Interview
Vanja Todoric

Articles
Sketchbook of **Mark Molnar**

The Gallery
Paul Abrams, Frank Hong and **Sasha Podgorny**, plus more!

CREATURES
& ENVIRONMENTS

Excalibur!
Simon Dominic dips into Arthurian legends in the forth chapter of our **Painting Fantasy Medieval Scenes**.

The Long Goat
Simon Dominic shows us his techniques on how to approach monster design in the forth chapter of **Painting Monsters** tutorial series.

Steampunk Environments
In the third leg of our travels round Steam World, **Chee Ming Wong** guides us through the Industrial Realm of D'Metronomus.

Futuristic Dock
Richard Tilbury prepares to cast off as he shows us how to created his furturistic dock scene in the second part of our **Painting Futuristic Cities**.

Editorial

Hello, it's good to see you all again, and welcome to the April issue of 2DArtist. All the staff at 3DTotal hope you had a great Easter and that you are all excited about what this issue has in store.

This month's interview is with an artist that a lot of you may have seen in some of the CG Forums entering competitions and sharing his great artwork with us, Vanja Todoric. Vanja puts a creepy and unique twist on well known fairy tale's to make some amazing illustrative pieces of artwork. Vanja also tells us how he was inspired by some of the classic 80's cartoons to start drawing at an early age, and how this got him into a little trouble at school.

Mark Molnar is this month's sketchbook artist. Mark comes from a traditional art background, so he tells us about making the transition from paint and paper to a Wacom and a monitor. Mark currently works in the entertainment industry on games, movies and animation.

April's Making Of takes us forward to a time when global warming and the expanding sun has transformed the earth to a planet dominated by giant plants and an ever changing landscape. Our guide to creating this future world is Kenichiro Tomiyasu. Kenichiro talks us through the whole process of creating his image Hot House and shows us his secret to getting the lighting just right. We have further great artwork in our galleries this month, which features work from Mike Corriero, Frank Hong, David Lecossu, Renan Lima and many more.

Ok, so on to the tutorials. April's issue features a fantastic double bill from the one and only Simon Dominic Brewer. Simon is based in the Lake District, and we will all be able to see how his mountainous surroundings have inspired his two tutorials this month. Firstly Simon tackles the Painting monsters tutorial, this month looking at a mountain dwelling monster. Simon's second tutorial this month is Painting Fantasy Medieval Scenes and this month he is dealing with a classic, the Legend of Excalibur. Simon is very competent in a few pieces of software and shows us how to utilize the best features in each package to create some great artwork.
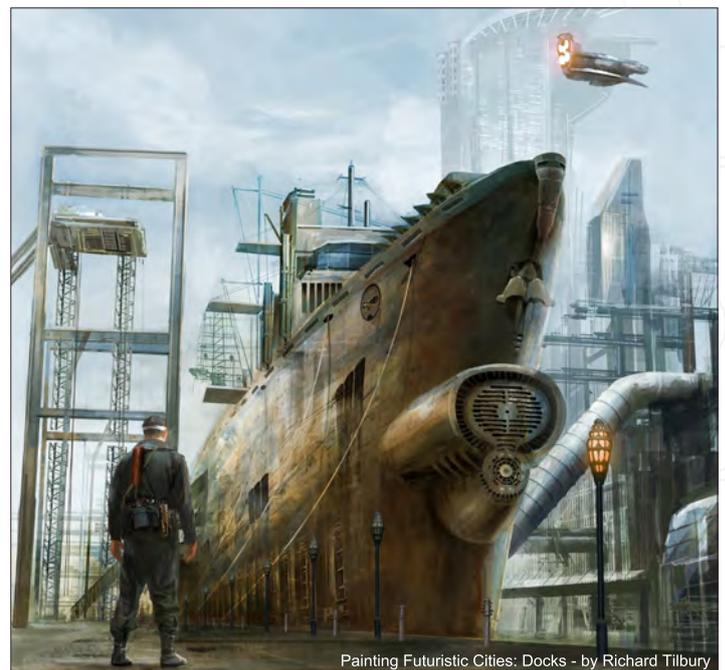
Chee Ming Wong continues the tour of his steampunk world and in this month's issue we leave the vehicles behind and walk on foot to experience some of the more Industrial parts of his steam universe. Chee shows us how to add an aged and moss covered effect to make surfaces look old and treats us to not one, not two, but three finished images!

Last but not least, we continue our Painting Futuristic Cities series, this month we look at a futuristic dock, created by Richard Tilbury. Rich shows us how to ensure you maintain the correct perspective and how to use photographs to make your image more photo real.

I am sure you will agree that we have treated you to some really great tutorials and artwork this month, all that's left to do is enjoy.

Editor Simon Morse

Lead Designer Chris Perrins

Layout Layla Khani, Matt Lewis

Marketing Jo Hargreaves

Content Simon Morse, Tom Greenway, Richard Tilbury, Chris Perrins, Jo Hargreaves

Sub-Editors Simon Morse, Jo Hargreaves

Painting Futuristic Cities: Docks - by Richard Tilbury

3dtotal.com

2dartist

Concept Art, Digital & Matte Painting Magazine
Issue 052 April 2010

Interview
Vanja Todoric

Articles
Sketchbook of Mark Molnar

The Gallery
Paul Abrams, Frank Hong
and Sasha Podgorny, plus more!

CREATURES
& ENVIRONMENTS

Excalibur!
Simon Dominic dips into Arthurian legends in the forth chapter of our **Painting Fantasy Medieval Scenes.**

The Long Goat
Simon Dominic shows us his techniques on how to approach monster design in the forth chapter of **Painting Monsters** tutorial series.

Steampunk Environments
In the third leg of our travels round Steam World, **Chee Ming Wong** guides us through the Industrial Realm of D'Metronomus.

Futuristic Dock
Richard Tilbury prepares to cast off as he shows us how to created his furturistic dock scene in the second part of our **Painting Futuristic Cities.**

Get the most out of your
Magazine!

If you're having problems viewing the double-page spreads that we feature in this magazine, follow this handy little guide on how to set up your PDF reader!

Setting up your PDF reader

For optimum viewing of the magazine it is recommended that you have the latest Acrobat Reader installed.
You can download it for free here: DOWNLOAD!

To view the many double-page spreads featured in 2DArtist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

1. Open the magazine in Reader;

2. Go to the View menu, then Page display;

3. Select Two-up Continuous, making sure that Show Cover Page is also selected.

Vanja Todoric

Vanja Todoric is a senior year student at the Academy of Fine Arts, Novi Sad (New Art Media Department). Vanja started drawing when he was young and never stopped. Currently Vanja is working hard on developing his skills in the fields of illustration, concept art and 3D modeling.

http://vanjatodoric.blogspot.com/

vanja3d@gmail.com

Contributing Artists

Every month many artists around the world contribute to **3DCreative** and **2DArtist** magazines. Here you can find out a bit more about them! If you would like to be a part of **3DCreative** or **2DArtist** magazine, please contact: simon@3dtotal.com
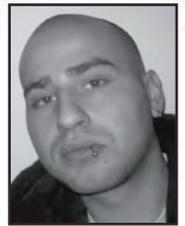
Mark Molnar

Mark is a concept artist and illustrator working in the entertainment industry (films, games, animation) for more than six years. He just finished his work as a senior concept artist at a game development studio and is currently working as a freelancer for various international clients.

http://markmolnar.com

http://momarkmagic.blogspot.com

info@markmolnar.com

Simon Dominic Brewer

Simon is a freelance illustrator specializing in fantasy, sci-fi, horror and the generally bizarre. He paints digitally, applying traditional techniques through use of digital tools. He has worked on game art, book covers, editorial and magazine workshops since going pro in 2009.

http://www.painterly.co.uk

si@painterly.co.uk

Image by Bastien Grivet

Dr. Chee Ming Wong

Dr. Wong is both a visual imagineer & director of Opus Artz Ltd and has over 10 years of creative visualization and industrial design experience, working with a diverse range of game & animation developers worldwide. His projects have included The Edge of Twilight, External Enviromental Art Consultant on Bioshock 2 and Senior Concept Artist and Visual Lead for the MMO "Infinity: The Quest For Earth".

http://www.opusartz.com

chee@opusartz.com

Richard Tilbury

Has had a passion for drawing since being a couple of feet tall. He studied fine art and was eventually led into the realm of computers several years ago. His brushes have slowly been dissolving in white spirit since the late 90s, and now his graphics tablet has become their successor. He still sketches regularly and balances his time between 2D & 3D – although drawing will always be closest to his heart.

www.richardtilburyart.com

rich@3dtotal.com

Kenichiro Tomiyasu

Kenichiro Tomiyasu is a concept artist originally from Yokohama Japan, he graduated from Musashino Art University, majoring in industrial design. Kenichiro has been working as a concept artist for games, movies and commercials for a few years. Before that he worked as a graphic designer and a compositor for entertainment industry.

http://www.studiotomiyasu.com/

supernova1031@gmail.com

Would You Like To Contribute To 3DCreative Or 2DArtist Magazines?

We are always looking for tutorial artists, gallery submissions, potential interviewees, 'making of' writers, and more. For more information, please send a link to your work to: simon@3dtotal.com

