

# ZOO Artist

Concept Art, Digital & Matte Painting Magazine  
Issue 014 February 2007 \$4 / €3.25 / £2.25

## Inside the Artist's *Sketchbook*

New series, delving deep into the sketchbooks, concepts and creations

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Sketchbook with  
John Upchurch  
& Ghost in the Shell 2.



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Stephan Martinier  
& Arnold Tsang



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& The illusion of 3D







## Editorial

Well, I'm pretty sure that this month's mag is a record for 2DArtist. 130 pages and growing. The really good news is that as we feature minimal adverts that's pretty much 120-ish pages of pure quality hand selected content to feast your hungry eyes upon. And, even better, this is the way things are going to

stay. Its been a strange couple of months here at Zoo Towers...I seem to be emailing and interviewing artists in my sleep now, which is never good. Calling out artists names all night tends to annoy the neighbours...Anyway, I hope that our hard work is paying off and you will continue to support us as you have done just by purchasing this magazine today. Don't forget we also offer 6 and 12 month subscriptions at [www.2dartistmag.com](http://www.2dartistmag.com) with really good discounts available to those who sign up! Also, please keep your emails and suggestions coming in, we read and reply to every single one of them without fail. Also, apologies if you have emailed us recently and not received a reply, small technical error (entire email server blew up..) caused us a few problems which are now hopefully sorted. Anyway, enough babble from me. I'm off to dribble in a corner, muttering the phrase 'quality content' to myself over and over again... Ed.

### Editor

Ben Barnes

### Content

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Warin Greenway

Lynette Cleo

Warin Greenway

Richard Tilbury

Chris Perrins

### Layout

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Alex Price

Bobby Brown

### Free Stuff!

Wherever you see this symbol, click it to download resources, extras and even movies!



### Marketing

Lynette Cleo

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South Korean digital artist

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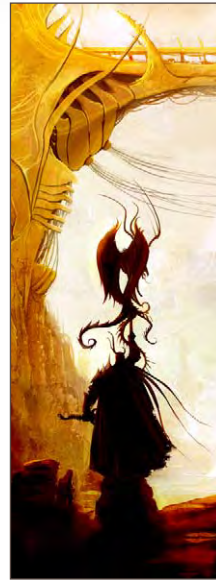
### About us

Zoo Publishing Information & Contacts



# Contributing Artists

Every month, many creatives and artists around the world contribute to 3DCreative & 2DArtist Magazine. Here you can read all about them. If you would like to be a part of 3DCreative or 2DArtist Magazines, Please contact [ben@zoopublishing](mailto:ben@zoopublishing)



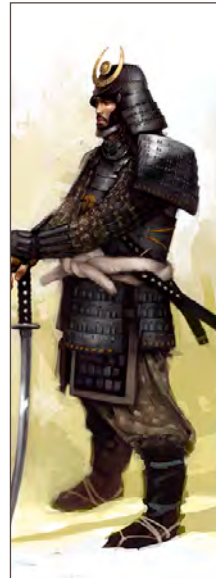
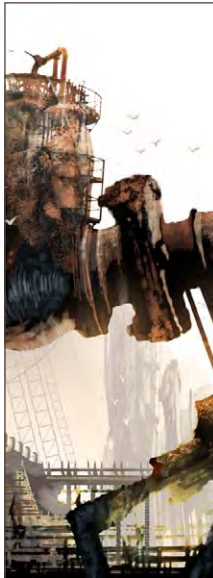
## JF Bruckner

Concept designer, illustrator, colourist and comic artist, Chambly France. Started with a pencil & a little later with Photoshop, 3DS Max, Lightwave & Maya. Self taught I began in the CG industry as a character designer and texture artist. I worked for a lot of companies (Delphine Software, Quantic Dream...) until I decide to go freelance. I work on comics, illustrations & concept art.  
[contact@jf-bruckner.com](mailto:contact@jf-bruckner.com)



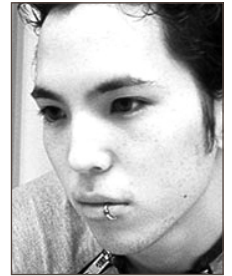
## Mike Corriero

Concept artist/ Illustrator > Freelancer > NJ, USA. Most of the work I do involves the creation of environments & creatures for video games. Some of the work I've done lately have included pre-visual concept sketches for Radical Entertainment, Card Game Illustrations for Breakaway Games & assets provided to Liquid Development.  
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## Daarken

2D Illustrator/Concept Artist. USA. I began working in the gaming industry after graduating from the Academy of Art University, San Francisco, 2004. I have worked for Wizards of the Coast, Fantasy Flight Games, Widescreen Games, Digital Extremes, & BreakAway Games.  
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## Rolando Lyril

Freelance 2D artist / psychology student > Aubagne, France. I started to draw two years ago. Little by little I found my own style that I can't really define... quite melancholic, fantasy... or childish. I refused a lot of jobs & art propositions because of my studies of psychology. My artist career goals is to share more about my universe. Actually, my real goal is to be helped to have an artist career :]  
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## Mefanie Delon

I'm a freelance illustrator, (Paris, France), I usually work with Photoshop CS2, but all my sketches are done with Painter (with a Wacom). I discovered digital painting last year, since then I have become addicted to it. All subjects are interest, they just have to talk to me, but fantasy & dreamy subjects are my favourite.  
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## *Mikko Kinnunen*

Artist, Team17  
Software, UK

I'm 24-years-old and  
I started out as an  
illustrator and 2d artist  
for mobile games. I've

also worked as a freelance concept artist for  
companies such as KingsIsle Entertainment and  
Sucker Punch Productions. I'm currently working  
at Team 17 Software as a 2d/3d artist.

[mikko\\_kinnunen@yahoo.com](mailto:mikko_kinnunen@yahoo.com)



## *Cristian Gonzalez*

2D artist, Freelancer  
& illustrator, Santiago,

Chile. My first job  
was in High School,  
creating Short Comic-  
strips for a weekly

publication. Finishing 90's. I started to work  
seriously like an Illustrator, but I change the  
pencils & watercolors for digital techniques in  
2002. From that time, I've been working as a  
Graphic Designer, Illustrator and comic-artist.  
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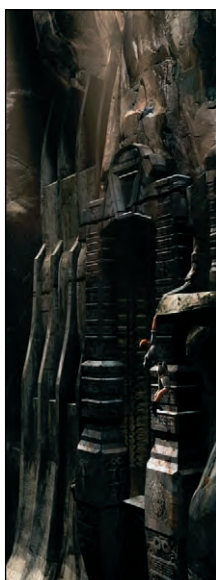


## *Richard Tilbury*

Have had a passion  
for drawing since  
being a couple of  
feet tall. Studied Fine  
Art & eventually was  
led into the realm of

computers several years ago. My brushes have  
slowly been dissolving in white spirit since the  
late nineties & now alas my graphics tablet has  
become their successor. Still sketch regularly &  
now balance my time between 2 & 3D although  
drawing will always be closest to my heart.

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## *Christophe Vacher*

Illustrator, Concept  
artist & background  
painter. North  
Hollywood, USA.

I work with both  
traditional & digital

mediums. I have been working in the animation  
& movie industry for more than 16 years, mainly  
for Disney Feature Animation & Dreamworks.

I started working with Photoshop on Disney's  
"Dinosaur" in 1996. I also do book covers &  
personal work for Art Galleries.




## *Would you like to Contribute to 3DCreative or 2DArtist Magazine?*

We are always looking for tutorial artists, gallery  
submissions, potential interviewees, making of  
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interview with

# MÉLANIE DEILON

*"Love is the most  
important thing to me,  
it's the reason why I'm  
painting and my sad  
stories are probably  
illustrations of my  
fears..."*



# MÉLANIE DELON

Hello Mélanie, thanks for taking some time out to talk with us... Firstly, can you tell us a little about yourself; your current location, your background in art, your current projects and what it was that first inspired you to become an artist? I'm a freelance Illustrator, living in Paris. I grew up in this beautiful city and I am totally in love with it. I studied Art History for two years, although perhaps "studied" is not quite the right word, because I spent all of my time drawing rather than learning... So, I decided to do something more creative, like 3D. But this wasn't my "thing" either, even though I had a great time studying it at school, where I also discovered *Photoshop* and the CG world. That's also about the same time when I bought my *Wacom* tablet and started to paint during my free time. *Photoshop* became a real drug for me, so when my second year of school had finished, I decided to improve my skills in painting and spent all of my time doing so. I'm currently working on my personal paintings and my art book, which will be published by *Norma Editorial*, which is the most important project that I have.

Do you think that, if you had grown up in any other city in the world, other than Paris, that you would have the same love for art as you do today? Do you think art is a gift that you inherit from your parents, or is it something that can be encouraged simply by your surroundings and lifestyle? I really don't know, but it's obvious that Paris and its history influences me and my artwork. I am very fond of classical art, and this city offers great opportunities for me to discover the great Old Masters, but other cities like Berlin or Madrid also offer such opportunities, right? My family is not very fond of art. Of course they can appreciate it, like everyone does, but



nobody within my family has had an artistic career. Nevertheless, my parents have always encouraged me in this way, ever since my infancy, and they have never told me that this job isn't a "real" one - they really understand me and I'm very thankful for this.

Looking at your portfolio, you have an impressive collection of fine artworks of beautiful young females, which display your remarkable talent for capturing life - emotions, thoughts and

feelings - through the expressions that you give your characters. What are the key elements to getting this right? Expressions and emotions are the most important thing to me in a painting. To get them right, I try to feel what my characters are feeling, which I believe is the main key to capturing a good emotion, and is kind of like acting I guess. Also, I always create a story for the characters and their background, which I think helps a lot in understanding how the character lives and feels.





That's really interesting! Do you practice facial expressions in the mirror to get a feel for how your characters' faces will show their emotions in your artworks? What other reference material to you use to inform your characters' beautiful faces? Or are they simply all figments of your imagination? Yes, I'm always referring to myself for those things, and my little mirror next my computer is my best friend. For facial features and beauty, I generally try different shapes before I find the one I like. I do love "ancient beauties", not necessarily perfect though, because perfection is too cold and meaningless, so I study a lot of paintings from the Old Masters, like Titien, or from old photos, but most of the time I work on faces without a specific reference.

There are strong themes present in your works: madness, hate, deep-thought, imprisonment, nostalgia, calmness, innocence and suicide, are all evident. These themes seem to be based around the idea of "love"; love that has been lost, stolen, is being avenged, or is simply longed-for. Where does your inspiration come from? Are you a real romantic at heart? My inspiration comes from a lot of things; music, movies, books, etc. I read and watch a lot, and when I love a movie I'll watch it several times until I find what I love in it! For example, the last one was *Pride and Prejudice* which I've seen maybe 30 times now (I know, I'm crazy). I found it so beautiful and so very poetic and I will certainly use it for a future painting! And yes, I'm a tad too romantic. Love is the most important thing to me - it's the reason why I'm painting and my sad stories are probably illustrations of my fears, losing the one I love...

*Pride and Prejudice* is a classic - I am sure it will inspire a very beautiful painting. 30 times is an impressive number of times to watch this film though! Over what period of time did you watch it 30 times (days, weeks, months, etc.)? What is the most you've ever watched one film? And did it result in a new painting? Ha ha, I know it's pretty weird, but I can't help it! Well, maybe





it was over 2 months? I really need to “over watch” a movie when I love it, and for this one I also listened to the soundtrack... whilst painting. I have to admit that this one has been my most watched movie, but for example, I painted

“Pearl” after watching *Girl with a Pearl Earring*, which is a masterpiece movie for me - they have made a wonderful job on the art direction, so yes, movies help me to paint.





It is interesting when you say that you paint because you are familiar with the feelings associated with love and the fears that come along with a time when love may be lost. Because your artworks are all predominantly paintings of female characters, I wonder if you are ever inspired to introduce male characters to your paintings to accompany your beautiful creatures and further illustrate your stories?

Yes of course, I'm not against painting male characters, it's just that right now I still have not found a great subject to work on.

The only thing that I know is that I certainly won't paint a big brute of a man with a whole mountain of muscles, I will most probably paint a man with more style and "class", a kind of dandy or magician, with a lot of hidden things within him and has many mysteries...



Your artworks all tell a story. In fact, your image "Dechainée", illustrates "a French novel, a really sad story". What book are you reading at the moment, and do you think it will inspire a future masterpiece?

Yes, maybe. I'm actually finishing the Philip Pullman series, *Sally Lockhart*, which is actually for children, but I really like this writer. I will not paint a character like Sally but I'll certainly use some details that I've read in the book, and will adapt them in my own way. I really love complex characters, with difficult choices to make. Music is also a great source of inspiration for me. I always listen to something while I'm painting, usually the same song for each painting, as this helps me to keep the right mood. For *Dechainée*, it was *One* from *Apocalyptica*.

What song are you listening to right now?

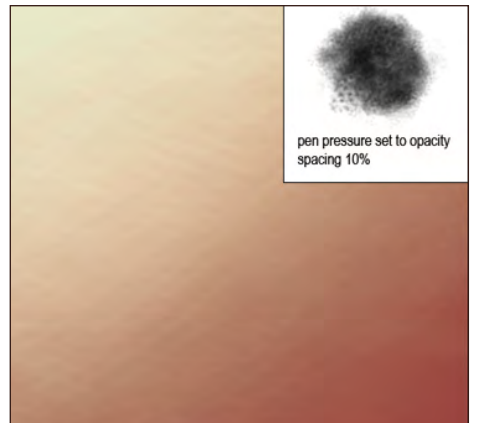
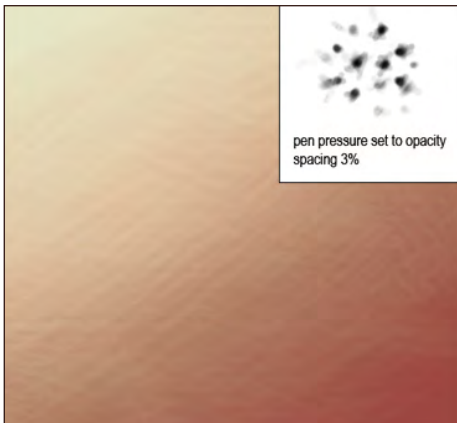
I recently fell in love with a song from a video game, *Myst 3: Exile*, which is the theme to be exact. It is really beautiful - with a choir - and when I listen to this song it makes me feel like I'm on the top of the world, and that's pretty entertaining for painting! Most of the time though I listen to gothic music, groups like *Epica*, *After Forever*, or *Within Temptation*.







The eyes are the soul of your creations, and with the beautiful texture of the skin of your characters, they are able to seduce spectators. Can you tell us a little about how you create the lustrous quality of skin in your paintings? The first step is the colour scheme - if you choose it right, the rest will all come naturally. I always use the same brushes to blend and smooth; a basic round-edge for the base, a speckled brush for the blending and, when I'm satisfied, I smooth the skin very lightly with another customised brush. I usually keep the little colour variations, and try not to over smooth, as this will add more texture to the skin.





You make is sound so easy! How long did it take you to perfect this technique?

How about the eyes - are there any trade secrets you can share with us about how you create these masterpieces within your masterpieces?...

Errr, maybe about one year or so, but I am still trying to improve it. For the eyes, it's all about light, shadows, colours and emotion.

For instance, if you make blue eyes, then try to add some dots of another colour in, like turquoise or violet, and for light, go for a slightly more saturated tone than a pale/not-dynamic blue...

Some "quick" paintings feature on your website. I'm curious as to how quick these are. How long on average do these take you? To compare, when painting a complete picture, how long would expect to work on it before it is finished?

They take me about 2 hours for a simple portrait if I'm having a good day. I paint them only for fun and for testing colours or new brushes. A complete painting takes me much more time, about 2 weeks of work, which is pretty long but I'm a perfectionist







and I love details, which is probably my weakness. I can spend one whole day on a nostril, just to get it right! ...

Which of your characters has had the longest time spent on her nostrils? It was for "So funny", which is not by best piece but certainly one of my favourites, maybe because of all the time I've spent on her!

It has been lovely chatting with you, and I feel all inspired to read books, excessively watch films, and to paint my fears... But, before I let you go, do you have any advice for any artists out there who aspire to be freelance illustrators like yourself? Thanks a lot Lynette, it was pretty nice to speak with you too, and for the advice, well, try to be honest with yourself; paint for fun and paint what you like, and always, always try to improve yourself and everything will all come naturally to you.

Many thanks for talking with us Mélanie. I wish you the very best of luck with all your current projects, and of course with having your own art book published very soon!

Keep in touch!

*Mélanie Delon*

For more work by this artist please visit:

<http://www.eskarina-circus.com/>

Or contact them at:

[esk@eskarina-circus.com](mailto:esk@eskarina-circus.com)

Interviewed by: Lynette Clee





# totalTextures

v4: r2

## Humans & Creatures

The Original Total Texture collection was created in 2001, utilising the best methods and technology of the time. Since then, techniques and technology have both moved forward, and here at 3DTotal we felt that although the original collection is still widely used and highly regarded among artists and studios of all calibers, it was time for an update...

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27 Creature Skin (Facial)  
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2 Human Hair  
12 Human Misc (Body)  
24 Human Misc (Facial)  
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2 Human Skin (Old)  
13 Human Skin (Tattoo)  
34 Human Skin (Young)  
15 Human Skin (Reference)

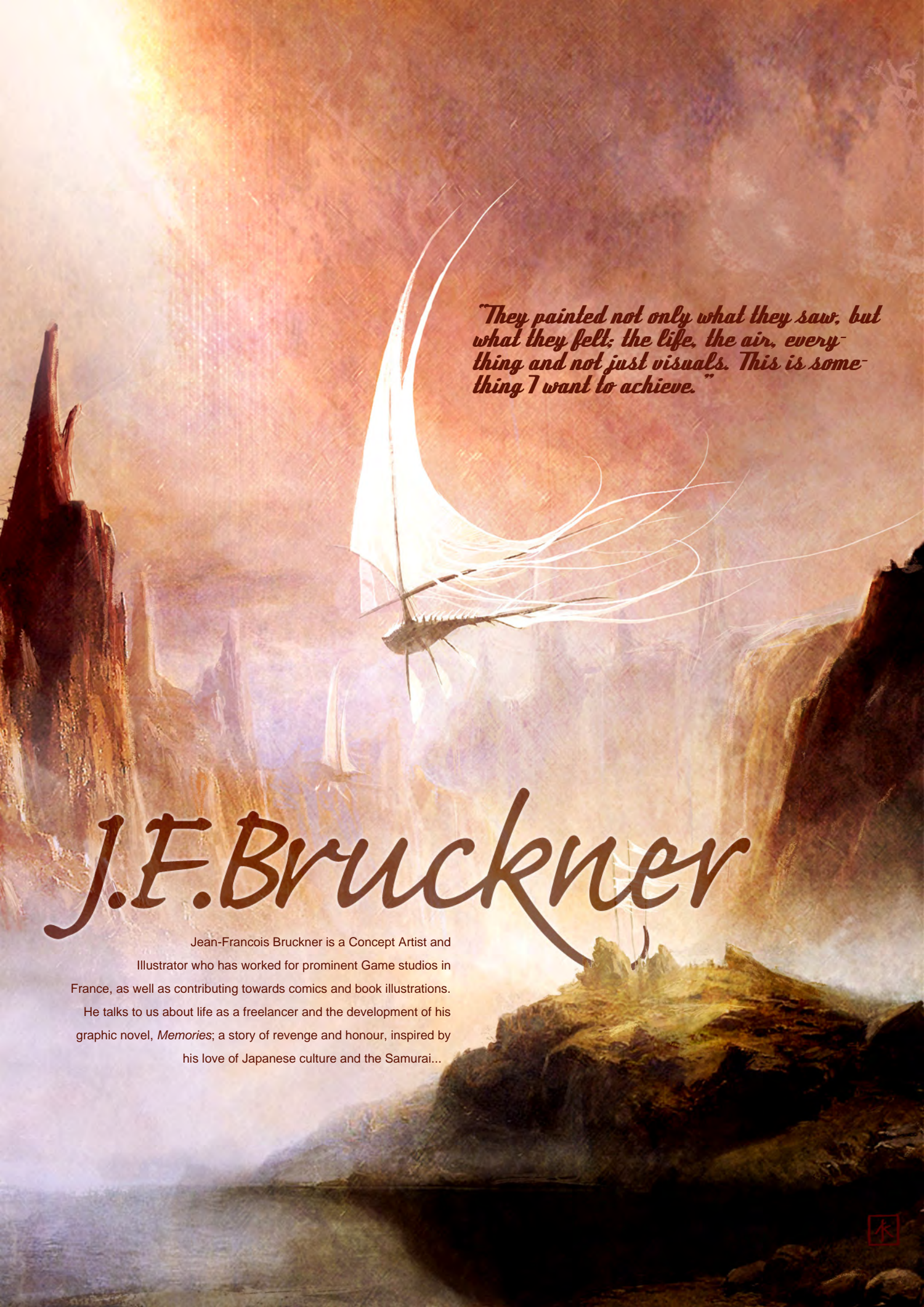


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*"They painted not only what they saw, but what they felt; the life, the air, everything and not just visuals. This is something I want to achieve."*

# J.F. Bruckner

Jean-Francois Bruckner is a Concept Artist and Illustrator who has worked for prominent Game studios in France, as well as contributing towards comics and book illustrations.

He talks to us about life as a freelancer and the development of his graphic novel, *Memories*; a story of revenge and honour, inspired by his love of Japanese culture and the Samurai...



## J.F. Bruckner

You mention in your profile that you did a lot of work before embarking on an artistic path. What was it that eventually convinced you that you were ready for a career change? I was not sure of that, but it was a feeling I had that my progress had begun to show something. I felt more confident with my art and noticed that my style began to emerge. But also, to do jobs that you really hate helps you a lot when you want to progress.

I notice that you worked for *Delphine Software* and then more recently *Quantic Dream*. What was your experience like in the games industry?

I learned a lot, almost all I know of the software I use now came from this period. Because I worked on backgrounds, character textures and 3D models, I learned how to work with materials, to use *Photoshop*, *Painter*, *Maya*, and other 3D software packages. Games were a great experience, more from a technical than a creative point of view, but that helped me a lot.

What sort of technical skills did you learn and have they helped your 2D work as a result? When I used to create textures, I learned a lot about *Photoshop* and the layers' mode; it was a great way to add density and variety very easily to my work. I also had to work very quickly, so I learned almost all the principal shortcuts of the software I used and this is really a "must do" if you want to work fast, and to be really in-tune with the software you use. It was really great for me and still helps me now to give more density and substance to my 2D paintings.

Do you use any of your 3D skills now at all as a way of preparing for 2D projects, maybe to help with perspective or working out lighting for example? Yes sometimes. When I worked on comics and illustrations I used 3D software to help me for the perspective and the creation of some buildings and structures. This is a quick way to build the bases for the background of a scene.







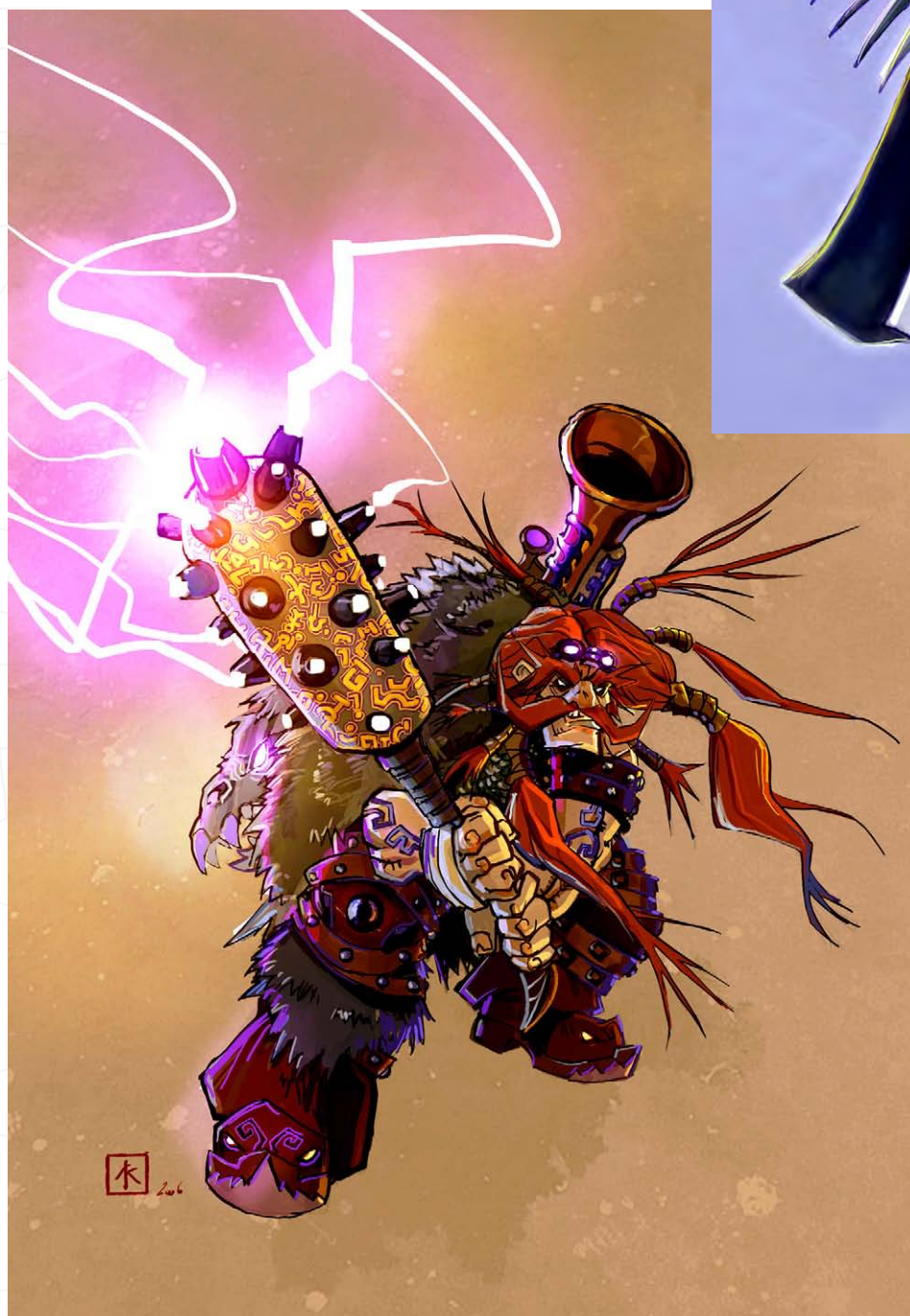
How important is working on paper with regards to your digital process? Working on paper is really important for me; this is the foundation of my future work. But sometimes I use CG software and work directly on the screen for my studies. Paper or screen - there's no difference for me - what is important is the research and basic structure for your project.





You seem to work across a number of different areas, including concept art and book illustration. Which would you say have been your favourite projects to date, and why? My work on *Apostasy* and *M*, two comics I worked on. It was really interesting to work on these projects because I like to tell a story through my drawings, which is something I cannot do or cannot develop enough with concepts or even covers and illustrations. With comics you can develop your characters, backgrounds - everything you want. This is the media I prefer to work in.

Could you give us a brief outline as to what the stories are about and the types of characters involved and if you have considered working on a graphic novel at all? *Apostasy* was "a sci-fi/fantasy adventure that follows



a nomadic warrior in his journey to protect an Emperor's daughter until her 16th birthday, at which time she will inherit a god-like entity". Unfortunately I had to stop this production because I had no news from the scenarist, but it was really fun for me to work on this project. With regard to *M*, it is a project I'm actually still working on so I cannot say much about the story now - sorry. But I can say something about the universe and background which is a mix between the *X-files* and *Silence of the Lambs*; a mix between fantasy and horror. It is really fantastic for me to work on this story from Samuel Bournazel, the scenarist. I'm also working on the scenario and visuals on a future graphic novel named *Memories*, which is something more personal, with my own universe and story; a story of a samurai's revenge in a really dark world. With this story I want to develop the theme I like; the cowardice of men, honour, death and tragic love. I really like Shakespeare's stories and themes as they feel so true, even now.









It is easy to see an oriental influence in your work in terms of the compositions and imagery, but you also mention Turner on your website as an influence. What significance does he hold in relation to your work?

I really like the work on the lights and textures that he put into his paintings. His paintings are pure energy, strength and freedom. When I see his works, I feel the rage, the life, the pain - so many emotions. He said something on his canvas and this is what I like with painters like Van Gogh, Degas, and a lot of other artists. They painted not only what they saw, but what they felt; the life, the air, everything, and not just visuals. This is something I want to achieve. I hate, or I should say I'm not interested with, hyper realistic renders in either art, games, or anything I see. What I seek is originality, humanity and I want to see the real work of a real man, and not just a machine-like reproduction.

Which is your favourite Kurosawa film?

I like all of them so much, but if I have to name one, I think that *Ran* is my favourite. The story, the pictures, all are fantastic in this film. I really feel that Kurosawa is a real painter in this film.

What would you say are the advantages and disadvantages of working as a freelance artist?

Firstly, the disadvantages are finding contracts and the administrative part of the freelancer's job. Everything else is great for me! I work at home and can almost do what I want in the creative process. The companies I'm working with almost let me have "carte blanche" each time, so it is really motivating to work like this. Every day is creative, and even when I don't have a contract, I discover something new with my art. Yes, freelance is great for me.

Are there any particular areas of the CG industry that you are yet to work in which interest you?

Actually no. I find so much fun with my actual work and projects so I don't want to do something else. I have so much to learn with my drawing and painting so I have actually little





time to try to learn another medium. But I'm really interested in all the new techniques that appear now. It is so amazing what progress can be seen in the CG universe.

*J.F. Bruckner*

For more work by this artist please visit: [www.jf-bruckner.com](http://www.jf-bruckner.com)

Or contact them via: [contact@jf-bruckner.com](mailto:contact@jf-bruckner.com)

Interviewed by: Richard Tilbury



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*"I am now very comfortable with Photoshop. I think I have developed a technique that is very personal."*

# Stephan Martinier

Stephan is a veteran concept and digital painting artist. His portfolio shows an immense variety and imagination of a career which has spanned film, television, animation, theme park attractions and more...

Image : Charles Tross - Singularity Sky & Iron Sunrise.

