

A. Howington: Will the note pad be working during the cast.

Tim-I found out the note pad is writable only by the presenter or host, at least that is what I have found out so far from Adobe.

Jeremy Sutton: What's the difference between Notepad and Chat?

Tim-The note pad is a "pod" in Adobe Connect Pro that allows the presenter to take notes, the notes should be able to be viewed by all.

Don Boesen: So we can check it on youtube?

Tim-the video will be available on youtube as well as the blog at DigitalPaintMagazine.com/blog

Kari Nanstad: It is difficult to get flesh tones for portraits in digital, any suggestions for this? Thanks.

Tim-For an excellent resource for painting skin tones from scratch illustrator hero Ron Lemen has a few tutorials I picked up several years ago that are listed below.

<http://www.gfxartist.com/features/tutorials/14030>

<http://www.gfxartist.com/features/tutorials/14033>

Specific to painting with photo reference I generally will edit in PS first so I have the skin tones looking nice then use that reference in Painter. In painter I am generally adding color to the skin tones anyway so I refer back to the tutorials listed above.

Kari Nanstad: Do you like to start with the light values first or ?.

Tim-Darrell has been one of my main mentors from the start so much of how I approach painting comes from him. In the workflow I use I will most generally strengthen the values in the add color/paint phase and work with shadows first then to highlights.

Doug Mattice: Please tell me how long it takes you to paint an image from start to finish. Thanks.

Tim-Most often I am under two hours in the digital area and 1-2 hours finishing the canvas after printing. The approach I take to adding traditional media paint is much like Jeremy's. I don't like to call it embellishment because it is really the last phase or the finishing of the piece.

Elisa: When you bring detail back in, about what size brush do you use

Tim-If the question is specific to cloning detail through a muck or a canvas texture the size I use varies specific to the image. If it is a head and shoulder portrait the smallest brush size may be roughly the size of an eye and I am usually much larger than that.

Kari Nanstad: So would you rather paint en plein air or take a photo and paint from that first?

Tim-I love plein air painting but it also is frustrating for me as my skill level with traditional media is not nearly as advanced as my digital skills. The reason of course is because my drawing skills are not on par with my cloning skills. I took a long sabbatical from my sketchbook and that bites me in the rear. I can produce what I visualize much more quickly and with much higher quality with photo reference than straight plein air although the gap is closing.

A. Howington: What do you have these printed on, canvas, art paper, photo paper

Tim-Most of what I print is on canvas. About 90% canvas and 10% fine art paper. I no longer print at home, I use a high end smaller lab called Allied. For full disclosure I am sponsored by Allied so be sure and weigh these comments against that knowledge. What I may have lost in control I gained back in my time which is much more valuable to me. I went through several iterations of labs before I found the right one for me. Allied has a few areas of specialty and one

of them is fine art printing. They are small enough I don't get lost in the melee and large enough to know what they are doing.

Kari Nanstad: Would you sharpen the edges after in the finish stage or all during the process?

Tim-Edges are a big big thing. In the workflow I use that is addressed in the emerge stage about midway through the entire process.

m.scott: Are you blending in Photoshop or Painter in your second step?

Tim-Still in Painter at this point.

Julie Kovac: How long does it typically take to paint one photo?

Tim-(Copied from previously answered question) Most often I am under two hours in the digital area and 1-2 hours finishing the canvas after printing. The approach I take to adding traditional media paint is much like Jeremy's. I don't like to call it embellishment because it is really the last phase or the finishing of the piece.

Alcina Nolley: How much of the image is 'painted' by you and much is cloned?

Tim-I am not sure if I understand the question properly but I will give my best answer. The whole image is actually painted stroke by stroke somewhere in the process. It is painted using photo-reference and some cloning in various areas. One of the differences from traditional media being I don't need to block in my proportional shapes from scratch or create my color palette entirely from scratch. It is very much a combinative process.

Kari Nanstad: Is it possible to get a sparkle paint out of a printer?

Tim-Again I will plead ignorance here. I am not sure what you mean.

A. Howington: Do you do any painting to the image afterwards

Tim-Yes, every image that is printed is completed by adding various media. For me I want an original so combining media is just a part of the overall process. I use acrylics, water-based oils, water-color and pastels depending on the image. Most of what I do is oils because of the perceived value and they are much easier to work with than the other mediums. In "labeling" the piece I am very careful, what I do is combined media or mixed media. If it starts off coming from a printer it is NOT an oil painting. Just my opinion but it really is pigment and whatever you put on top of it. That piece is the original. If I am going to do limited edition prints the original is the master and the prints come from a scan or photograph of the original not the file you created in Painter.

Jan H: What size canvas and resolution do you paint at and what print sizes do you go up to?

Tim-I still use what Darrell taught me, that is I am starting with a file that is between 25MB and 50MB. For me I am usually in the 30-35 range and mostly paint in an 8x12 size or so if I am in a 2x3 aspect ratio. I have printed 40x60 with no problem. The image as Darrell mentioned is actually vector based if you paint everything. One reason the paint and muck steps in the process are so important.

Elisa: When you put the lacquer on your canvas, do you bring out brush strokes?

Tim-Sealing or lacquering the work allows me to control the finish whether it is matte, semi-gloss etc. as well as protecting the art. It seems to enhance the entire image.

Anita Coleman: How do you go about finishing? Do you paint on the canvas again after you print.

Tim-yes, again refer to above.

Alcina Nolley: How much do you use a brush and paint it rather than pull the image up by cloning

Tim-the entire image is painted with various brushes and strokes. The amount that is actually cloned is minimal.

Kari Nanstad: Do you spray with any type of preservative and if so what kind will be best?

Tim-I still use breathing color products. I spray the prints with an automotive HPLV paint gun. About 18 months ago I began to test Golden's products and have had excellent results. In the Breathing Color line the Glamour 2 product is what I have the most experience with, I mix the gloss and matte as I didn't really like them at 100%. The timeless product came out the first part of the year so I haven't even been through a gallon yet.

<http://www.goldenpaints.com/products/varnish/polymer.php>

<http://www.breathingcolor.com/page/glamour-2/>

Donn Hoyer: does Darrel have dvd's for sale?

Tim-You can sign-up for the early bird notification list for our product that will be out soon

<http://www.digitalpaintclassroom.com/>

Anita Coleman: Do you do embellishments for watercolor as well?

Tim-I do although my skill set as a watercolorist is not yet where I need it to be.

A. Howington: Will it get into more detail on brushes and techniques shown

The subscription based product will contain 20 webinars in the first year. They will be step by step studies.

Many people have asked about embellishment after printing.

Darrell has two workshops coming up. One is in July and one is in August. The August workshop will have an embellishment component. You can get information about those workshops from Darrell at darrellchitty@yahoo.com

In September of this year Tim will be hosting a workshop specific to embellishing, you can sign up for the early bird notification list at [Tims Digital Print Embellishment Workshop](#)

We also have a class at Digital Art Academy for embellishment.

<http://www.digitalartacademy.com/courses/digital-print-embellishment/>