Image by Frank Hong

OUR ALUMNI MADE AN IMPACT IN 2009.
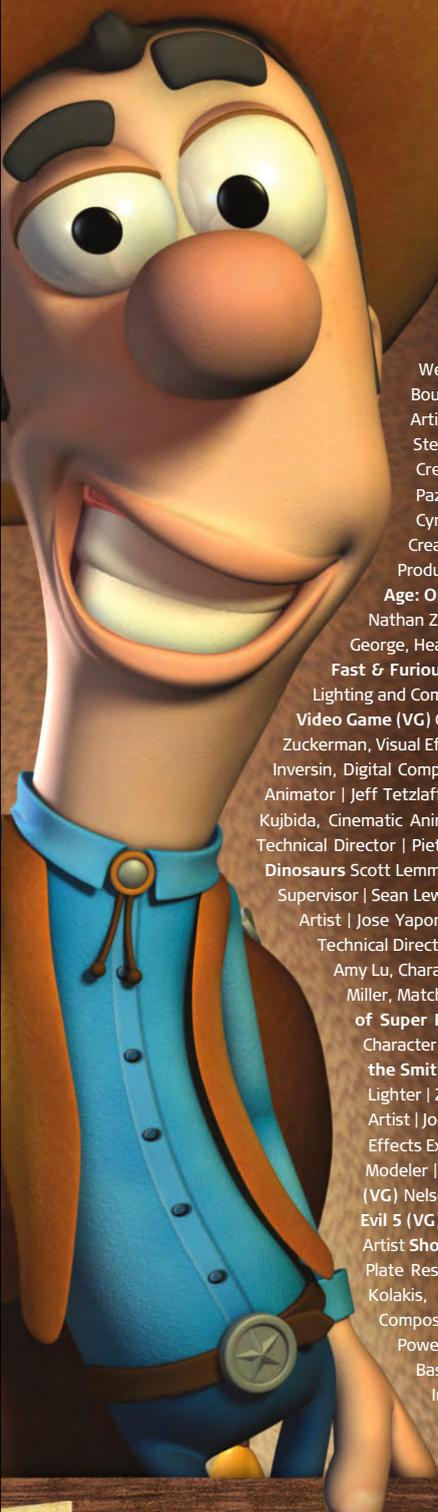
VFS ANIMATION & VISUAL EFFECTS ALUMNI CREDITS IN 2009 INCLUDE **9** Mike Dharney, Animator **2012** Jamie Bowers, Texture Zeke Norton, Previsualization Supervisor | Anuj Patil, Senior Technical Director | Christine Peterson, Digital Compositor **50 Cent: Blood on the Sand (VG)** Giorgio Bertolone, Creature Technical Director **Aliens in the Attic** Rex Ahn, Pre-Visualization Lead | Craig Calvert, CG Supervisor | Julianna Kolakis, Character Designer | Ben Sanders, Supervising Animator | Rommel Shamoun, Compositor | Noel Wright, Digital Compositor | Adam Yaniv, Animation Supervisor **Alvin & the Chipmunks: The Squeakuel** Nicholas Augello, Technical Animator | Christopher Downs, Technical Animator | Amy Lu, Animator | Adam Yaniv, Animation Supervisor **Amelia** Armando Velazquez, Digital Compositor | Clement Yip, Animator **America's Army 3 (VG)** Matthew Turner, Artist **Angels & Demons** Craig Calvert, Pre-Visualization Artist | Jessica Wan, Lead Rotoscope Artist | Noel Wright, Digital Compositor **Armored** Riley Benard, Digital Compositor | Yuta Shimizu, Visual Effects Artist **Astro Boy** Andreas Hikel, Layout Artist Kim Ooi, Animation Director **Avatar** Michael Cozens, Lead Animator | Tamir Diab, Technical Director | Aaron Gilman, Character Animator | Alfredo Luzardo, Layout Technical Director | Ben Sanders, Animator **The Beatles: Rock Band (VG)** Mike Krentz, UI Artist **Brütal Legend (VG)** Marke Pedersen, Senior Artist **Case 39** Riley Benard, Digital Compositor | Craig Calvert, CG Supervisor | Matthias Lowry, Visual Effects | Fion Mok, Matchmove Artist | Teh-wei Yeh, Matchmove Artist **Cirque du Freak: The Vampire's Assistant** Nicholas Augello, Technical Animator | Julianna Kolakis, Character Designer | Ai Saimoto, Lighting Lead **Cloudy with a Chance of Meatballs** Andrew Lawson, Animator | Arun Ram-Mohan, Senior Color and Lighting Technical Director **Coraline** Brian Demoskoff, Animator **A Christmas Carol** Kirk Chantraine, Motion Capture Technical Director | Joel Pennington, Motion Capture Technical Director | Shraga Weiss, Character Modeler | Brent Wong, Character Modeler **District 9** Neill Blomkamp, Director/Co-Writer | Jelmer Boskma, Modeler | Robert Bourgeault, Lighting Lead | Freddy Chavez, Visual Effects Compositor | Dominic Cheung, Lighting Technical Director | Paul Copeland, Visual Effects Artist | Anthony Di Ninno, Animator | Brian Harder, Creature Rigger | Bernhard Huber, Effects Animator | Brett Ineson, Motion Capture Supervisor Steve Johnston, Render Wrangler | Patrick Kalyn, Animator | Bernhard Kimbacher, Visual Effects Data Coordinator/Compositor | Julianna Kolakis, Creature Texture Painter | Adam Marisett, Visual Effects Artist | Nikolai Michaleski, Compositor | Brendon Morfitt, Digital Artist | Fernando Pazos, Animator | Dan Prentice, Visual Effects Artist | Mike Rhone, Visual Effects Artist | Cesar Rodriguez Bautista, Digital Paint & Roto Artist Cynthia Rodriguez del Castillo, Digital Paint & Roto Artist | Marc Roth, Visual Effects Artist | Derek Stevenson, Matchmove Lead | James Stewart, Creature Supervisor | Richard Sur, Lighting Technical Director | Anna Tonrungroj, Digital Compositor | Shawn Walsh, Visual Effects Executive Producer | Joey Wilson, Modeler/Texturer | Samson Wong, Matchmove Artist **Drag Me To Hell** Thomas Schelesny, Visual Effects Supervisor **Dragon Age: Origins (VG)** Bobby Bath, Character/Creature Artist | Ryan Lim, Lead Creature Character Artist | Herbert Lowis, Artist | Brian Sum, Concept Artist Nathan Zufelt, Cinematic Animator **Escape from Planet Earth** Giorgio Bertolone, Creature Technical Director | Anthony Di Ninno, Layout Artist | Craig George, Head of Story | Gary Hendry, Layout Artist | Nicholas Smolyn, Layout Artist **Eureka** Anuj Patil, Lead Compositor | Mike Rhone, Visual Effects Artist **Fast & Furious** Ben Dishart, Texture Artist | Armando Velazquez, Digital Compositor **The Final Destination** David Yabu, Animator **G-Force** John Iskandar, Lighting and Compositing TD | Ken Kaiser, Animator | Hyun Chul Jung, Animator | Andrew Lawson, Animator | Phan Wiantrakoon, Animator **Ghostbusters: The Video Game (VG)** Giorgio Bertolone, Creature Technical Director | Winston Fan, Compositor | Harry Liu, Junior Motion Capture Editor | Jessica Mih, Modeler | Maya Zuckerman, Visual Effects Artist **GI Joe: The Rise of Cobra** Jelmer Boskma, Modeler | Patrick Conaty, Digital Compositor | Ben Dishart, Texture Supervisor | Aruna Inversin, Digital Compositor | Julianna Kolakis, Concept Artist/Modeler | Sean Lewkiw, Visual Effects Artist | Tom Piedmont, Digital Artist | Jeremy Stewart, Senior Animator | Jeff Tetzlaff, Lead Modeler | Jessica Wan, Lead Rotoscope Artist **Grey Gardens** Armando Velazquez, Digital Compositor **Halo 3: ODST (VG)** Bartek Kujbida, Cinematic Animator **Harper's Island** Steve J. McLeod, Digital Compositor **Harry Potter and the Half-Blood Prince** Harry Mukhopadhyay, Lead Effects Technical Director | Pietro Ponti, TD Generalist | Gia Sadhwani, Digital Effects Artist | Kieran Tether, Digital Artist | Teh-wei Yeh, Lighting TD **Ice Age: Dawn of the Dinosaurs** Scott Lemmer, Animator | Thom Roberts, Animator | Brent Wong, Modeler **Invictus** Christopher Ahrens, Lighting Lead | Geoffrey Hancock, Visual Effects Supervisor | Sean Lewkiw, Digital Effects Supervisor | Jason McKeeman, Lead Technical Animator | Farhad Mohasseb, Compositor | Michelle Skrzyniarz, Matchmove Artist | Jose Yapor, Animator **Killzone 2 (VG)** Andrea Arghinenti, Technical Artist **King of the Hill** Michael Loya, Director **Knowing** Tim Rowlandson, Rigging Technical Director | Richard Sur, Lighting Technical Director **Land of the Lost** Nicholas Augello, Massive Technical Director | Tony Etienne, Lighting Supervisor Amy Lu, Character Animator **Law Abiding Citizen** Freddy Chavez, Compositor | Veronica Marino, Compositor | James McPhail, Effects Animator | Jacob Curtis Miller, Matchmover | Jay Randall, Visual Effects Supervisor | Derek Stevenson, Matchmover | Shawn Walsh, Visual Effects Executive Producer **The League of Super Evil** Daphne De Jesus, Compositor | Barry Karnowski, Animation Supervisor **The Lord of the Rings: Conquest (VG)** Michelle Lam, Lead Character Artist **The Lovely Bones** Michael Cozens, Previs Animator **Monsters vs. Aliens** Jiyoung Lee, Texture Artist **Night at the Museum: Battle of the Smithsonian** Rex Ahn, Previsualization Lead | Nicholas Augello, Technical Animator | Christopher Downs, Technical Animator | Joshua Herrig, Lead Lighter | Zeke Norton, Previsualization Supervisor | Ai Saimoto, Lighting Lead | Ben Sanders, Supervising Animator | Derek Stevenson, Previsualization Artist | Joey Wilson, Previsualization Artist | Adam Yaniv, Animation Supervisor **Orphan** Francisco Moncayo Moreno, Digital Artist | Shawn Walsh, Visual Effects Executive Producer **Paul Blart: Mall Cop** Riley Benard, Digital Compositor **Planet 51** Sandro di Segni, Senior Effects TD | Jorge Kirschner Torres, Modeler | Gianfranco Valle, Effects Animator **Prototype (VG)** Harry Ahn, Lead Cinematics Animator | Bobby Bath, Lead Character Artist **Punch-Out!! (VG)** Nelson Garcia, Concept Artist **Pushing Daisies** Scott Dewis, Visual Effects **Red Faction: Guerrilla (VG)** Dilber Mann, Project Manager **Resident Evil 5 (VG)** Jacob Palmer, Animator **Rock Band Unplugged (VG)** Mike Krentz, Artist **Sanctuary** Julie Bergman, Animator | Mladen Miholjcic, Visual Effects Artist **Shorts** David Yabu, Animator **Sorority Row** Mike Rhone, Visual Effects Artist **Star Trek** Aruna Inversin, Digital Compositor | Tom Piedmont, Digital Plate Restoration | Kieran Tether, Digital Artist | Teh-wei Yeh, Digital Artist **Stargate Universe** Daphne De Jesus, Digital Compositor | Julianna Kolakis, Character Designer | Daniel Osaki, Lead 3D Modeler | Anna Tonrungroj, Digital Compositor **Supernatural** Daphne De Jesus, Digital Compositor **Surrogates** Anthony Di Ninno, Animator | Joshua Herrig, Lighting Artist/Look Dev Artist | Matthias Lowry, Digital Compositor | Laurie Powers, Compositor | Teh-wei Yeh, Digital Artist **Tales of Monkey Island (VG)** Jason Findley, Character Artist **Terminator Salvation** Geeta Basantani, Digital Matte Painter | Teh-wei Yeh, Lighting Technical Director **Transformers: Revenge of the Fallen** Allen Holbrook, Animator | Aruna Inversin, Compositor | Stephen King, Animator | Henri Tan, Creature Technical Director | Kieran Tether, Digital Artist | Teh-wei Yeh, Digital Artist **The Twilight Saga: New Moon** Dominic Cheung, Lighting Technical Director **Uncharted 2: Among Thieves (VG)** Mike Yosh, Lead Animator **Underworld: Rise of the Lycans** Pearl Hsu, 3D Artist | Lon Molnar, Visual Effects Production Executive **Up** Bill Watral,

VFS

3D ANIMATION & VISUAL EFFECTS | CLASSICAL ANIMATION | DIGITAL CHARACTER ANIMATION
Vancouver Film School. vfs.com/animationvfx

Visual Effects Artist **Warhammer 40,000: Dawn of War II (VG)** Ian Cumming, Senior Artist | Allan Dilks, Artist | Nathan Hocken, Lead Animator | Christine Hubbard, Artist | Claire Roberts, Artist | Jefferson Takahashi, Artist **Watchmen** Ori Ben-Shabat, Compositor Jelmer Boskma, Previs Modeler | Freddy Chavez, Compositor | Dominic Cheung, 3D Artist | Ben Dishart, Texture Artist | Ty Duperron, Modeler | Pearl Hsu, 3D Artist | Bernhard Kimbacher, Digital Artist | Sean Lewkiw, Technical Head of 3D | Matthias Lowry, Digital Compositor | James McPhail, Digital Effects Artist | Jacob Curtis Miller, Digital Artist | Lon Molnar, Visual Effects Supervisor | Harry Mukhopadhyay, Lead Effects TD | Cynthia Rodriguez del Castillo, Digital Artist | Derek Stevenson, Matchmove Artist | Shawn Walsh, Visual Effects Supervisor | Samson Wong, Compositor **Wheelman (VG)** Laura Gorrie, Senior Animator **Whiteout** Armando Velazquez, Digital Compositor | Clement Yip, Animator **Wolfenstein (VG)** Jason Martin, Modeler **X-Men Origins: Wolverine** Geeta Basantani, Digital Matte Painter | Rommel Shamoun, Compositor | Jeremy Stewart, Previs Artist **Zombieland** Mike Rhone, Visual Effects Artist

VFS student work by Thiago Martins

"I have dedicated all of my free time to my personal projects, concepts and illustrations."

Vanja Todoric is a unique artist who uses a mixture of different media to create some really great illustrative pieces of artwork. Read on to find out how he got inspiration from the cartoons he watched as he grew up, and how he puts a dark and interesting twist on well known fairy tales.

Vanja Todorić

Interview with Vanja Todoric

Hi Vanja, thanks for agreeing to be interviewed for the magazine. Could you tell us a little about yourself and what got you interested in Digital Art?

Thank you Simon. My name is Vanja Todoric and I'm a student at the Academy of Fine Arts, Novi Sad. I had an interest in Art ever since I was a little kid, and the person responsible for all that was my grandmother who patiently drew with me for hours and hours every single day. Our favorite, or better say my favorite theme was He-Man and the Masters of the Universe gang. About two or three years ago I got more into the digital form of art, drawing fantasy characters for the "Izvori Magije" card game challenges. When I realized the possibilities of Digital Art it was really hard for me to let go of them, so I never did.

> " I combine pencil drawings, digital painting, vectors, photography and 3D objects, and then carefully arrange them so they can complement each other in the best way possible."

Wow! A grandmother that likes He-Man, that sounds great! I notice that you still enjoy drawing characters from He-Man, were there any other cartoons or comics that influenced you as a young artist? And if so who was your favorite character?

Well she didn't have much choice, she said when I was younger it was either my way or the "slap on the face way". There were tons of cartoons I watched as a kid, but my favorites must be Saber Rider and the Star Sheriffs, He-Man, Transformers, Robotech, Voltron and Teenage Mutant Ninja Turtles. I must mention Samurai Jack among my favorites, I know it's not an oldie, but that cartoon is maybe one of best things that ever happened in the cartoon industry. My favorite comic books were all drawn by French artists Albert Uderzo and Rene Gosciny and they are Umpah Pah, Lucky Luke, Asterix and Obelix, and Gaston. My favorite character would have to be the Indian Umpah Pah. That comic book is so funny and I would gladly recommend it to you all!

You have a really unique style that has been enjoyed by all of the staff here at 3DTotal, who or what would you say has influenced your artistic style most?

Thank you very much I feel very flattered, I must say that nowadays it is a real compliment when someone finds that your art work is unique. I think that a large variety of artists I came across and admired during all these years played a big role, when it comes to the mixture of styles that are present in my works. I combine pencil drawings, digital painting, vectors, photography and 3D objects, and then carefully arrange them so they can complement each other in the best way possible. That can be very tricky sometimes, but somehow I always find a way to make them work together in the end.

