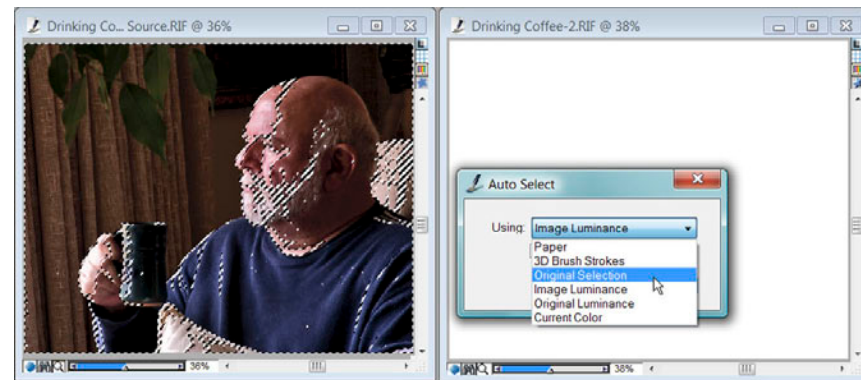
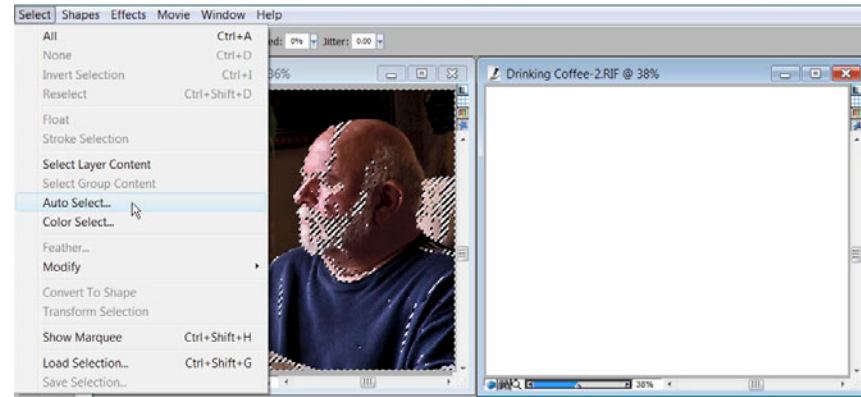
Repeat the process for creating a selection on the source, but use *Original Selection* from the *Using* dropdown list. **The selection must be active on the source.**

This technique can be used to transfer a selection from one image to another *as long as one is designated as the clone source*.

**Hint:** There is an option in the dropdown list called *Original Luminance* which is actually a better choice because you would not have to make a selection in the source first. I have tried it several times and it will not work for me; I believe it is a minor bug in Painter, which is why I make the selection on the source and then use *Original Selection* with the target.

Now I have a selection in the target based on the original luminance. I saved it.

Select > Save Selection and name it. I named mine *Original*.





## The Source, Target, and Auto-Select (Continued)

### 3. Fill Target Selection with Color

I have to admit, the selection as a marquee didn't look like much. Hardly anything looked selected. I had to fill the selection with a color before I could see that it was based on the luminosity or value of the original image.

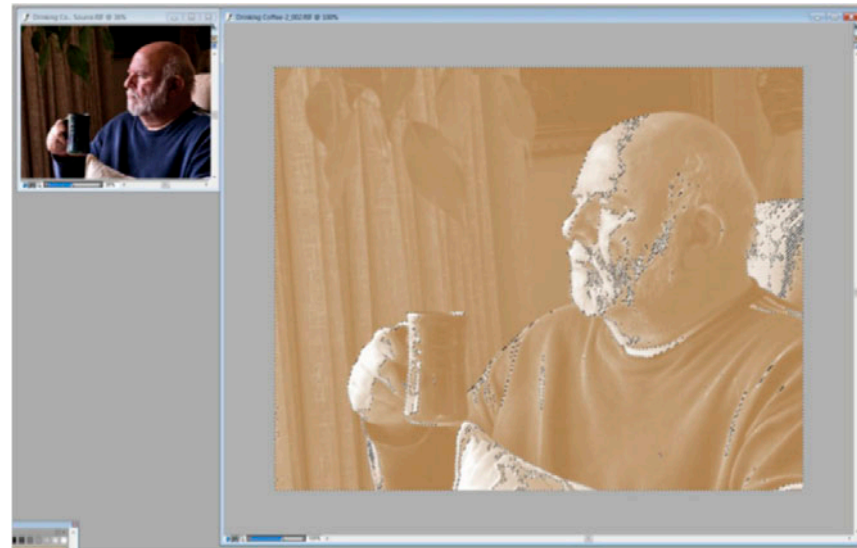
I was actually surprised to see the monochromatic image of the photograph. I don't think I was expecting an exact copy. I was curious to see how brushes would react with this selection. I wondered if they would have to be grain sensitive brushes, or could virtually any brush variants be used. Would the subtle values be picked up?

I was very surprised at what I found. Many different variants can be used and they do not have to be grain sensitive. However, adjusting the opacity of the brush does help. Smear brushes do not work as well, but can work; for those I needed to make single strokes in one direction. I was pretty sure a higher contrast selection would be easier to work with.

To create more contrast in the selection, I floated the canvas layer and duplicated it.

*Select > All (Ctrl + A for the PC; Com + A for the MAC)*

*Select > Float or click on the image with the Layer Adjuster tool.*



Selection now filled with color.