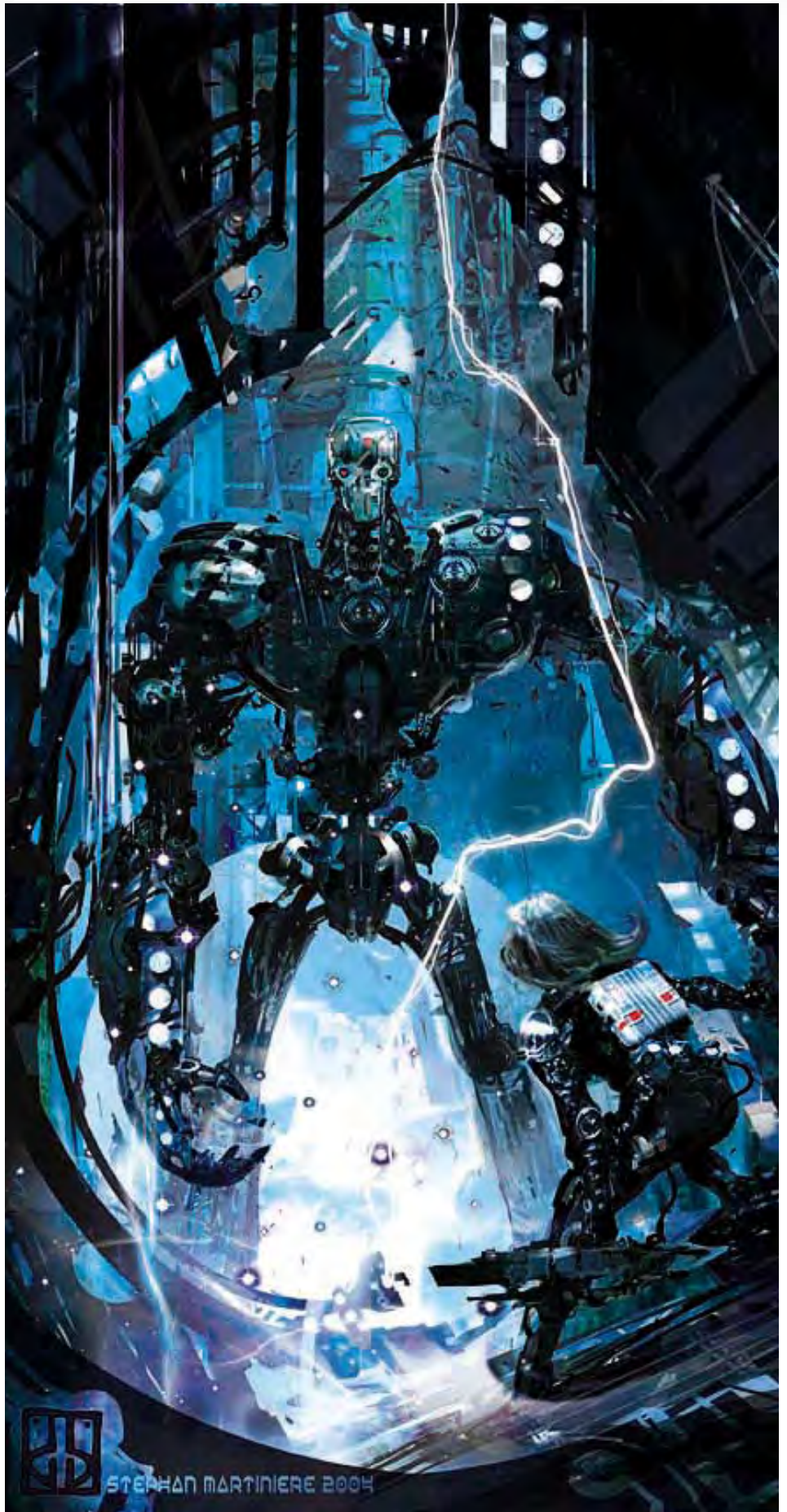


# Stephan Martiniere

Hi Stephan, well where to start!? Your portfolio is huge and inspiring to all, with an equally impressive list of credits, can you simply tell us where it all began? it all began with the animated series inspector gadget. I had just completed my first year in "les goblins" an animation school in Paris when I was hired to work on inspector gadget in Tokyo. I was nineteen and clueless, ready for many things but I certainly didn't expect to be sent to Tokyo a week later. What was supposed to be a one month gig turned into seven years of travel between France, Tokyo and Los Angeles with regular trip to Hong Kong, Taiwan and Korea. The experience was unforgettable.

You have created so many worlds and creatures, what sources do you gather your inspiration from? I get my inspiration from pretty much everywhere really .From Films, books, the internet, galleries, museums, my peers. I tend to look at things in a very visual and analytical way. I would look at the clouds, tree bark, cracks on the walls and try to extract fantastical shapes, faces or textures. I would look at an iron for example and start thinking how I would turn it into a space ship. There is always something in every object that can be turn into something else. It's a matter of imagination I guess.

Can you tell us about your mediums and techniques, has your paint become a little more 'digital' as the years went by? I used to do concepts and sketches for so many years, using pencils, ink, and markers. When I worked in the animation I was primarily hired for my ideas not for my rendering technique. It's a broken down system, one person does the pencil and or ink, another does the color. The process was the same for characters, props or environments. Once in a while I would do







ROBOT. SKYLINE STEPHAN MARTINER 2003



ROBOT. WASTELAND

STEPHAN MARTINER 2003







an acrylic or colored ink illustration but doing concept all the time for many years never gave me the opportunity to develop a good traditional technique. Such technique usually comes with many years of practice. When I discovered Photoshop I was amazed at the artistic potential of the software. The industry was just discovering what could be done with it. I felt this was the right moment to beef up my portfolio. Photoshop is very forgiving. The idea of using multiple layers to create a painting was very appealing to me. You mess up, you don't have to start all over again. Since I never acquired a traditional technique the transition was instantaneous. The process felt very intuitive. My first paintings were clumsy. I was discovering the software and falling into its traps creating patchwork of eclectic images and rigid collages. I realized that the best approach was to think traditionally and try to use the software the same way I would paint in acrylic or oil. I found a way of using references almost like painting ingredients. My paintings have become more and more painterly as a result of that. I am now very comfortable with Photoshop. I think I have developed a technique that is very personal. Over the last few years I have added "Painter" to my palette. I am using it more and more. It brings a very organic and painterly level to my work.







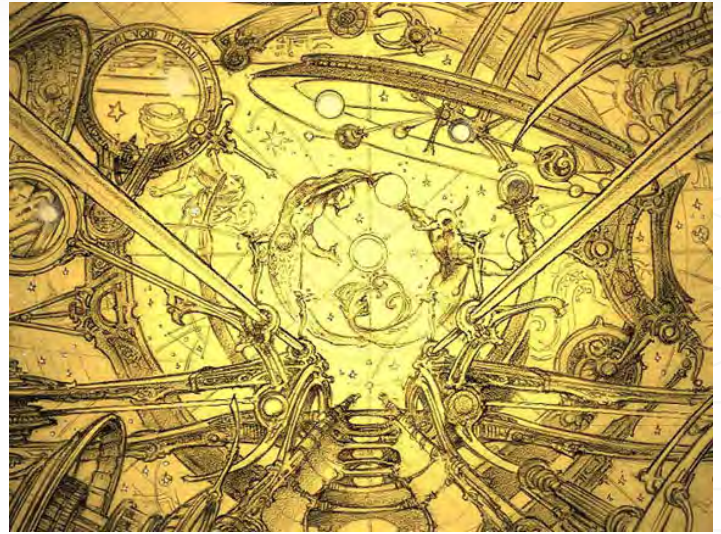
Browsing internet sites and books one piece I have seen on several occasions is the Hostile Takeover book cover, can you tell us a little about this piece? Hostile take over was a very straight forward assignment. Irene Gallo, the art director at Tor book called me on day and simply said. "Babe in space with a big gun." I had complete freedom. The story takes place around Jupiter. This provided the backdrop for the painting. This painting allowed me to further explore a scratching technique. The traditional technique involves scratching through a layer of still-wet paint to reveal what's underneath. With Photoshop you can do this through several layers using the eraser tool at different opacity. Erasing quickly also produces some very graphic results.



STEPHAN MARTINIERE 2004



We have a copy of your book Quantum Dreams here in the Zoo Studio, it's a fantastic collection, can you tell us why you wanted to publish your works in such a way and if there are any more coming down the pipeline? Quantum dream is my first book. I always wanted to do an art book. Many artists do. I worked for the entertainment industry for more than twenty years now. Most of my work was done for the animation, theme park and films and although I am recognized and sought after, the entertainment industry is a volatile industry, the artist is but a cog in a big machine I believe It is important for an artist to show his work and be appreciated. For me this validation is a constant joy. It gives meaning to my art and my life. In December 2006 "Quantum Scapes" was released. It features more book cover as well illustrations for card games, video games and creature concepts for films and TV. I am already putting material together for a third book and I am considering doing DVDs as well.



What has been your favorite project to date and why I would say "The race for Atlantis" has been my favorite. This was a 3D motion ride for Las Vegas. Projected on a wide screen and viewed with 3D goggles! I started as one of several concept artists and ended up designing pretty much everything. It's very architectural and magical. You ride fantastical chariots pulled by mythical flying beasts. You find yourself racing through several amazing environments. You glide go through a majestic forest of ancient floating trees to finally flying toward the legendary city of Atlantis where at the last second it is crushed to pieces by a ancient and furious god. What was really cool was seeing an entire world I designed coming to life. The experience was incredible.





# Stephan Martiniere Interview

With such a successful list of credits and achievements already what else is there that you would really like to do in your career? There are several things I d like to learn. I am very interested in learning more 3D. since I now work a lot in the game industry. Maya or 3d studio max seems to be logical. I d like to sculpt in 3D too. There are a couple of softwares such as Zbrush and mudbox that do some pretty cool stuff. I am also very interested in creating and directing a short 3D project. I have several ideas at the moment. It's also a question of finding a small team of talented and motivated people.



## Stephan Martiniere

For more work by this artist please visit

[www.martiniere.com](http://www.martiniere.com)

or contact him at

[martiniere@comcast.net](mailto:martiniere@comcast.net)

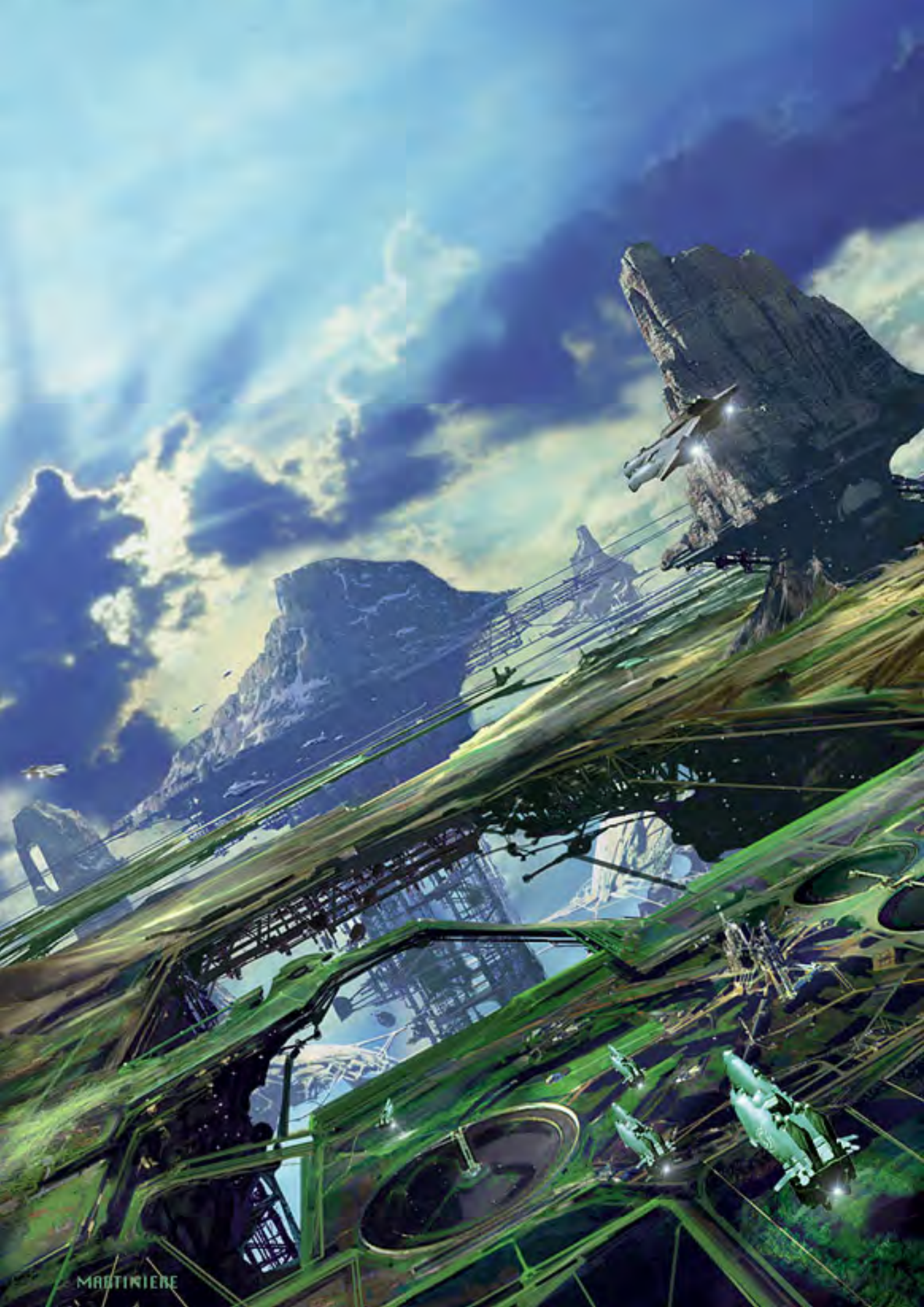
Interviewed By : Tom Greenway

Stephan's Book are available from

[www.designstudiopress.com](http://www.designstudiopress.com) and

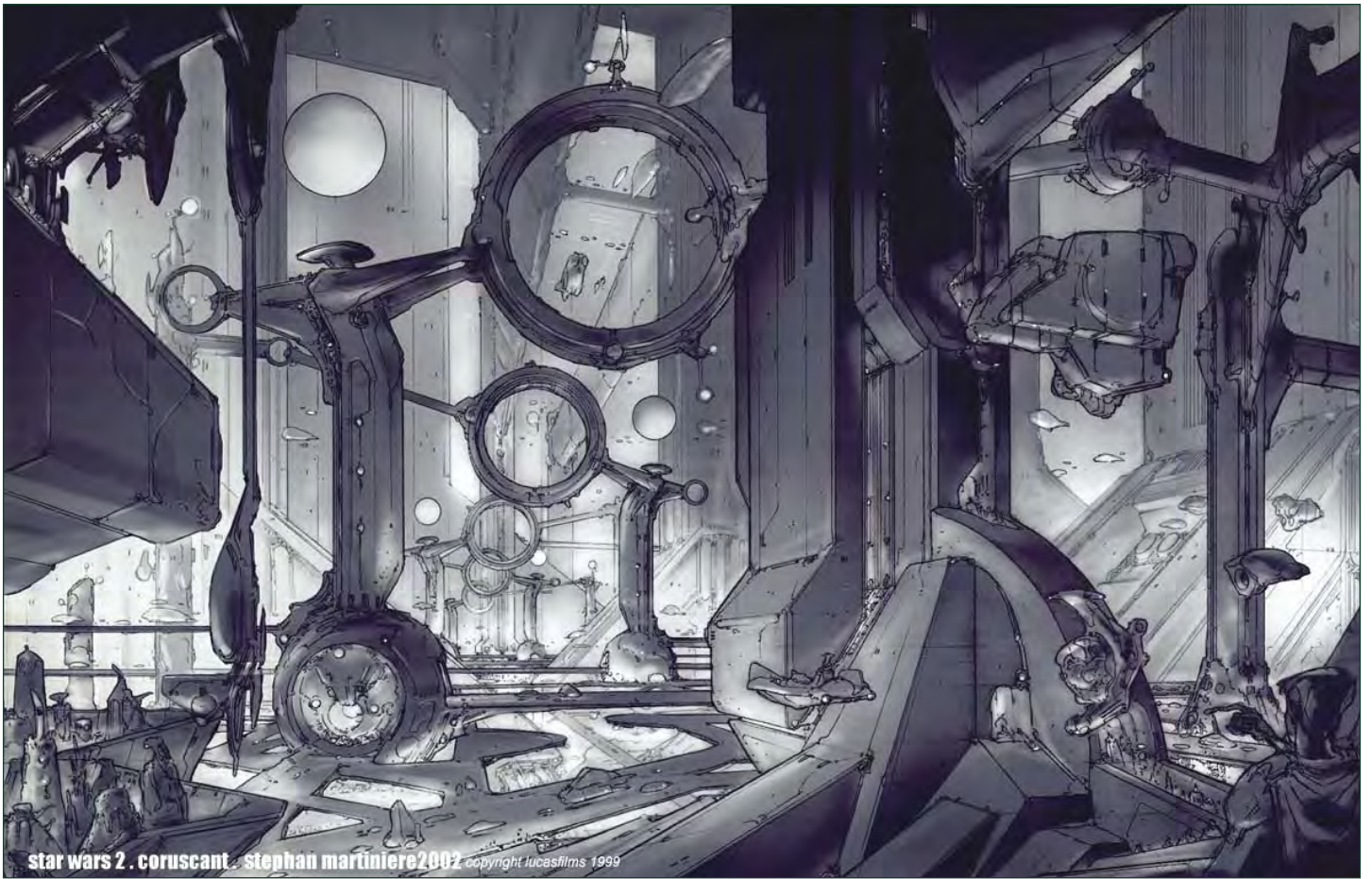
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MADTIERE





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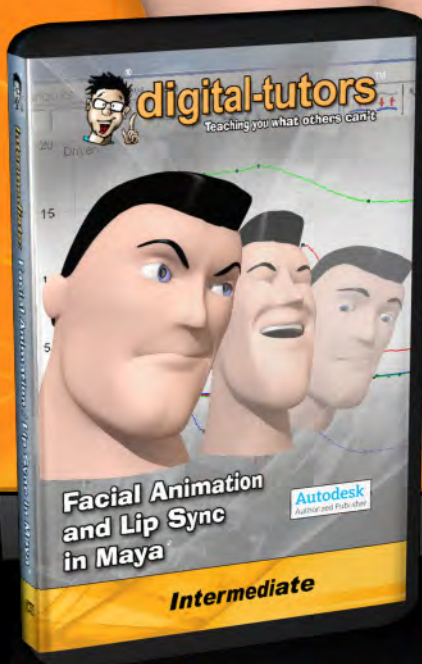
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*"He would always find a way to make every character in the piece do something rather than idle there,"*

# ARNOLO TSAI

Arno to his friends current pumps his conceptual juices from 9-5 for a South Korean games company and then lets them flow again later for Udon Crew Comics. We ask about these juices, why viewers just want to soak them up and how he stops them from running dry!

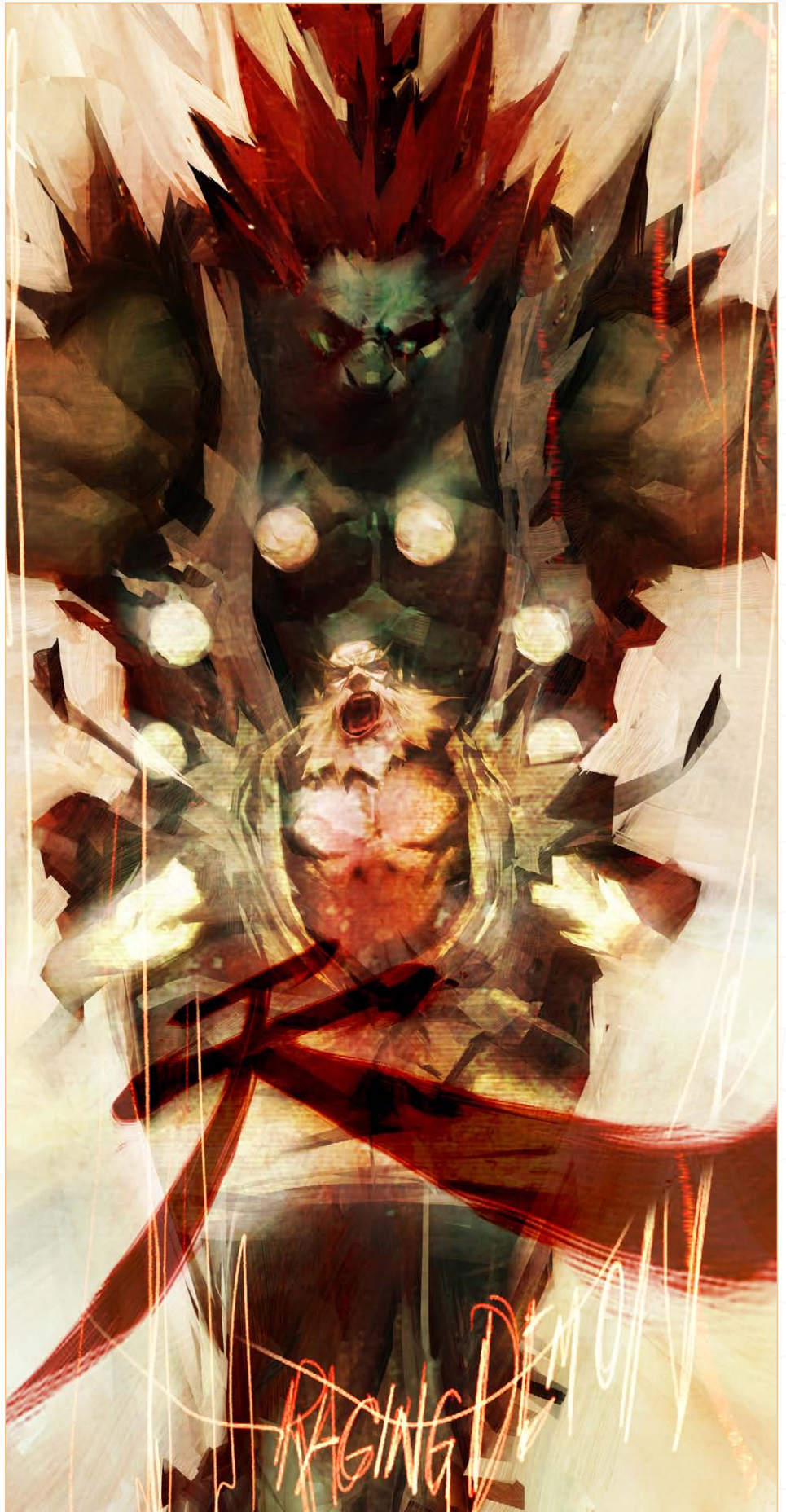


ARNOLD  
TSANG

Hi Arnold, Can you tell us a bit about your current location and employment? Hi Tom, I'm currently located in Seoul, South Korea, working for the Korean online game company, Webzen. I'm a concept artist for a game called APB (all points bulletin [www.apb.com](http://www.apb.com)) which will be an MMOG for PC and XBOX 360. Because APB is actually mostly developed by a company in Scotland (Real Time Worlds [www.realtimeworlds.com](http://www.realtimeworlds.com)) my job sees me travelling to and from the UK from time to time.

South Korea and Scotland hey, that sounds like some contrast. We know quite a few people in the games industry here in the UK and often we here complaints of long working hours and poor management (we do hear good things too!) But how do these negative points compare with South Korea? That's funny, because that's what I've heard about Korean game companies as well! Although Webzen is a lot better in terms of working hours. But I think because of the nature of game developing, none of us work normal hours anyway ;)

Where do you find the inspiration to make your characters and scenes? Are they based on existing designs? I'm sure any artist would tell you that inspiration can come from anywhere :) It's always important to keep a keen eye out for things that are visually unique and appealing. But sometimes it's hard to call all of that up when it comes time to sit down and draw. Magazines are really helpful (for character design), they always have fresh ideas for outfits and designs. Other than that just browsing the internet and looking at other artist's work is usually very inspiring.





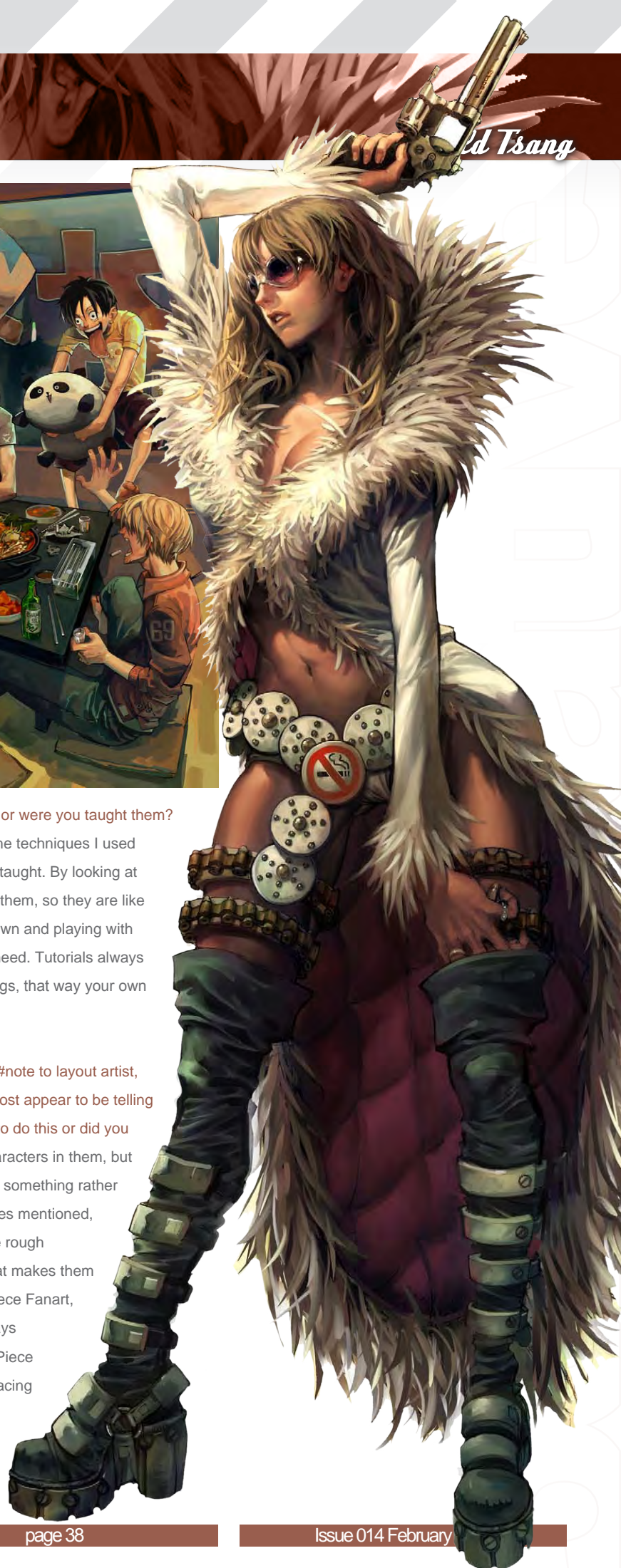
What are your favourite sites to browse? After coming to Korea, a lot of fellow artists showed me some great site by Korean artists, I was blown away, here are some:

Naver : Bloodpen : Naver : Paperblue

A lot of your images involve the process of creating line art and then colouring, can you tell us how you go about the processes and which software/traditional media you use? I usually start off with pencil and paper, I use HB lead in a leadholder on normal A3 copy paper (usually the smoothest kind I can find) I used to be very anal about getting the lines very clean before I scan, but these days I've been keeping my pencils more loose, and doing a lot of the cleanup digitally. For software, I primarily use Photoshop CS2, and sometimes Painter 6.1 when I want to use some brushes and effects that Photoshop just can't produce.







These drawing and colouring skills you mention are they self-taught or were you taught them? Which route would you recommend to others starting out? Most of the techniques I used were self taught, but it's hard to say that any artist is ever really self taught. By looking at other people's works, you try to dissect their methods and duplicate them, so they are like your teachers. As for software like Photoshop and Painter, sitting down and playing with each for hours on end will pretty much teach you all the things you need. Tutorials always help, but in the end, I feel it's best to find your own way of doing things, that way your own style comes out more honestly and naturally.

Some of your images such as image 1 and 2 shown on this page (##note to layout artist, show and label the two images with multiple characters here##) almost appear to be telling a story or at least introducing one, where you set a brief that asked to do this or did you want to achieve this yourself? I like drawing scenes with a lot of characters in them, but it's always more interesting when each character seems to be doing something rather than just standing there and looking cool or sexy. With the two images mentioned, it wasn't my initial intention to tell a story, but I found as I laid out the rough sketches of each, I would try to position every character in a way that makes them interesting or serve some kind of purpose. Especially for the One Piece Fanart, which was my tribute to Eiichiro Oda (creator of One Piece) He always does these colour spreads involving all the main characters in One Piece doing some kind of activity totally unrelated to the series itself, like racing buffalo chariots or flying on winged pigs.. Something crazy like that. He would always find a way to make every character in the piece do something rather than idle there, which gave his drawings a certain harmony to them. That's what I tried to achieve.



I think it works brilliantly! It really captivates and interests the viewer for longer, do images like this evolve as you create them or do you have a plan laid out in your mind from the start? It's always better to have some kind of plan at the start. If you think big, like, start drawing with a grand expectations of a masterpiece envisioned in your head, you'll find that although you'll almost always be disappointed with the outcome, it still looks a lot better than if you started a piece with only mediocre ideas and thoughts. So I guess it's good to think big, one day I hope the images in my head will look the same as they do on paper.

What are you working on now and what are you plans for the future? Aside from working at Webzen, I'm working on a side project by Udon Crew ([udoncrew.deviantart.com](http://udoncrew.deviantart.com)), like a short comic compilation thing. You'll just have to wait and see, but it's going to be a blast.

<http://udoncrew.deviantart.com/> It sure looks like you are having a blast already!...go check it out people and many thanks to you Arn for sharing your time and knowledge, we wish you all the best with your promising career. Thanks Tom!