It say's on your Blog that you currently work as a Freelance illustrator, what is your favorite project that you have worked on so far?

If a favorite/perfect project is the one that both pays well and at the same time is a joy to work on, then I would have to say that I'm still a "perfect project" virgin. So far I have never

experienced both pleasures in one project, but I hope that will change in the future. That is why I have dedicated all of my free time to my personal projects, concepts and illustrations, so that in time I can strengthen my portfolio, and hopefully get many job offers of which then I will be able to choose a favorite one.

I am sure you will be getting plenty of great job offers, but until then if you could chose any dream job or project to work on, what would it be?

I would say anything that is closely related to fantasy art, game/movie character design or book illustration would be a dream come true. Not to mention possible projects from companies like "Wizards of the Coast" or "Blizzard".

I noticed on your blog that you use a little bit of 3D in one of your pieces, do you use 3D often and what do you think the benefits of being able to use 3D in 2D artwork are?

Every time my illustrations are in need of architecture or accessories like weapons or mechanisms I gladly turn to 3D. For now I mainly use Google Sketchup, which is pretty awesome because it has a very illustrative feel to it, and it fits perfect with my illustration style. One of the main benefits of 3D is that the objects are so much easier to manipulate if you are in any need of composition changes, whether they are big or small. But the truth is I love to play around in 3D, because the creation process is just too damn fun!

It appears from your work that you like to create work that tells a story, do you try to think of a story before you paint or do you start painting and see what happens? also can you talk us through the processes you go through when you start a new piece of art?

It really depends on the purpose of the artwork. For instance If I'm doing one of the illustrations for my fairy tale series, then I always do a concept and lots of pencil sketches first. I also

find lots of photo references, and when I'm completely satisfied with the detailed sketch I will continue on with the painting process. If I'm doing a creature or character design concept, I will probably start by painting it right away and see where it leads me.

Have you ever considered writing a story to illustrate yourself? If you did write a story what would it be about?
I don't see myself as a big writer, but if I was one, the front page cover of my book would say Vanja's Hobbit, or Vanja's Lord of the Rings.

I see that you like to create images that put interesting twists on well known fairy tales and fables. Why do you have a particular interest in illustrating these? And are you currently working on another story?
It all started as an assignment for my Academy studies. I was asked to do the front page cover as well as the illustrations to follow the story line of a famous novel of my choice. I saw a lot of potential in the fairy tale "Little Red Riding Hood" and that is how all this started. I know for a fact that the first fairy tales ever told had the purpose of scaring young children who behaved

badly, so I thought it would be fun to revive that in my illustrations. The reactions I got were just awesome, and at that time Little Red had won a CG choice Award, as well as being included in Expose7 by Ballistic Publishing, which are one of the best recognitions you can get for a digital art piece, so it felt kind of right to continue on with the scary/funny storytelling concept. I'm currently working on the illustration for the story "The Little Match Girl" by Hans Christian Andersen. That should have been my entry for the CG society "B-Movie" challenge, but due to some pretty nasty exams I won't be able do finish it in time.

It sounds like you liked a lot of great cartoons as you were growing up, did you ever like dress up like your favorite characters? And did you ever get in trouble for getting carried away acting out your role?
No, dressing up wasn't my thing, but I remember that my parents were called in a couple of times by my teacher, and the reason was some very disturbing drawings I did. You see, while other kids drew mommy and daddy holding hands, flowers, sun, etc … I was drawing some major He-Man and Ninja massacre scenes, with blood splashing all over the place and body parts flying around. And the problem wasn't just me, but also the other kids who found that very amusing, and started drawing similar things.

You can imagine what went threw our teachers mind every time our little gang surrounded her during class, and all of us started cheering: DRAWING TIME, DRAWING TIME!!!

If you could liken yourself to any He-Man character who would it be? I would be like Cringer, a bit of a coward!
This one is tough!!! My first hunch tells me Hordak or someone out of his crew, but let's face it the coolest dude ever must be Mr. Scull instead of the face, with a good looking buffed body and a light blue skin tone, … Ok this sounds a bit girlie, maybe I should be Prince Adam instead.

Thanks for agreeing to be interviewed by us Vanja, it's been a pleasure speaking to you.
Thanks Simon, and the pleasure is all mine. This was a lot of fun and I hope we get to do it again someday, you know when some of those dream jobs finally start to pile up. Big ups to all the 3D Total guys and girls, and thank you once again for having me over!

Vanja Todoric

For more work by this artist please visit
http://vanjatodoric.blogspot.com/
or contact them at
vanja3d@gmail.com
Interviewed By : Simon Morse

> "To be a successful concept artist or illustrator I have to know how to draw everything and anything"

SKETCHBOOK
OF MARK MOLNAR

This month's sketchbook artist is Hungarian born Mark Molnar. Mark Currently works in the entertainment industry in New Zealand, and in his sketchbook he shows us the processes he goes through when making his excellent artwork. Mark comes from a traditional art background so have a look inside to see how this traditional artist has transformed himself into a digital artist.

SKETCHBOOK OF MARK MOLNAR

FROM THE BASICS TILL PRODUCTION SKETCHING

My name is Mark Molnar and I am a concept artist and illustrator working for the entertainment industry (films, games and animation) for more than six years now. Originally I am Hungarian, but currently I live in Auckland, New Zealand. I started my professional career as a set designer for theaters, but I had the opportunity to work together with contemporary dance companies, feature film and cg animation productions and all kind of computer and hobby game companies in the past years.

I just finished my work as a full-time senior concept artist at a game developer company and now I am working as a freelancer for international clients. My previous clients include Games Workshop, Fantasy Flight Games, Binary Star, Big Fish Games, Storm Studios, Nagual Pictures, OddBall Animation, to name a few.

As I am coming from a traditional art background, sketching was really important for me from the start. My methods and tools changed a lot of course during the years. I started with pencils, markers, charcoal and ink and now I am working mainly with Photoshop on my computer. Most of the times it's much faster and easier, I can apply changes really fast and I have to deliver the artwork in a digital format anyway.

Beside my digital works I still kept the habit of doing lots and lots of traditional sketches. It's mainly because I think drawing is the fundament of any art form and I also like to have a close contact with the material that I am working with. In the age of interactive pressure sensitive screens, like the Wacom Cintiq, its getting less and less of an issue, but the best tool for me still my sketchbooks and pencils.

STUDIES FROM LIFE – KNOWING THE BASICS

As a production artist I have to have really stable skills in the fundaments of art. I have to know the human and animal anatomy, perspective, the features of light, composition, values, you name it.

Fig.01 - Ink Portrait
I made this portrait at a life drawing session with using ink pens. It was great to work with this medium in such a large size (the original artwork is about 20 x 27 ″). Time: 30 mins.

In case of a concept art I have to create an image about an imagined reality, and to make it really believable the illustration has to be built on the same principles as our reality.

Fig.01

There are several ways to practice all these things and beside my tight work schedule I am still trying to keep working on studies. I am taking part in life drawing classes, copying works of old masters, painting from photographs and the most important thing: I take my sketchbook everywhere with me. I am sketching people on the bus and in cafes, doing roughs about environments or more interesting natural shapes and buildings, I am drawing each and every time it is possible.

Fig.02 -- Digital Life Drawing

I used my laptop and my tablet at this life drawing. It's a great technique, if you want to do fast paintings without worrying to much about paints, brushes, drying times, etc. Time: 15mins each
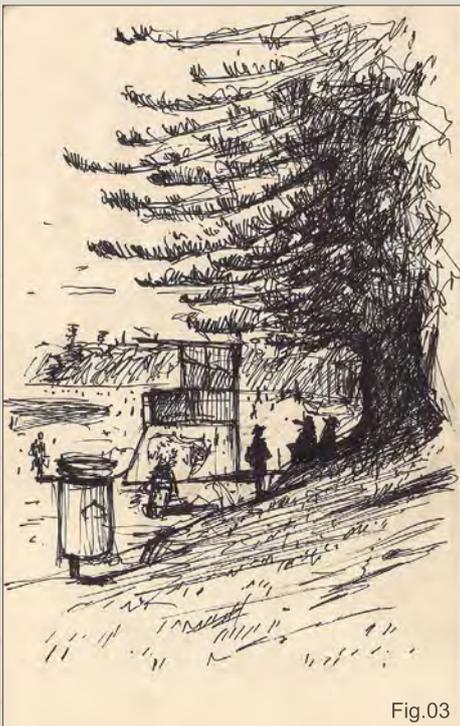
Fig.03
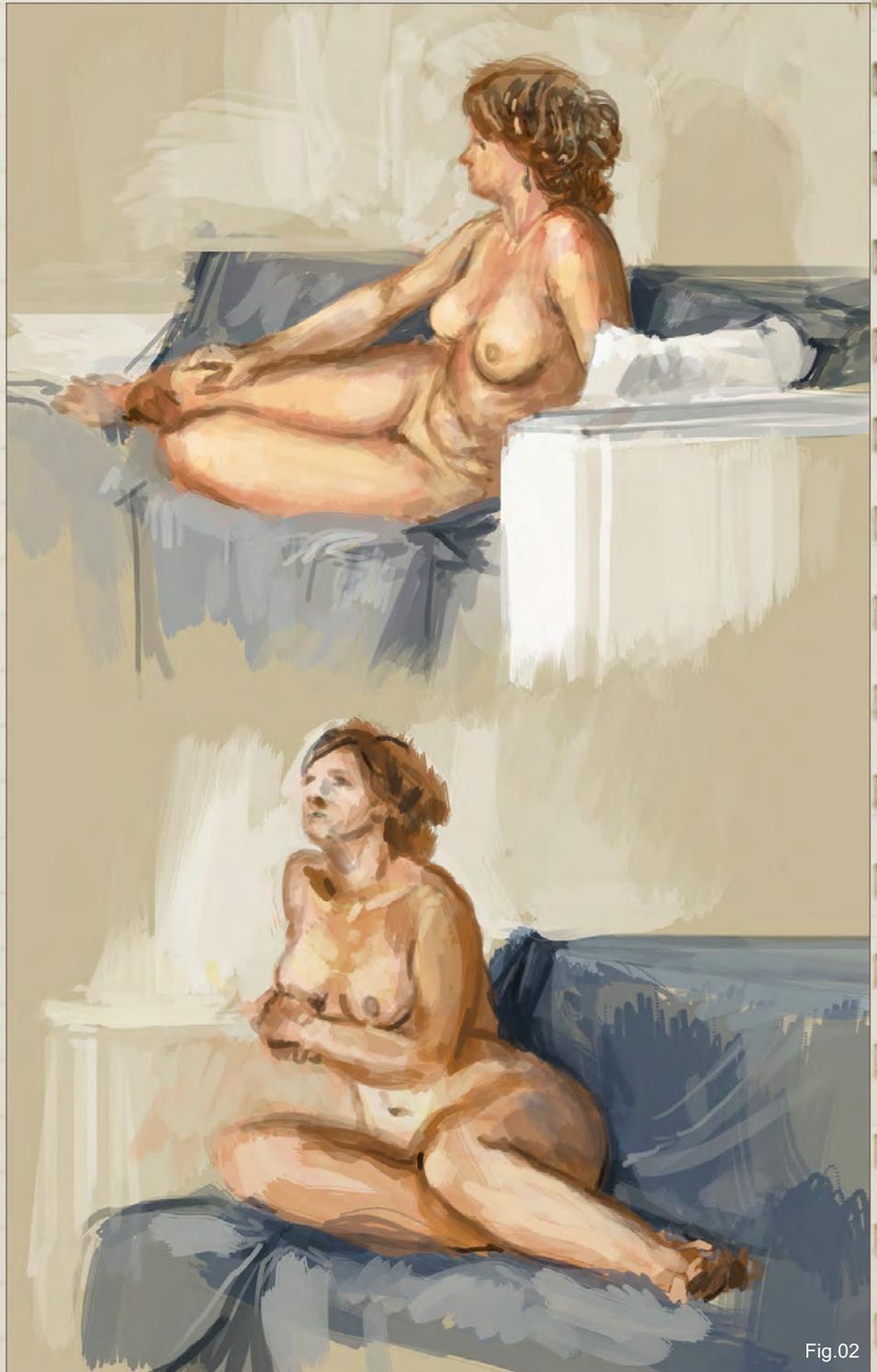
Fig.02

Fig.03 - Strange Tree

One of the best things in sketching is working outdoors. I was amazed by the chaotic shapes of this tree, that were in absolute contrast with the relaxed people lying in its shade. Time: about 20 mins

Fig.04 - Alley

I painted this image based on my own photograph, that I shot downtown. I was just mesmerized by the atmosphere of the small alley. It was a great opportunity to practice more realistic color choices in an urban environment.
Time: about 50 mins

Fig.04

Fig.05

Fig.05 - Digital Portrait

I just stumbled into the reference picture for this image online. It was a great exercise for practicing skin tones of an African American. (I have painted this quite a while ago and I was unable track back the source of the original photo.) Time: about 30 mins

Fig.06 - Master Copy

I made this digital work based on a great painting: Dreams (on a Hill) by Vasily Polenov.