# Image Variation Using the Underpainting Palette

## 1. Create a Grayscale Variation

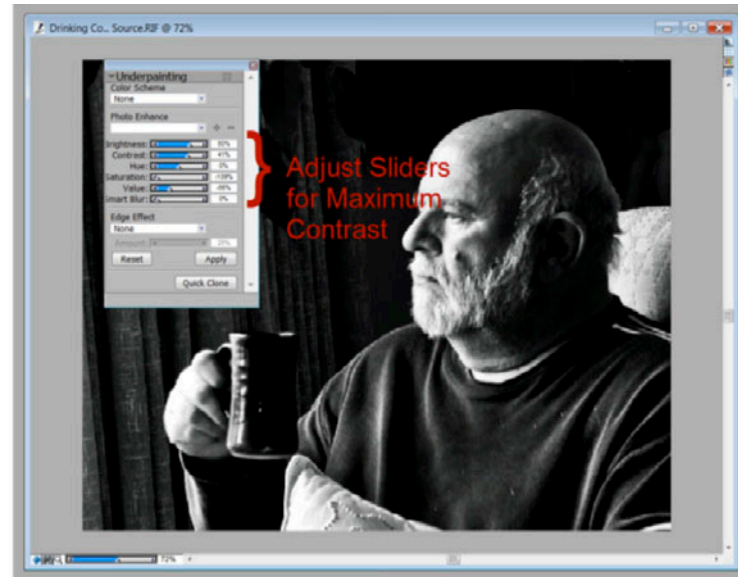
With the duplicate layer selected, I opened the *Underpainting Palette*.

*Windows > Underpainting*

Using the *Photo Enhance* dropdown, I selected *Black and White*, or I could have reduced the saturation slider to zero and created a black and white image. Since I am looking for high contrast, I played with the contrast, value, and brightness sliders until the image had a great deal of contrast.

Next I followed the steps for creating a Selection and transferring it to the Target (*See The Source, The Target and Auto Select*). I saved this selection as *Grayscale Contrast*.

I had two selections based on image luminance; I wanted a third. I didn't want this selection to have any grayscale; I wanted it reduced to just black and white.





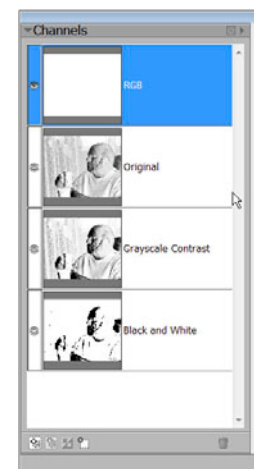
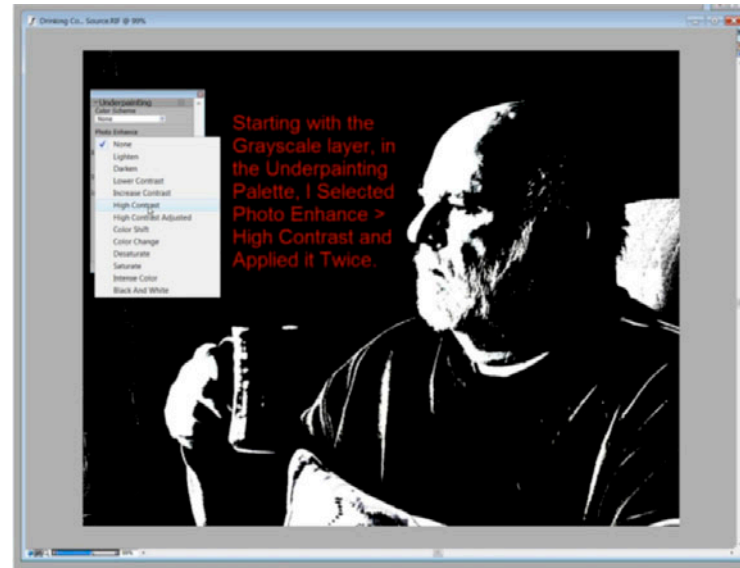
## Image Variation Using the Underpainting Palette (Continued)

### 2. Create a Black & White Variation Without Grayscale

I started by duplicating the grayscale layer from previous chapter. On the *Underpainting Palette*, I selected *Photo Enhance > High Contrast* and applied it. I repeated that step one more time. The resulting image was a black and white image without grayscale. I created the selection based on image luminance and transferred it to the target. I named it *Black and White*.

At this point, I have a source image with three layers, original image, grayscale, and black and white. I have a target with no layers and three saved selections, original, grayscale contrast, and black and white. I have one other thing with the target; can you guess what? You are correct, I have four channels, *RGB* (default channel), original, grayscale contrast, and black and white.

Anytime you save a selection in *Painter*, and in *Photoshop* for that matter, the software automatically creates an alpha channel. If you save your file with a .psd extension, the channels will be saved and the file can be opened in *Photoshop*. Likewise, if you make selections in *Photoshop* and save them with a .psd extension, they can be opened in *Painter* and the channels will be brought over. This affords you great flexibility with selections used between *Painter* and *Photoshop*. Plus, as I have demonstrated, you can move selections from one document to another. I think that is pretty slick.