### *Arnold Tsang*

For more work by this artist please visit <http://arnistotle.deviantart.com/>

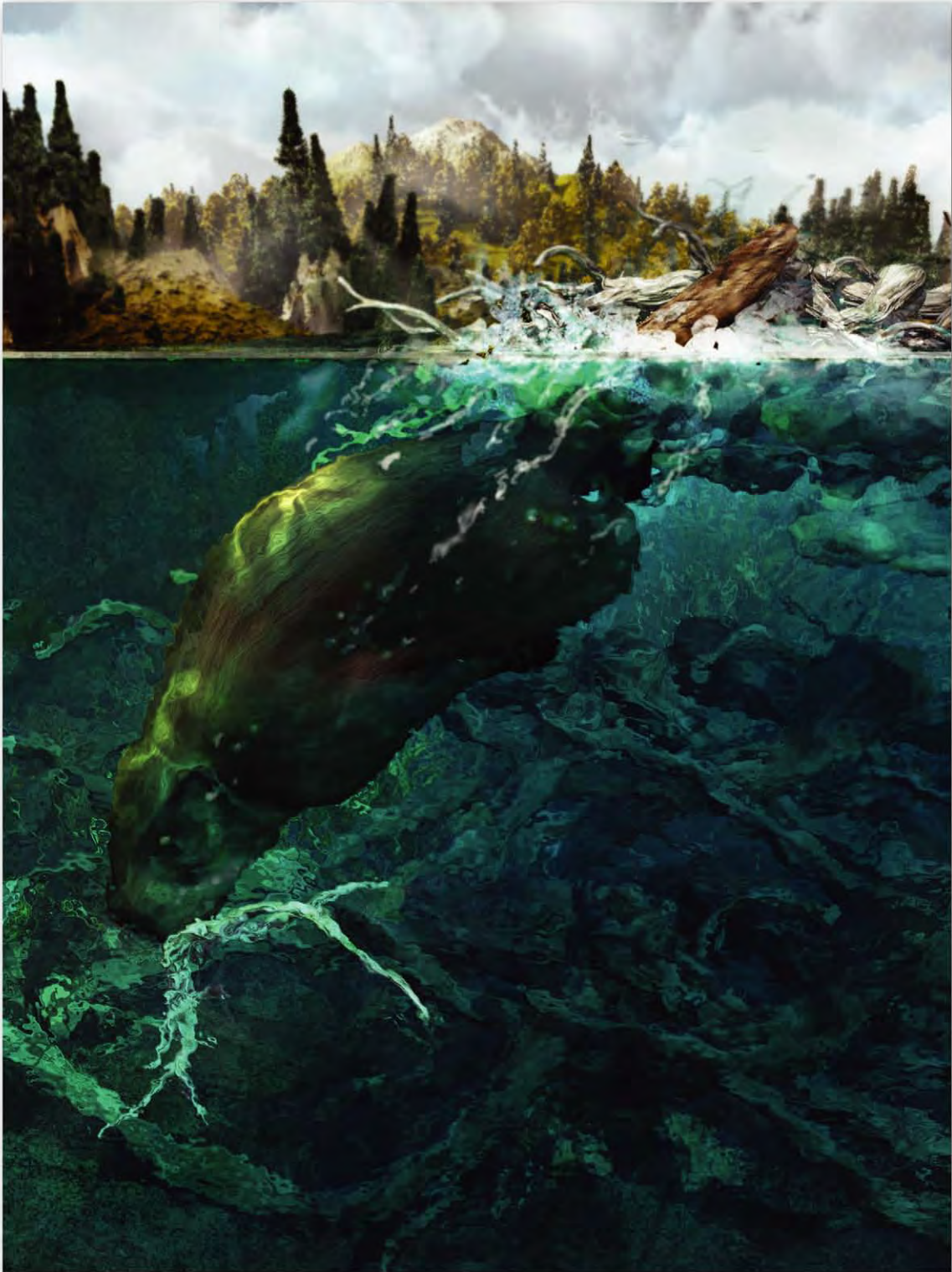
Or contact them at [arnistotle@gmail.com](mailto:arnistotle@gmail.com)

Interviewed By : Tom Greenway





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*"I personally don't spend too much time on a piece because I start to over think it and lose sight of my original idea."*



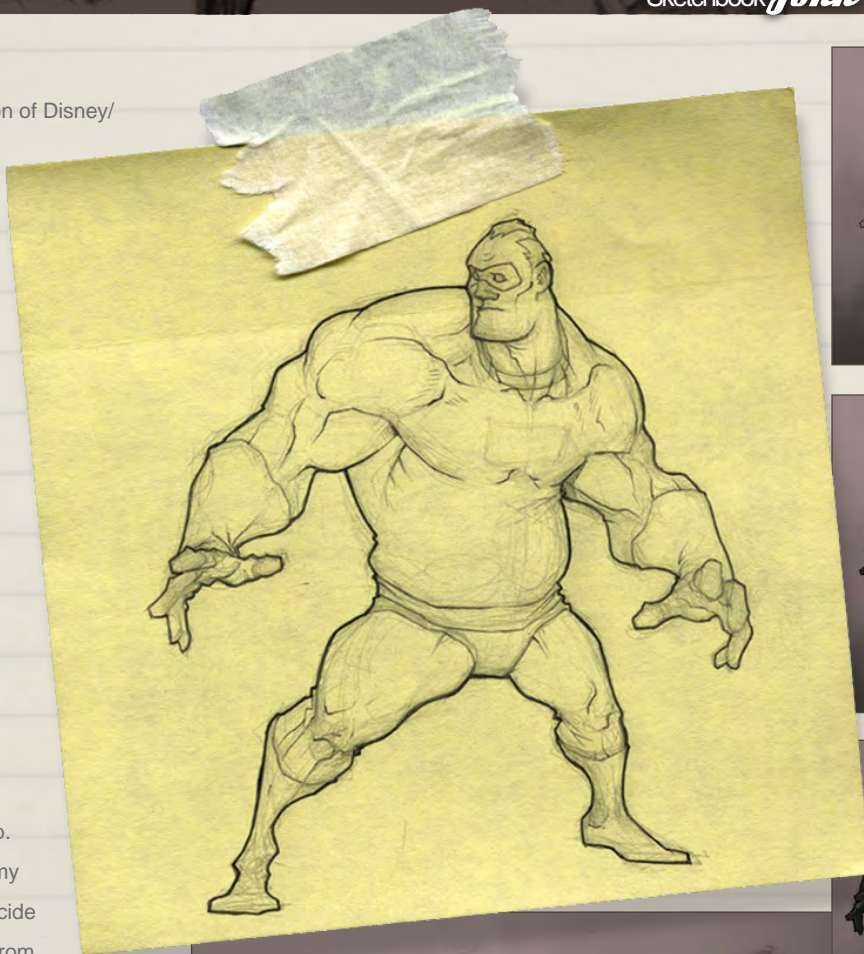
# Get the *Sketchbook* of John Upchurch

This month we delve into a collection of sketches from USA born artist John 'Roc' Upchurch. He reveals the secrets behind his "comic book-ish" painting style. John is a concept artist for a video game company, called Rapid Reality, in Georgia, and uses Photoshop to paint over his pencils, using a 2H to start and a 2B to finish.



## Mr. Incredible

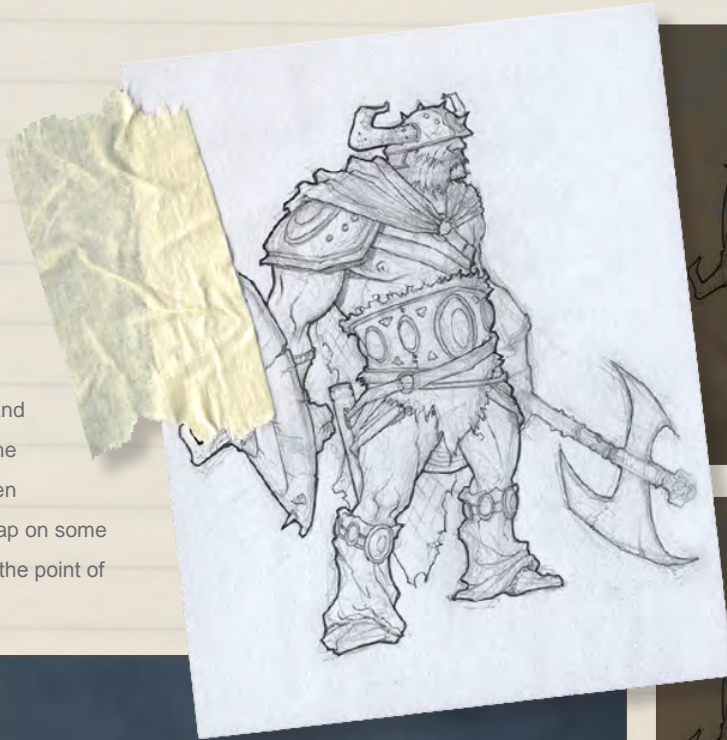
Mr. Incredible is an interpretation of Disney/Pixar's Mr. Incredible. I chose a different take on Mr. Incredible. It's more the way I would've designed him. A little rougher, exaggerated muscles, things like that. I started this off pretty much the same as every piece I approach. I had an idea and started thumb-nailing the pose, trying to get the gesture right. Then I pencilled in my idea. I always keep my pencils rough and sketchy looking. I do this because I like to see the construction of the drawing even after it's finished. Now I bring my pencils into Photoshop. The first thing I do is lay down my background colour and then decide where I want the light to come from. The lighting helps me to determine the mood and overall feel of the piece. When I have a determined light source at the beginning, it helps everything else to fall into place. Next I start painting in the darkest colours I want to use so that I can build the light up from the shadows. Then I begin to lay down lighter colours. Here, I am basically sculpting out the forms using light. I tend to stay rough and sloppy at this point, not worrying about clean-up or fine details until the end. When I get a good feel for the form and the lighting, I add my highlights, reflective lights, and any of the smaller details or fixes that need attention. And that's pretty much it. I personally don't spend too much time on a piece because I start to over think it and lose sight of my original idea. I get to a level where I feel I've gotten my point across and I'm done. . . .Not always satisfied. . . .But done. I take whatever I've learned from the experience and move on to the next. I still end up feeling as if there's never enough time to get all the ideas I have in my head, out onto the canvas. . . .But I try.





## Gatekeeper

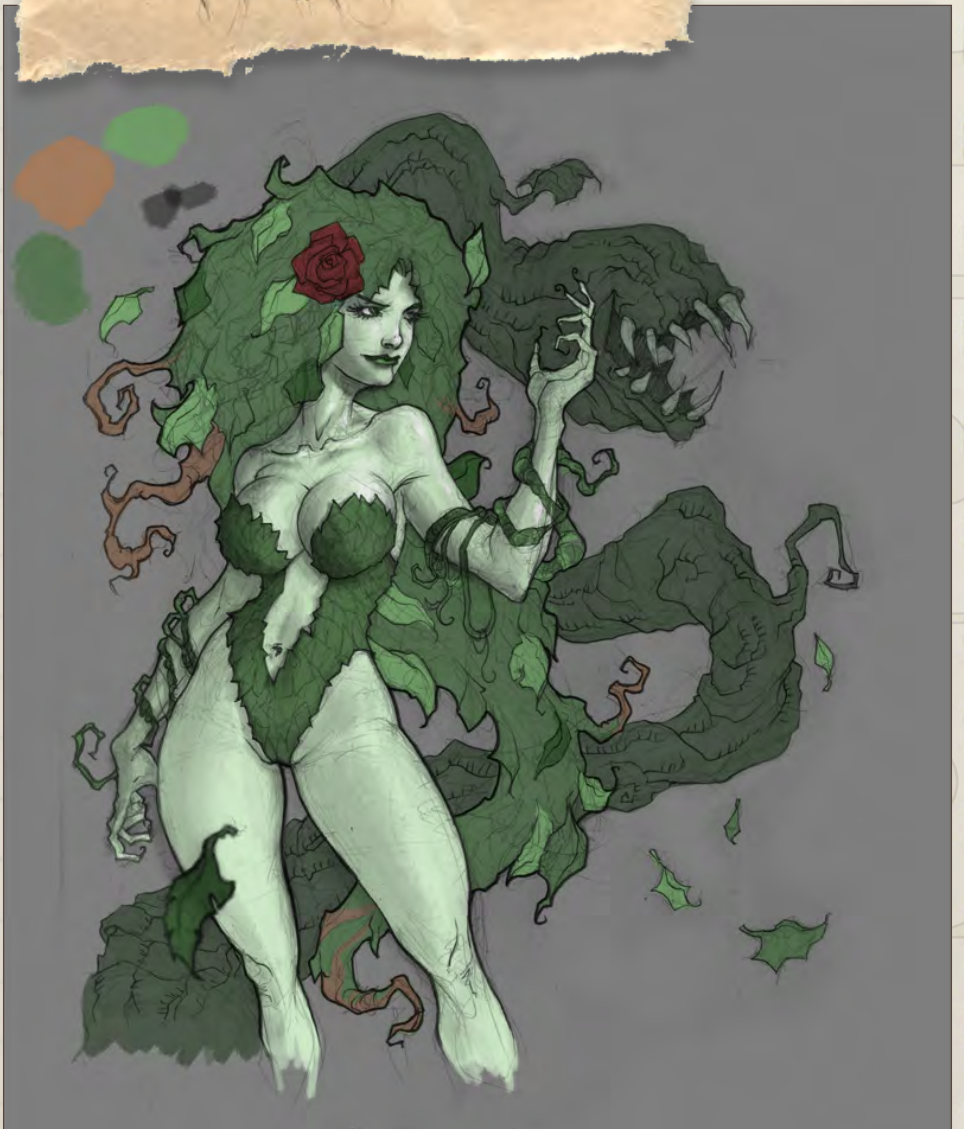
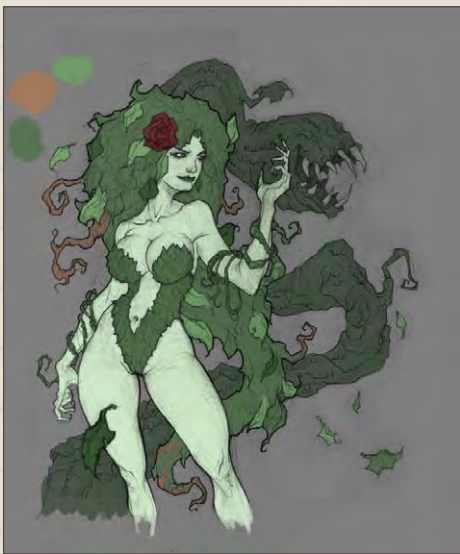
I started this one the same way I did "Mr. Incredible". I brought my pencils into Photoshop, threw some background colours down and my dark base colour. I chose to start with just the skin and then work my way to the other parts of the character. Now I determine my light source and start painting it in. I rough out all the areas the light hits, and then tighten it up near the end. As soon as I slap on some highlights and final detail work, to the point of some satisfaction, I'm out.





## *Poison Ivy*

This was my interpretation on D.C.'s Poison Ivy. For some reason, this one was really frustrating. I didn't know what I wanted to do with the background, so I just painted it solid grey for the moment. Then I chose a middle ground between light and shadow as my base colours. At this point I begin to add my lighting. I didn't really like the direction it was going in, and I eventually got bored. It was never finished.







### *Invincible and Pulp Fiction*

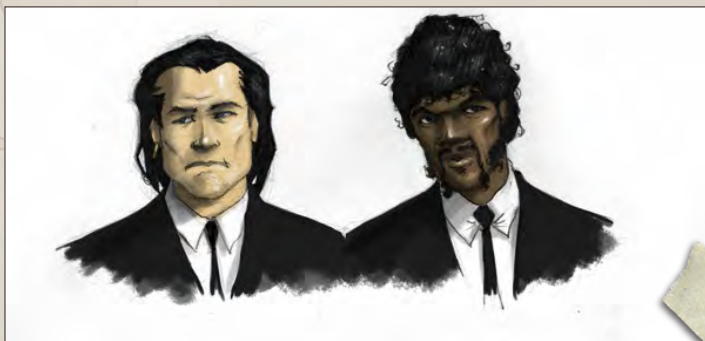
These sketches were done pretty quickly. The invincible piece was just for fun, and the pulp fiction characters was for a project I was working on at the time. I sketched these up and painted them in Photoshop similar to the way I did "Poison Ivy". I wasn't really going for masterpieces here, so they served their purpose.

### *John Roc'Upchurch*

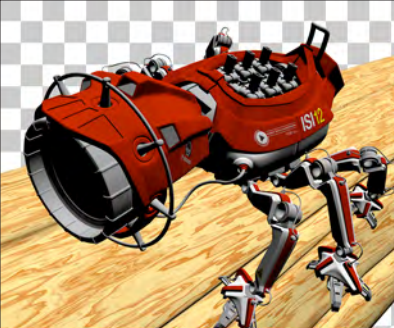
For more information please visit : <http://johnnyroccwell.blogspot.com/>

Or contact : [johnnyroccwell@gmail.com](mailto:johnnyroccwell@gmail.com)

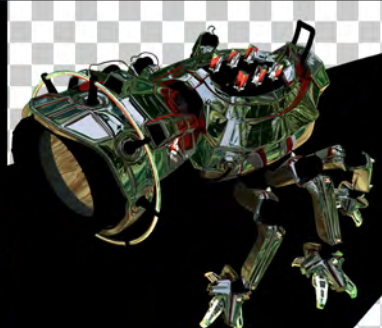
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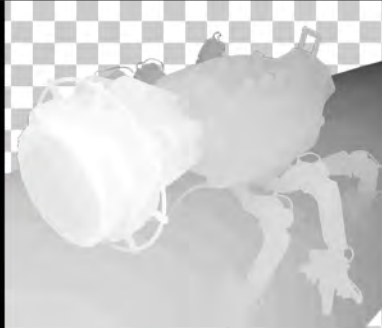




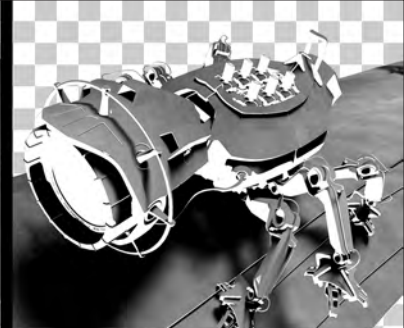
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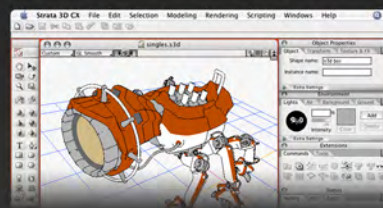


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*"If our gods and our hopes  
are nothing but scientific  
phenomena, then it must  
be said that our love is  
scientific as well."*

Villiers de L'Isle-Adam "L'Eve Future"

# GHOST IN THE SHELL 2: *INNOCENCE*

Nine years ago, writer/director Mamoru Oshii's widely influential "Ghost in the Shell" burst onto the international film scene, becoming one of the most successful anime films of all time. Now, Oshii returns with the long-awaited sequel "Ghost in the Shell 2: Innocence."



## GHOST IN THE SHELL 2: *INNOCENCE*

"Ghost in the Shell 2: Innocence" was the first anime film ever to compete for the Cannes International Film Festival's coveted Palme d'Or. It also joined the ranks of such animated classics as "Dumbo" (1947), "Peter Pan" (1953), "Fantastic Planet" (1973), "Shrek" (2001) and "Shrek 2" (2004) to become only the sixth animated film to compete at Cannes. "Ghost in the Shell 2: Innocence" is set in 2032, when the line between humans and machines has been blurred almost beyond distinction. Humans have virtually forgotten what it means to be entirely human in both body and spirit, and the few humans that are left coexist with cyborgs (human spirits inhabiting entirely mechanized bodies) and dolls (robots with no human elements at all). Batou is a cyborg. His body is artificial: the only remnants left of his humanity are traces of his brain...and the memories of a woman called The Major. A detective for the







government's covert anti-terrorist unit, Public Security Section 9, Batou is investigating the case of a gynoid—a hyper-realistic female robot created specifically for sexual companionship—who malfunctions and slaughters her owner. As Batou delves deeper into the investigation, questions arise about humanity's need to immortalize its image in dolls. Together, Batou and his partner must take on violent Yakuza thugs, devious hackers, government bureaucrats and corporate criminals to uncover the shocking truth behind the crime.

"Ghost in the Shell 2: Innocence" is the story of a solitary cyborg who desperately wants to hold on to what's left of his humanity in a world where the worth of the human soul is fading almost into obscurity. "Ghost in the Shell 2: Innocence" was written and directed by Mamoru Oshii based on an original story by Shirow Masamune. Mitsuhsa Ishikawa and Toshio Suzuki produced the film under the Production I.G. banner. It is the second anime film to be released by Go Fish Pictures, a division of DreamWorks Pictures.



## *The Production : New Challenges*

*Birds never peck at green persimmons,  
they wait until the fruit is ripe. - Detective*

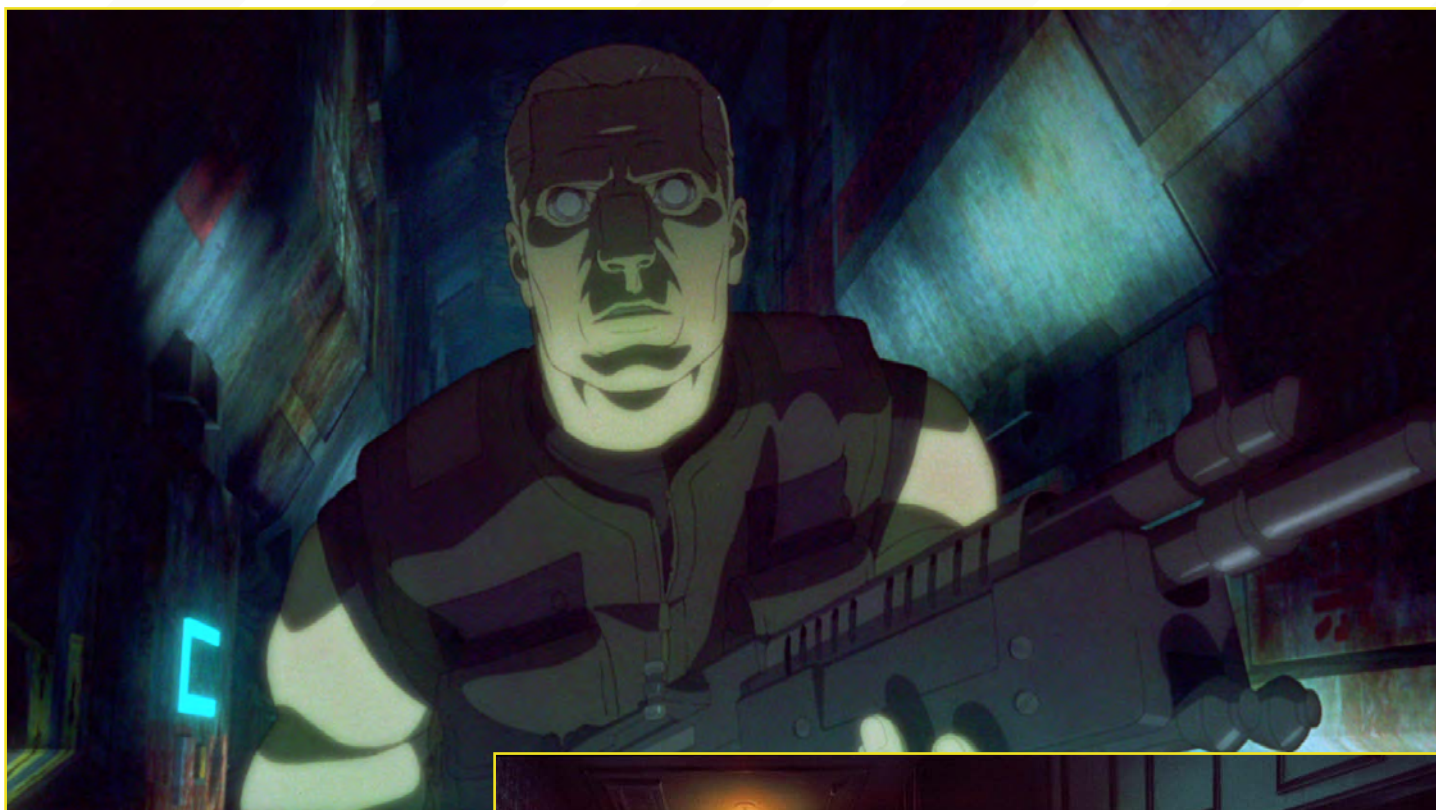
While the first "Ghost in the Shell" was said to have been based on the original story by comic artist Shirow Masamune, both that movie and "Ghost in the Shell 2: Innocence" have original storylines, created by Oshii, that are different from those of the original mangas. Oshii comments, "It's not always important for a director to faithfully follow the original story when making a movie from it, as movies and novels, or movies and comics, are completely different things." Shirow noted that the first request to make "Ghost in the Shell 2: Innocence" came in from Production I.G, one of Japan's most cutting-edge animation studios, which is well known as the creator of "Ghost in the Shell," as well as such titles as "Patlabor," "Neon Genesis Evangelion," "Blood: The Last Vampire," "Jin-Roh," and the animation segment in Quentin Tarantino's international hit "Kill Bill: Vol. 1." He said he needed no input into the film as long as it was being directed by Oshii and produced at Production I.G, the only animation studio with









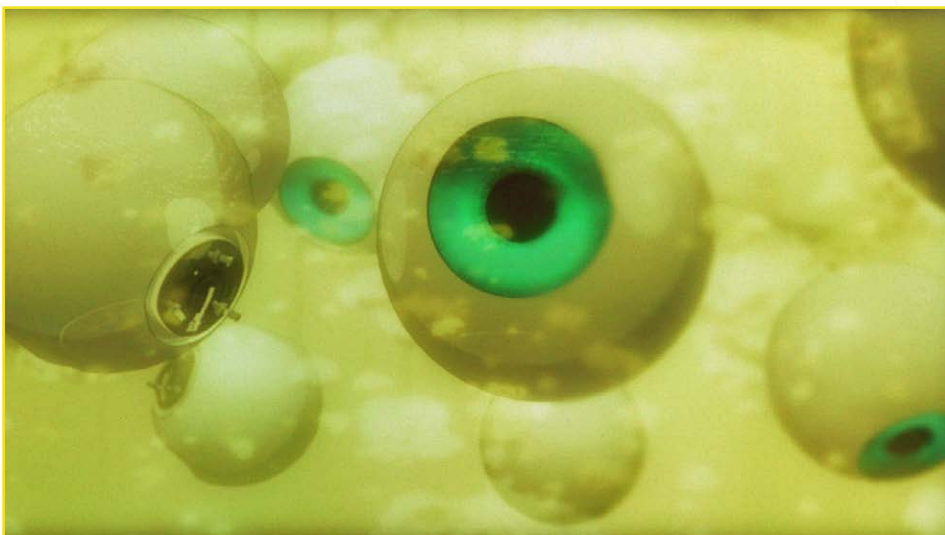


a testament to the extraordinary vision of its creator. The sequel, "Ghost in the Shell 2: Innocence" marks a new creative milestone for Oshii and Production I.G. It was four years in the making from development to completion—the festival segment alone took more than one year to accomplish. The film also marks a blend of traditional and computer animation, with all the characters drawn in 2D animation, and all the machinery and backgrounds rendered entirely in 3D animation. Oshii's research for "Ghost in the Shell 2: Innocence" took him around the world, from New York to Taiwan, from Berlin to the La Specola Museum in Florence and to the gothic cathedral of Milan, among other locations.

### *Philosophy for the Ghost*

*A fine spring day, a carriage sprints between this world and the next. - Batou*

In his restless investigation into the meaning of existence and the human soul, Oshii draws on literature and philosophy, spanning the globe and the centuries, and quoting from such far-flung sources as the Old Testament and Buddhist aphorisms, as well as such legendary "thinkers" as Isaac Asimov, René Descartes,







and Jakob Grimm among many others. Oshii deals with a moral and spiritual crisis he sees as stemming from the advent of ever more powerful technology, noting “With cell phones and the Internet, people’s perceptions have expanded, but they’re unaware of how this has made their bodies obsolete.” “Ghost in the Shell 2: Innocence” envisions a day when humans are just a minority surrounded by robots, cyborgs, and people who have chosen to transfer their “spirits” into artificial and genderless bodies. Batou, Oshii’s self-proclaimed alter ego, guides the audience through his vision of year 2032, where he grapples with different choices of “life.” “This movie does not hold the view that the world revolves around the human race,” says Oshii. “Instead, it concludes that all forms of life—humans, animals and robots—are equal. In this day and age when everything is uncertain, we should all think about what to value in life and how to coexist with others. What we need today is not some kind of anthropocentric humanism,” Oshii continues. “Humanity has reached its limits. I believe that we must now broaden our horizons and philosophize about life from a larger perspective.”





### *Humanism...*

*If the dolls could speak, no doubt they'd scream, "I didn't want to become human..."*

*Major Motoko Kusanagi*

The film also constantly and consistently questions humanism, which Oshii strongly believes is being forgotten or increasingly made more ambiguous by humans. "In order to understand humans, you must have a comparison to humans. It's always difficult to look at yourself from an objective point of view. In this film I used dolls and dogs," says Oshii.

### *...Of Dolls*

*The human is no match for a doll, in its form, its elegance in motion, its very being. The inadequacies of human awareness become the inadequacies of life's reality. - Kim*

For 30 years, Mamoru Oshii has wanted to explore the theme of dolls. When he was a student, Oshii fell in love with photographs of a ball-jointed doll by Polish-born surrealist artist Hans Bellmer (1902-1975). "Each body part of Bellmer's ball-jointed doll is crafted so beautifully, you never get bored looking at it," Oshii remarks. Before starting production on "Ghost in the Shell 2: Innocence," the director

and his principal crew went "doll scouting" both inside and outside Japan. At a museum in Sapporo, they saw a life-size, ball-jointed doll by Simon Yotsuya, one of Japan's leading artists in the field, that was modeled after himself. That doll became an inspiration for the villain in the film, Kim. Subsequently, Oshii and his staff got ideas for the design of Kim's mansion from a dollhouse and giant music box they saw in Atami, a hot-springs town about 65 miles east of Tokyo. It was during this time that the filmmakers decided the dolls in the movie should have a "bisque" texture. Bisque refers to a type of doll whose surface is smooth like porcelain but not cold like glass. In the movie,





this particular quality is reflected most noticeably in the whiter complexion of the dolls. At the International Center of Photography in New York, Oshii was reunited after 30 years with his “first love”: Bellmer’s doll photo, which normally resides at the Pompidou Center in Paris. It had a profound impact on his vision for “Ghost in the Shell 2: Innocence.” Then, in Berlin, he was introduced to the dolls that supposedly influenced Bellmer, and at La Specola in Italy, he saw wax anatomical models that were molded from actual corpses. New York City, where Oshii was reunited with Bellmer’s work, also played a major role in the visual landscape of “Ghost in the Shell 2: Innocence.” The director offers, “The only

reason I went to New York was to see Bellmer’s doll. I wasn’t thinking about scouting locations, but as it turned out, New York was the city with the definitive gothic atmosphere that I had been seeking. It’s a city of ominous skyscrapers and perpendicular lines. Wherever you go, you’re surrounded by flat, perpendicular surfaces, and the city is completely closed off because there is no distant view whatsoever. “When I saw beams of light coming through the gap between high-rise buildings, the whole megalopolis suddenly felt like an enormous temple,” Oshii continues. “I was reminded of the sensation I got during location scouting for the first “Ghost in the Shell,” when a sudden rainstorm transformed the entire

city of Hong Kong into an enormous canal before my eyes.” Inspired, Oshii bought dozens of New York photo books and told his art director to do extensive research in Chinatown. The Gothic architectural style perfectly conveyed the inner turmoil of the protagonist, BateauBatou, as he wanders the streets carrying the memory of his love, Motoko. So, for the production design of “Ghost in the Shell 2: Innocence,” which is set in an unspecified Asian city in the not-so-distant future, Oshii decided to go with a style he labeled “Chinese Gothic,” which emphasizes a mysteriously foreign ambience in the story.