I like to study old masters, because they had all the skills and knowledge, that are unfortunately disappearing from today`s art and design schools. Time: about 50 mins

Fig.06

SKETCHING FROM IMAGINATION - BUILDING A RICH VISUAL LIBRARY

In most cases I have to be a designer in the first place and the artist part and the craft just comes after that. To be a successful concept artist or illustrator I have to know how to draw everything and anything. And not to mention, I have to have rich imagination.

You can use references for your artworks of course, but what is best is if you build up a visual library for yourself inside your head and on your sketchbook pages. It is like an exercise for your mind and for your creativity.

I am working on these the same way as I am working on my studies. I have a sketchbook exclusively for this and I am doing at least a couple of sketches each day. Beside that I am usually doing digital sketches and speed paintings in the breaks of my `real` works. It really helps me to clear out my mind, `refresh` my eyes by focusing on something else, but still working on something that is connected to my profession.

In the case of these sketches most of the time I just pick a basic theme and I let my imagination handle my lines and colors. After a couple of minutes I come up with something more concrete and then I start to work on that. It's almost like watching the clouds and trying to discover certain shapes, faces, animals inside the constantly moving abstract forms.

I am also trying to work on my faults every day. When I am not satisfied with my creature designs, I work just on creatures for a week. If my perspective has faults, I try to push my environment design skills.
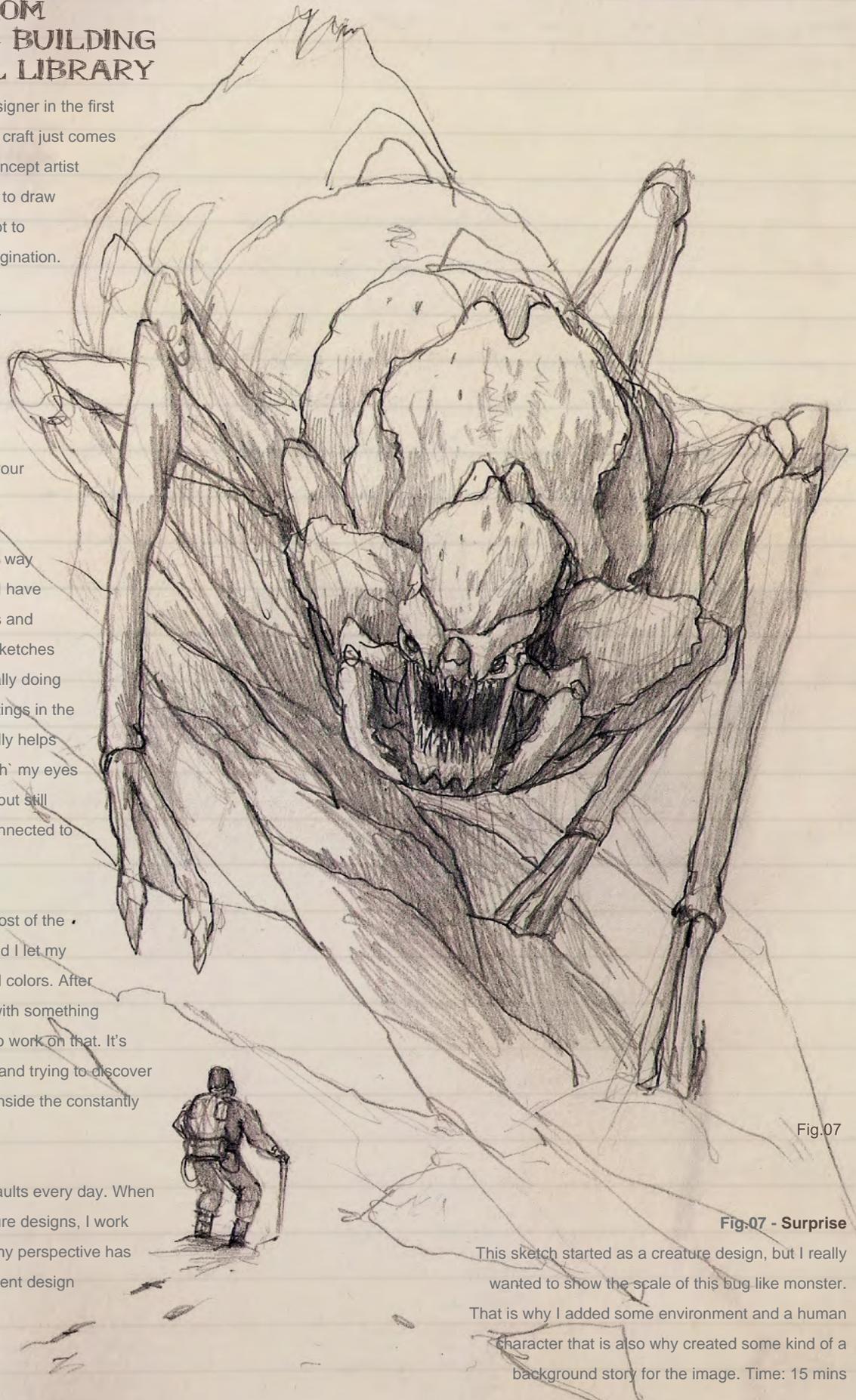
Fig.07

Fig.07 - Surprise

This sketch started as a creature design, but I really wanted to show the scale of this bug like monster. That is why I added some environment and a human character that is also why created some kind of a background story for the image. Time: 15 mins

I know it sounds a lot, but the whole thing takes about 1-1.5 hours for me each day, beside all my other work. I just decided to do this instead of watching t.v and its also great fun.

Fig.08 - Desert Rider

I wanted to create a creature with its rider that could survive in a savanna setting, but with a twist. I combined an ostrich and a camel, and designed Middle Eastern clothing for the character to come up with an interesting and unique design. Time: 15 mins

Fig.08
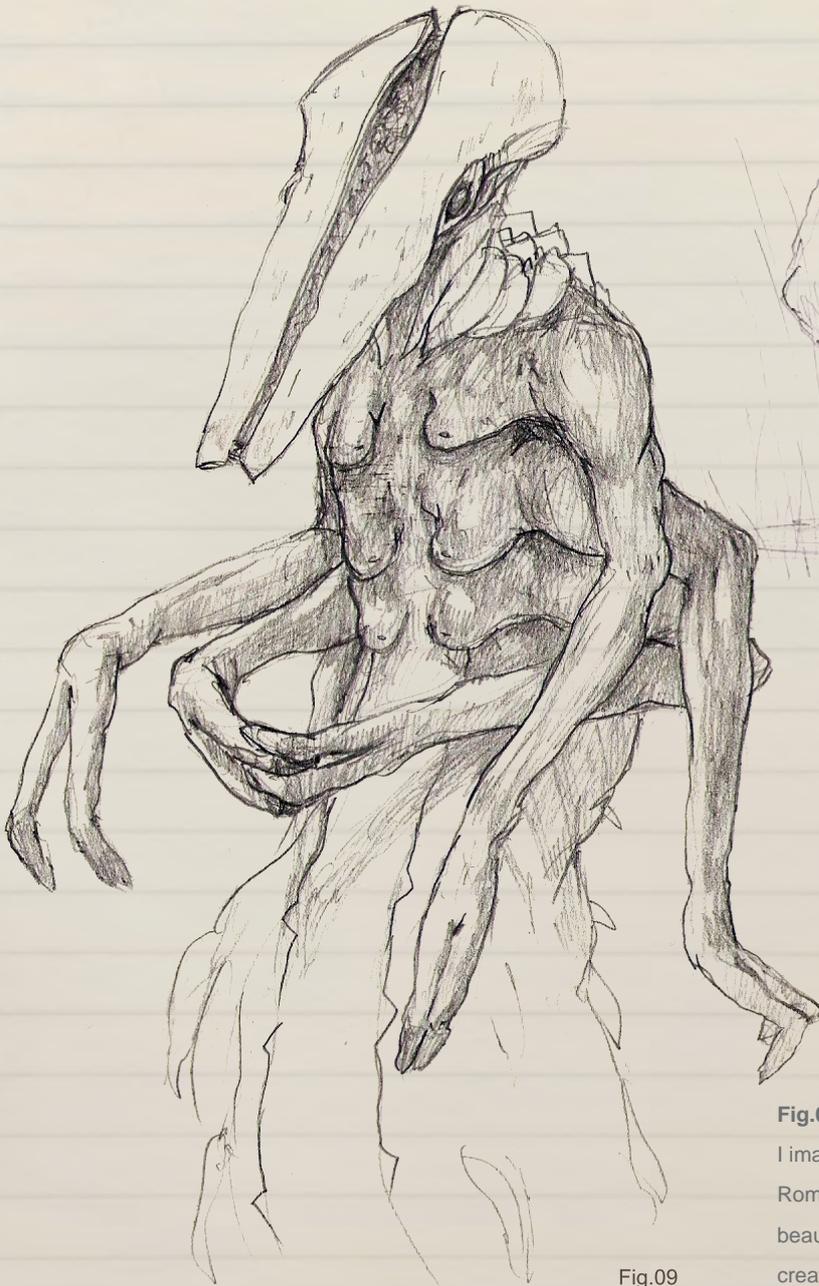
Fig.09

Fig.09 - Goddess

I imagined a society with multiple gods, same as ancient Greeks, Romans or Asian religions. I don`t think that every god has to be beautiful and perfect, so I tried to design a creepy and strange creature instead of a pretty girl in a satin dress. Time: 15 mins

Fig.10 - Seampunk Mecha

A giant robot with steam engines on his back
and covered with huge brass plates as armor.
It was great to design something based on the
classical Japanese Mecha, but push it towards a
completely different style. Time: 15 mins
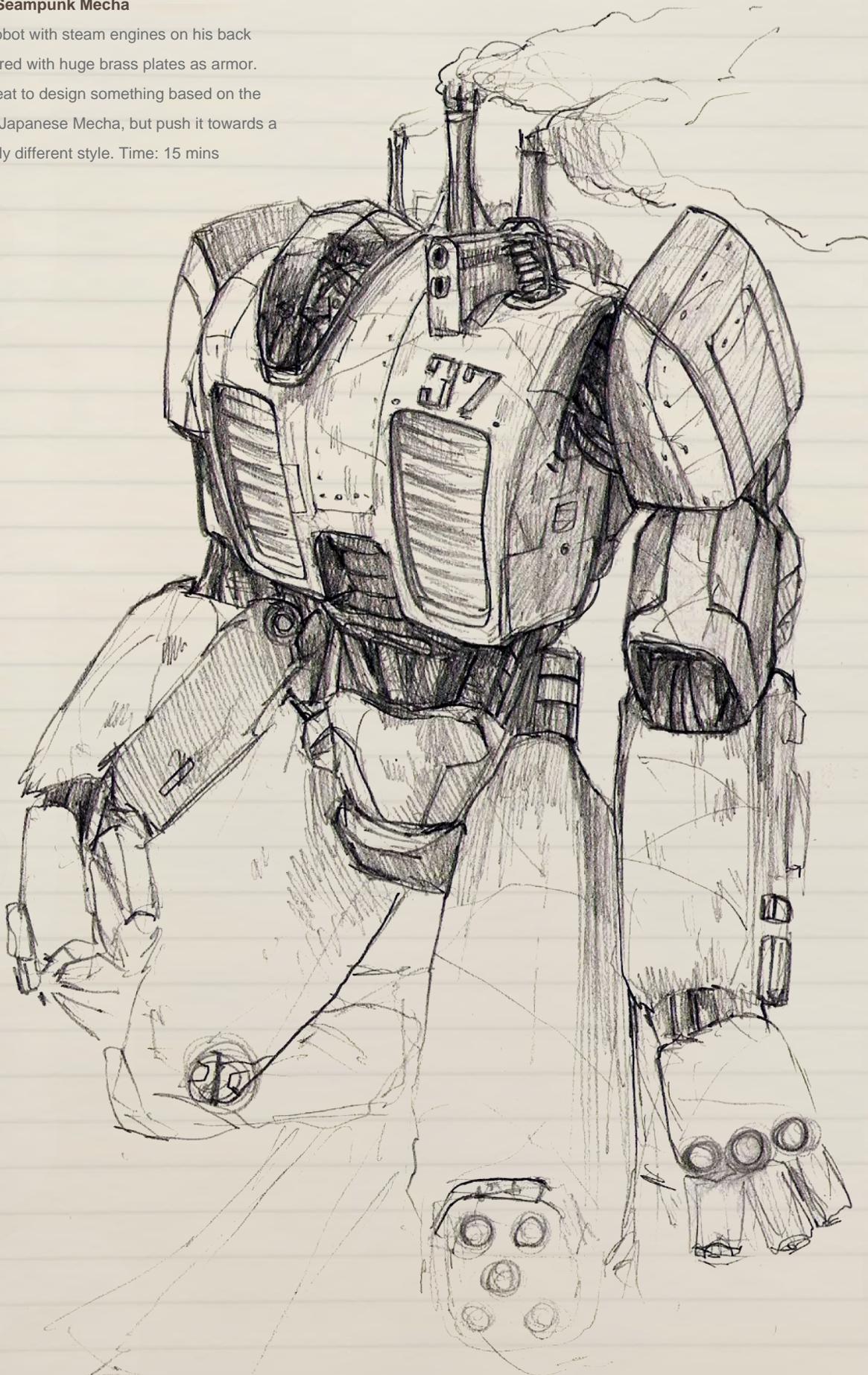
Fig.10