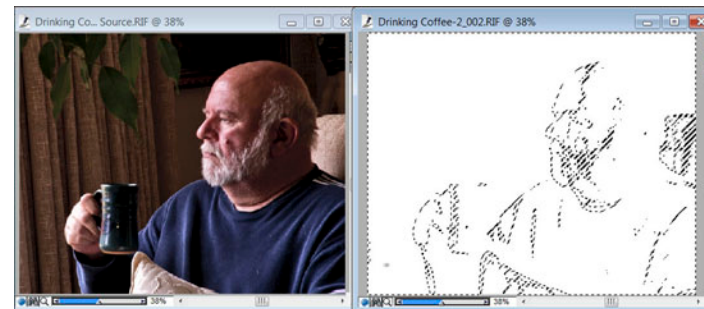
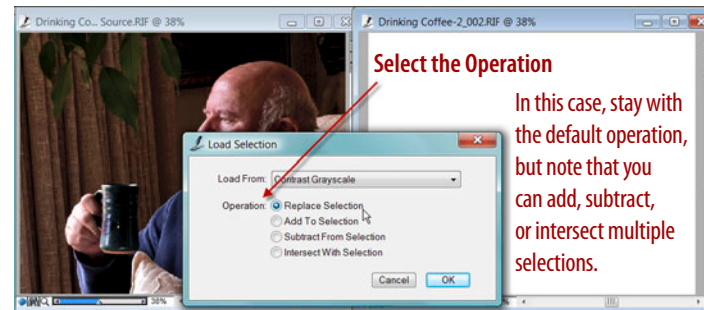
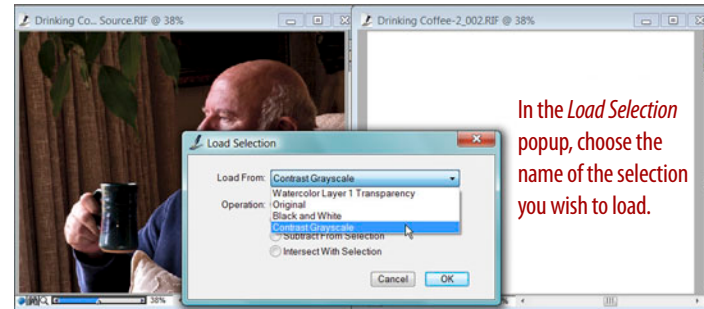
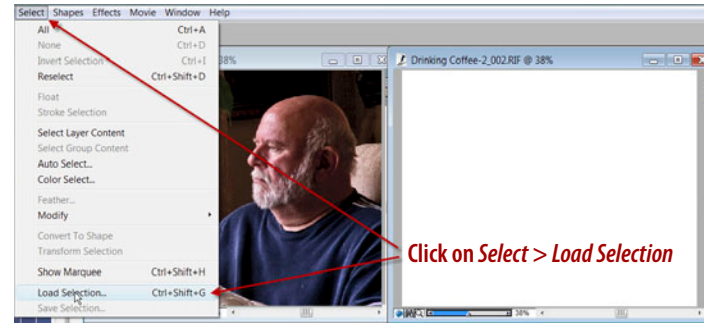
# The Painting Process

## 1. Load a Selection

I started the painting using the *Grayscale Contrast* selection because I wanted to capture some tonal values but still protect the lightest areas. I planned to use watercolors, so protecting the lightest areas is similar to using a liquid mask product in traditional watercolor painting. To load a saved selection click

*Select > Load Selection* and then select the Name of the selection you want to load.

With the selection loaded, I began painting with *Soft Water > Blush*, a variant from my custom brush set. This particular variant will give a smooth soft stroke similar to a glaze. I always work with multiple layers especially with watercolors. Since watercolors are transparent, I think a very rich look can be achieved with multiple layers. Following is my workflow as I painted this image using the selections created.

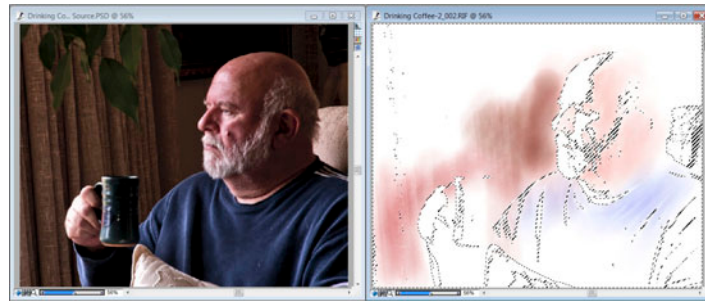


The selection is loaded and the marquee is showing.

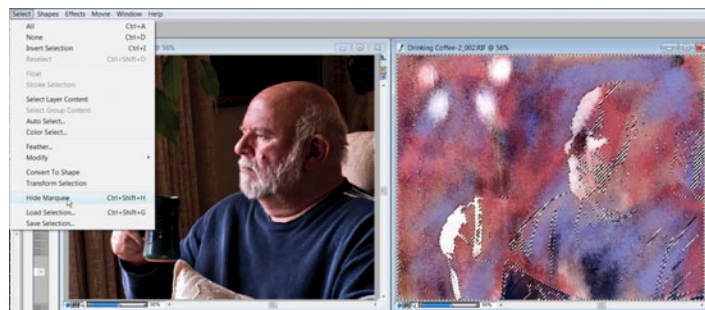


## The Painting Process (Continued)

### 2. First Painting Iteration



I loaded the *Grayscale Contrast* selection and used my *Soft Water Brush* variant to begin painting. I selected colors based on a limited palette *Color Set* created from the photograph. This is my first layer and I am identifying the image. It is important to note, I am not cloning, but using a selection to protect certain areas.



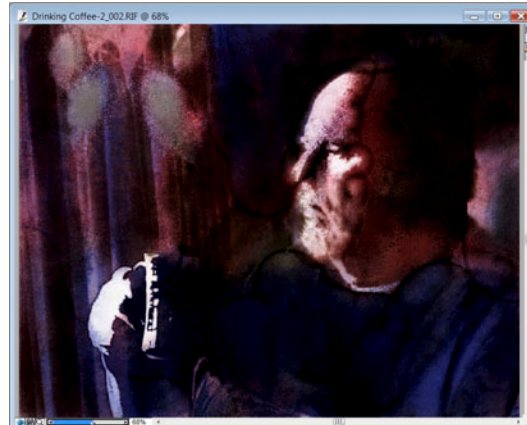
Continuing on the first layer, I used my *Real Watercolor 2 Wet Glaze* variant to add more color and begin to develop a bit of texture from the wetness of the brush. I find the marquee distracting while I am painting, so I hide it (*Select > Hide Marquee*). The marquee is still there and continues to protect areas, but it isn't visible and distracting.