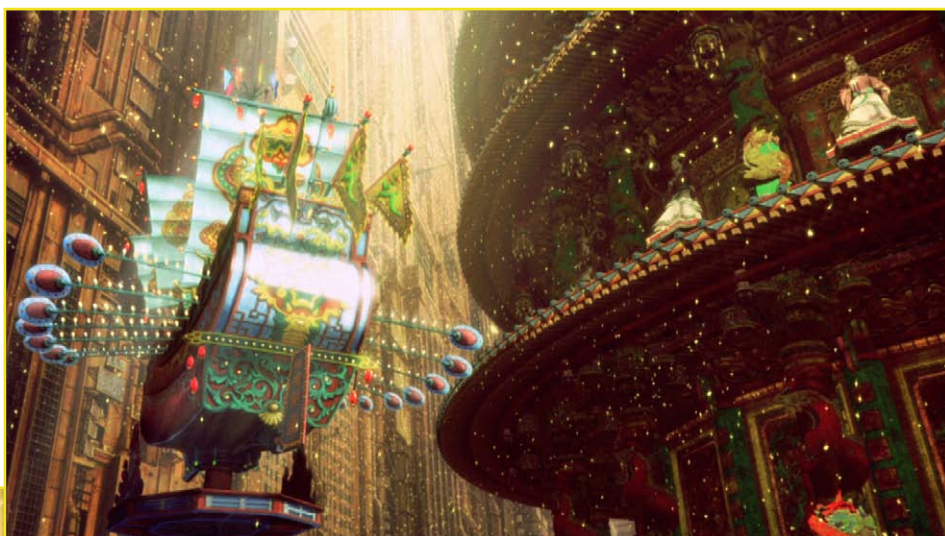


### ...And Dogs

*There's one more kind of existence in common with dolls and deities. - Kim*

One question repeats throughout the film: Why are humans so obsessed with recreating themselves? Dolls are duplicates of human beings, perhaps representing the attempt to realize eternity—the ultimate beauty transcending human status. With his mechanized body and lack of visible affect, Batou himself is somewhere between a man and a grotesque giant doll. Only his devotion to his pet Basset Hound and his silent longing for the Major are reminders of his humanity.

The Basset Hound is modeled after Oshii's own dog, Gabriel, who makes an appearance in every film by the director. Oshii is an ardent dog lover, as evidenced by the fact that ten years ago, in order to find an ideal environment to live with his dogs (he also has a mutt named Daniel), he moved from Tokyo to Atami. Because he works five days a week in Tokyo, his weekends with his dogs give him immeasurable joy. "As humans have become more 'mind-oriented' and the environment has







become more urban, some have forgotten the idea of the human body," says Oshii. "As far as they're concerned, the human body does not exist anymore. The reason that people of today choose to have dogs is that they're looking for a substitute to the human body."

***Follow Me...***


*Into the light beyond the tears*

*And all the years we have wasted.*

*H. Kretzmer/H. Shaper*

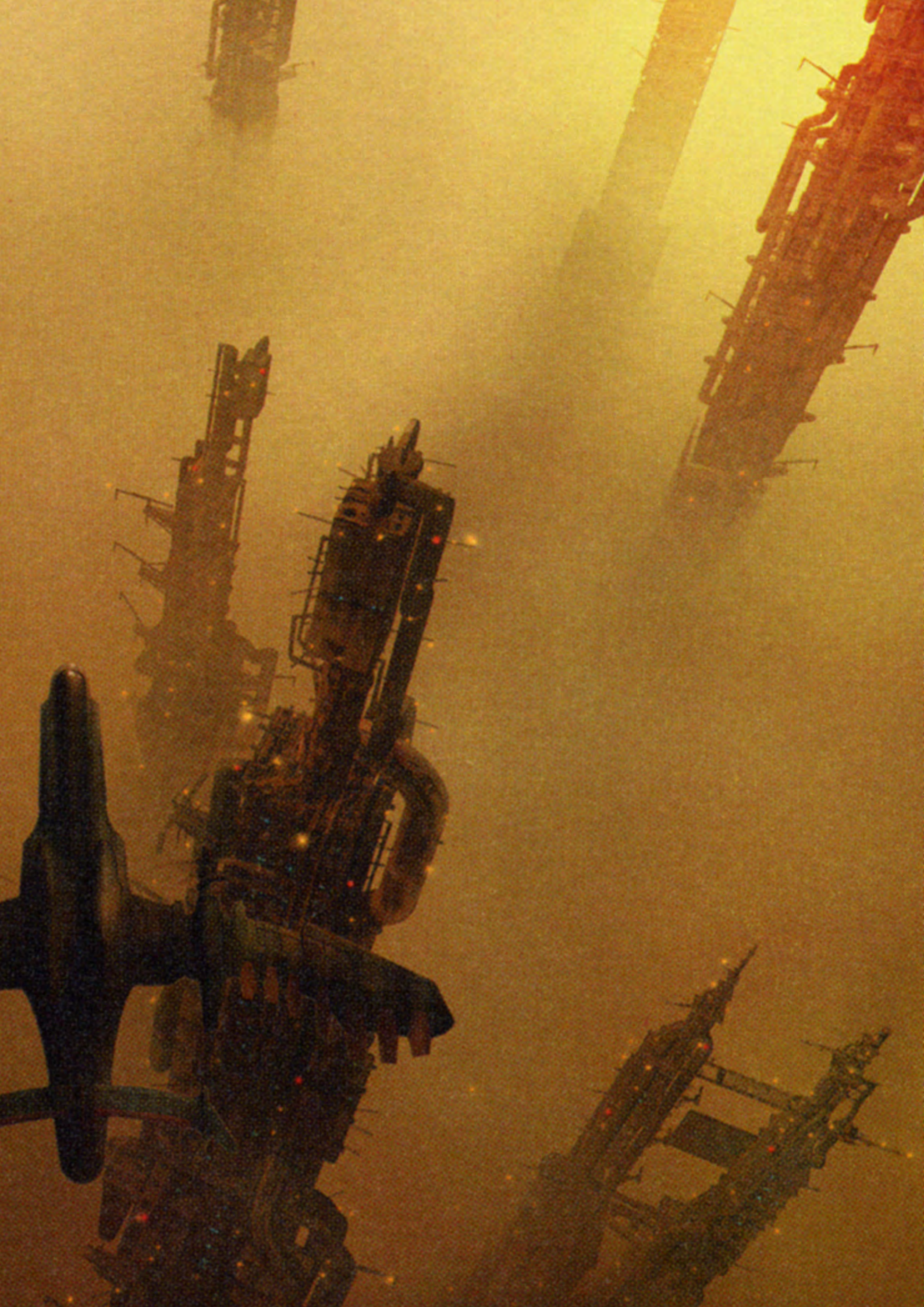
One of the producers of "Ghost in the Shell 2: Innocence" is Studio Ghibli's Toshio Suzuki, who has produced the work of two of Japan's foremost animators, Isao Takahata and Hayao Miyazaki. This unexpected collaboration between Oshii and Suzuki became a reality when Suzuki was asked to come on board by the other producer, Production I.G's Mitsuhsa Ishikawa. Though Oshii and Suzuki have known each other for 20 years, they hadn't worked together for 18 of those years. As soon as Suzuki joined the project he went to work studying the script and storyboards thoroughly. During this phase, it was Suzuki who came up with two important ideas, the first of which was





the title “Innocence”—a word found nowhere in the script—and the second being to use a song entitled Follow Me as the theme of the movie. Jazz singer Kimiko Itoh’s “Follow Me,” set to the second movement of Joaquin Rodrigo’s famed Concerto de Aranjuez (made famous on Miles Davis’ seminal Sketches of Spain album), is one of Suzuki’s favorite songs and one he had long wanted to use in a movie. Suzuki suggested that using “Follow Me” in the scene where BateauBatou finally reunites with Motoko would help clarify the theme of the film.







"There are no human beings in "Ghost in the Shell 2: Innocence." The characters are all human-shaped dolls, i.e., robots. For some reason, people have always created robots in their own image. I wonder why? I don't suppose that the human figure is the most practical shape for industrial robots. What is it about people that make them do such illogical things? I thought that exploring this question from the doll's point of view would help me better understand human nature."

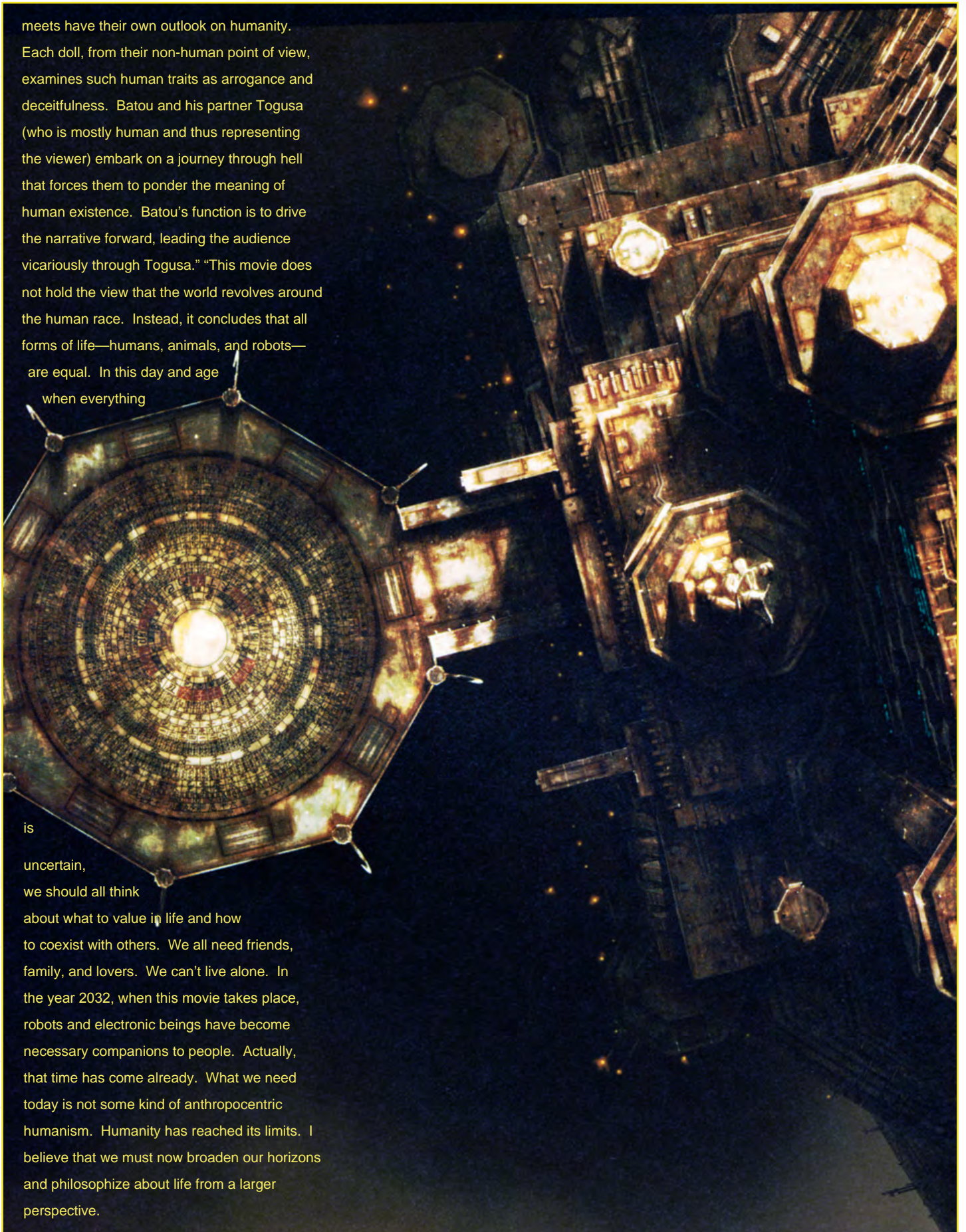
"Batou, the main character of "Ghost in the Shell 2: Innocence," is our guide throughout the film. While investigating a case involving malfunctioning androids that went berserk, Batou encounters various types of dolls: a broken android who has gone mute; a female robot who looks exactly like a human; a group of dolls burned in effigy by a mob of humans; and a man who willingly transforms himself into a corpse and flatters himself that he has transcended human limitations. Through this experience and a series of battles, Batou is wounded and further mechanizes his body—gradually becoming more and more like an inorganic doll. The dolls that Batou





meets have their own outlook on humanity. Each doll, from their non-human point of view, examines such human traits as arrogance and deceitfulness. Batou and his partner Togusa (who is mostly human and thus representing the viewer) embark on a journey through hell that forces them to ponder the meaning of human existence. Batou's function is to drive the narrative forward, leading the audience vicariously through Togusa." "This movie does not hold the view that the world revolves around the human race. Instead, it concludes that all forms of life—humans, animals, and robots—are equal. In this day and age when everything

is uncertain, we should all think about what to value in life and how to coexist with others. We all need friends, family, and lovers. We can't live alone. In the year 2032, when this movie takes place, robots and electronic beings have become necessary companions to people. Actually, that time has come already. What we need today is not some kind of anthropocentric humanism. Humanity has reached its limits. I believe that we must now broaden our horizons and philosophize about life from a larger perspective.







With this film, I hope to reflect upon the uneasiness that pervades the world today. Under such conditions, what is the meaning of human existence?

### *Ghost in the Shell 2*

Article Courtesy : Imago Edizioni, Italy

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2DArtist Magazine introduces the new 'Challenge' Section of the mag. Every month we will run the Challenges, available for anyone to enter, for prizes and goodies from [www.3dtotal.com](http://www.3dtotal.com) shop and to also get featured in this very magazine! The 3D Challenge runs in the threedy forums and the 2D challenge in the conceptart forums, links to which can be found inside! Here we will display the winners from the previous months challenges:

# Highland Cow

## Stylised Animal Challenge



# Highland cow

## Stylised Animal Challenge

Welcome to the Stylized Animal Monthly Challenge. Each month we will select an animal and post some images in the [www.conceptart.org](http://www.conceptart.org) Forum Thread as reference. All you have to do is create a 2D Image of this creature in a stylized/abstract/cartoon style whilst keeping your creature instantly recognizable. We wanted to publish some content in 2DArtist Magazine on how to create stylized animals such as you see in the many feature films and cartoon galleries. We thought this regular competition might bring in just the images/ making ofs we need whilst giving away great prizes and exposure. If it's a success we will start to boost the prizes up as much as possible! Last months 'Animal' was the 'Highland Cow'. You can see the top 10 placed entries, as voted for by the public.

### What are we looking for?

Funny and humorous entries which break the animal down to its most recognizable components, emphasize these in whichever ways you think best and render your stylized/ abstract/cartoon masterpiece. The rules are pretty laid back, please submit 1x3d render,



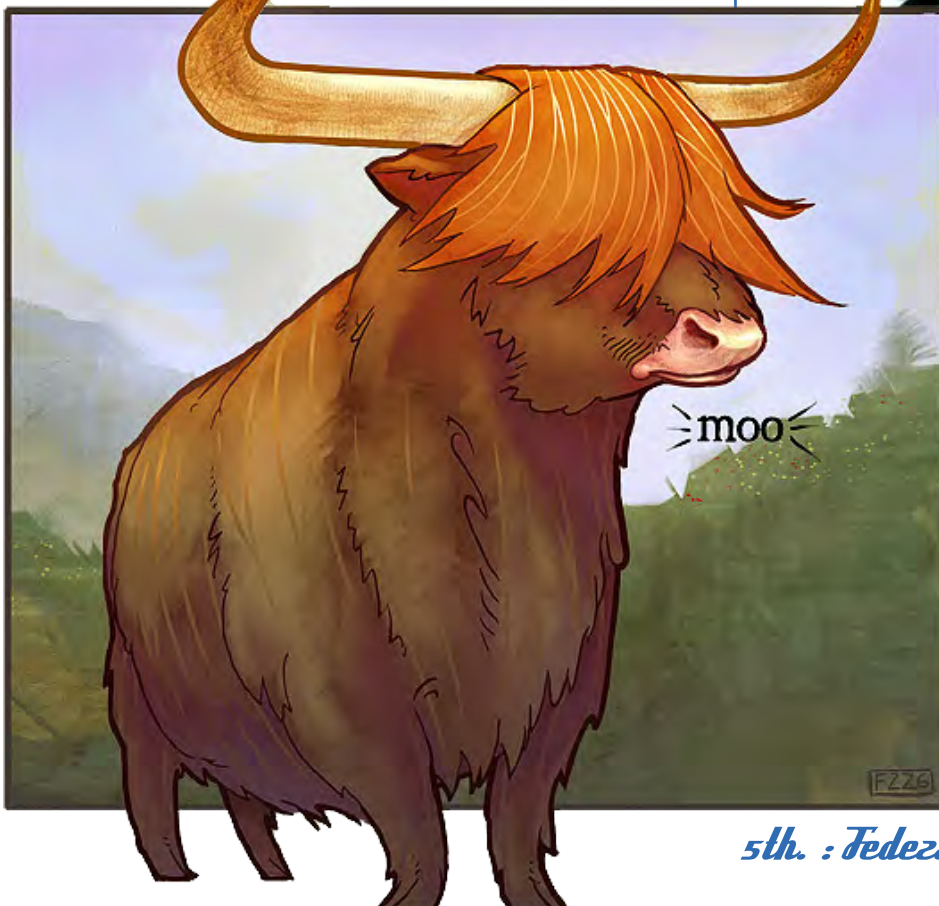
minor post work is ok, its up to you if you want to have a background, include some graphical elements or text on your image. Renders of the 800 pixel dimension sound about right, but the top 10 will be featured in 3DCreative Magazine so if you can create some higher res images too all the better. There will be 1 comp per month, with the deadline being the end of the month GMT. For a valid entry, just make sure your final image is posted in the main competition thread before this time. We require the top 3 winners to submit 'making of' overview articles that



6th. : *Guntrower*



7th. : *Hookswords*



5th. : *Fedezz*

will be shown on either 3DTotal or 3DCreative Magazine , these need to show the stages of your creation, different elements and some brief explanation text, of why and how you did what you did. We will format this into some nice looking pages to give you some great exposure and us some quality content. Each competition will have one main thread that starts with the brief at the top. This is where all entrants post all WIPs give feedback and generally laugh at the crazy ideas that are emerging each month.





3rd : Entroid



4th. : Eric Lofgren





The Challenge now at the Voting Stage is  
*"Octopus"*

The Current Challenge taking place is:  
*"Camel"*

To Join the next challenge or view previous and  
current entries, visit

[www.conceptart.org](http://www.conceptart.org)

or for the 3D Challenge

[www.threed.com](http://www.threed.com)

or contact

[ben@zoopublishing.com](mailto:ben@zoopublishing.com) For more information

*2nd : Shaoshao*

*1st : Chuck\_Mate*

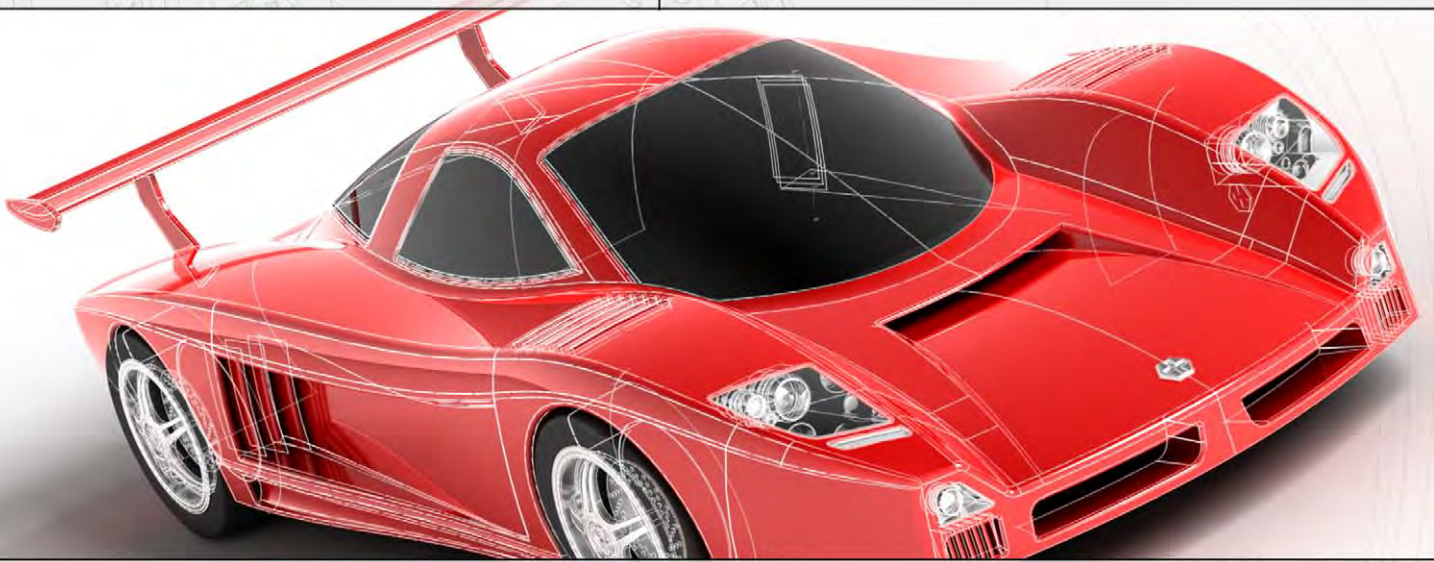






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*Hisako*

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# Custom Brushes

In the second part of this tutorial series, we will show you how to use Photographs from online sources to produce a custom brush. Then showing how to take the brush and apply a custom texture...



# Custom Brushes

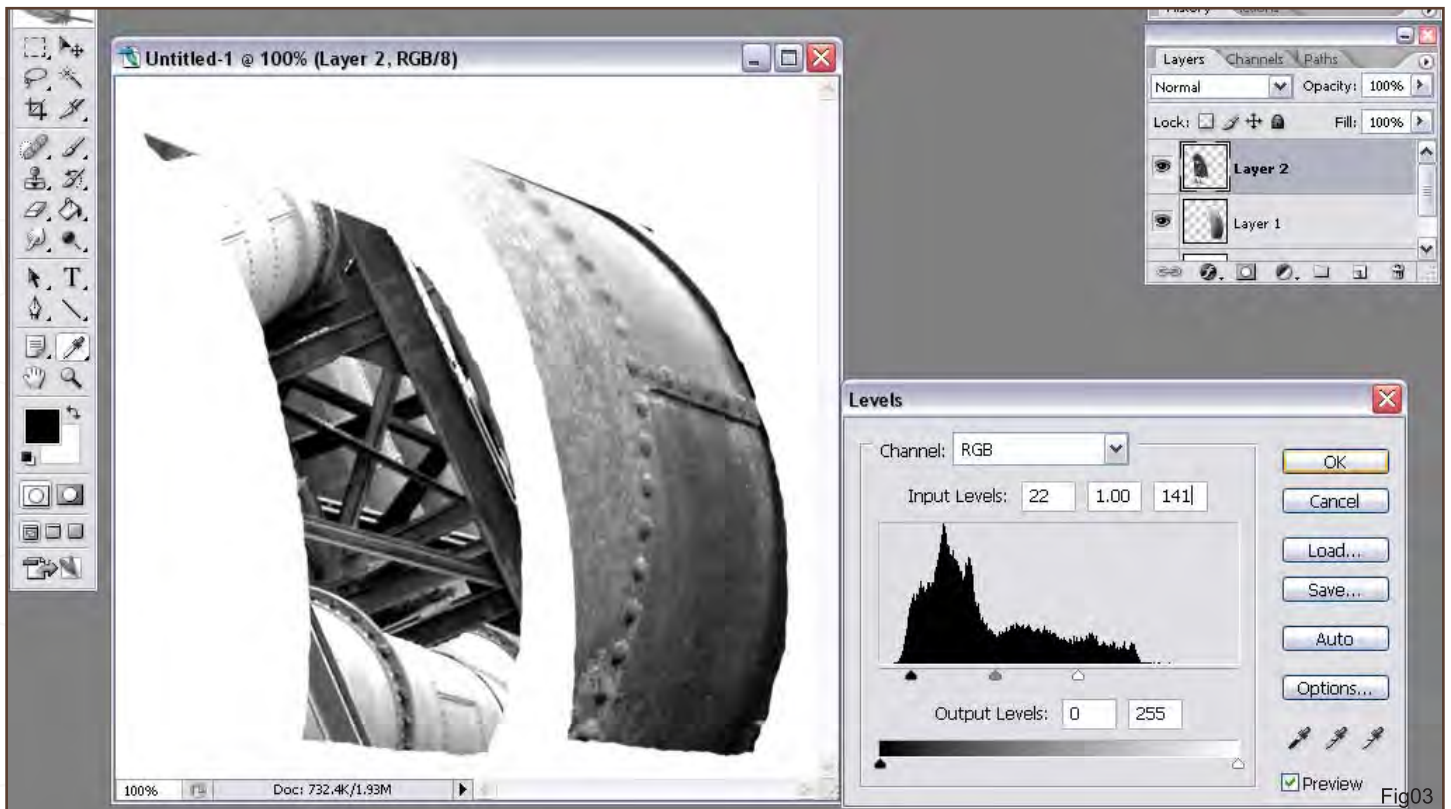
**Created In:** Photoshop CS2

In this brush tutorial, I'm going to focus on two things. First will be how to create a custom brush using high resolution photos online or from your own camera. The next portion of the tutorial will be creating a custom texture that compliments the brush.

**Fig01** Take a picture from an online source or your own personal collection, such as this rusted pipe structure. Using the Lasso Tool make a selection and copy it into a new file. This will be the base for our brush shape.

**Fig02** Move the selection over to a more complex portion of the photo, copy it and past it into the same window you posted the first selection. Now we have two variations of our brush with the same shape but different texture within it layered on top of each other.

**Fig03** Go to Image>Adjustments>Levels and for both layers bring out the blacks and whites of the texture within the brushes.





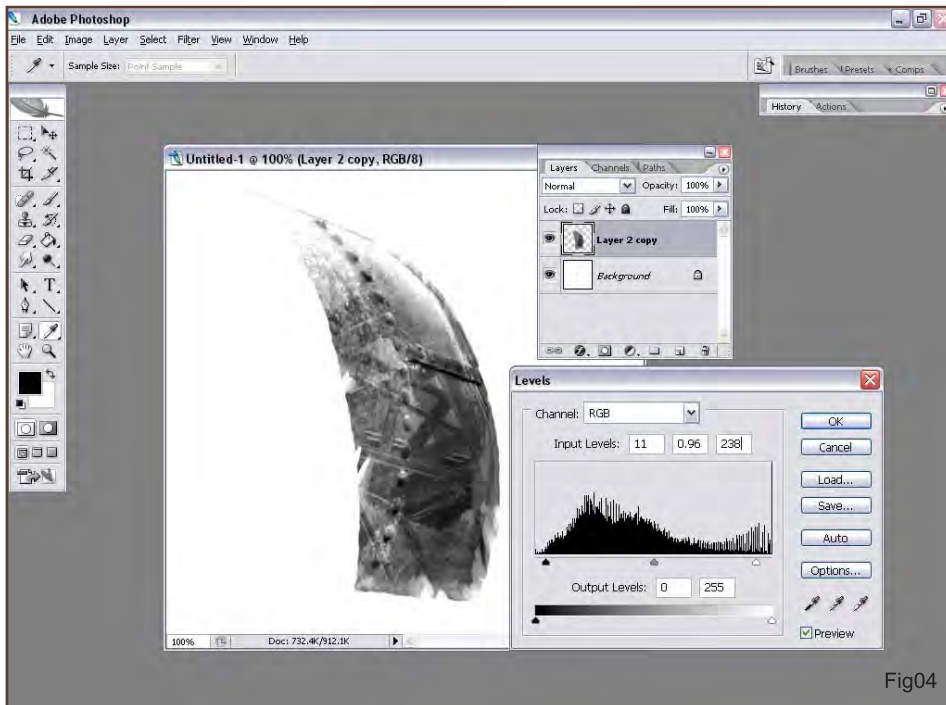


Fig04

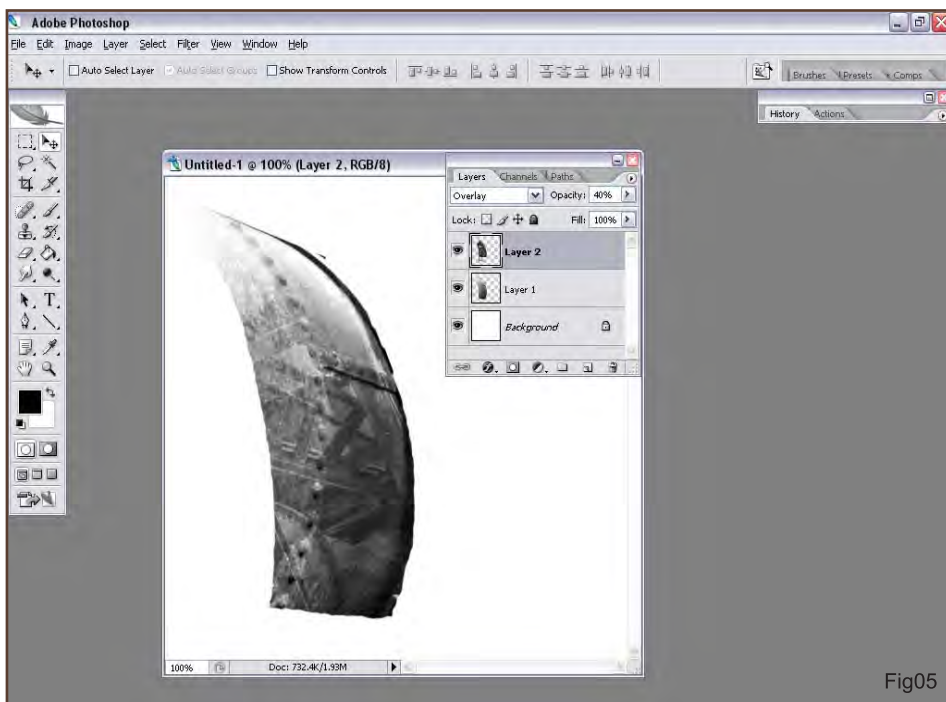


Fig05

**Fig04** Selecting 'Overlay' for the top layered shape, bring the opacity down to approx. 40% and merge the two layers.

**Fig05** Make a few manual adjustments to the shape, erasing a couple edges here and there just to make it less of a silhouette. Then adjust the levels once more to really bring out the full potential of those shapes and lines inside.