Fig.11 - Alien Portrait

This image has a funny story. It was inspired by the owner of a small dairy not far away from our house, who looked exactly the same (except the cuts on the top of his head of course). I am planning to do more pieces like this about aliens living between us. Time: about 30 mins

Fig.11

Fig.12 - Fantasy Dwarf

I painted this image for a speed painting video
demo. The main goal was to establish a classic
fantasy character and focus on the overall mood
of the piece and the expression of the character.
I also wanted to create an illustration in a
short amount of time that even could be a final
artwork. Time: about 60 mins

Fig.12

Fig.13 - Composition Sketches

I created these small black & white speed paintings as value and composition exercises for future projects. I wanted to create three totally different images in terms of composition, lighting and subject matter. Time: 10 mins each

Fig.14 - Arctic Factory

I really like to work on these types of rough environment paintings, they allow me create a really loose image. In most of the cases I really have to concentrate more on the scene and mood which are the most important parts of a successful image. Time: about 40 mins

Fig.13

Fig.14

SKETCHING IN A PRODUCTION - CREATING A SMOOTH WORKFLOW

In a production pipeline you can really make the whole workflow much easier for yourself and for your clients with doing sketches. I am usually breaking down my method / process into three steps.

First I am creating lots of sketches, composition roughs and thumbnail sketches based on the client`s needs. These are on a really early stage of the production, but for a client its easy to see, am I going towards a good direction or not. It is also much easier to make changes on these sketches or combine certain details into one design, what is closer to the brief or to the art style of the project.

Fig.15 - Hercules Thumbnails

I have done this work at the Concept Design workshop organized by Paul Tobin and Warren Mahy from Weta Workshop. The main task was to redesign the elements of the myth Jason and the Argonauts and I have chosen to create an alternative version of the two main characters: Jason and Hercules.

Fig.15

In the second step I am still working in a loose style, but I already have more information about what the client has in his/her mind based on the feedback, what I have got after the first round.

This is the point, where I am starting to establish the final artwork, suggesting all the details, but I am still working on 2-3 different variations to give a diversity of styles / colors / dynamics / moods.

The third step is about the final detailing of the design. You can be a genius of course, who paints an absolutely perfect painting from scratch, but all the sketching steps could provide you more chance to achieve a successful design solution for the project, what you are working for.

Fig.16 - Mixed Creature Thumbnails

I created this work for a private client, who wanted me to develop a fantasy creature based on a classic elf and some forest animal. I made these thumbnail sketches as the first step of the design process, where I designed different directions for an interesting creature that resembles the main characteristic of a forest mammal.
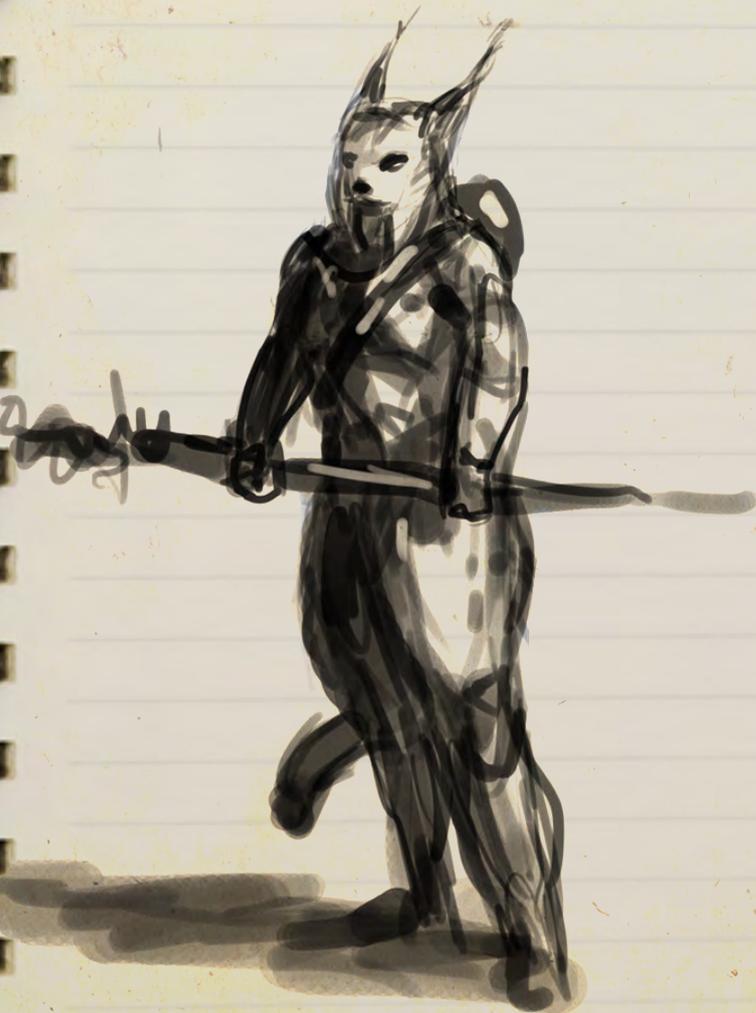
Fig.16

Fig.17

Fig.17 - Hercules Rough Sketches

This image was the second step of the character design process, where I focused to establish the key features of Hercules. The whole design had to suggest strength and masculine principles, but I also wanted to push the style towards today`s game aesthetics.

Fig.18 - Jason and Hercules Final

On the final illustration you can see the main differences between the two characters. Hercules is the brutal force and Jason is more the person of intellect and in this case magic, that fits into the dark-sci-fi-fantasy style of the artwork. The whole design process with all the unused versions really helped me to achieve a final design that works well within its world.

Fig.18

Fig.19

Fig.19 - City Patrol

I painted this mood speed painting for a sci-fi game pitch. My brief was to establish a scene, where marines and mechs / robots were searching for survivors after a great battle. With putting the POV inside a tunnel or collapsed building, I wanted to create a feeling where the viewer expects that something will happen in this place. Sometimes the trick is to not show the main thing or action on the illustration and leave it to the imagination of the viewer.

Fig.20 - The Banner – Environment Sketches

I created these sketches for a backdrop painting for a company publishing vinyl collectible toys. The main place of their background story is New York, so my task was to come up with a devastated city scene that was easily recognizable. The three environments that I have chosen are: 1. Street near the Empire State building, 2. Square at Flatiron building, 3. Time Square
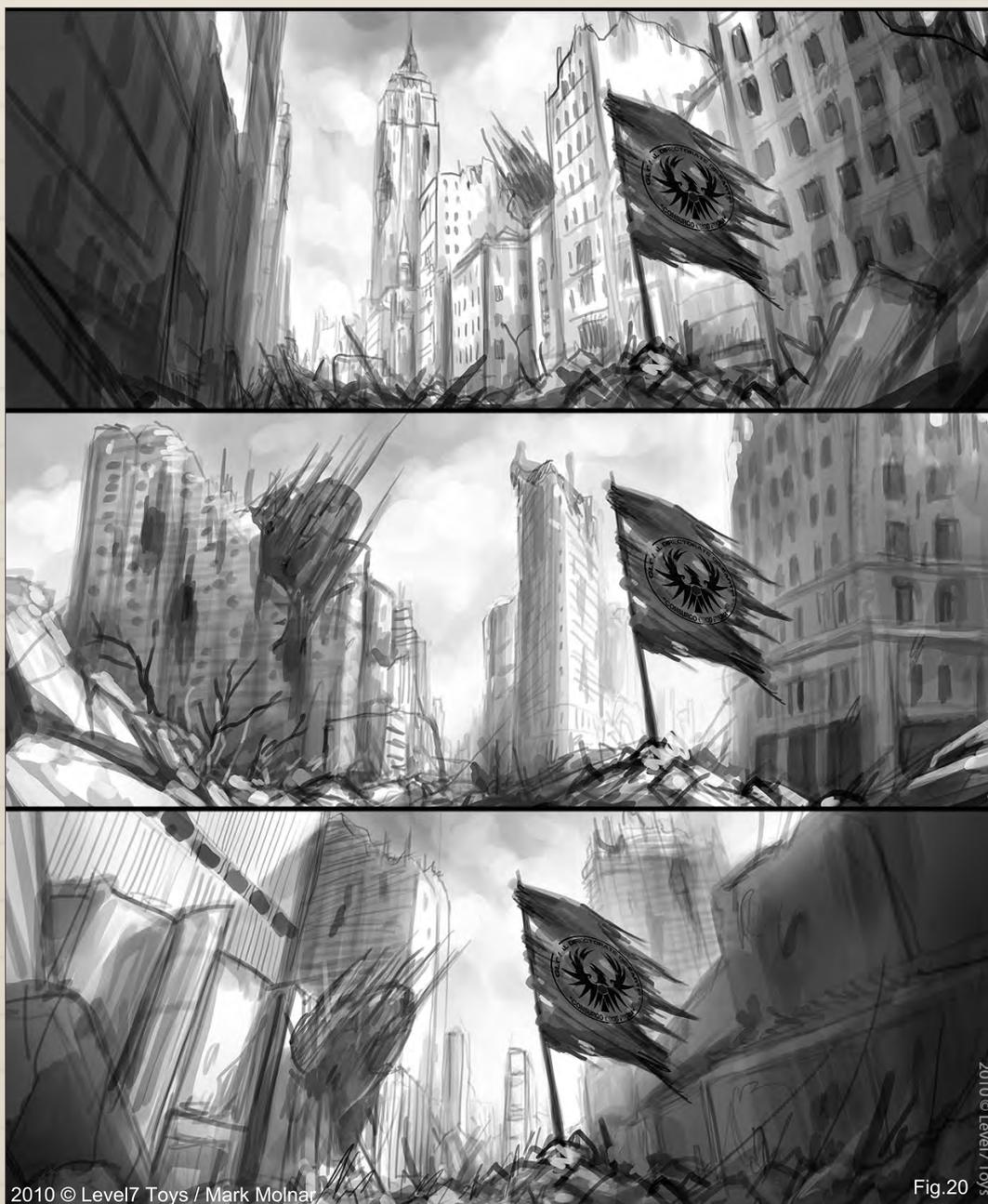
2010 © Level7 Toys / Mark Molnar

Fig.20

2010 © Level7 Toys

Fig.21 - The Banner – Final

As they picked the sketch with the iconic Flatiron building in the background, I worked on that design further. I wanted to show the final image as well, because this way it's easy to see how the overall composition and values are still based on the initial first round sketch.

Fig.22 - Airbase - Final

I also wanted to show the final illustration of this, because it has changed so much since the first Alchemy sketch. I wasn`t really happy with the lighting and background after the speed painting phase – I just felt it was too ordinary and boring. This is why I repainted the whole environment and sky to create a more `alien` landscape and after that I also had the chance to play more with the lights and reflections of the airbase itself with this new darker background.

Fig.23 - Airbase – Speed painting

The second step in the development of this illustration. I imported the artwork from Alchemy to Photoshop and loosely painted it over to give the shapes more definition. The whole image is still based on the rough random lines and shapes of Alchemy, but it's much cleaner, readable and realistic.

Fig.24 - Airbase – Composition Sketch

The interesting thing in this work is I made it with Alchemy, a free piece of software that allows you to quickly develop visual ideas. Most of the time people are using it for character and creature designs and I wanted to try it out to create the base of a more complex illustration.

2010 © Level7 Toys / Mark Molnar   Fig.21

Fig.22

Fig.23
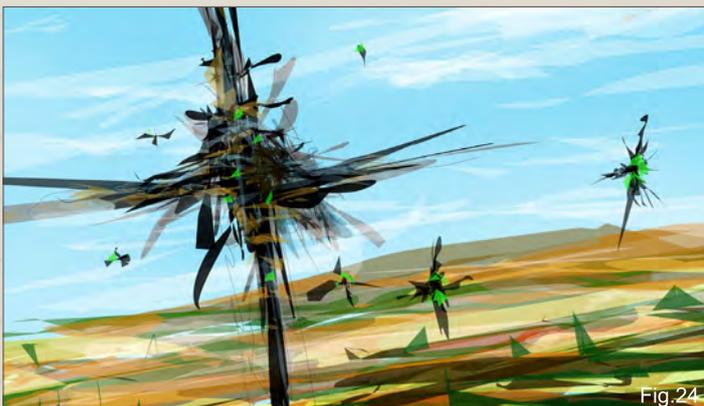
Fig.24

I hope this information about my working methods and my samples could help your working process in a way.