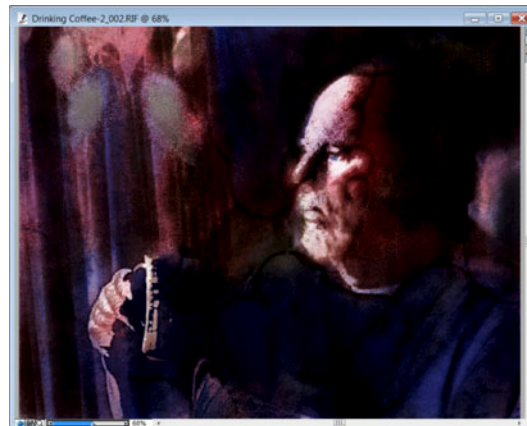
Adding a second layer with the *Grayscale Contrast* selection still active, I used my *Real Watercolor 2 Universal* soft and wet variant to add very wet watercolor strokes. Notice the pooling in some areas. Also, please note that runny wet watercolor strokes will bleed through selections leaving a less crisp edge.

## The Painting Process (Continued)

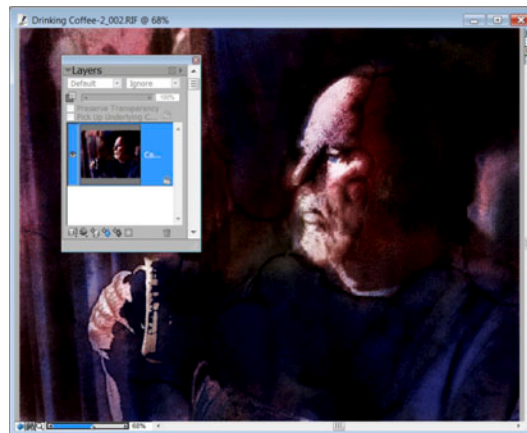
### 2. First Iteration (continued)



Since I am not cloning, I will continue to show the photograph. All of the information about the original that I needed is contained in the saved selections. On the third layer, I loaded the *Original Selection* because it has the most information about the grayscale of the source. I wanted to identify the background and make it a little more evident. I continued to add color. In this image, I wanted to have a strong interplay between the light and dark.



For the fourth layer, I continued to work with the original selection and added more painted details to the face.

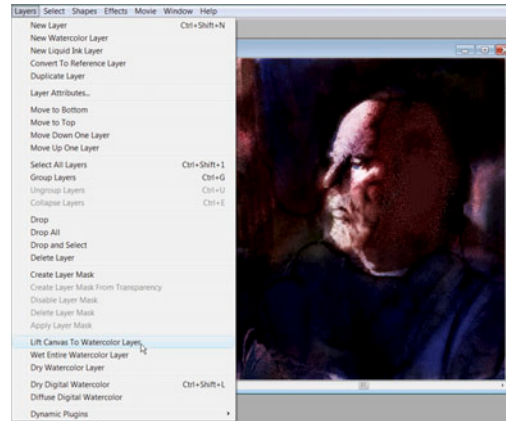


I saved the image and dropped all layers. This will be my starting point for the next iteration.



## The Painting Process (Continued)

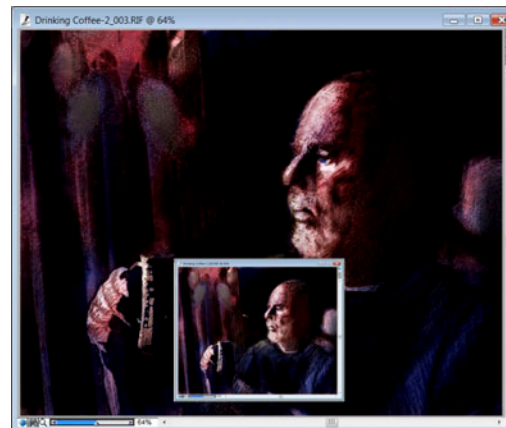
### 3. Second Iteration (continued)



The image has been dropped to the Canvas layer and is no longer a watercolor layer. I use the *Lift Canvas to Watercolor Layer* command to restore the image to a watercolor layer.

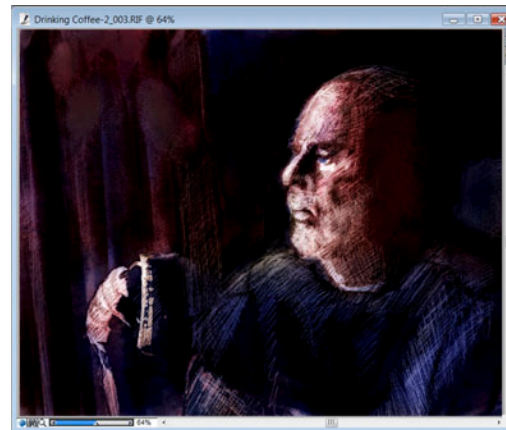
*Layers > Lift Canvas to Watercolor Layer*

I duplicated this layer. I now have two identical watercolor layers. I selected my custom watercolor pencil and in the *Brush Controls > General Palette*, I changed the subcategory to *Wet Density Remove*. My custom watercolor pencil now acts like an eraser, leaving a white or light stroke.



At this point, I am not working with a selection. I am developing details with the scratch marks in the light areas of the image. I would like to work in some of the dark areas, too, but because there is an identical layer underneath, the scratch marks are not showing. I reduced the opacity of the underneath layer until I began to see the scratch marks in the dark areas, as well. I continued working on the top layer to develop details.

*See insert to see the image with the lower layer reduced in opacity.*

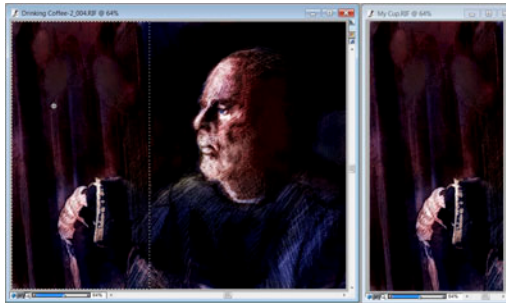


I added a third watercolor layer and using my *Real Watercolor 2 Universal Wet* brush, softened the background. I covered the light area behind the head, and softened the intensity of the drapes and leaves because I thought both were distracting. No selections are active and I am selecting color from my *Color Set*.