**Fig06, 07 and 08** Choose the Brushes menu at the top right to access the options. First select (Other Dynamics Fig. 06) and apply 100% opacity and flow jitter. Next select (Shape Dynamics Fig. 07) and apply a minimum diameter of 50% and set the Angle Control to initial direction and the roundness control to pen pressure. Select (Dual Brush Fig. 08) and choose a secondary brush from the list with the Mode set to Darken.

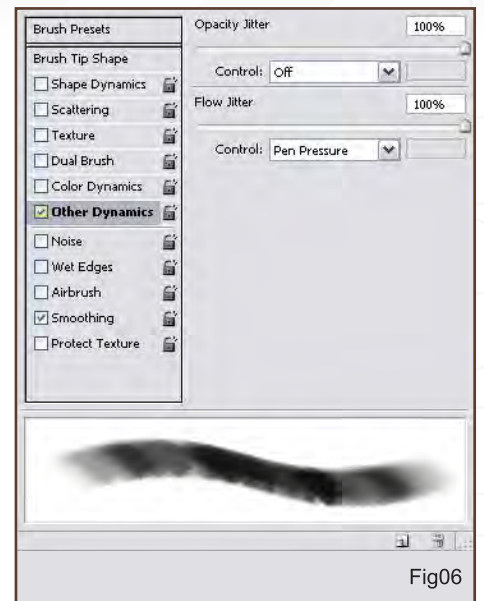


Fig06

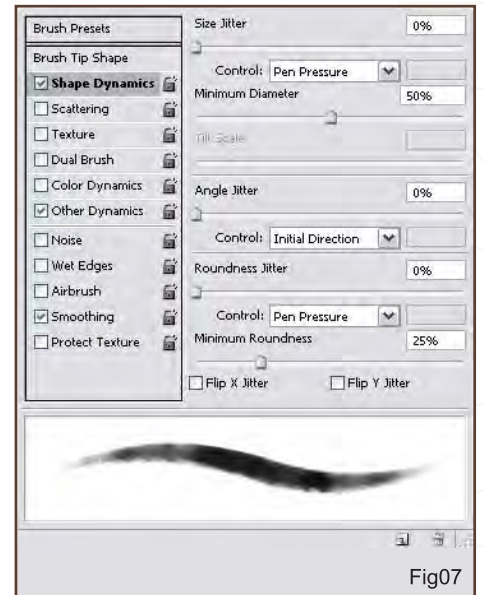


Fig07

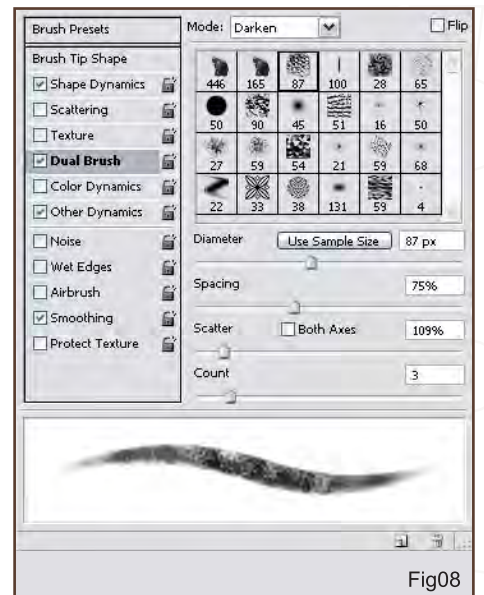


Fig08



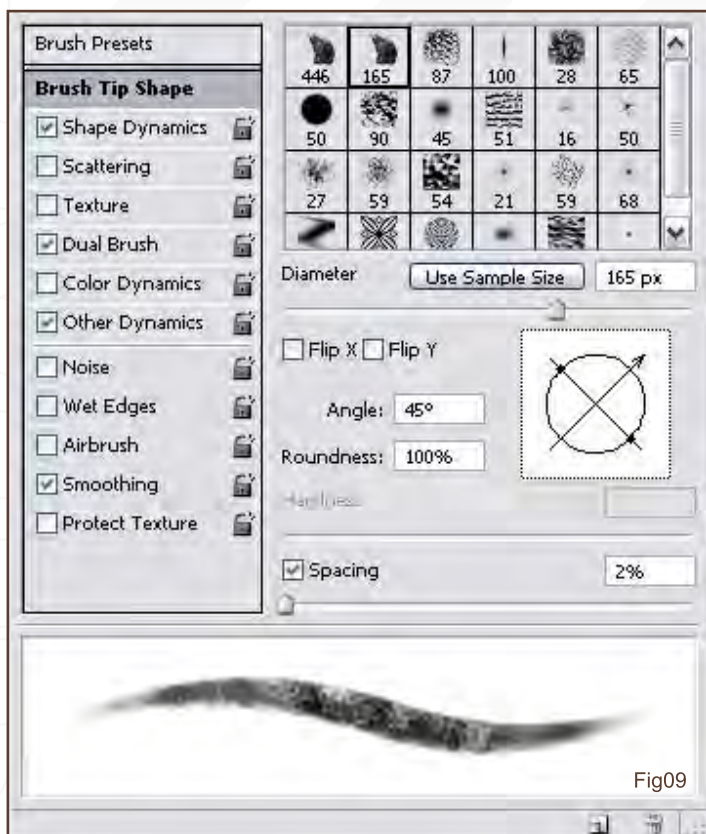


Fig09

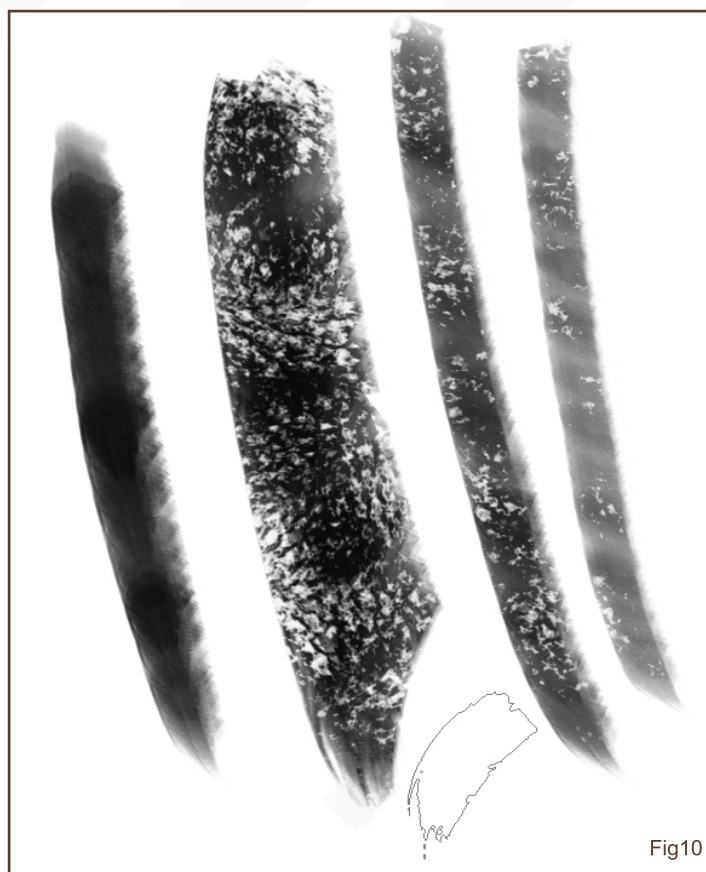


Fig10

**Fig 09 & 10** Lastly select the (Brush Tip Shape Fig. 09) applying a 45 degree angle and 2% spacing change to the settings. Test out the brush with these various changes. (Fig. 10). To save the settings applied click the Brushes Option window located at the top right with a little arrow next to it and choose New Brush Preset. Label your new brush, and click OK.

**Fig 11** Now we will create a texture to compliment our brush. You can either grab a photo off the internet or take your own photo. In this case I've chosen a rusted metal texture and used the stamp tool to make sure it tiles more smoothly.

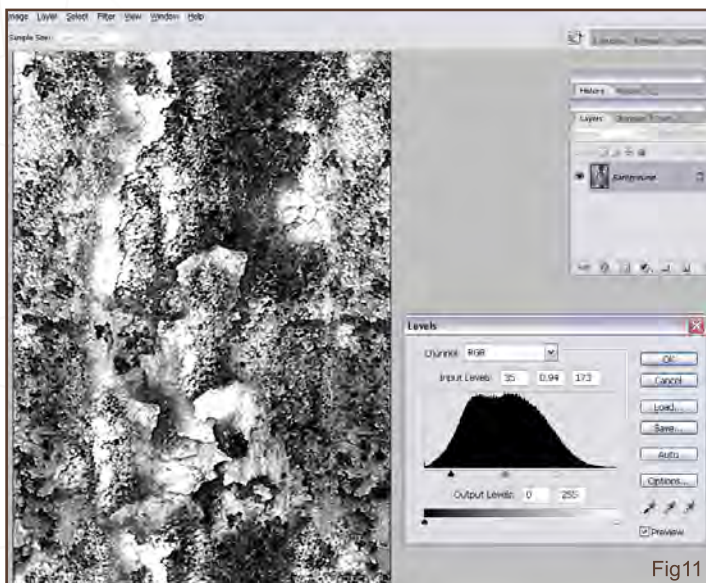


Fig11



Fig12

**Fig 12** Go to Image>Adjustments>Levels and really pump up the contrast so the blacks and whites pop out and make that texture clearly visible.



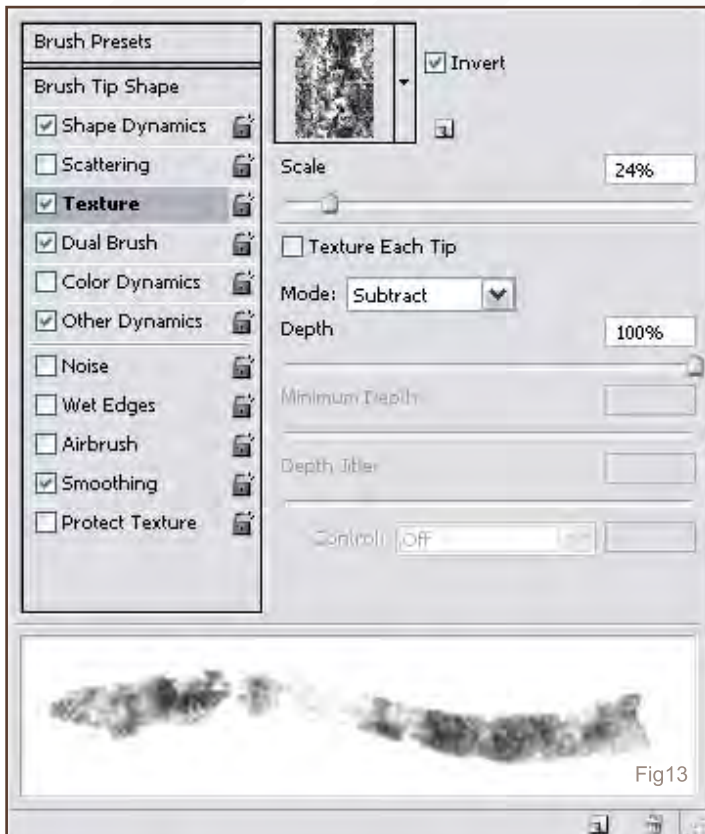


Fig13

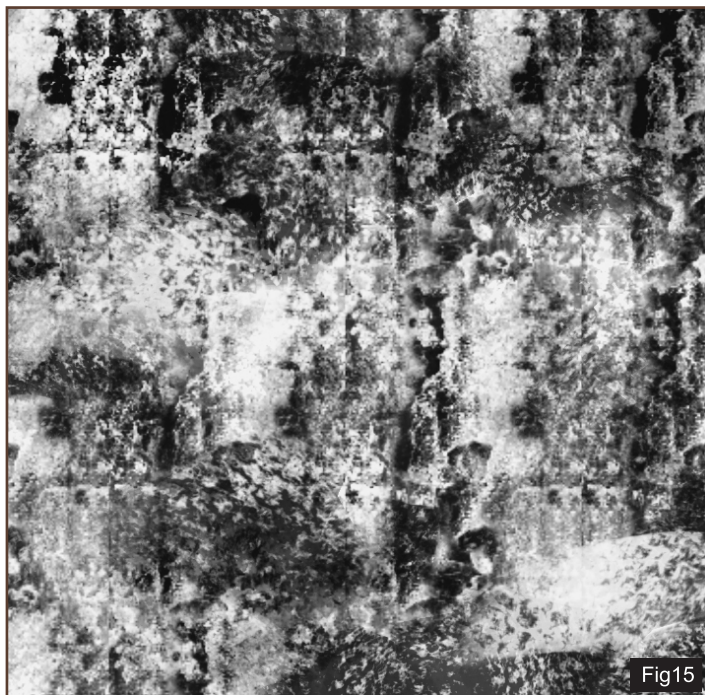


Fig15

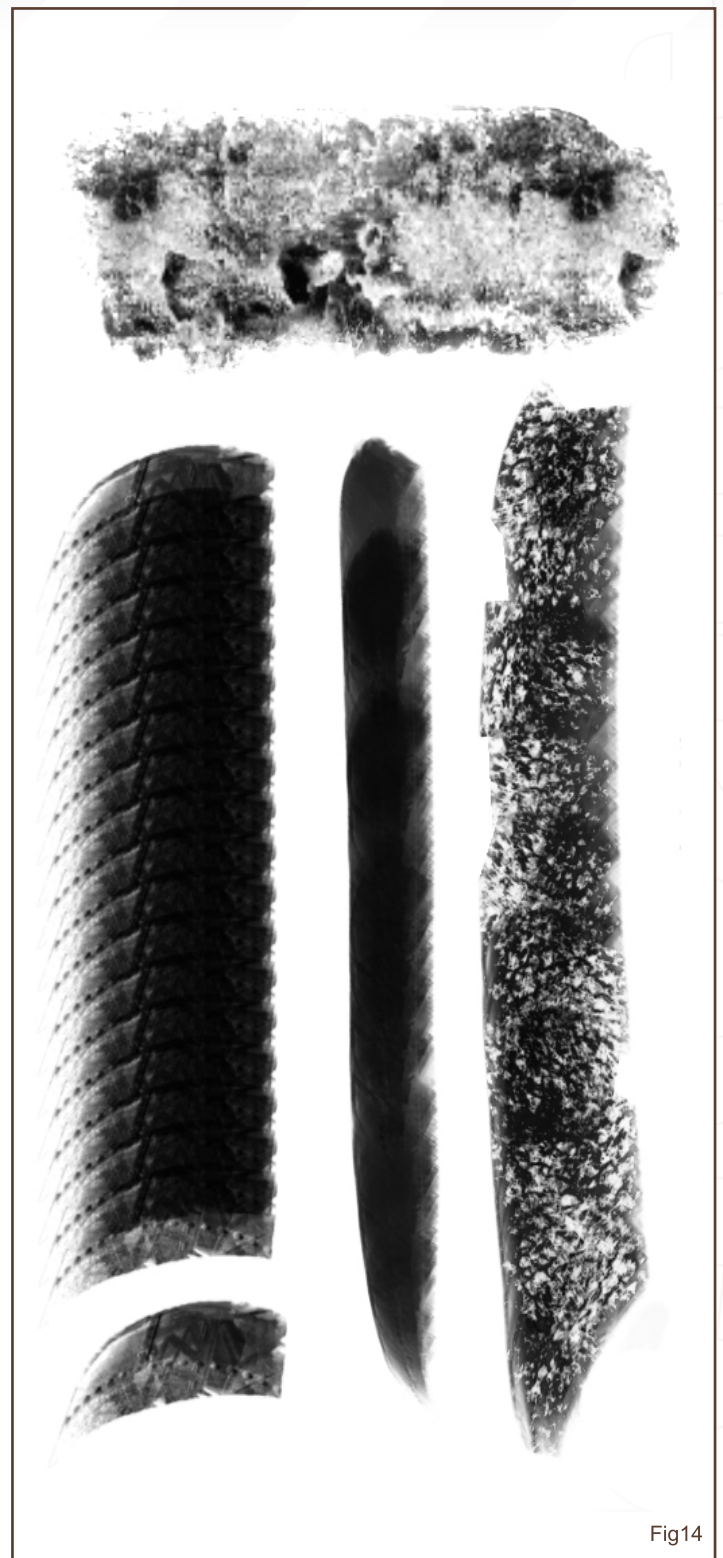


Fig14

**Fig 13 & 14** Apply the texture by selecting Texture in the brush options menu (Fig. 13). Test the brushes with the various settings on and off as well as the dual brush mode and texture applied to see what effects we created.

**Fig 15** A mix of the dual brush and custom texture applied gives us a nice gritty rough feeling that I was looking for.

**Mike Corriero**

For more from this artist visit <http://www.mikecorriero.com> or contact [mikecorriero@gmail.com](mailto:mikecorriero@gmail.com)



# THE SKILLFUL HUNTSMAN

visual development of a Grimm tale at Art Center College of Design

foreword by Iain McCaig



KHANG LE MIKE YAMADA FELIX YOON SCOTT ROBERTSON



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This Month; The Skillful Huntsman. Entertainment Design Director at the Art Center College of Design, Scott Robertson said, "Several years ago it struck me that people would be interested to witness the creative visualization process we undertake within the entertainment design discipline." His interest in education and his desire to share the amazing things that were occurring in his studio classes at Art Center **led him to the creation of this magnificent book.**

A tale from the Brothers Grimm provides inspiration for three gifted students from the world-renowned Art Center College of Design in Pasadena, California. For fourteen weeks, Khang Le, Mike Yamada, and Felix Yoon were guided by their instructor, Scott Robertson, to create original design solutions for the environments, characters, props, and vehicles found within The Skillful Huntsman. The trio's sketches and full-color renderings thoroughly document the creative process of concept design, revealing **a host of intriguing places—from sci-fi cities to castles—and people—from giants to royalty.** A running dialogue between Robertson and his students also lets readers in on the behind-the-scenes action of one of the world's leading entertainment design schools, as they discuss the ideas and techniques used to create this stunning collection of artwork. This exciting book surpasses the typical story-art book in that it takes the reader on a step-by-step journey in the creation of a fully realized vision. Using digital and traditional media, the artists and Robertson reveal some of their visual tricks of the trade. A must for artists, aspiring **entertainment designers, comic aficionados, and anyone** interested in the creative process, The Skillful Huntsman offers insight into the mysterious world of the imagination.

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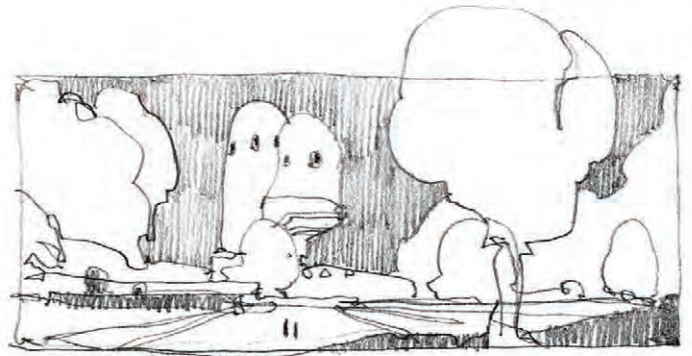
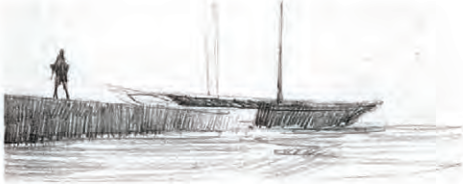
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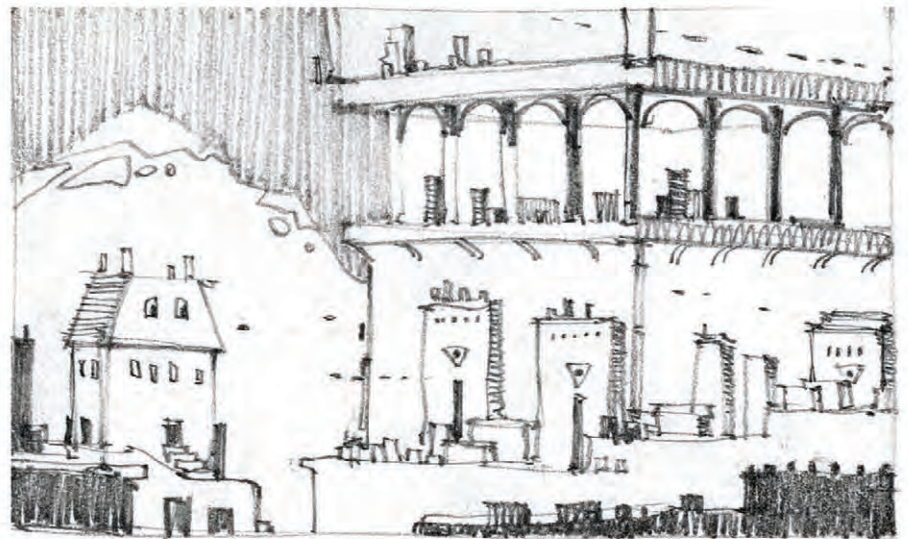
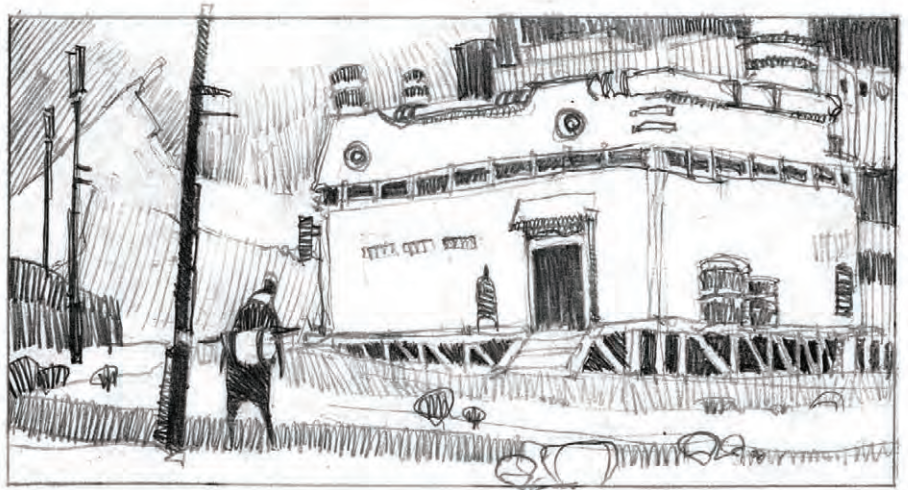




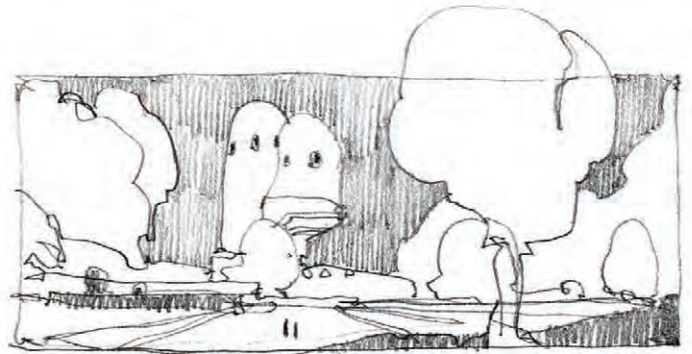
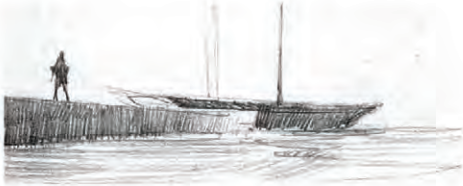
## TRAVELS

**Felix:** I randomly came up with thoughts and sketches of places where the hunter might have traveled. These places could be pure landscape, or could involve man-made structures. I was also experimenting with different time periods, times of day, and moods.

**Scott:** The design of new environments is quickly becoming one of my favorite subjects to teach and do myself when I can find the time. With this project we really let ourselves go freely to spin the story into different time periods. In addition, we wanted to consider a variety of levels of technological sophistication that the society of the time might possess. Once you make this leap into the future or the past and assume a certain level of technological ability of the people living in that place, it will feed your imagination on what the buildings, landscapes, and everything in that new environment might be like. When drawing and designing these new places, you need to be able to let your mind travel to this place and visit it in your imagination. When you get there, draw what you see.

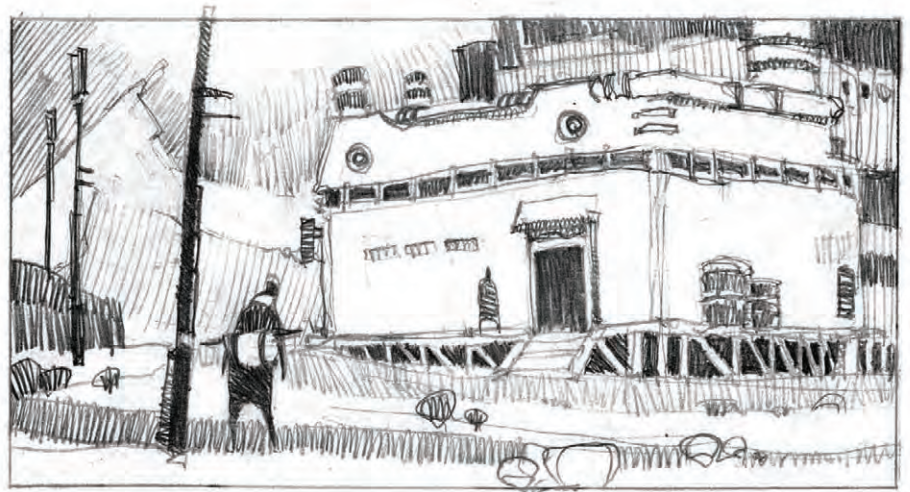




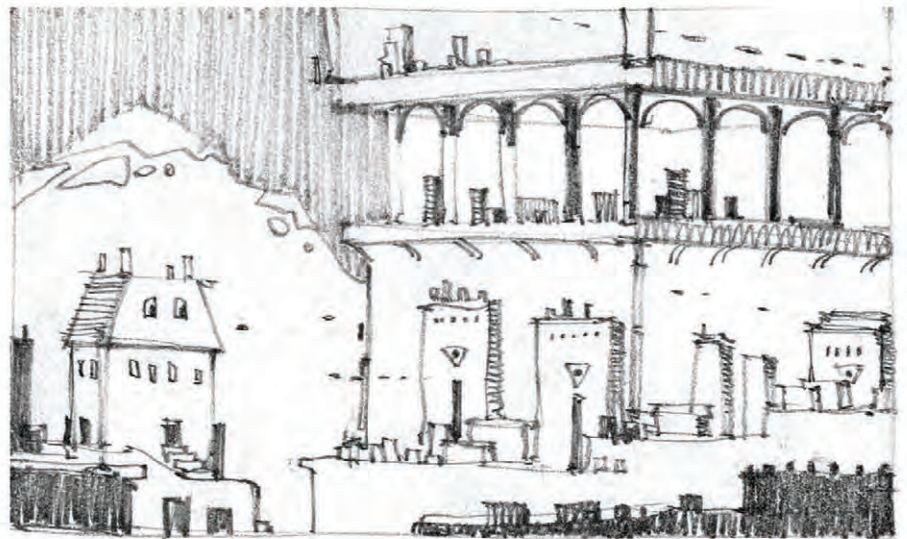


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**Scott:** The design of new environments is quickly becoming one of my favorite subjects to teach and do myself when I can find the time. With this project we really let ourselves go freely to spin the story into different time periods. In addition, we wanted to consider a variety of levels of technological sophistication that the society of the time might possess. Once you make this leap into the future or the past and assume a certain level of technological ability of the people living in that place, it will feed your imagination on what the buildings, landscapes, and everything in that new environment might be like. When drawing and designing these new places, you need to be able to let your mind travel to this place and visit it in your imagination. When you get there, draw what you see.





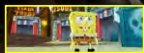
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# GENERATION 7

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# 3DCREATIVE



DIGITAL PAINTING TUTORIAL SERIES

3-part tutorial series: Painting Armour. This Month:

ORIENTAL JAPANESE / SAMURAI

# SAMURAI

*painting armour*

DAORVEN



# SAMURAI

## Created In:

Photoshop

## Gather Information

Just like in the first two parts of the tutorial, I begin by searching for some good samurai armour reference. I found these from [www.baylug.org](http://www.baylug.org), [www.artsofthesamurai.com](http://www.artsofthesamurai.com), [www.therionarms.com](http://www.therionarms.com), and some other site that I do not remember at the moment. Not only will finding good reference help as a starting point, but you can also see how the armour is put together and how it works. (Fig01)

## Getting Ready

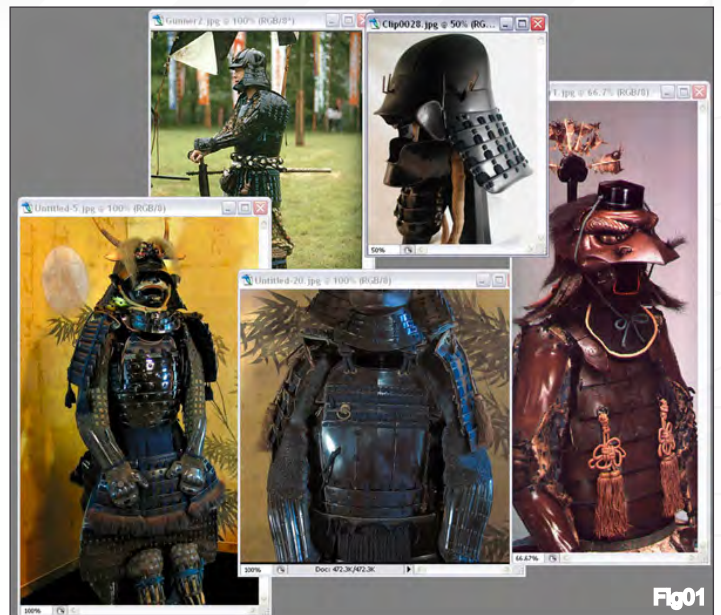
A lot of this tutorial will be a repeat of the first two tutorials, so please bear with me. I need to go over everything again for those of you who did not see the first two parts.