Have a creative day and happy sketching!

MARK MOLNAR

For more information please visit:

http://markmolnar.com

or contact them at:

info@markmolnar.com

Unreal Development Kit - An Introduction and Application

Sjoerd "Hourences" De Jong

eat3d.com

THE GALLERY

This Month we Feature:

I'm Not Done Yet

Saeed Jalabi

http://saeedjalabi.daportfolio.com/

saeed.jlb@gmail.com

Worm

David Lecossu

http://www.d-co.org

dco@d-co.org

Delacor Draco

Mike Corriero

http://www.mikecorriero.com

mikecorriero@gmail.com

Nautilus

Uwe Jarling

www.jarling-arts.com

uwe@jarling-arts.com

My Mushroom

Sasha Podgorny

http://sasha-gorec.livejournal.com

sashagorec@gmail.com

After the Black Rain Night

Bastien Grivet

http://grivetart.com

grivetart@gmail.com

Samuel Colt

Renan Lima

renanmottalima@gmail.com

Demona

Paul Abrams

http://www.paulabrams.com/theartofabrams.htm

obliviongrin@yahoo.com

MH2

Frank Hong

http://conceptartworld.com/?p=3043

frank.f.hong@gmail.com

Andalucia

Youcéf Koudil
http://youcefkoudil.overblog.com
you_cef@hotmail.com

PAINTING FANTASY
MEDIEVAL SCENES

This series of tutorials will be split over six separate chapters, all sharing the common theme of a fantasy inspired medieval scene at its heart. Each will be undertaken by a different artist and draw upon a wealth of experience and skills perfected over years of industry practice. The authors will discuss their approach to digital /concept painting, the tools and brushes they employ and treat us to a valuable look into their artistic process. The six installments will cover a different environment each month based upon the above theme and encompass a multitude of professional tips and techniques.

The importance of researching topics through to sketching and exploring ideas will feature alongside methods used to build and refine detail. These will form an integral part of the series and through comparison we shall be afforded a comprehensive insight into the world of the digital artist.

Painting Fantasy Medieval Scenes Chapter 4: Excalibur

Software Used: ArtRage & Painter

For this medieval tutorial I've chosen to depict a scene from one of the Arthurian legends.
I wanted to show Arthur about to withdraw the great sword Excalibur from the boulder, and demonstrating his worthiness as king.

A couple of years ago I might have been tempted to tackle this piece in a more dynamic way, showing Arthur in the act of hefting the sword, chunks of rock flying in all directions and onlookers staggering around in amazement. Since then I've learned that sometimes a less direct approach works best, so here I've recreated the scene immediately before the act. We see Arthur quietly confident reaching out to grasp Excalibur, whilst in the background an audience made up of failed challengers lounge contemptuously, scornful of the idea that this upstart can accomplish such a momentous task. In this way the anticipation of the viewer should provoke a stronger reaction than would a portrayal of simple dynamism. That's my theory anyway, and I'm sticking by it. The piece is created digitally, starting in ArtRage 3 Studio Pro and moving on to Painter 11.
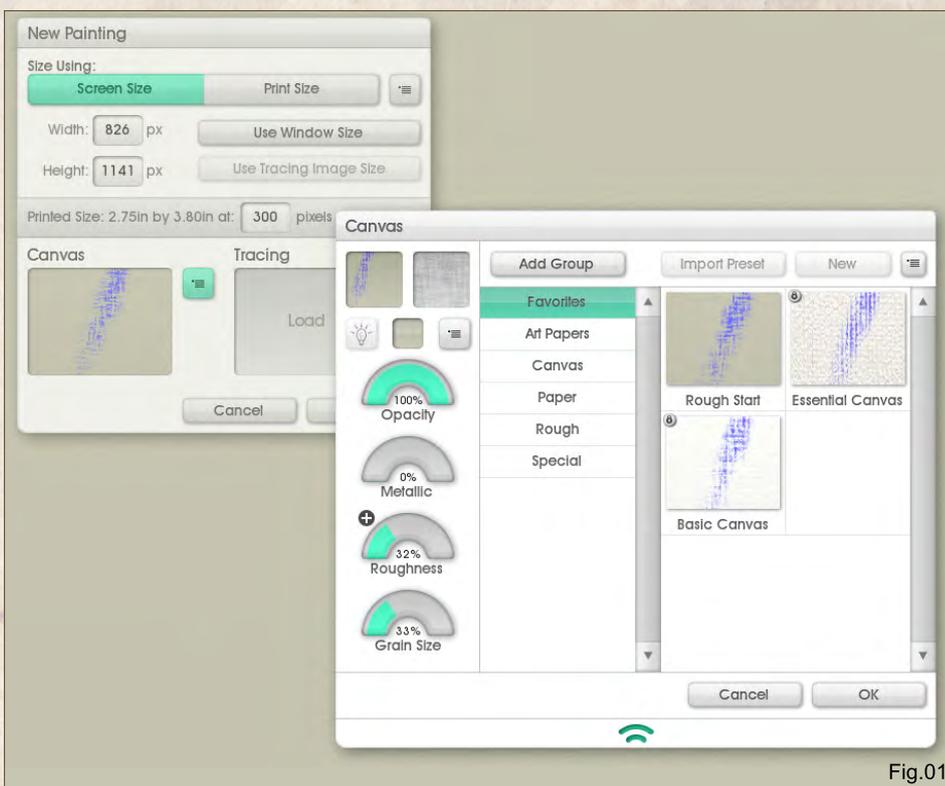
Fig.01

Step 1 – Set up the canvas

In ArtRage I set up a new canvas. I start small – 826 x 1141, which is 1/3rd the final size – although soon I'll be up sizing in order to add detail. I create the canvas with a fairly rough texture so that my initial pencil sketches will more resemble traditional media. I also set the background to a light buff color because I find pure white too overpowering. (**Fig.01**)

Step 2 – Main character outline

Arthur is very much the focus for this piece so I draw him big and bold in the foreground. I use only a few lines at this stage because I want to get the overall outline sorted before I start sketching detail. I show him as young and somewhat on the weedy side, reinforcing the idea that nobody could reasonably expect him to succeed in his task. In the background I include the outlines of the three watching knights. Again, no real detail here but I'm careful to make their stances look natural, projecting the knights' mood clearly even though they are minor characters. One knight is muttering to the other, "Why is he wasting his time?" whilst the third one can't even be bothered to get up and watch what's going on, preferring to simply sit and smirk. (**Fig.02**)

Step 3 – Sketch the environment

With quick, bold strokes I outline the mountains and surrounding rocks and, most importantly, Excalibur itself, embedded in stone. (**Fig.03**)

Fig.02

Fig.03

Step 4 – Upsize

Having outlined all the desired elements I up size the image to its final resolution of 2480 x 3425. (**Fig.04**)

Step 5 – Sketch detail

Here I use a few references I found on the web in order to make the characters' garments believable. My primary reference is the 1903 painting "King Arthur" by Charles Ernest Butler. It's important to remember that referencing
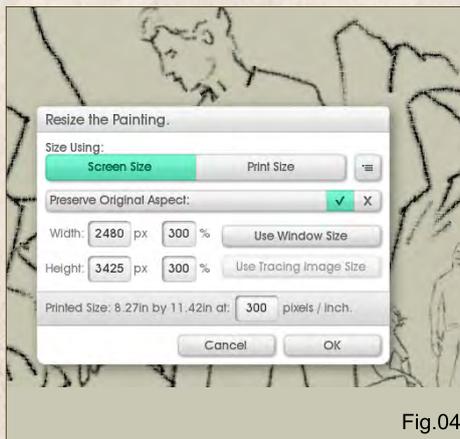
Fig.04
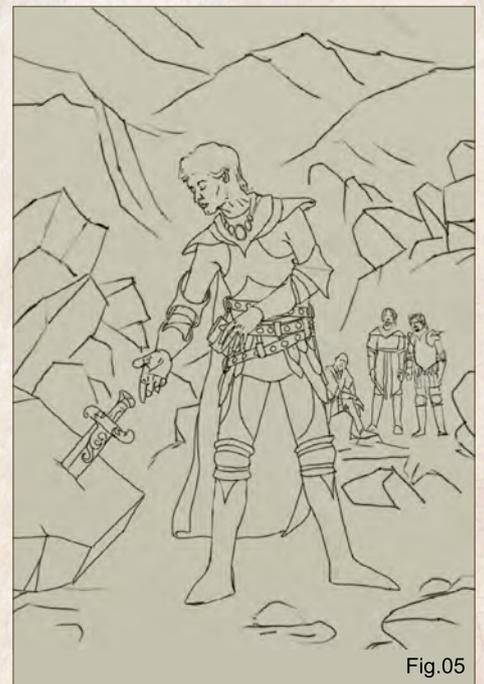
Fig.05

should not mean straight copying. In this instance I use Butler's painting mainly as a clothing reference and not a base for the pose or composition. I sketch the detail onto a separate layer. That way, when I'm done, I can erase the initial rough sketch. Not essential but I find it quick and tidy. (**Fig.05**)

Step 6 – Tonal underpainting

Tonal underpainting is basically just shading the values – the lights and darks – to better define the composition and solidity of the image. This can be done using the pencil tool or, as I've done in this case, a dry brush. I paint onto the canvas underneath the sketch so that the sketch is still visible. When I'm done I drop the outline layer onto the canvas ready for painting. (**Fig.06**)

Step 7 – Set up the palettes

I find it very useful to do most of my work from a set palette. Moving to Painter I dab my desired colors onto the Mixer Palette. When I'm happy with those colors as a base I'll create a Color Set Palette using the Create Color Set from Mixer Palette option. This takes care of about 80% of my color usage. For the rest I'll just add colors to the Mixer Palette as required during the course of my painting. I will be staying in

Fig.06

Fig.07

Painter for this point on. I like to alternate, on a piece-by-piece basis, between ArtRage and Painter for color work because both have their strengths. I find ArtRage is by far the most authentic tool for emulating natural oil media whereas Painter is quicker and more forgiving for oil work, and allows greater control over small detail. (**Fig.07**)
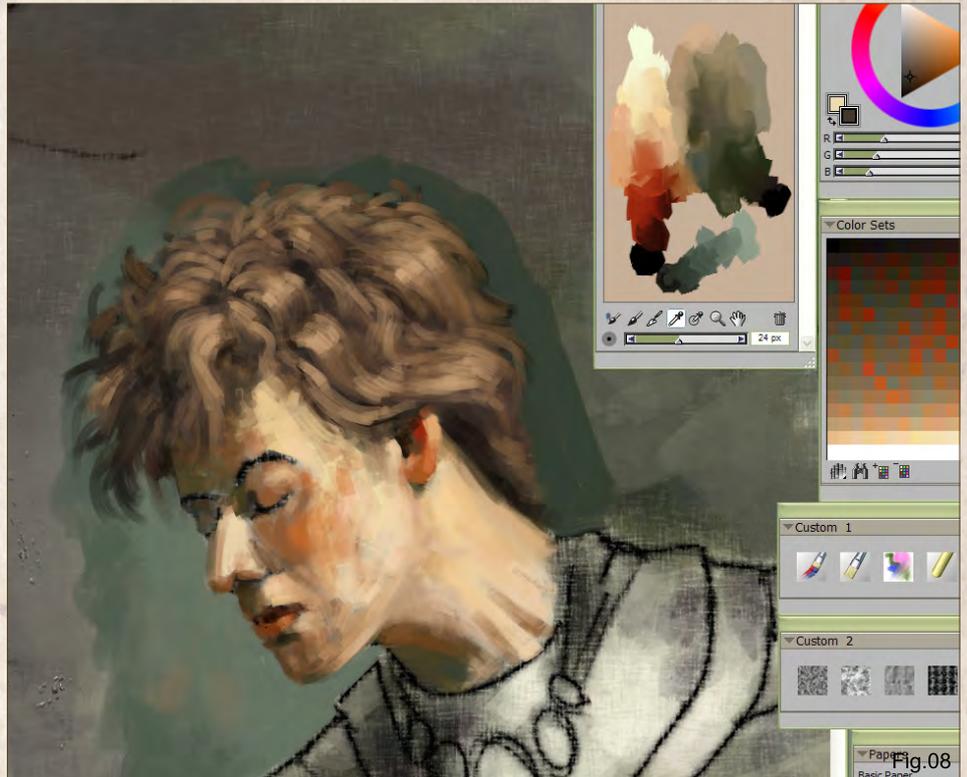
Step 8 – Begin with the main focus

You can start coloring anywhere but I usually begin with the primary focus, which in this case is Arthur's face and upper body. I use the Artists Oils brush set to about 10 pixels. Guided by the tonal underpainting I concentrate on getting the lighting looking believable and consistent. At this stage I don't concern myself with smoothing or fine detail. (**Fig.08**)