I considered the basic finished image. I saved the image and then dropped all layers. I saved the new image with a new name, but I will refer to it as *iteration 3*.

## The Painting Process (Continued)

### 4. Third Iteration (continued)



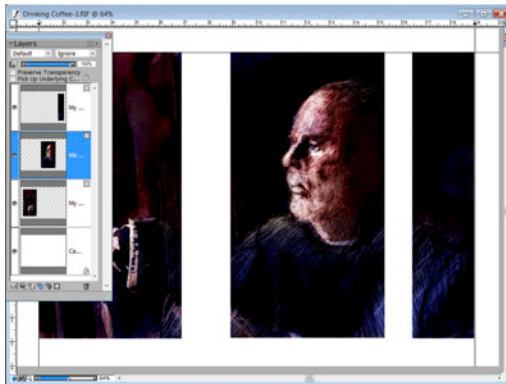
I used the Rectangle Selection Tool and selected an area of the image that I wanted for the left panel. I copied the selection and pasted it into a new image.

Edit > Copy

Edit > Paste Into New Image



Repeating the previous step, I made two more panels.



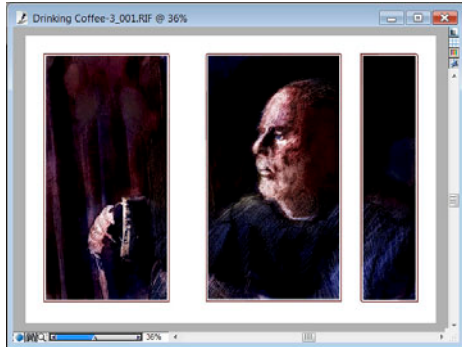
I checked the size of each panel and calculated what size canvas I needed to display each panel with some white area around it. I created a new document with the calculated canvas size. Using the Place command, I brought each panel into the new document.

File > Place and navigate to the location of the file that you want to import. Each panel is brought in and placed on a separate layer.



# Creating the Border with 10 Layers

## First Layer

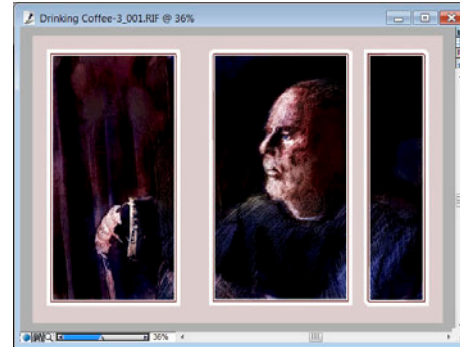


I selected the content of a layer by holding the CTRL+SHIFT (WIN) / CMD+SHIFT (OS X) and clicking on each panel layer. I added a layer and with these selections active, I widened them by 10 pixels.

**Select > Modify > Widen**

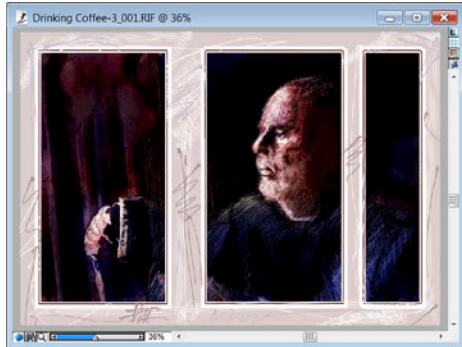
If the options are grayed out, then click on *Select > Transform Selection* before you try to modify. I used *Select > Stroke with the Pen > Round Tip Pen 10* to create the line. I saved the selections.

## Second Layer



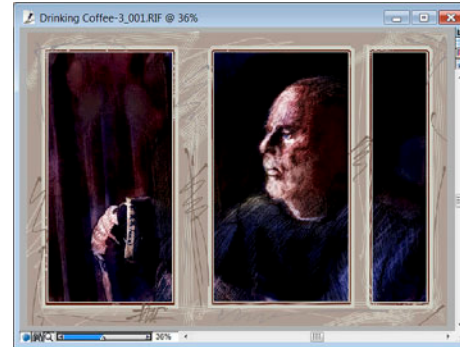
I created a new layer and with the selection still active from layer one, I widened them another 15 pixels. Then I inverted the selections and filled them with color. I saved this selection.

## Third Layer



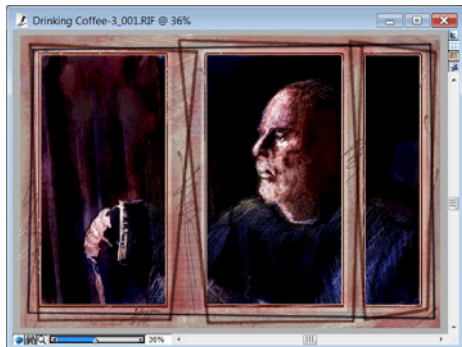
I added a third layer and used several pen variants to create the lines in the border areas.

## Fourth Layer



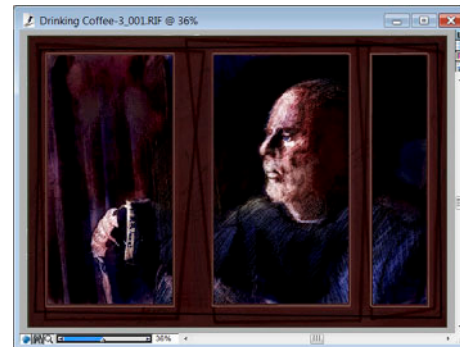
I added a fourth layer, filled it with a gray-blue color, and changed the *Composite Method* to *Difference*.

## Fifth, Sixth, and Seventh Layers



Adding three watercolor layers and using various watercolor brushes, I applied color in washes and on the third layer, I created lines.