This painting is going to be done in Photoshop CS2. I have included the brushes I used so that you can try them out. To load them just click on the brush tool and then right click on the canvas. Your brush menu should open. In the top right corner is a little triangle button. Click that and go to "Load Brushes" and select the file that is included in this tutorial. As for what size of a file you should work in, I always paint at 300dpi and usually around 3000 pixels wide, depending on if it is a vertical or horizontal illustration. This time my image is 2279x2984.

One important thing I forgot to mention earlier is remember to save! I save every couple of minutes as well as saving different iterations. This way if my file ever becomes corrupted or deleted I will still have a backup. Usually my naming format is something like name\_01, name\_02, name\_03, and so on. It is pretty common for me to get up to 30+ iterations on one illustration. This takes up a lot of memory, but it is worth it. It also helps when you have to do tutorials!

## The Block In

(Fig02) As always I start out by putting in some random brushstrokes for the background and then I block in the main figure's silhouette. (Fig03) I am working at 25% zoom so that I can see the entire illustration and so that I won't get bogged down with any details yet. I still try and keep things



loose at this stage. (Fig04) At this point I start playing with the colours, and I hit ctrl+b to bring up the colour balance dialogue box. I also tilted the figure back. Most of the time when I start an illustration I have no idea what kind of colours I will be using, so I tend to change them a lot throughout my process. (Fig05) Now I begin to work on the face. First, just like the body, I block in the base skin colour just as a flat shape. After that I usually block in the darks, such as the eye sockets and the underside of the





Fig03

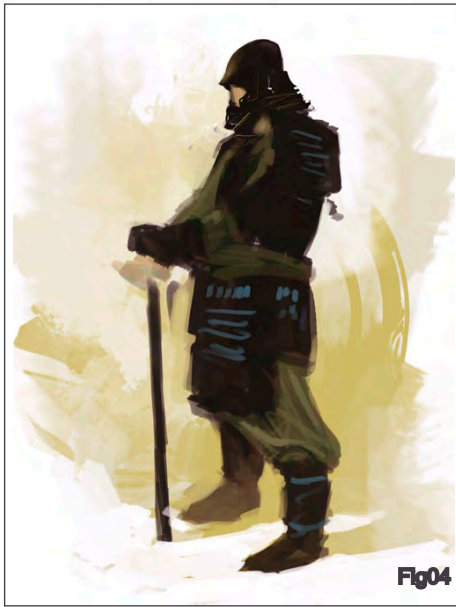


Fig04

nose. (Fig06) Usually it is a good idea to paint the head without the helmet on so that you can get the size correct, but in this case I did not and had to make the face larger (lasso the face, hit ctrl+j to make a copy of it, and then hit ctrl+t). I am also shifting the colours to more reds and yellows. (Fig07) Now that I have more of the face painted in, I can see other drawing errors with the helmet, so I fix those as well. (Fig08) If your painting starts to look a bit too fuzzy, you can make a copy of the layer and then go to "filter – sharpen – unsharp mask." (Fig09) Some parts may become a bit too hard edged, so you can just erase out the parts that you don't want. (Fig10) With my "chalk" type brush I paint in the base colour for the

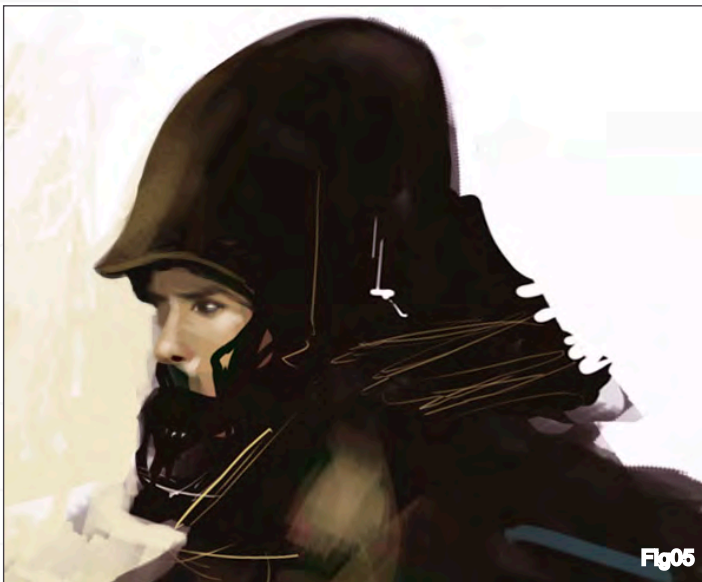


Fig05

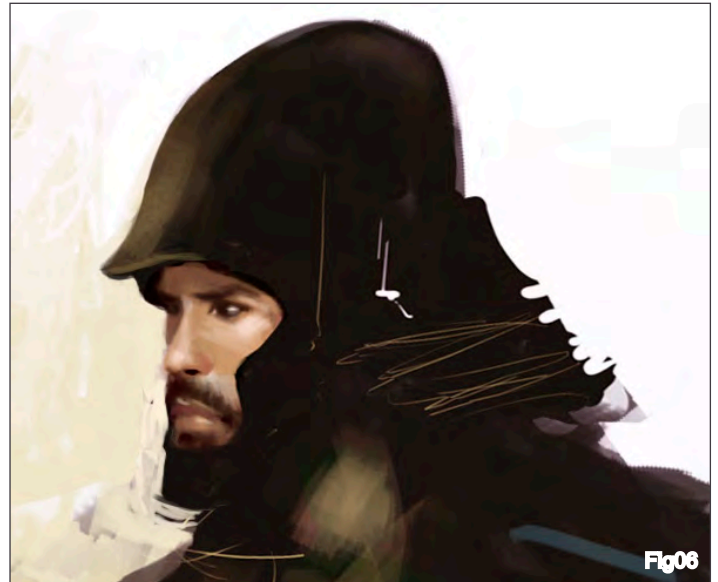


Fig06

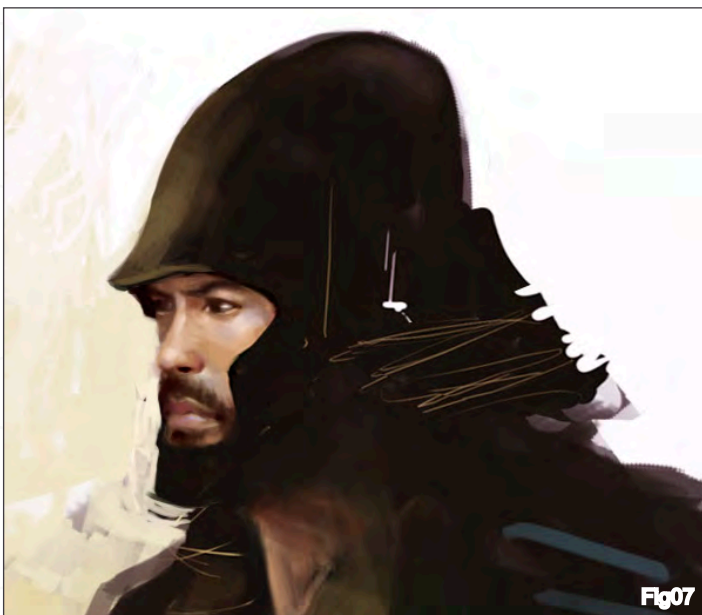


Fig07

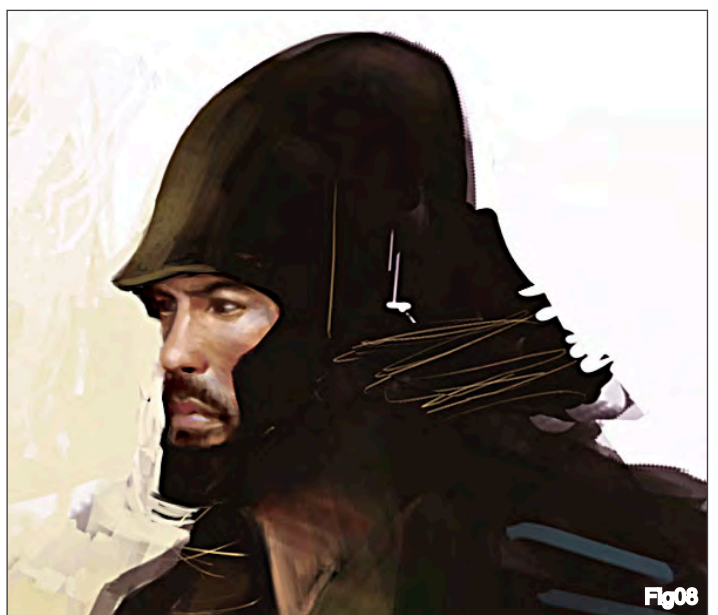
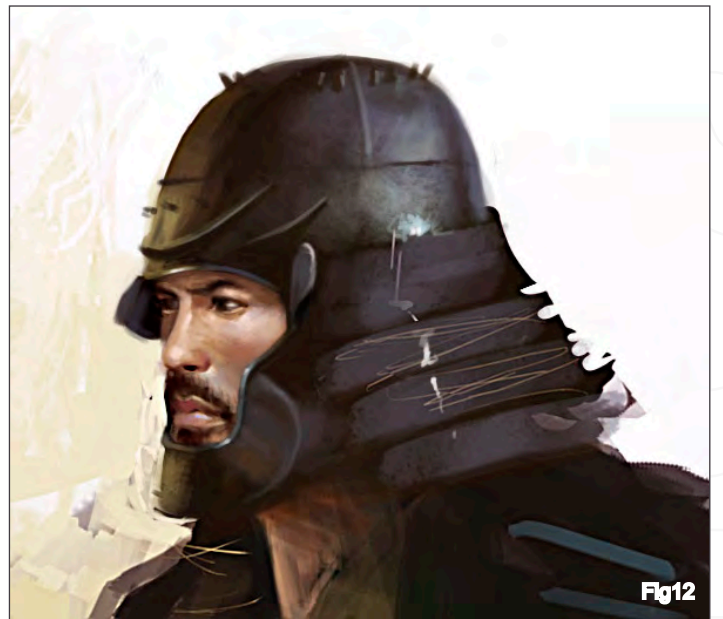


Fig08





helmet. I then add in some yellow fill light on the opposite side to make it more interesting and to give it some more form. (Fig11+12) In the next few stages I am just refining the shapes of the helmet as well as changing the colours to have more reds and yellows instead of being so blue. (Fig13) The shape of the menpo (jaw part of the helmet) was getting confusing when viewed at 25%, so I changed it to a more readable shape. (Fig14) At this point I am putting in the final details of the face, like moles and imperfections in the skin. A general rule about painting faces is that the area around the mouth and jaw is more blue and green than the rest of the face, especially on males. This is due to facial hair as well as veins. The part right under his nose looks like a bluish colour, but it is actually just a desaturated orange. It only looks blue because of the surrounding colours.







Fig14

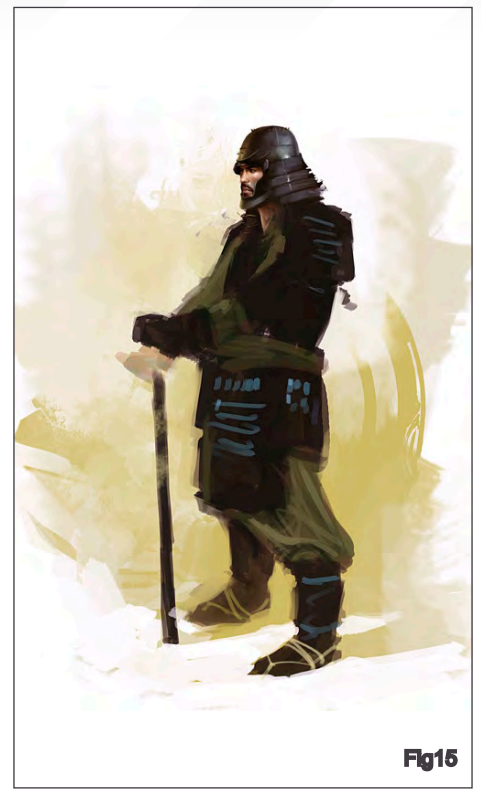


Fig15

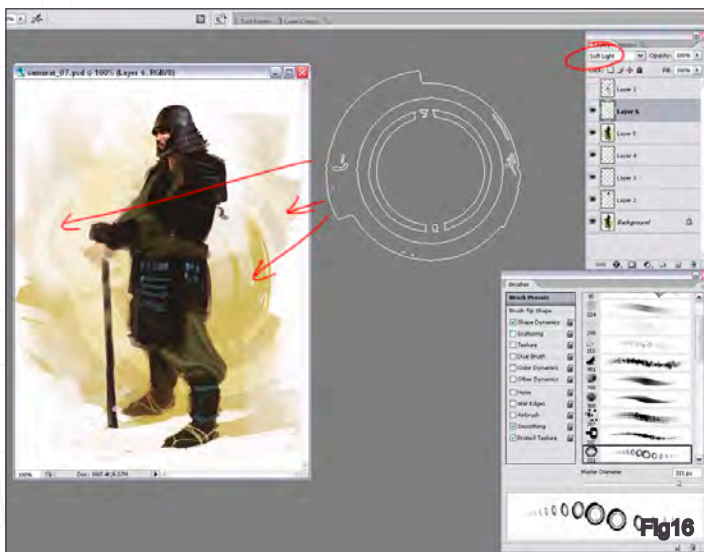


Fig16

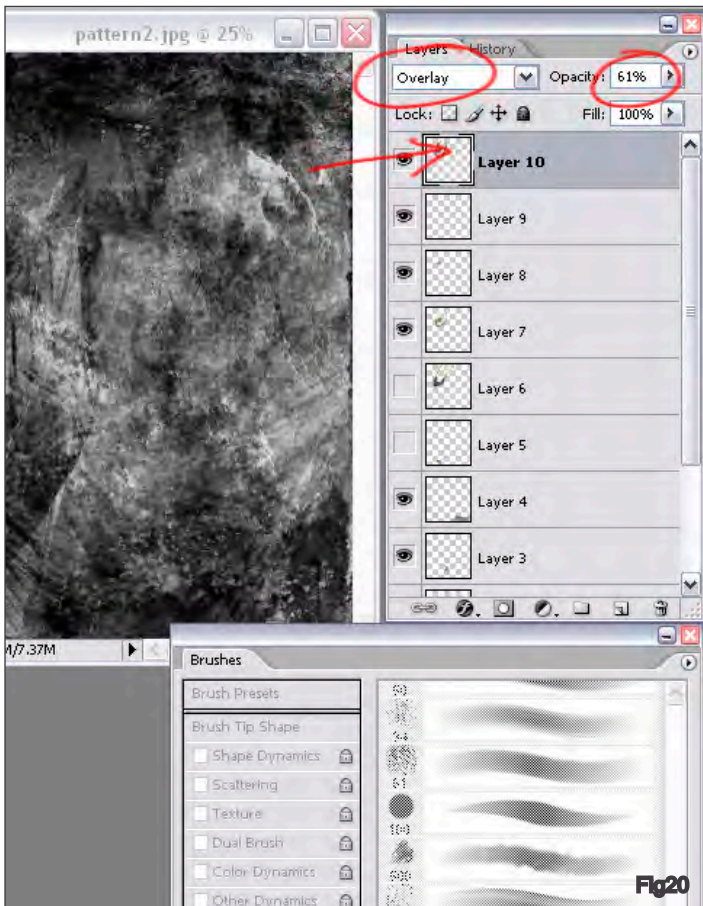
### Adding the Detail

(Fig15-17) In the previous tutorials I showed how you can use textures on different layers and then set them to "overlay." You can also do this with brushstrokes that are on a different layer. For this part I used a brush that I got from [www.barontieri.com](http://www.barontieri.com). Create a new layer and then put some brushstrokes on that new layer, then just set the layer to whatever you think looks good, in this case I used "soft light." (Fig18-21) The technique I used for painting the maedate (crest on the helmet) uses a texture overlay. I render out the maedate as I would any other object, but then to give it some more texture I take a texture file (this is the same one I have been using in all three parts of the tutorial that I found at [www.barontieri.com](http://www.barontieri.com)) and paste it



Fig17









into a new layer and set that layer to "overlay." (Fig22+23) One of the techniques used in samurai armour was to have overlapping lacquered plates that were woven together by either silk or leather. Lacquer is like a varnish that was coated over the armour to give it a hard, waterproof, durable finish. The surface could be anywhere from a matte surface to one that is highly glossy, depending on how much it was polished. Metal wasn't the only type of material that was lacquered, but also leather and wood could be used in the construction of the armour. (Fig24) I decided that I was going to have a glossy, lacquered surface for the kabuto (helmet) and the sode (shoulder armour) and a more textured, steel do (breastplate). (Fig25+26)

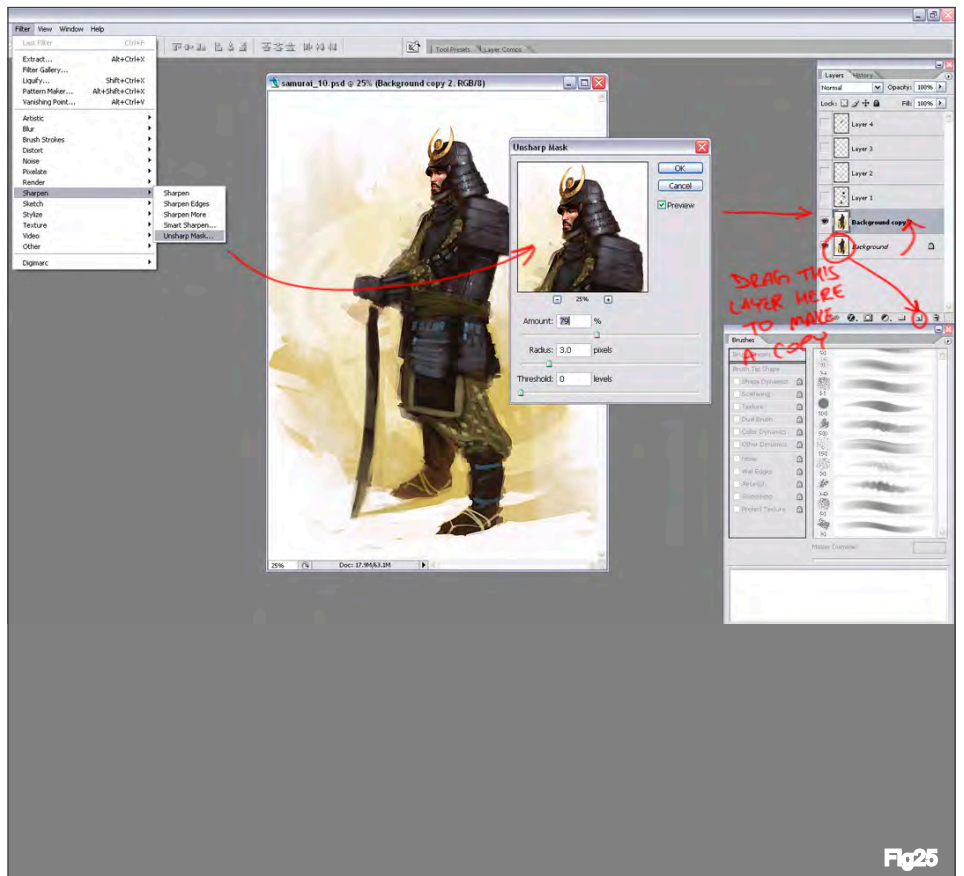






Fig26



Fig27

(Fig27+28) Samurai almost always wore two swords tucked into their belt. In this case I gave him a katana and a wakizashi. Both of these swords were worn with the blade facing up.

(Fig29-33) Another good investment to have as an illustrator is a good digital camera. If you are not sure about a pose or a certain piece of an illustration, just shoot a quick reference shot. Here is the reference shot I took of my hands in the same pose.

(Fig34+35) Again I am using the colour dodge trick to pop the highlights on the sword. Just pick a soft brush, change the brush's mode to "colour dodge" and then pick a dark colour. If you pick a light colour you will risk overexposing



Fig28

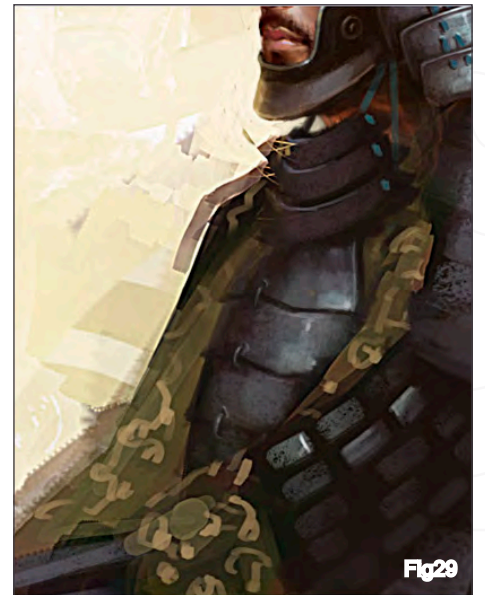


Fig29

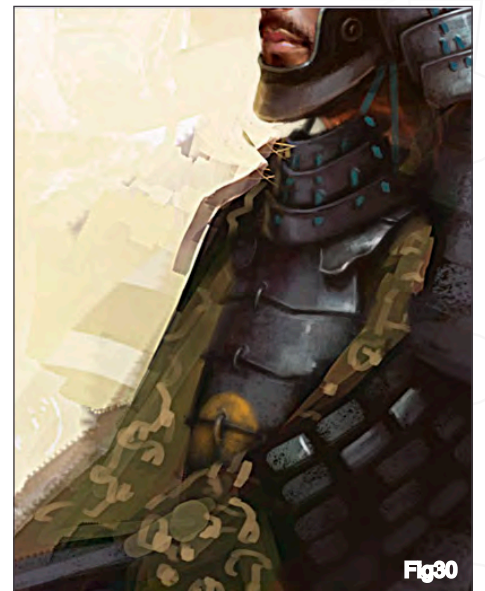
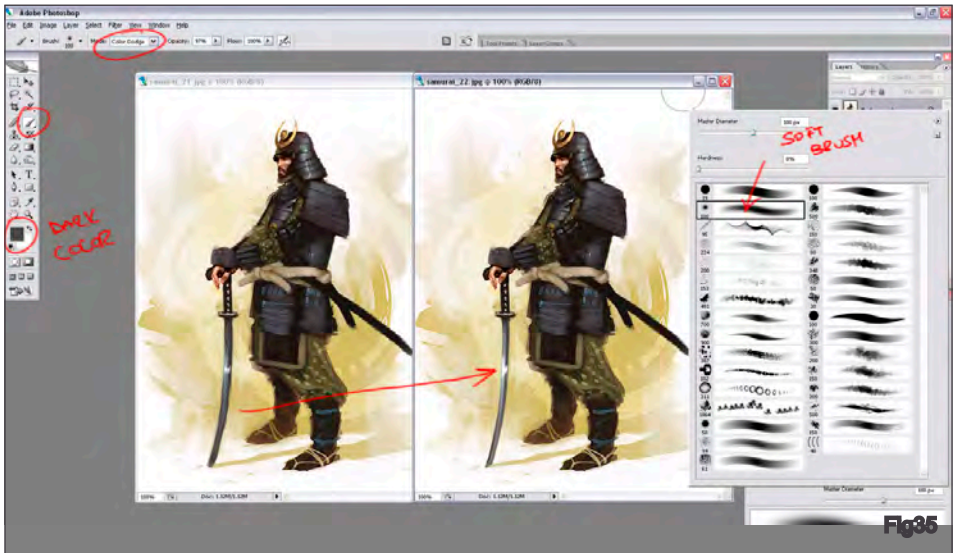
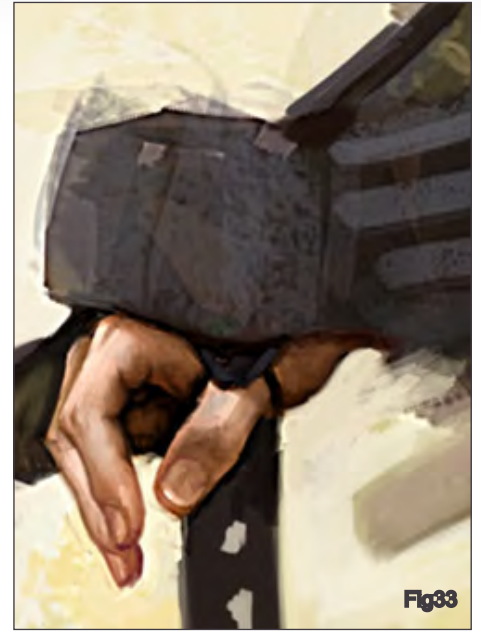
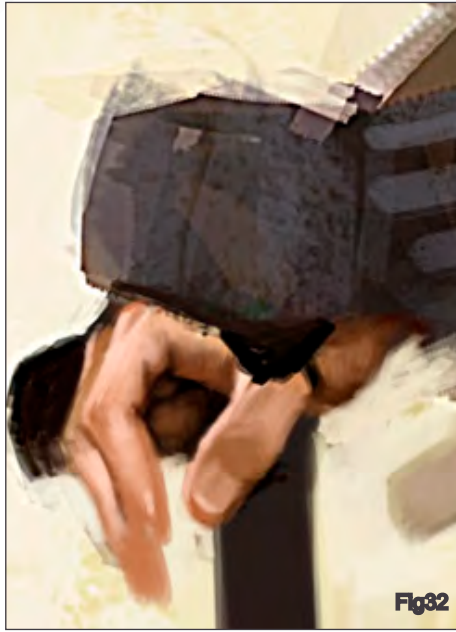


Fig30









the painting very quickly. Using a dark colour allows you to build up the highlight more slowly and in a more controlled manner. (Fig37+38) I took out the armour on his arm and changed the colour of his clothing by using colour balance (ctrl+b) and levels (ctrl+L) (Fig39) I actually just cut out the previous armour I had and put it on a new layer, and then erased out the parts between the metal plates. I then connected them with little rings. (Fig40) For the lower part of the arm I wanted some chain mail, so instead of drawing each individual ring I made a chain mail brush. Just open a new document, draw a circle, and then go to "edit – define brush preset." This will stick the brush at the end of your brush library. Now you can select the brush and then open the brush controls. Under "brush tip shape" change the spacing so that each circle touches the edge of the next circle. I then clicked on "shape dynamics" and set the angle jitter to direction (you don't really have to do that with this brush since it is





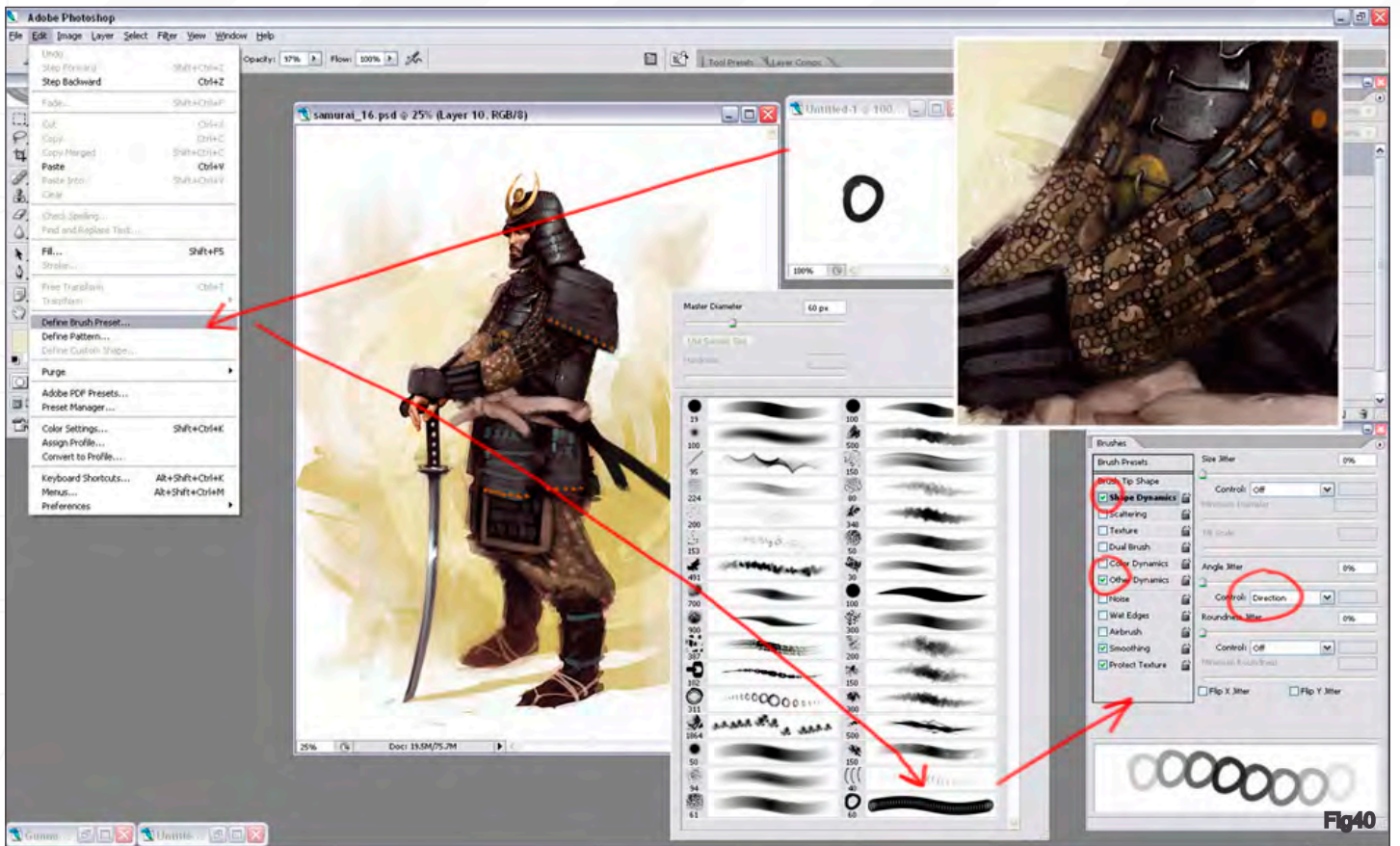


Fig41



Fig42

pretty much round anyway) and also the other dynamics so that I can get opacity change with pressure. Be sure to save your new brush!