Step 9 – Painting metal

Using Butler's painting as a partial reference I make Arthur's armor sleek and slightly golden-looking. When painting reflective metal like this bear in mind not just the direction of the main light source but also the lesser reflections from the environment. These needn't be especially accurate but if they are not included the metal tends to look dull, like stone. Arthur's armor is unmarked in order to reinforce the idea of a young, inexperienced character. (**Fig.09**)

Step 10 – Chain mail

Chain mail, viewed at mid-distance, is easy to paint. First, paint the area in a uniform dark

Fig.08

Fig.09

Fig.10

Fig.11

color. Then, pepper the area with a series of dots, aligned across the chest and down the arms. In the same way as the metal armor reflects the light, each of these dots must be lit according to how much light it reflects. However, rather than picking a new color for every dot, I go over the same area several times, each time with a brighter color and each time covering less of the area. At this stage you'll note I flip the image horizontally. There's no particular reason for this, I just prefer it this way around. (**Fig.10**)

Step 11 – Reinforcing areas of interest

Renowned oil painter James Gurney refers to this as 'counterchange' and it's basically the way in which key elements of a painting area can be tonally contrasted with their background. For example, the left side of Arthur's face is in shadow so I've lightened the local background in order that his features stand out. If you look at his hands, which are brightly lit, you can see that in both cases their immediate background is dark, therefore enhancing the hands' appearance and making them 'pop'. (**Fig.11**)

Step 12 – Secondary characters

Despite these characters being in the background they are still very important in

Fig.12

setting the scene. We don't want to make them stand out too much but at the same time we don't want them to get lost in the environment. Therefore I use the minimum amount of detail I can get away with in order to convey their mood and appearance. Also, I ensure that they are partially in shadows and that the sunlight that does fall on them is weaker than the sunlight that falls on Arthur. (**Fig.12**)

Step 13 – Atmospheric depth

In order to stop the image looking flat we need to give it some depth. I do this by decreasing the contrast for distant objects and lowering their saturation so that they appear to have a bluey / greeny tint. In addition I paint the background more loosely, saving the intricate detail for the foreground and areas of interest. When painting the landscape, and indeed any part of a picture, a good tip is to use the largest brush you can get away with. So, whilst I may use a

Fig.13

10 pixel or less brush for Arthur's facial features, I use a 100 pixel brush for much of the misty, mountainous backdrop. (**Fig.13**)

Step 14 – The sword

This image needs careful handling because it has more than one area of interest, or focus.

Fig.14

The main focus as we've seen is Arthur himself, specifically his head and upper torso. The secondary focus is comprised of the watching knights but we also have another secondary focus, that of Arthur's reaching hand and the sword Excalibur. For this reason I paint the sword boldly, although not too boldly as we don't want to overwhelm the main focus and therefore confuse the image. I also add a shadow to the rock and the sword handle. This helps place the sword in relation to Arthur, reinforcing the idea that he's just about the grasp it. Whilst I'm happy with the metallic look of the sword it's looking a bit bland so later I'll come back and jazz it up. (**Fig.14**)

Step 15 – Environment

At this stage most of the detail is complete so I move on to the environment. Using stronger, more saturated colors for the foreground I use a medium-sized brush to define the rocks and earth. I also add a bit of water between Arthur and the knights. Note that the water uses the same colors as are present in the landscape, on account of water being mostly colorless and taking its color from reflected elements of the environment, e.g. rocks, sky and in this case the lower portions of the three knights. (**Fig.15**)

Step 16 – Close-up detail

For the rocks closest to the viewer I add detail using a smaller brush. Selecting relatively bright hues I apply only a small amount of pressure

Fig.15

Fig.16

so that a rocky texture is suggested. Again, I'm always mindful of the location of my primary light source so that consistency of lighting is maintained. (**Fig.16**)

Step 17 – Back to the sword

I decide to make the sword's handle look like it's forged from gold, with emerald inserts. A very unwise choice for a sword handle, being about as appropriate as clay or balsa wood, but as this is fantasy we're allowed a little leeway. (**Fig.17**)

Step 18 – The finishing touches

Using very light pressure on one of the default blenders I dab at the rough areas around Arthur's face and hands, so that the skin looks soft rather than scaly. I then move around the whole of the image and tidy up any loose ends I find. And that concludes the tutorial - I hope you've found it to be of some use! (**Fig.18**)

Fig.17

Fig.18

painting steampunk environments
the 5 ages of steampunk

Five Ages of Steamworld encompasses the five interconnected districts of

Chapter 1: D'Automobilis
Neo-Victorian Era - epitomised by Victorian transport - railways, architecture, culture, way of life

Chapter 2: D'Vinci
The medieval/ high renaissance period of Steampunk

Chapter 3: D'Metronomus
Epitomised by Clockwork Steampunk as the main visual theme

Chapter 4: Diesel
Epitomised by late Industrial Revolution where diesel powers everything

Chapter 5: D'Inginis
Final leg of tour looks at both the heart of realm of D'Machinis & Inginis - meaning Machines & engines respectively.

Five Ages of SteamWorld Painting Steampunk Environments: Chapter 3 - Industrial

Software Used: Photoshop

D'Tour - Part III

Welcome to these series of workshops, encompassing the Five Ages of SteamPunk within the alternate Realm of "Steam PanGloria Globus the 3rd" (SteamWorld for short).

Our tour is now midway through the InterRealms and encompasses different eras and themes within the five interconnected districts of **SteamWorld** (D'Automobilis, D'Vinci, D'Metronomus, Diesel & D'Inginis) and administered by the central transit & engineering hub of the Guild of D'Machinis.

Previously, the first leg of the tour started within the **Victorian Era of D'Automobilis** - whereby, we had the opportunity to briefly discover how transport became the mainstream thrust of the Brittanic Victorians, starting with the steam engine. Our tour also looked into designing and developing steampunk transport and environments using a themed period as a starting point. Subsequently, the second aspect of the tour involved travel within the Medieval Era of D'Vinci of high renaissance architecture, places of worship and towering edifices of rock amidst a skeletal frame.

Let us leave our transport behind for now and continue the journey on foot. For it is thus, that the realm is better seen, felt, heard and appreciated with the artists eye the walk of the First Sone. This is experienced via the crossing of one of the vast expanses of the skybridges (an amalgamation of the five disciplines, that have fused together these constructs and the great sky port) into the Realm of D'Metronomus. For here, it is where the first Sones discovered its raw potential for artifice, and sought to fuse aether with the raw metals and ore mined within, to form the Five principles of Alchemical Mechanics (A'Mekhanos).

D'Metronomus: Essence of Fantasy Steampunk

The Realm of D'Metronomus is old. By far the oldest of the Realms, it was once quiete desolate and derelict relative to the bustling ports of the SkyBridge.

Indeed, a soujourn deep towards the old quarter still reveals the raw energies that suggest vaguely the mysteries of how this Realm came to be. For you see, much of D'Metronomus failed to exist when it was first inhabited. That is, the vast inhabited ArcBridges and intricate weave of Levisones are said to have been literally sung into existence by the vast Guild of Sones.

(**Fig.01**)Legend foretells of the first Sone, an explorer known as D'mar Sonas who discovered the strange qualities of this isolated mineral rich land mass. Some experts predict when delving into the Legend that once there was a ancient sea in this region and over the millenia, periodic shifts in land plates and multiple land
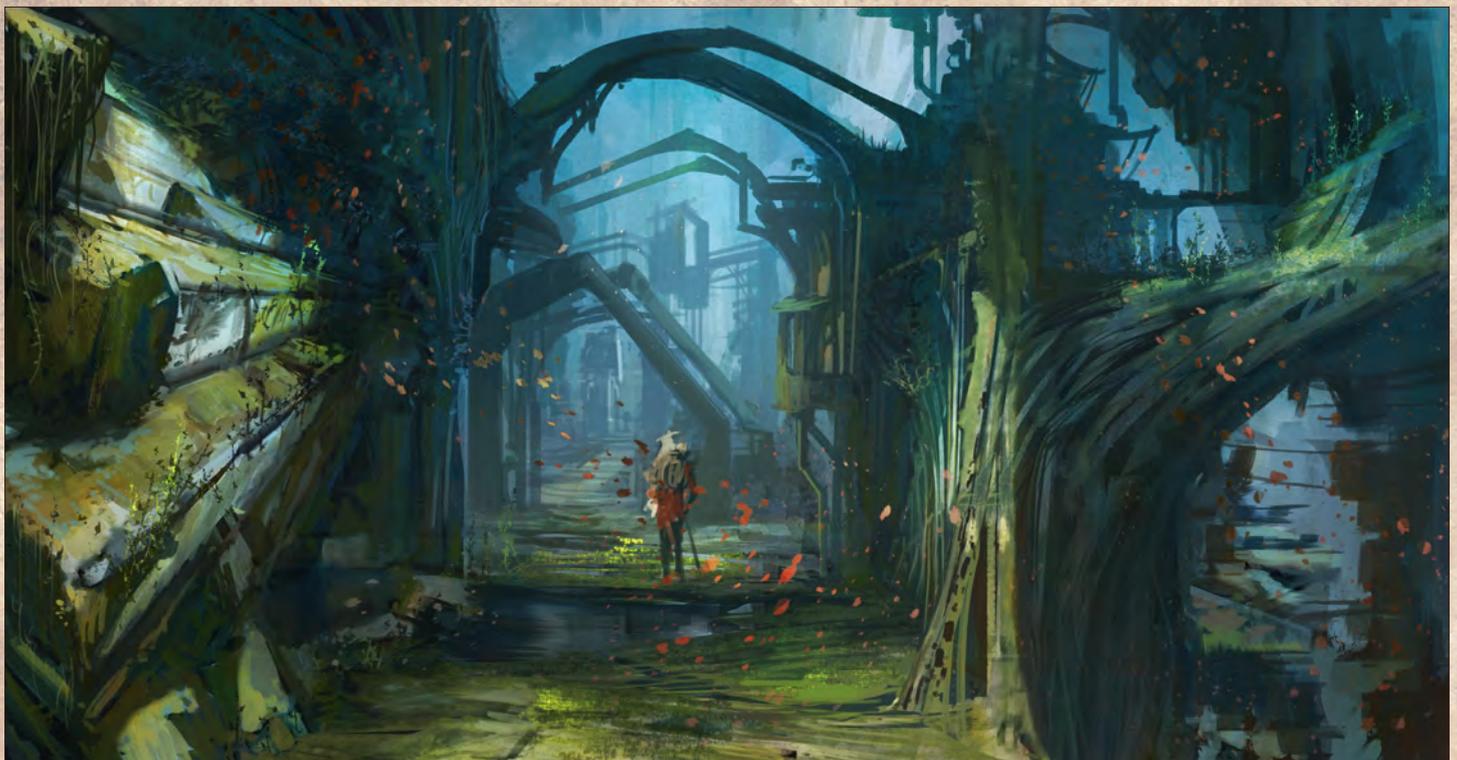

Fig.01 - A traveller walks the road through the old quarter. It is autumn, and leaves of all colours red, yellow and green scatter in abundance amidst the aeons old functioning equipment powered by aether.

Fig.02 - A walk through the old quarter warehouse district (adjacent to the Skybridge Pierpoint centre.

quakes resulted in the draining of this ancient sea, resulting in the impossibly saw toothed land struts and bridges jutting out of the entire region.

Art Direction

For the art direction, a decision was made to implement an oriental twist to the steampunk genre. In part, this is reminiscent of the travels to Realms of the Bund, Shanghai - which combines the aesthetics of Art Deco west meets Oriental construction, materials and shapes.

In that regard, it also allows for a exploration of an overgrown, derelict aged process combined with strong graphic design visuals thus reflecting the eastern art styles of saturated bright colours.

Old Quarter

As one enters the Old Quarter of the Sones, of particular interest is the Old warehouse district.

For it is here, that in its heyday the first SkyBridge pierpoint was thus established, and provided trade and commerce in gears, ancient

constructs, and barrels of raw refined aetherium to all the five realms. Whereas, over time the needs of the Realms have thus expanded and the great skyport and a gigantic construct of Seven ArcBridges form the gravity defying construct of the skyport (**Fig.02**). held together by the fusion of both Sone and Alchemical Mechanics, it is here that old and new technologies lead the way to new constructs, and possibly new Realms.

Nowadays, the raw aetherium has been mined to depletion and it is within the partially submerged Realm of the master pumps and gears of D'Mechanis that various caches of Aetherium may be located that allow for InterRealm maintenance, and construction of future constructs.

To SkyBridge Pierpoint.

Finally, our journey takes us into a clearing from which we can take a short break for lunch and enjoy the view.

So, let us take the opportunity to review the first two sketches and deconstruct how our group of artists developed these paintings.

For this sketch (**Fig.03**), the composition and finish was approached as a Four stage process.