## Eighth, Ninth, and Tenth Layers



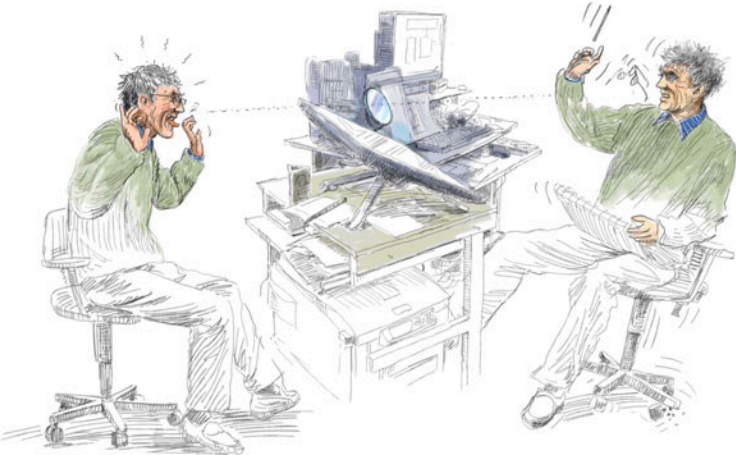
I filled the eighth layer with a brown color and changed its *Composite Method* to *Gel*. I loaded the saved selection that surrounded the panels and added a lighter line in the ninth layer.

For the final layer, I did a *Select All* and stroked the selection using *Pen > Round Tip 20*. Satisfied with the image, I saved it. I dropped all layers and saved the final image.

Technically, I did not use channels to create this image, but they were being used by Painter in the background. All of the selections that I made, with the exception of some of the later ones used in creating the border, could have been made easier with the channels palette. Plus, there is so much more that can be done. If there is interest, in subsequent articles I will explore the Channel Palette in detail.

# A Pixelated State of Mind

by Victor Lunn Rockliffe



Victor Lunn-Rockliffe March 2008



# Enchanting & Easy Vignettes in Painter

Karen Bonaker

The one thing you can be sure of with Painter is that there is always something new to learn! This is part of the fun of Painter and the challenge! Here is an interesting approach to creating vignettes that add some extra interest to your collage process.

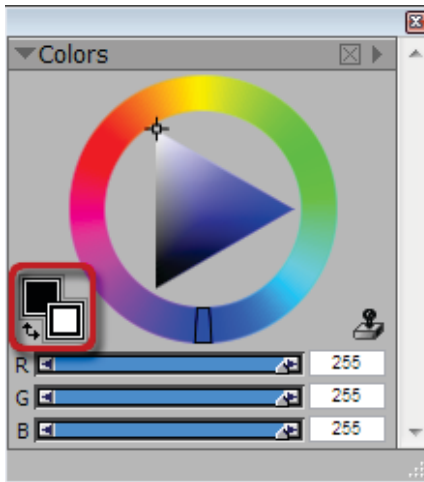
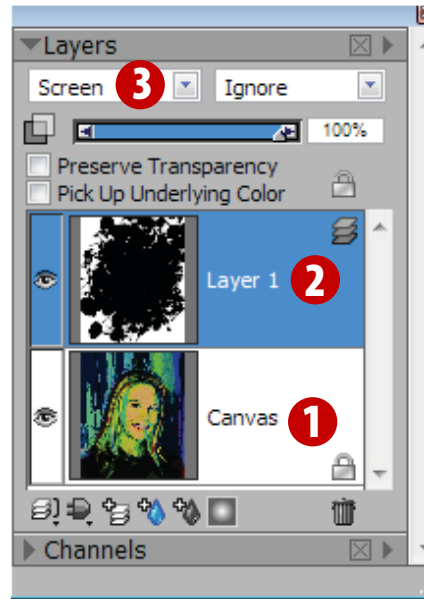
continued



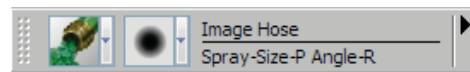
## Enchanting & Easy Vignettes in Painter (continued)

- 1 Open an image that you want to start with, it can be anything.
- 2 Add a new Layer directly above the Canvas layer and fill the layer with the color White. CTRL + F (PC) or CMD + F (OS X) is the short cut to fill a layer.
- 3 On the new layer change the layer *Composite Method* to *Screen*.
- 4 On the Colors palette, change the Main Color to White and the Additional Color to Black.
- 5 From the *Brush Selector Bar*, select the *Image Hose* Category and choose a brush variant. On the Brush Property Bar, change the *Grain* setting to 0%. This setting replaces the Nozzle content with the current Additional Color.
- 7 Select a *Nozzle* from the *Nozzle palette* located on the *Toolbox* and begin to fill in based upon the *Nozzle* you selected (In the example I chose *Red Poppies*). To achieve an interesting vignette effect, paint lightly around the perimeter of the image, and fill the subject area completely. To check that your center area is completely filled, change your *Composite Method* to *Default*. When you are satisfied, change back to *Screen*.

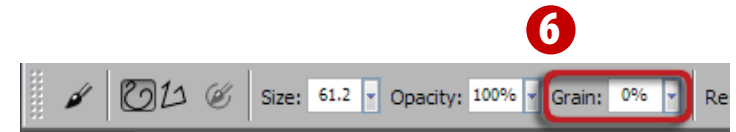
When you have completed the process, drop all the layers and copy and paste the image into your existing collage.