### *The Final Touches*

(Fig41+42) The belt was a good place to try and add another type of material to the painting. I wanted to make it look like it was made from silk, so I painted it with no texture and made it very shiny. I also did some colour dodge on the light areas.

(Fig43+44) Now I am just adding in the final highlights to his shoulder armour, adding the lacing, and refining a few things below his



Fig43





Fig44



Fig45



Fig46

waist. (Fig45+46) After I finish adding the laces to his shoulder armour, I use the burn tool on some of the ones in the shadow, as well as darkening the core shadow. I also did another unsharp mask filter to his pants and to some other areas as well just to tighten things up. All that is left now is to sign it!

## *Daarken*

For more from this artist visit

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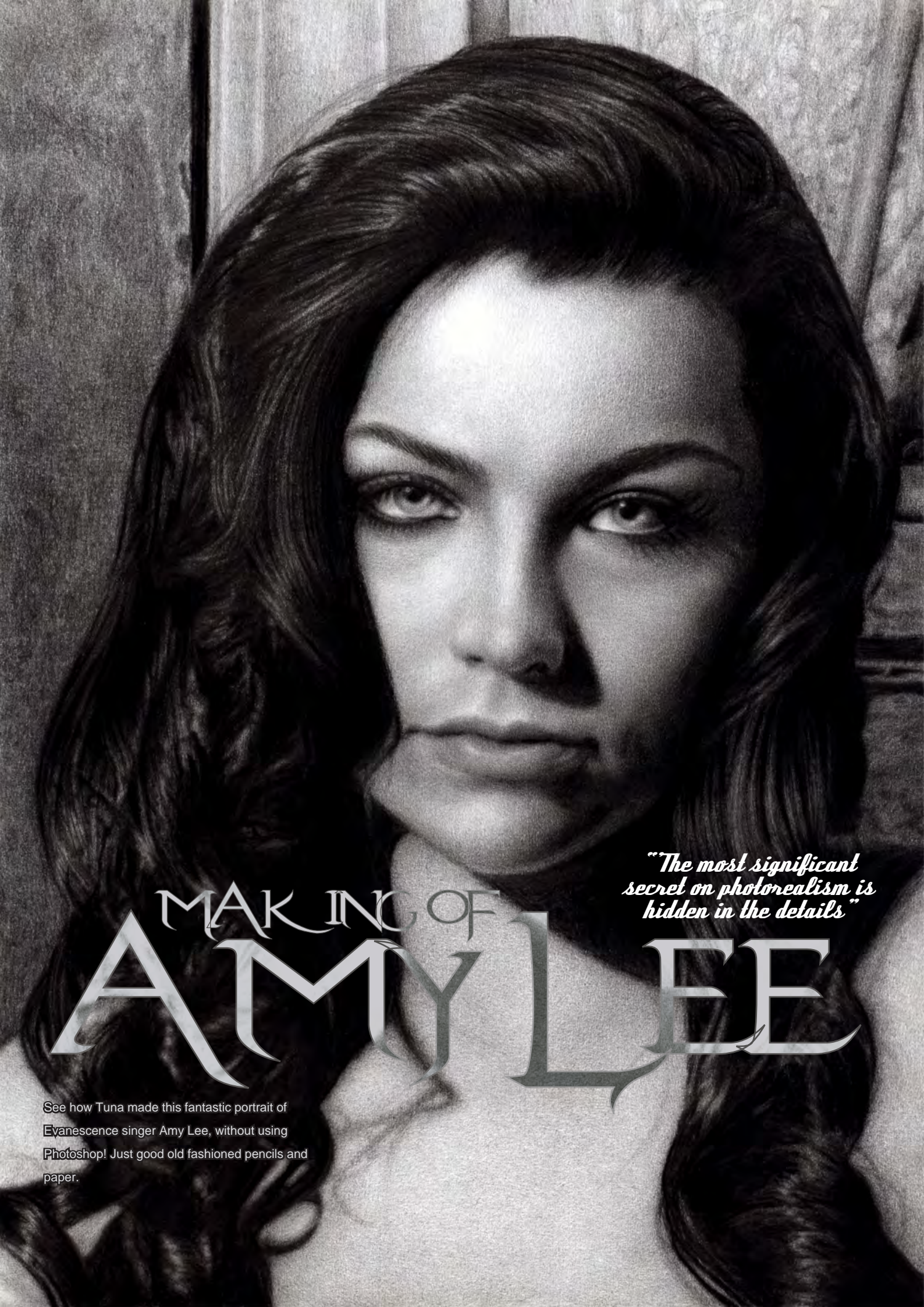
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Artist

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*"The most significant  
secret on photorealism is  
hidden in the details"*

# MAKING OF AMY LEE

See how Tuna made this fantastic portrait of  
Evanescence singer Amy Lee, without using  
Photoshop! Just good old fashioned pencils and  
paper.



# AMY LEE

## Created In:

Good old Pencil and Paper

I'd like to introduce myself briefly before providing details on my work. I was born in 1976 and I am an Instructor at Erciyes University in Turkey, School of Fine Arts, Major Graphics Design [<http://www.erciyes.edu.tr>]. My area of expertise however, is medical illustration. I am also involved in pencil portraiture as far as the spare time left from my job allows and I wanted to share with you this work together with the steps of process. Actually, my basic intention in making this work was to improve my pencil shading skill and to enhance control over the pencil. The reason for my choice of Amy Lee as the model is not only the fact that she's one of my favourite singers, but that I am also fond of her beauty and aesthetics. Her facial features are very well proportioned in my opinion. I would love to show you some images of her I found, but I'm not sure there will be copyrights of photos issue. So I suggest you could 'google' her image from internet. This drawing was referenced by a collective photo of Evanescence members (reference image) as you can see below. The original was black and white. The resolution though, was low and I must admit that drawing was difficult. The slight shadows hinting at the muscles on her neck and facial region and nose in particular were hard to address. For this reason, I made some extra shading that was not available on the actual reference image. In addition, I drew the wooden texture on the left with a concrete and made it darker to ensure a slight difference between reference and drawing (Fig 02). This portrait is a complete freehand drawing and contains no digital effects such as brushes and layers. I made some tweaks on my scanner's brightness / darkness settings to avoid the impact of excessive light on the drawing during the scanning process as this is a common issue faced by pencil artists. (Fig01)



**Tools** One of the most frequent questions I was asked on this drawing was as to whether or not I had used a specific tool for shading, blending and transitions between bright and darker values. The tools I have used for drawing are wooden pencils of Faber-castell brand, 21x29.7cms normal A4 paper, a malleable eraser and a soft pattern rubber. I put a blank and clean paper to avoid stains on the drawing. I left out the H pencil series for this work and I usually prefer 2B and 3B pencils. No white pencils were used for lighting and highlights, but left blank the specific area and made use of the blank areas of the paper instead. I use 8B and charcoal (fusain) for the darkest areas. No other materials are used. Another question I was asked was that how I managed to achieve the photorealistic quality on a plain pencil drawing. In fact, the most significant secret on photorealism is hidden in the details. I work on details as much as possible. Another reason of the photorealistic look is the transition between the darkest and brightest values (black and white) . That's the reason on my particular attention on the lighting element during my choice of reference. The light source of the model's face was left while the right side was in shadow, thus, light and shadows are

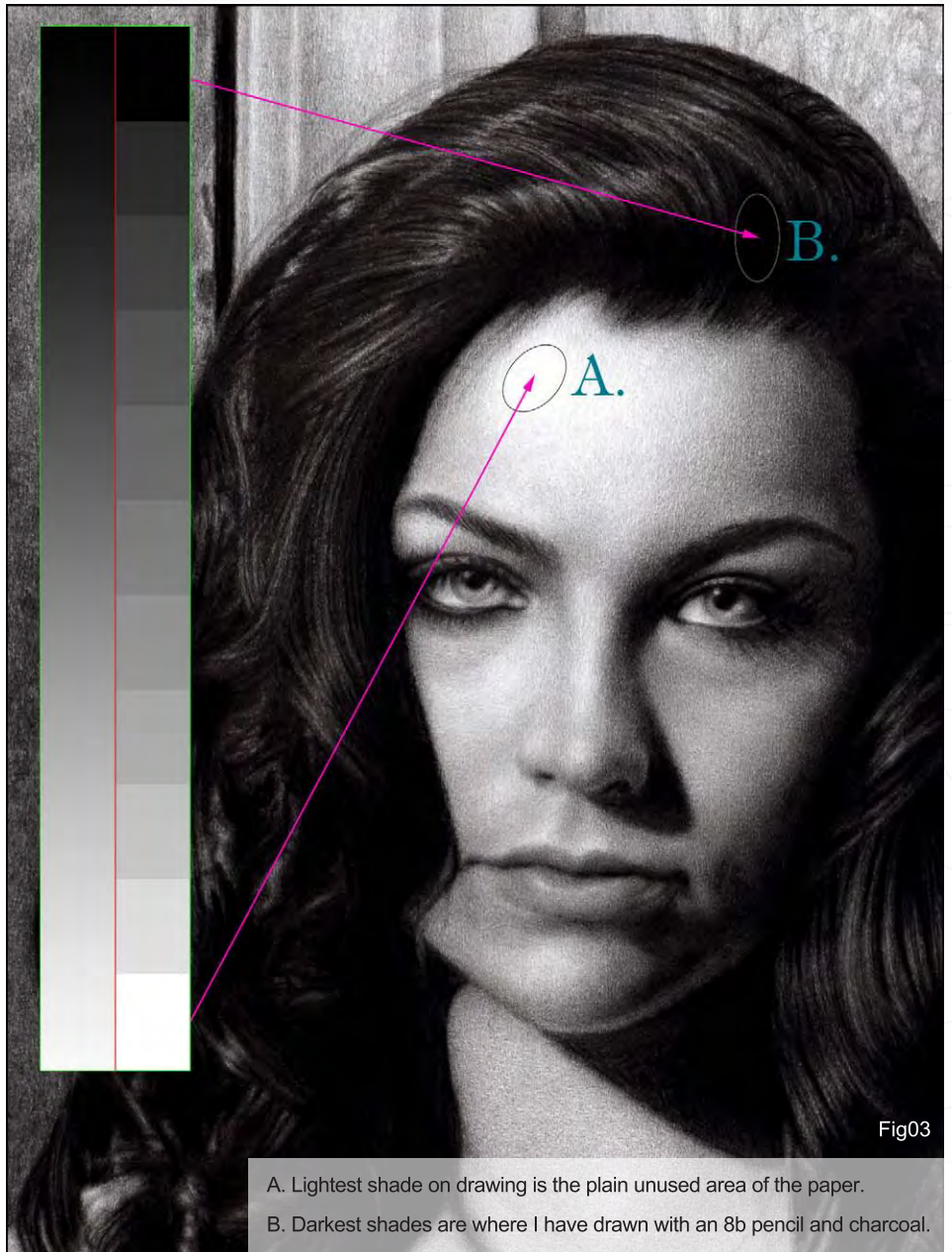




visible on the drawing with all parameters. The photographic feel would be definitely weaker if I used a reference with less light and brightness. Therefore, I pay particular attention to lighting on a specific facial area when choosing reference. (Fig03)

**Texture** As for texturing, I use different shading, transitions and lines for each texture; metal, concrete, wood, hair, skin, etc. Some textures have fast and sharp transitions while some softer. Of course, the effect of light on texture is also crucial. The result between the light on a bright metal and that on the human skin differs heavily. Skill alone is not sufficient to achieve these effects; it requires lots of practice in addition to the understanding of light and shape. (Fig04-06)

**Finishing** Finishing this drawing took me 6 to 7 days with 4 to 7 hours work per day. It indeed requires patience and drawing hair in particular took a lot of time. Fixing the issues was also not easy as erasing results in traces on paper due to the fine details. Therefore I refrain from using the rubber and making any mistakes as far as possible. Remedy of issues on a digital work is rather easy by "step backward" while the same in traditional is not possible. And this makes traditional art more valuable in my opinion. I begin sketching with slight outlines and I usually use a ruler to ensure suitable

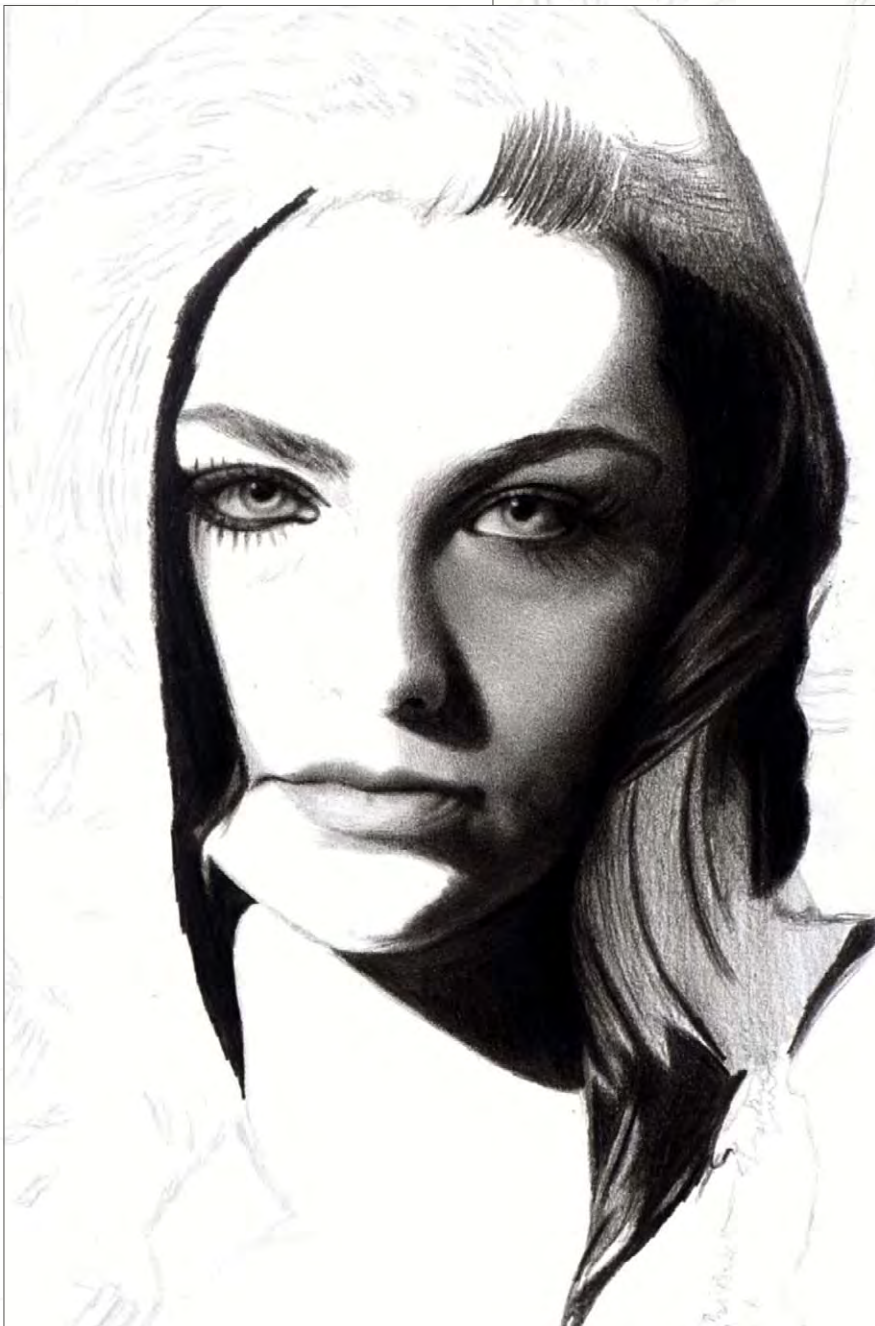


A. Lightest shade on drawing is the plain unused area of the paper.  
B. Darkest shades are where I have drawn with an 8b pencil and charcoal.





proportioning and perfection. I start shading, which is the heaviest step, from the eyes. In order to ensure permanent sharpness of the pencil tip, I use x acto for frequent sharpening. I cut my soft rubber in small pieces to ensure an easier fix of details. The malleable rubber is used mostly for the softening of the dark areas and achieving lighter tones. In order to avoid any traces and stains left by the pencil on the drawing, I start to draw from the origin as much as possible and get to the exterior areas at a later step. I review the piece thoroughly when finished and try to correct any mistakes I may



have omitted. Once I am assured that all issues are fixed, I draw over the darkest areas with charcoal. The long and exhaustive work not only yields in a freehand, photorealistic drawing from scratch, but lots of experience on texturing and shading, which leads to better results in my next work.

**Step 1** shows the central point where the work begins. After the right eye and eyebrow were finished, I drew the shadow cast on the right side of the nose and jaw. Afterwards, I finished a part of the lip and thickened the line that separates her hair and cheek. (Fig07).

**Step 2** At the 2nd stage, I finished the right side of her face and shadows plus made a rough sketch and shadowing of hair, the hardest part, from the right side (no fine details yet). I also finished the left eye and brow to a large extent.

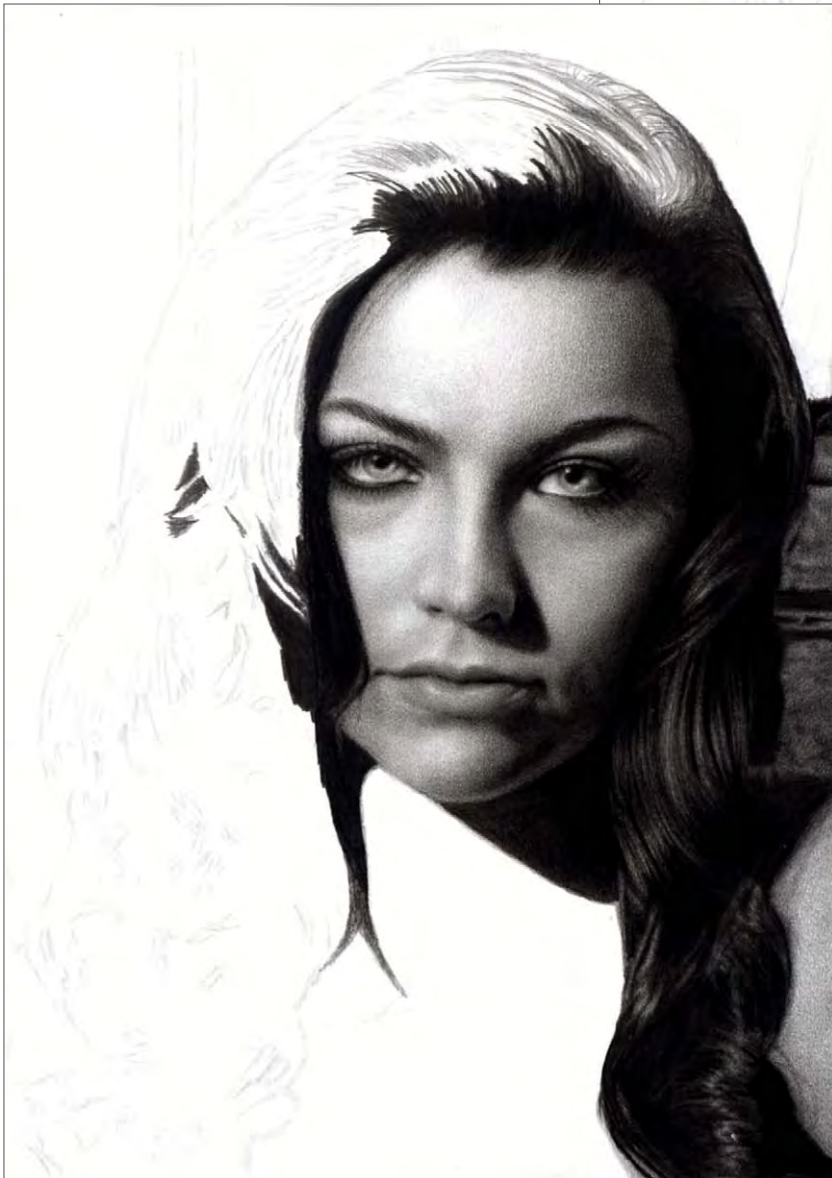
**Step 3** This step shows that the face is finished

Fig07



except for the forehead. Eyes, nose, cheeks and lips are 95% finished. I also began to roughly sketch the top parts of her hair.

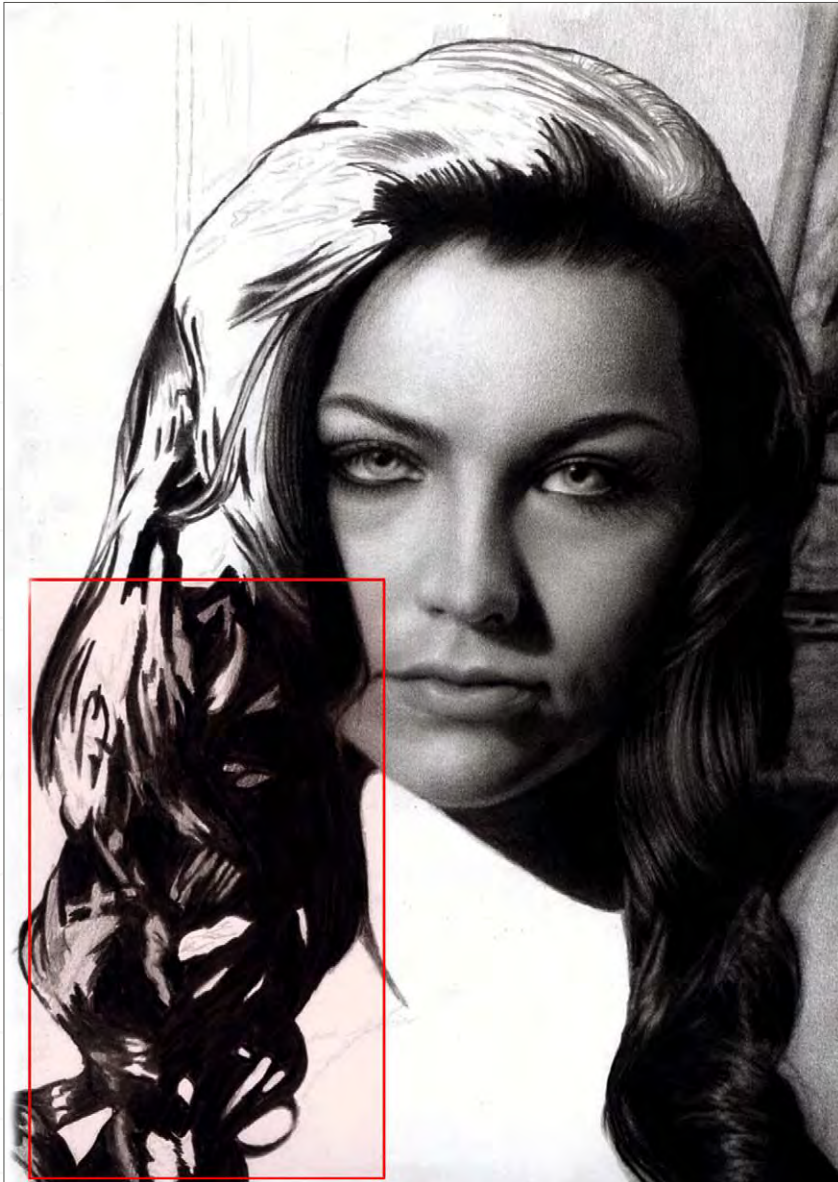
**Step 4** This phase was perhaps the most exhausting



stage for the fine details of hair. After finishing the forehead, that was the mostly lit and bright area of the drawing, I completed the face. I made little highlights using the malleable eraser here and there. The hair together with the right shoulder were too complete, here, you can see the fine details on the hair. Here you can also see that I began to draw the left part of hair.

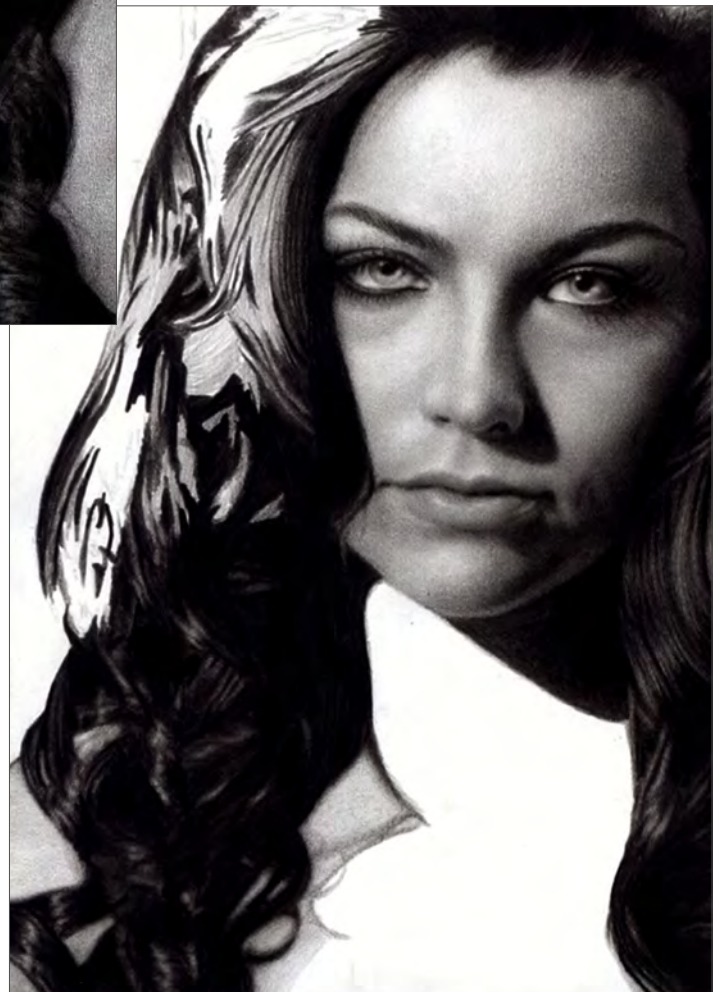
**Step 5** At this stage, I thickened the outlines of the hair.





I also began to make the rough and dark shadows to the left. I left blank the areas to be highlighted during the later steps (the red area). I began to draw the background, starting from the right side.

**Step 6** Here I began to make the fine details on hair. At



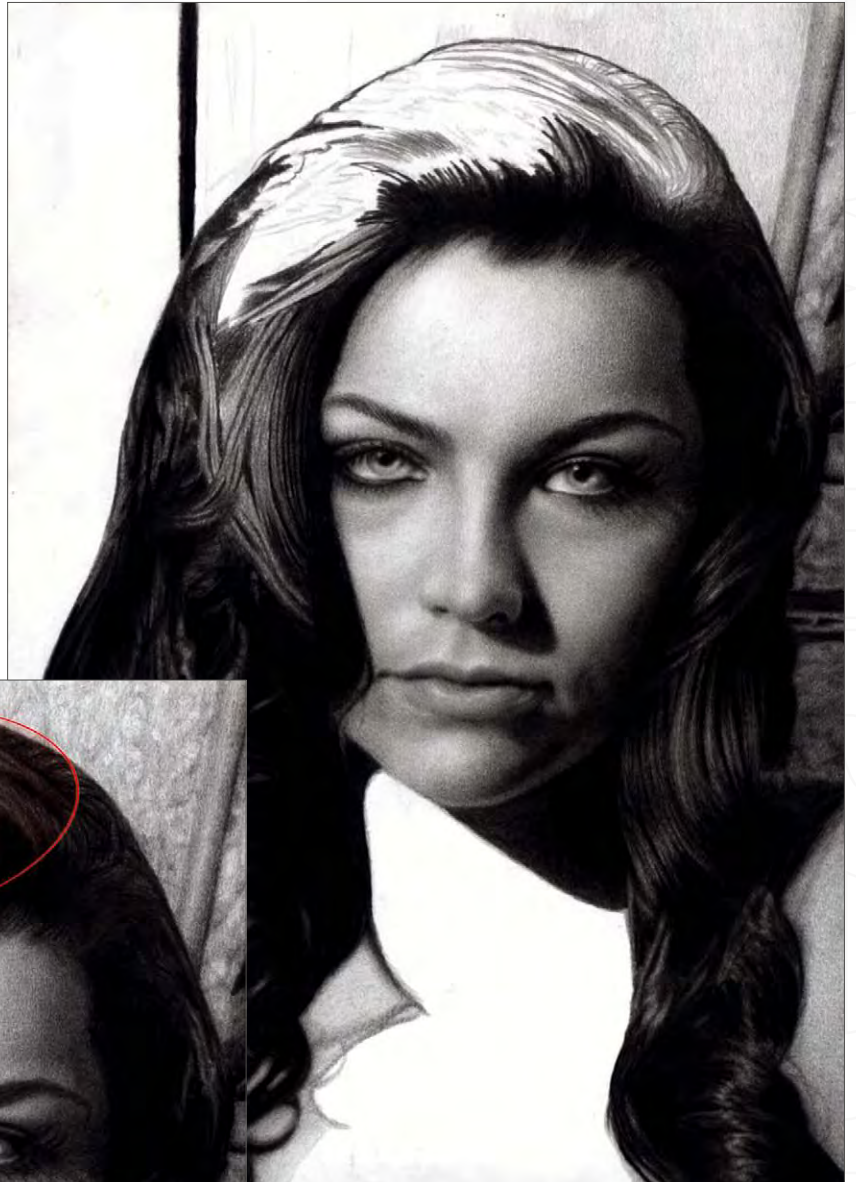
this step, the bottom part of hair is nearly complete together with the fine details. The left part of the shoulder is also finished.

**Step 7** Step 9 shows that the bottom parts of hair are done and the



work goes upwards. I did not work on any area except the hair at this stage.

**Step 8** The final stage shows that the background, neck



and top of the hair are complete together with the details. Highlighting hair was quite difficult. I had to erase and redraw on a number of occasions. I guess that I wouldn't make it without my malleable eraser. The green and red areas indicated on the drawing are those where the drawing quality of hair differs. The area marked green is problematic while red is high quality. There are two reasons; first, I was in a hurry while drawing and the second is the low resolution of my reference photo and lack of visible details



For more from this artist visit  
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*"Colourization  
requires  
considerable user  
intervention and  
remains a tedious,  
time-consuming, and  
expensive task."*

# BEAUTIFUL

This is A step-by-step walk-through,  
explaining the techniques and  
processes that Nasrul Hakim used  
when creating Beautiful.



# BEAUTIFUL

Fig01

*Created In:* Photoshop

In this piece, I used a greyscale colourization technique. 'Colourization technique' is a computer-assisted process of adding colour to a monochrome image or movie. The process typically involves segmenting images into regions and tracking these regions across image sequences. Neither of these tasks can be performed reliably in practice; consequently, colourization requires considerable user intervention and remains a tedious, time-consuming, and expensive task (reference: <http://www.cs.huji.ac.il/~alevin/papers/colorization-siggraph04.pdf>). This technique is very useful because it saves time and is a very easy technique since we're only focusing on the shape, not the colours. Firstly, I always begin by filling in the background layers with a colour. For this piece, I started with this dark grey Dark grey (Fig 1). Later, I then start blocking and refining



Fig05



Fig02

Fig03

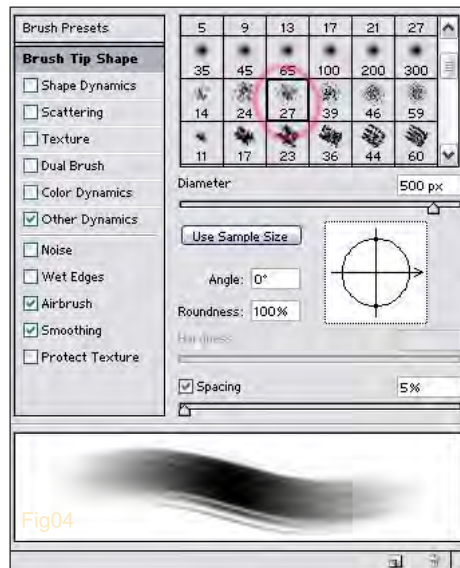
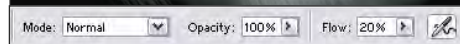


Fig04

the sketch until it reaches the quality of Fig2.jpg. In certain areas, like the hair and the eyes, I simply painted in a very dark grey. (Fig 2). For the brush strokes, I used the settings detailed in Fig 03, but constantly changed the opacity and flow depending on how I wanted it to look. In the brush tab, the other dynamic,

both flow and opacity were set to pen pressure and both were given "jitter" settings of 0. (Fig 3). By the way, you can also use the modes to add highlights by using screen mode, or to add shadows simply use multiply mode with a soft-edge brush. (Fig 4). In the early stages, I usually start with higher opacity and flow, blocking the shadows and the highlights.



After I get everything looking just right, I reduce the opacity and flow to a lower value to achieve smoother grey colours. At this point, I refine the cheeks, nose and neck area a little, and I also add the eyelids and the hair. It's all about refining at this stage (Fig 5). I then smoothed out the areas on her cheek and forehead. So now, her face looks less tense, especially in those areas around the cheek and the nose (Fig 6). Please always remember: always flip the canvas to ensure that there is nothing wrong with the proportion, or simply take some rest - perhaps looking at something to relax your eyes - and then continue again. Always do this so that your eyes will take the image as a new one, and I bet you will be able to see what's wrong with your artwork! (Fig 7). I spotted a strong highlight on her cheek, so I painted it over with a darker grey, so that the highlight didn't look too bright. For me, smooth transitions between colours are more important than anything, because we can always add the brightness/contrast layer later to get a better contrast. The truth is that the hardest part in digital painting is to get the right form of shape that you want and I believe that this requires lots of practice and patience. Satisfied with the greyscale, I then colourized

Fig06

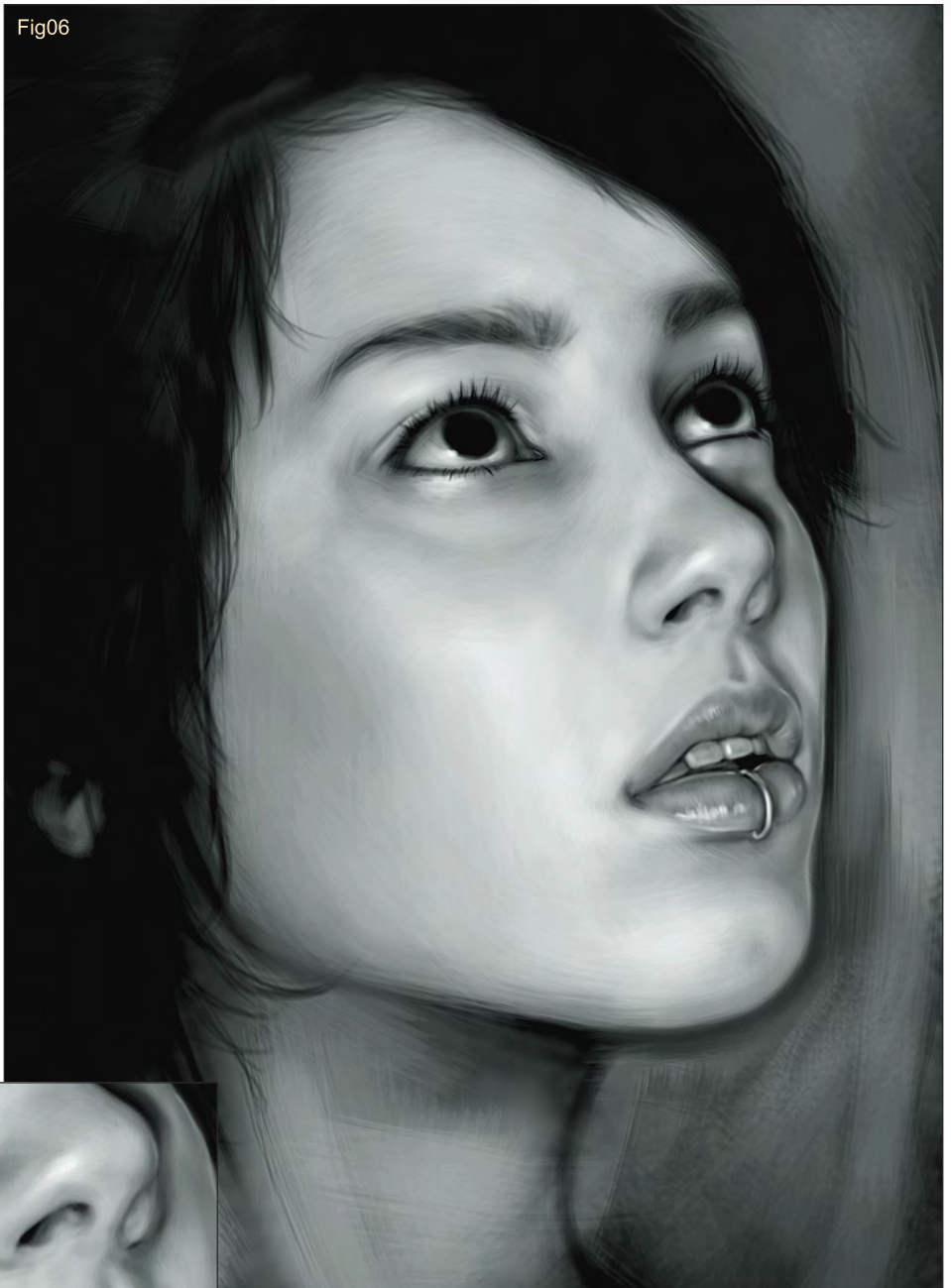
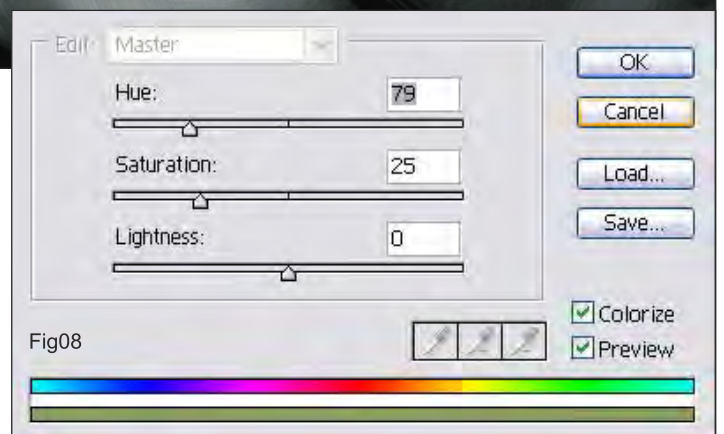


Fig07



it using a hue/saturation layer. I lowered the saturation a little so that the green wouldn't stand out too much (Fig 8). Fig 09 : After Colourization, I painted in the skin tone colours in separate layers and I set the blending





Fig09



Fig10



Fig11



Fig13



Fig12

option for both to "Colour". Fig 10 shows the first layer of the "Colour" layer. The colours look pale, so the second layer is used to saturate the pale colours. (Fig 10). Fig 11 is the combination of both "colour" layers. The first layer's opacity is 100% but the second layer was set to 30% because the colours were too unnatural. Both layers were painted using a soft-edge brush with the same setting as the previous brush. (Fig 11). (Fig 12) I added to the shoulder and the hair around the

ears so that it filled the left side of the canvas more, then added more strokes around the right corner of the canvas - so now there are no more empty spaces. (Fig 13).

I added more red and purple colours to the lips on the "Colour" layer



and I also added highlight to her iris/eyes. And now, it's texturing time! I add another new layer, and using a texture photo I got from the 3DTotal textures (Fig 14). I found that using textures on digital painted pieces can add extra strength to the works. Usually, I used this texturing technique for photo manipulation but, doing a lot of experiments with textures and painted works, I think it suits this piece well also. After blending the texture image, I set the blending option to soft light. Now everything looks richer with textures and grain (Fig 15). By the way, the texture image was re-sized to the size of the canvas and I also fixed up a few cracked spots with the Clone Stamp tool and also erased the details of the texture a bit with a soft-edge eraser, with the same settings as the airbrush. Then I added another new layer for the second texture, also from 3DTotal (Fig 16). I re-sized it

to the canvas size and set the blending option to soft light. The process of texturing is still the same; fixing the cracks and erasing some details from the textures - all because I don't want the textures to stand out too much. After all these hours of work, "The Beautiful" is finally complete. The greyscale colourization techniques are quite new to me, and this is the first piece that I have painted using this technique. I was initially inspired by Steven Stahlberg's technique, who happens to be one of the greatest digital artists in the world! For a final touch, I added another layer for my signature.



Fig14



Fig15



Fig16





2d  
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*"The pictures are usually composed of different layers, such as a foreground and a background. The interest of the layers is not the number, but how you can create your drawing easily and faster."*

# Making Of Silent Prayers

For this complex tutorial, I chose to work on an old drawing that I created in November 2004, using the same method. "Silent prayers" is one drawing that combines many different layer properties, and quite an interesting perspective.



# Silent Prayers

"The software used in 2D computer graphics can model multiple layers (conceptually of ink, paper or film; opaque, translucent or transparent—stacked in a specific order). The ordering is usually defined by a single number (the layer's depth, or distance from the viewer)." In other words, the pictures are usually composed of different layers, such as a

foreground and a background. The interest of the layers is not the number, but how you can create your drawing easily and faster. It helps us to work the different levels of the drawing, and the depth isn't the "unique stake". Sketching a character on a layer; inking the lines on a second; colouring your subject without erasing it on another layer, is a nice use of the "layer-cake" system.

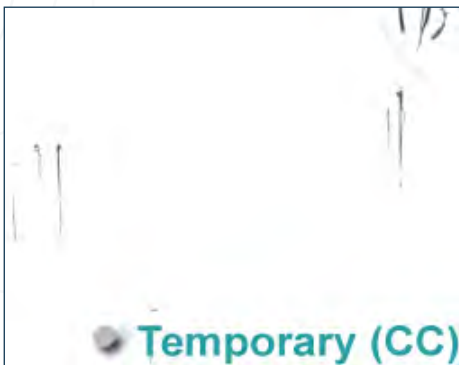
## *Hacking up the drawing*

My drawing is composed of three main layers: 3. Layer for the lines ("FL"); 2. Layer of the element colours ("CC"); 1. Background ("BG"). This is the BASIC STRUCTURE: My advice is to increase the number of layers. You keep the

basic structure, but you will insert "layers for attempt" (for example, the layer called "net" or "attempt wings"). If the spider's net doesn't work with the other elements of the drawing, I delete it, without deleting other parts of the drawing. The same applies with the chains; there are four layers for the chains. These layers are called "temporary". The status of the layers (main or temporary), depends of the evolution of the drawing. For instance, some of layer "chains" will be deleted or will become a "main" layer, included in the basic "cake" structure (BG, CC or FL). If a temporary layer is updated as a main layer, that means you won't merge down on a main section (BG, CC or FL), but it's affiliated with one of them. What is the order importance?







If a layer L is situated above a layer L', then some opaque elements might hide some parts of the layer L'. But elements of the layer L' will never hide the layer L. For instance, lines are above the layer colour. If I draw on the layer colour, I don't change the lines (check the following combination). Usually, the layer colour (I mean CC) is situated under the layer-line (FL). You have to anticipate where your temporary layer will be placed - it might be affiliated with BG or CC or FL.



**Evolution of the layer:** The Cake structure.

Example: Graphics explain one evolution of the basic structure. Some temporary layers become main, other temporary layers are deleted (bad attempt or merged down on the section). "The basic structure is like the layers of a cake: BG is the pastry, CC is the garnish and, above all, FL is the whipped cream. Attributing colour or name to your layers, you facilitate

the recognition of your layer categories. Any new layer for attempt will join a section of the cake, if it goes well you can merge it down on a main section or put it as a main layer. If the effect is uninteresting, then delete it. For instance, if I want to try to add floating candles, "I create a new layer "for attempt". If I am satisfied with the result I merge it down, or put the "main" statue (integrated to the basic structure). If not, I delete it."





**Second Part:** Working Method.

Keyword: \*INDEPENDENCE\*. Judging from the complexity of my explanations, this part will introduce the possibilities offered by my layer organisation (I mean the layer-cake system), particularly the concept of independence. But firstly, let me tell you where we are with regards to the progression of the drawing:

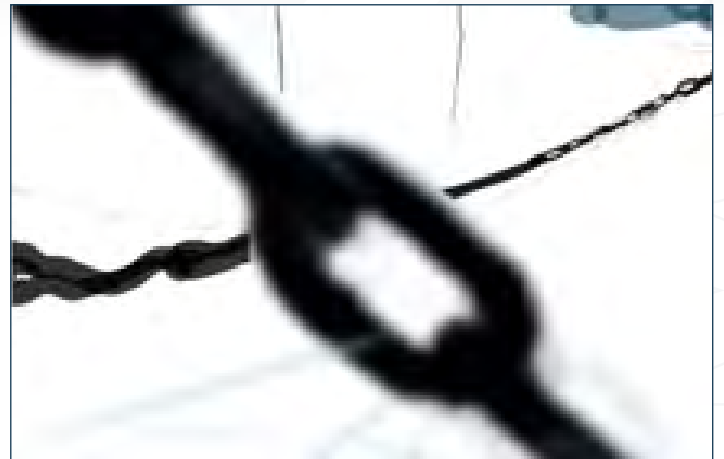
- Finally, the layer "net" on the top-left corner is deleted (FL);
- A new temporary layer (CC) is added for the dress of the angel;
- The background (BG) is further to completion;

- The previous temporary layers, "chains a and b", become "main";
- A new temporary layer is added on CC to add colour to the chains.

To introduce the independence, I will show you what I mean by "dependence". When you use the eraser tool, or if you want to blur, you have to select only some parts. Without layers, the following can happen; I wanted to blur the dress, but the lines are affected too. If I had a layer for the colour and another for the lines, then by changing one, I wouldn't change the second. I illustrate this working method by my construction of the chains: 1. On a CC layer, called "chains", are some drawn dark bands. 2. I choose the eraser tool with a small-sized brush; 3. I insert some little holes in the band, at regular intervals, without erasing the big layer because they are independent;







4. I use the brush to detail the links; 5. Later, I will create an FL layer for the light details and the chains' colours (check the third part). The same applies with other effects, such as: The blur: this big chain on the left, bottom corner has to be blurred to give the impression of depth, as follows: 1. I selected the layer; 2. On the toolbar, I chose Filter > Blur > Gaussian; 3. Of course, it affects only this layer. Tip: I have to add that it's better to blur an object only when you think it's finished, because reworking a blurred object is hard, and you can't go back to the previous state. The details: I am sure you've often wondered if you should colour in blue or white. The grass deserves more detail, but I am afraid to spoil the previous texture... This is the reason why I use the temporary layers. 1. Here, I have a wall made of large stones, but what is the best texture

- rough or smooth? 2. I create a temporary layer, trying the rough effect (brush #63); 3. If the texture is too visible, I use the eraser tool (again, brush #63) and I reduce the rough effect, making it smoother; 4. If I am satisfied with this temporary layer, I merge it down the BG layer. The combined movements: it seems that the chains are too dark, and so are too distracting from the rest of the drawing, so I must correct this by doing the following: 1. I merge down all the chain layers in order to have only one layer; 2. I change the fill percentage of the "combined layer", for this example it's reduced by 50%; 3. In the same way, you can change the colour or move a large number of elements simultaneously (for example, move up the angel-layers near to the windows).



**Third Part:** Free-transformations

Keyword: \*TRANSFORMATIONS\* It's really hard for me to explain something that I don't think, because for me it all comes to me automatically, but I know that this is less evident for you. This part will introduce one of the best tools of Photoshop: "Free-transform". Close-up on the drawing evolution:

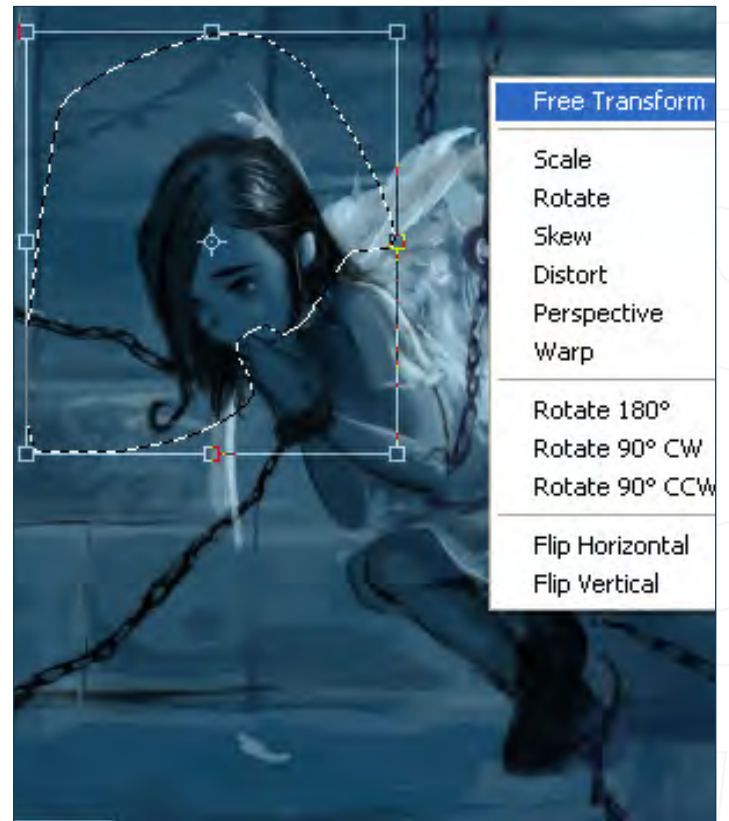
- This drawing now gets to around 17 layers (this is too much; there are 3 for the BG, 9 for the CC and 5 for the FL). But, I am satisfied with the background, so I merge the 3 layers together on BG. Moreover, the chains are finished, so I don't need many layers. I therefore reduce the quantity of layers (-3);
- Finally, I have 12 layers (1 BG, 6 CC and 5 FL)
- I add the new temporary FL layers, "the prayers" - I will see if I keep it or I delete it. Here are some examples of the free-transformation that you can do: (a) The normal state; (b) Move up; (c) Duplication (copy-paste-copy-inverse-paste-copy-rotate-etc.) (d) Enlargement.







As I have said, in the working method part, I start with a dark band and then I make holes in it. After fixing the links form, I add the light reflections (using a lighter colour) that give the volume effect (7). I break the chain; select and move (8); select a little part of the chain that I will reproduce, thanks to the "free-transform"; copy and paste the short part of the chain twice; solder them; merge down the two layers of the pasted items (11); insert the new item in the chain. I would repeat these actions a billion times to make a giant chain, and why not rotate some items to curve the chains?





I can't explain how it works; everything is written, and I can only add that I often use the following parts: - Scale (to reduce or increase an element, like a head or an eye); - Rotate (to change the gradient of the ground or a body); - Perspective (to find the best point of view). This allows me to compensate my problem with the anatomy - I am fixing my character over many long hours...In the last images, you can see an example of fixed transformations. The legs are too short, but that's no problem - "free-transform" them!





**Fourth Part:**

Over the Rainbow

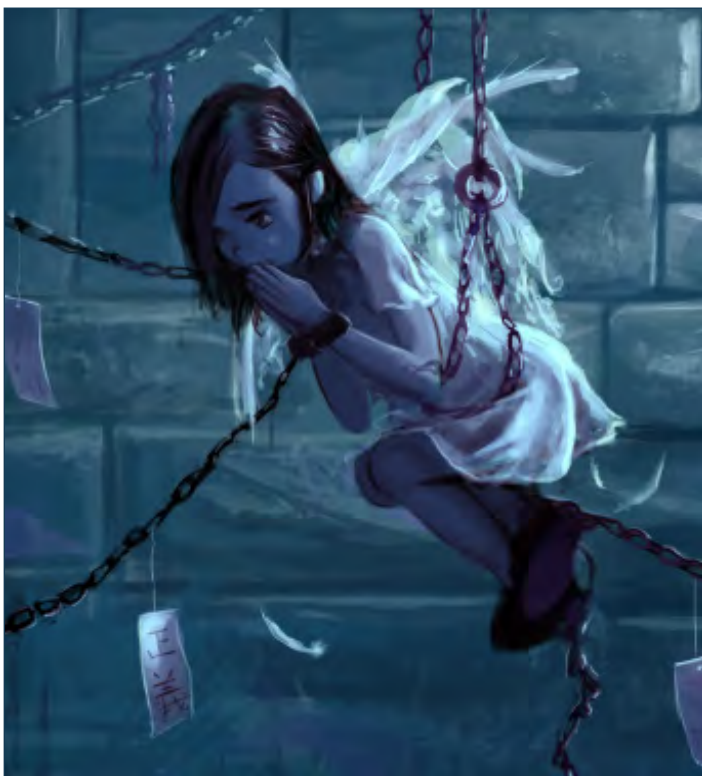
Keyword: \*COLOUR\*. The final state of the drawing - 26 hours later. This file is composed of only two layers; 1 BG (prison wall) + 1 FL (chains + character). Reducing the number of layers allows me to facilitate the last retouching, or the adjustments of the lighting. That's exactly the point I wanted to mention: the colour/mood.

Now I will show you how a simple layer can change everything. From the beginning, I never changed the "blue background", because, luckily, it must have been the blue that I had in my mind. But often, when I reach this state called "final", I change the colours in order for the real picture to match my mental image. I am sure when you draw something, you have a picture in your mind that you are trying to transfer to the canvas. Slightly less ambitious than recreating the entire "mental picture", I simply want you to try to find the colour of your "dreams", on the canvas. And for this, I have some tips for you: 1. The adjustments layer after layer. 2. The layer adjustment (situated above the other layers). 1. With these two pictures, I changed the colours (>adjustments >hue/sat/light); (a) I only changed the FL layer;

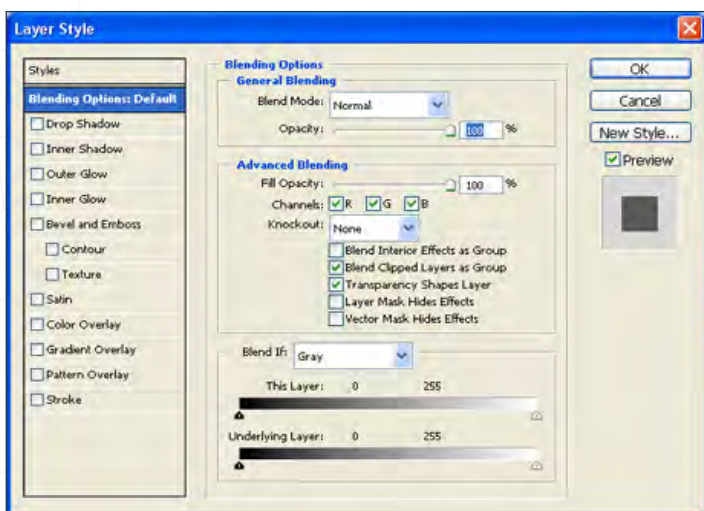
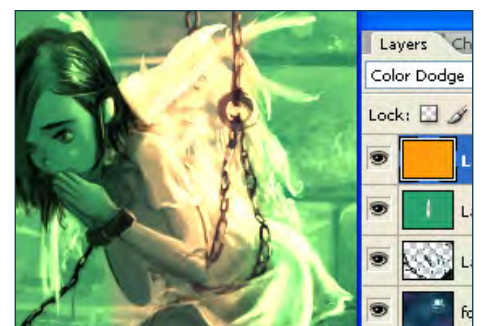
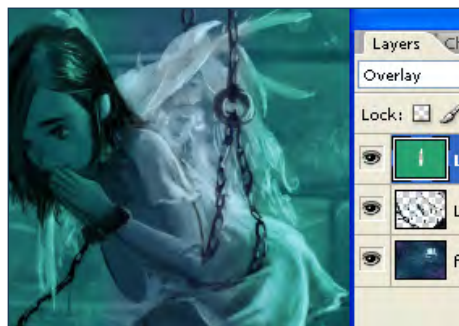
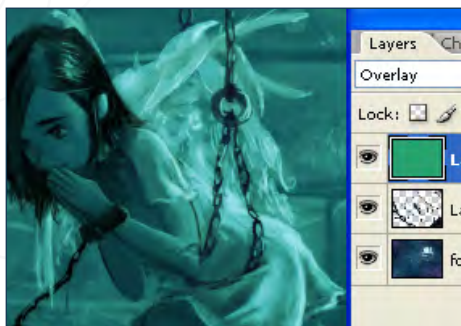
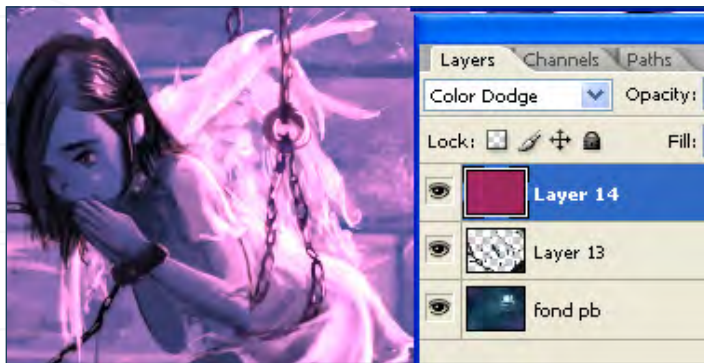
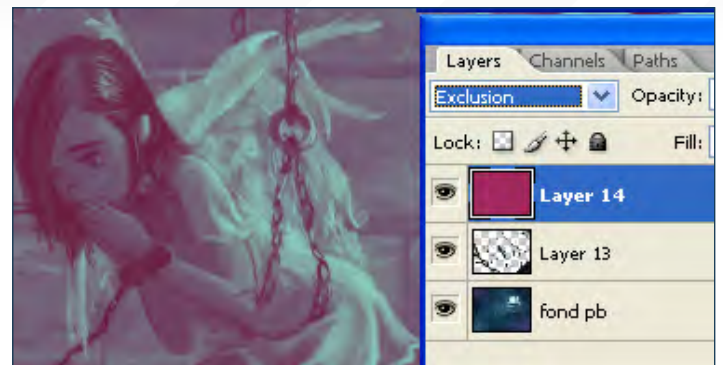
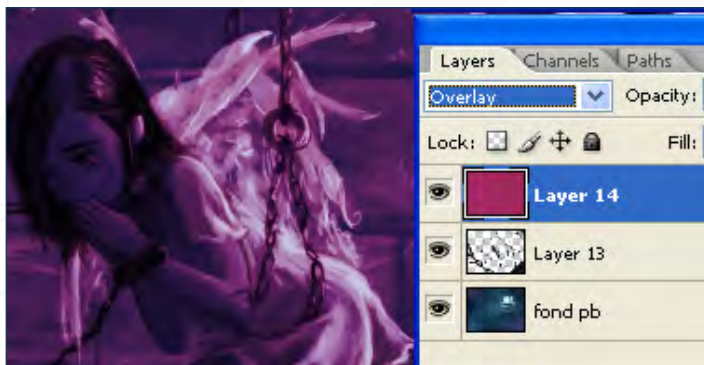
(b) I changed both layers adjustments. You can notice that the possibilities of mood are unlimited. For instance, put the background into black and white and the character in red tones... Or increase the brightness, or change the colour balance... You play with the adjustment tools, but you have two pictures in one; the possibilities are doubled! Some examples

can be found here: <http://sixio.free.fr/tut9ex.htm>.

2. The second way to change the colours is as follows: create a new layer that you fill with a colour; then change the layer property, or add an adjustment layer. I can't explain how each property works, you have to try these to test the effects. The same applies to the adjustment layers - be creative! I would just like to add that







you can stack the layers; there are a lot of interactions of the effects (that you can reduce with the opacity/fill percentage).

### Final tip:

You can erase some parts of the layer (check the following pictures). The layer combinations will turn differently. The last available function in Photoshop: the layer "styles" (double-click on the layer, or left-click and then click on "blending options"). This is something I NEVER use though, because it's too hard for me. It allows you to change the blending options... but it's quite ugly. Here I use it to have the shadows under the writing. On this example, the FL seems to be getting a level style... Yeah!



*Rolando Cyril*

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Paragraph one courtesy of:

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