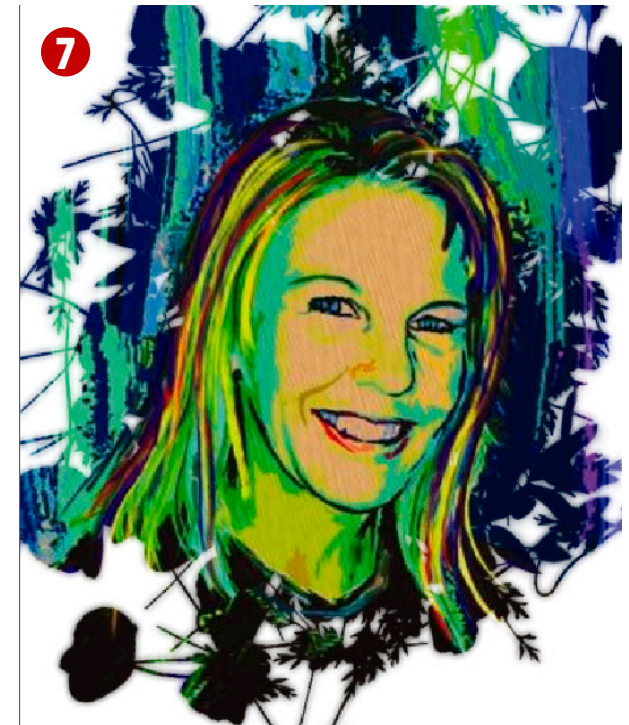
4



5



6



7





## People Photo Inspires an Oil Painting

My best people paintings come from photos that suggest a story to me. Nothing spectacular. Usually not posed, and with no special lighting. Even photos taken on a grey day with little color can tell a story so poignant it begs to be painted.

I found such a photo among my daughter's snap shots of their summer vacation. Kali, then 8 years old, caught my eye, and I immediately captioned the shot Just a Moment to Myself... Please!, copied it to take with me, and eventually painted it.

I say eventually because, while I knew what it said to me, I had to let those thoughts brew. And then seemingly out of the blue one day I knew what I needed to paint to tell this story on canvas.

What was it that drew me to it?

Her mood? Is she pondering?

Did she just need a quiet time to herself, away from the frivolity of family?

I painted it using oils in Corel Painter and had it printed on high quality canvas, 16x20 inches.

I used a wide, scraped-white frame and presented it to my daughter, telling her the title and what I had seen in the snapshot. She just stared at it, then at me, and said Wow! You weren't even there... but you got it! That was exactly her mood!



That was the highest form of payment. That and where it hangs in their family room against the dark sand-colored walls.

Do you have a favorite snapshot? When you clean your photo boxes pushed under the bed, or on the spare room closet shelves, does it take several days and boxes of tissues for wiping the tears of joy and fun and sometimes loss?

Photos are treasures... especially the candid ones. They capture the people we love and know in the most personal ways.



Life happens when we are not conscious of it, but simply living it. We as artists observe, and then paint those stories.

Grab a brush and have a good painting day!

*Barb*

PS. This was originally posted at my [Over Coffee... Let's Talk](#) blog in October, 2008. You can find me most days over there, serving piping hot coffee, over conversation and sometimes paintings.

# BE FEARLESS

Kathy Pilgrim

In our pursuit of excellence we can lose the spirit of play and creativity. This exercise allows us to explore and play without burdening ourselves with rules and concepts. I don't believe in abandoning all rules and concepts when painting or we would end up with senseless paintings. However, we can lose our freshness, our creativity and our love for the craft if we don't take time out to play and just let loose. This practice reveals how much we have taken into our unconsciousness the rules and concepts we work so hard at achieving for years on end as painters.

You can approach this as a totally freehand piece or you can work on top of an existing photo or resource.

For this tutorial I will start with a photo. James Pan is the photographer who has provided this resource image. He has a wonderful photo gallery on PBase which you can find here.

[http://www.pbase.com/imagine\\_nation](http://www.pbase.com/imagine_nation)

He loves when people want to paint his work. When and if you do use his work for reference posting it anywhere please give him the credit for using his photography as well as providing a link to the original in his PBase site.

The URL for this lesson can be found here:

[http://www.pbase.com/imagine\\_nation/image/82108911](http://www.pbase.com/imagine_nation/image/82108911)

James is one of my favorite PBase photographers and has given permission anyone following this tutorial to use this image.



Original Photo

**BEFORE YOU START PAINTING YOU WANT TO EVALUATE THE IMAGE AS WELL AS MAKE ANY PHOTO ADJUSTMENTS YOU WANT TO.**

## VALUES

Whenever you evaluate the original image, start by looking for a light source. You can use whatever you see in the photograph or create your own. I like to think of whether I want to work in high key, middle key or low key. In order to better understand the value range that is in the original image, turn the saturation down to zero under effects. I love to lay a grey scale swatch over the image because you know immediately what key the original is in. You can always change this to suit



B&W Photo with Grayscale

your preferences. I am staying with the low key reading. I will keep the white background because it will give me good contrast along with highlights.

## COLOR TEMPERATURE

The next thing I will consider is the overall temperature of the original. The areas of blue, white and black make it a dominantly cool painting with her face a nice warm counterpoint.

I will work with warm temperatures which will work well with the low key keeping it bright and cheerful rather than dark and moody. Either interpretation is a valid one. Because I am keeping it brighter I will use colors on the warm side of the color wheel.



# BE FEARLESS

Continued

## PALETTE

I am allowing the consideration of the palette to unfold as I go along. I don't have a predetermined color scheme in mind such as complimentary, analogous and so on. I will let this evolve spontaneously.

## PAINTING STAGE: REMEMBER TO SAVE OFTEN

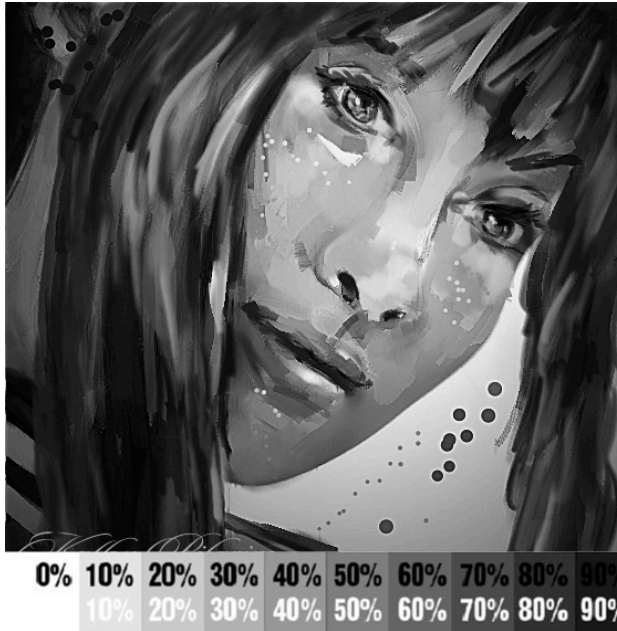
To layer or not to layer is strictly a personal choice. Both work. I duplicate the layer and paint directly on top of it without adding layers as I am doing this loose, bold, and free.

I used the Real Hard Media #6 Soft Pencil in the pencil category in Painter 11, and a tad of leaky pen in the FX category brush category. Pick any brush that will create strong brush strokes. Palette knives would be a good option. You want to keep blending to a minimum as this is another one of those practices that can bog you down. You can always go back later and blend. To blend I just lowered the saturation on my 6B Soft Pencil

Change the size of your brush strokes as well as follow the form with your brushwork. If your brush allows you to change the angles and squeeze you can vary that as well.

When you work with extra layers you can change blend modes on some of the layers. You can also mask or erase out on previous layers.

I did this on one layer. The advantage to this is that when you don't like a brush stroke or color you can just keep adjusting your color and brush size, painting over it until it looks more to your liking. The important

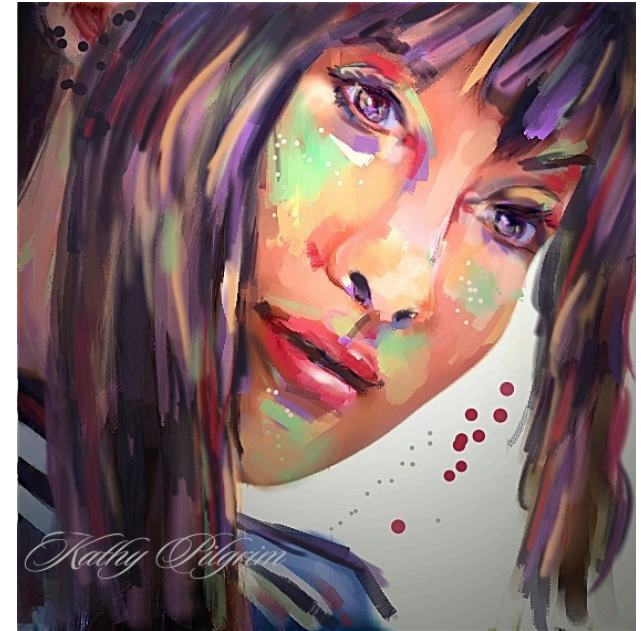


thing to remember when you are painting this way is not to get bogged down in perfection or analysis. Another goal to maintain the feeling of play is not to work hours and hours on it. If you end up liking what you do you can always go back and keep working for more refinement. It is a great way to do a study to see if you want to do the piece more in-depth.

## LAY IT IN AND MUCK IT UP

I go pretty fast at this stage. I want to lay in my colors and strokes until the original photo is covered. This way you are no longer a slave to the original colors in the photo. I start with some purples and yellows following the form. I could have made other color choices but purples and yellows were the first thing in my mind. I keep grabbing colors that give me temperature and values. I am interested in a lively palette.

It looks really messy at this point. I keep painting



until I have the whole photographed covered. I am not concerned about a likeness. I want to have most of my colors in at this point.

I can just hear the screeches as I insert this muck up image!

## FINAL STAGE

I pull back from the image and give it another evaluation.

I know I want to add more of her head and hair to the right side of the canvas. I collapse the two layers first and then add a few inches to the canvas only on the width on the right. I move in to see if I want a crop and decide that I do. I then go back grabbing colors to paint in more of her head and hair in that area.

I am ready to get more definitive while maintaining a loose look. I work with smaller brush sizes going in

just like I did in the muck up stage on a duplicate layer. I also want to think about the light in the image as well as the light source. My colors are all there already so I just have to go up and down in values and temperature. Once I get the values temperature and color in I go in for some highlights still using the pencil. I will turn the saturation down at this point to see where on the painting and how high I want to go in value for the highlights. It is good to look for value distribution overall so you can make adjustments before going further. For an extra splash I go for the FX Leaky Pen and splash some color around and through the painting with that brush.

The last thing I do is go to surface lighting or you can go to equalize and bring the light up some making the colors brighter. It is also going to give a better consistency to a light source.

## HAVE FUN!

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## ARTISTIC IMPRESSIONS DIGITAL PAINTING WORKSHOP

Digital Paint Magazine and Tim O'Neill present Artistic Impressions Montana, a 5 day hands-on intensive workshop designed for maximum educational discovery with the digital painting process.

No drawing skills required. Bring only your brain, body and motivation...in addition to your laptop. We will have five days of digital painting discovery that will crush the intimidating software Corel Painter. We will delve into various step-by-step digital painting techniques that will show you how to create stunning impressionistic paintings from your photographic imagery. From photo to paint. Are you having a difficult time making your photo look more like a painting and less like a photo? We have one of the answers for you.

Are you printing on canvas but your image lacks the personality and charm you were looking for? We have an answer for that also. Find the impact that you are looking for on day four and five. Day's four and five we will be printing, sealing, embellishing and lacquering our paint-

ings. This unique process could be the piece that your art is missing.



Image By Tim O'Neill

Here is an overall snapshot of things we will cover: Creating custom palettes to maximize your time. Ways to interpret your photograph that will help you decide what type of painting might work best How to use the current color palette that is resident in your image and how to add and intensify color in your painting. Different methods that will help you in making your painting more impressionistic and less like a photograph. How to use texture screens as an additional element in your painting. How to load the custom brushes provided for the course. Printing your imagery on canvas. Sealing your painting and preparing it for embellishment. Adding traditional media paint with glazes, washes and gels.

For more information, download the [Workshop PDF](#), or contact Tim O'Neill at [tim@digitalpaintmagazine.com](mailto:tim@digitalpaintmagazine.com)





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