1. **Block in Large Forms:** - Key forms are blocked in with one value, whilst areas in relief (receiving direct light) apply their own singular value in contrast. Lastly, the background has a low contrast monochromic value approaching neutral grey
2. Perspective Guide & Focal Interest:
3. Colour Grade & Atmosphere:
4. Contrast & Details

Once the core elements are in place, the next aspect is to take the sketch into a fuller painting.

Moss & Lichen

Thus lighting, ambient light, bounced light and local set dressing eg. Moss & lichen, are applied on various elements of derelict equipment and
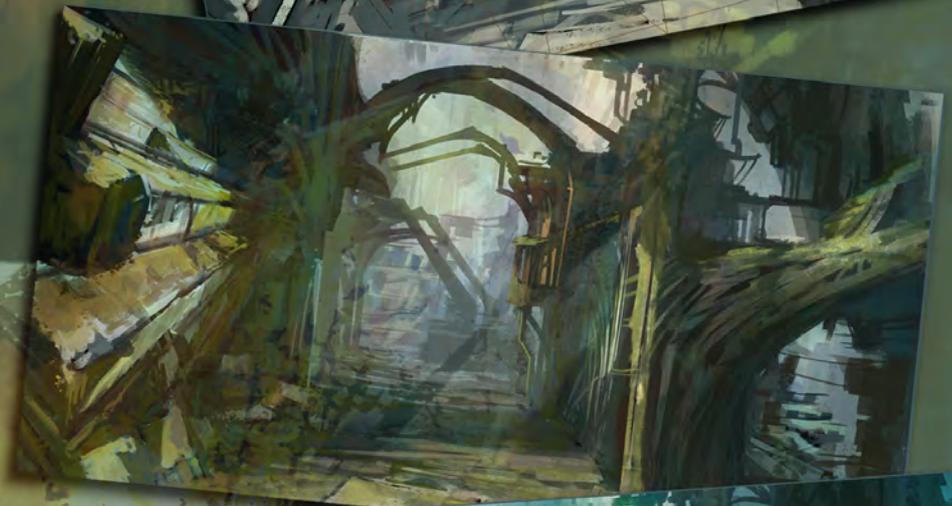
1 Block In
Large
Forms

2 Perspective
Guide &
Focal
Interest

3 Colour
Grade &
Atmosphere

4 Contrast
& Details

Fig.03 - Four part process to start an image in colour

Fig.04 - Bringing a sense of aged, calmness and zen serenity via a moss and lichen painted setting

Fig.05 - Illustrated Lichen/moss

Building A SkyBridge   Fig.06

pipes that through sheer age, weathering and time tends to form semi-abstract shapes akin to naturalistic roots and tree branches(**Fig.04**). Certain machinery taken on a fossilised interlocked stony appearance akin to that of basal columns seen spectacularly within the Giant's Causeway (Antrim, N Ireland) or similar igneus rock formations of the Devil's mountain (Wyoming).

This aged effect has to be applied meticulously throughout the whole scene, and suffice to say a traipse within a rainforest featuring a mossy forest clime, is the best real-life reference for such a scene.

Moss and Lichen are an interesting pair (**Fig.05**). They are a composite of a fungus and a photosynthetic partner (green algae or cyano-bacteria). Lichen come in all shades of greyish blue-green, to yellow-green - and derive its colour in part from its enslaved photobiont - of which there are over 13,500 species! In terms of shapes they can be leafy, crusty or flaky, branched, powdery or gelatinous and are extremely hardy, being often found living in extremes of weather conditions.

In contrast, moss are soft small plants.They germinate as spores sexually in the presence of water. Often found in colonies, they prefer the

damp and low light conditions. Aesthetically, moss is cultivated to recreate forest carpet scenes and is said to bring a feeling of zen calmness and peacefulness, especially appreciated within Japanese moss gardens. In terms of art, these form brilliant saturated hues of vivid greens and viridians, and are suited in depicting rich damp forest scenes. (**Fig.06**)

Old Quarter Warehouse
To carry this theme on further, we choose a top down view overlooking the Old Quarter Warehouse.

In this instance, we try a different approach to painting. The importance is to establish **tonal contrast** between various shapes, and allow the various abstractions to appear accordingly. Due to the loose manner of which these kind of paintings can progress, it is vital to have a back story or designed element prepared beforehand so as to steer the end result into the direction of painting required. (**Fig.07**)

The advantage of this approach is the images tend to have a richer, more vibrant end result. The offset of this is that, as your own art direction, artistic execution and innate painting aesthetic offer various options and possibilities,

DERELICT SKYBRIDGE
Fig.07 - Building an old Sky Bridge

it may tug you in opposing directions, and can end up horribly (whereby certain parts of the image look good and contrariwise, look awful / subpar indeed)

Thus, once you have a vague notion of the direction your painting is headed it develops a life on its own. Allow for some **happy accidents** and a gentle nudge here and there (use the force Luke) should see you in good stead towards the end result. Almost as if you had planned it all serendipitously.

Indeed, like the force an element of Intuition is crucial towards the successful outcome of such a painting. One could argue Intuition is part of the knowledge of art theory, emotional intelligence and artistic insight manifests itself as an almost preternatural instinct of where to lay one's strokes economically, that a element of abstraction and focal detail provides continued contrast and delight to the viewer.

In the right hands this can often lead to reliable spectacular results, and in the novice hands sometimes you win, sometimes the piece is better left unfinished/unpursued to join the vast ranks of storage where stillbirth paintings go to rest and retire until a later such date of ressurection.

In brief:

1. **Large shapes and tonal contrast** allow for domination of the scene. In this instance, a diagonal shape suggests movement that leads the eye to the far left.
2. Akin to **moulding clay**, one can nurture and mould the shapes to form pipes, cylindrical forms interspersed with rigid rectangular blocks of wood, metals and various architectural constructs. Some suggestion of strong lighting from the top right is cast upon the forms, to aid in a sense of three-dimensionality. **Shadows or bands of light** across forms can often be pleasing to the minds' eye.
3. **Additional shapes** and secondary detail are etched in to provide support to the main shapes.
4. **Mood and Atmosphere** - involves some slight atmospheric perspective, accounting for humidity and amount of "air" between the viewer and the end object. It helps provide welcome relief and softens the overall painting.

Once all the main elements are in place, we can apply more of the same aging and weathering process as the painting before (**Fig.08**). Thus, one has to ensure that moss and lichen read well in both light and shadowed relief to ensure a believable read. Lastly, some slight colour


Fig.08

adjustments and balancing will ensure the overall image is presentable and reads well.

Skybarges

As we continue onwards from our short lunch break, we step through a shadowed arch onto a bustling port powered by gears, globes and mechanical wonders of all assortments. On to Pier 39, we espy a gigantic Levistone barge coming in to dock upon the great stone piers (**Fig.09**). Comprising of a amalgam of Levistone, aetheric sails and vast storage facilities to contain the rare aetherium, these behemoth ships ply the high air currents from realm to realm and slowly but steadfastly navigate the trade winds to capture and harvest the fine microscopic aetheric dust that permeates the upper atmosphere.

Much like vast shipping fleets of the sky, these barges may take weeks to months on end, to accumulate a significant amount of aetherium before pulling into dock.

It is here, within the high thin altitude and climes that navigational and astrological equipment can have the best view of the stars and orbits above. Thus, these barges are often occupied by a swarm of academia and astro-alchemical instrumentia to better divine the meaning of life or the birth of the heavens.
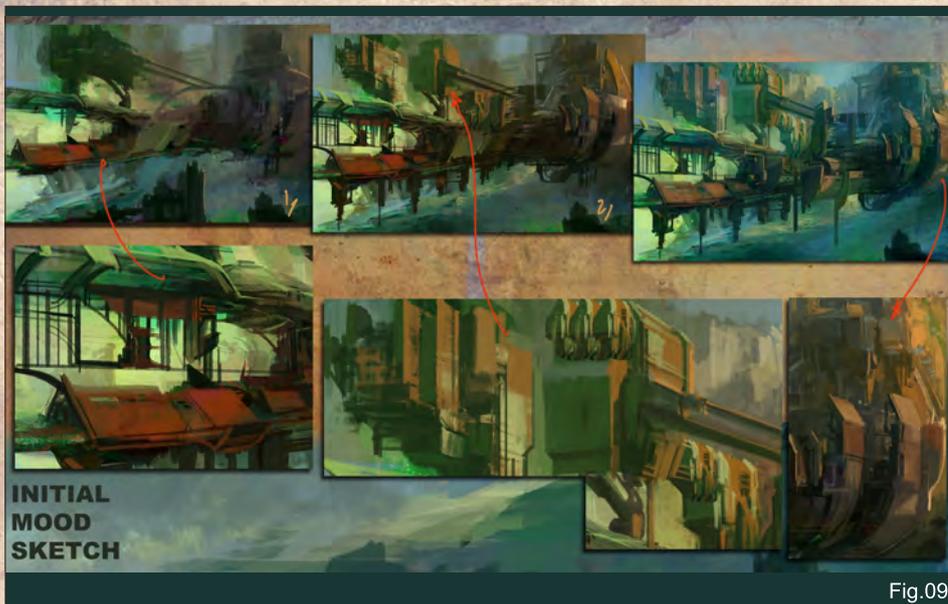
INITIAL MOOD SKETCH
Fig.09

Fig.10 - Mood sketch to explore colour, lighting and atmosphere

Fig.11 - Working from back to front, the background is revisualized

Building the SkyPier 39

Let us reconstruct such a skypier as it looks in its heyday. In the initial instance, we can use the same approach towards painting the Old quarter warehouse district in our final painting using a modified 3 part process.(**Fig.10**)

• **Large Forms & Contrast:** Block in large forms and establish tonal contrast in the initial instance.

• **Lighting & Supporting Forms:** Mould in supporting details and cast a directional and ambient lighting

• **Grade:** Grade the overall sketch to unify (NB: there is a tradeoff between overall cohesion vs the loss of detail/contrast/and distinctive elements within a sketch)

Once the initial sketch has been established, the next aspect is to deconstruct it to generate a more refined illustration.

Please note, that this sketch was produced painted on the big canvas, and with some forethought, perhaps one can be more organised in regards towards some forward planning. Perhaps you can have better luck and forethought in that regard!

NB: Another tradeoff in refining an image is the slight loss of spontaneity and immediacy generated in a mood sketch. Nevertheless, not all sketches go on to be sucessfull illustrations, and it is certainly worth going that extra mile or

Fig.12 - Reconstructing the Sky Pier block by meticulous block

furlong to develop more consistent illustrations which create an immediate impact.

Constructing an Illustration

With the initial sketch as a base, the next crucial step is to provide critical analysis to deconstruct the image into its main components. To keep things simple, this image can be broken into the background vista and the foreground skypier. (**Fig.11**)

Starting with the **background element**, all foreground elements are selectively removed and stored away. Next, the main background is reconstructed to be reimagined to what it could be - without any obstructions or overlapping

element. And finally, the focal detail, lighting and a background grade are applied to form as an overall background plate.

Going forward, we can develop the foreground elements of the pier - block by block. Utilizing repeatable shapes and elements, one can align these components towards a perspective grid. (**Fig.12**)

NB: Drafting a simplified perspective grid by hand each time, can allow you to think through the image beforehand, and thus help aid that intuitive process when you paint. Much like visual troubleshooting, each illustration has its unique challenges and rewards.

Subsequently, the task now involves rejoining all these disparate elements into a more cohesive whole(**Fig.13**). In addition, each block element should relate one with the other, so as to visually appeal towards the viewer as to its innate purpose and function.

In addition, using the perspective guide can be used as subtle visual guide for the viewer via the subtle use of colour temperature contrasts and shifts.(**Fig.14**)

In the perspective guide comparison, as shown above, various objects that receded towards the vanishing point form positive or negative shapes; some are placed utilizing the guidelines of the golden ratio, whilst the rest according to various nexus points along the 3 point perspective grid.

Lastly, the final image can be colour graded and focal interests added accordingly to desired finish and stylization. It is often best to leave the visual effect manipulations towards the end, thus allowing the core underlying structure to remain unchanged, should at a future point such changes become necessary.(**Fig.15**)

As a final design element, interconnecting pipings and vents are added alongside the whole Skypier, to reflect the mechanical steampunk nature of this large construct.

Thus with that, our daytrip of the mechanical realms of D'Metronomus comes to an end, and we shall reconvene at the local transit centre.

End of D'Metronomus Tour

Welcome back to the old world SkyPort of

Colour Grading

Fig.13 - Lighting and basic colourgrade applied

the D'Metronomus transit centre. Our tour has taken a look at the Old quarter, and learnt about the history of the Sones and subsequent

Fig.14 - Perspective guide as a visual guide

visual storytelling in the development of visual world building and development of a rich visual vocabulary via development of a city as a whole. If you would any further information, advice or additional reading, please find out more below, or contact us at **workshops@opusartz.com**

For our next tour, we will abandon our retrofitted TramMetro in exchange for the DeepCable express which wil take us through the partially submerged diesel-powered Realms of D'Inginis.

Luxology®

modo

modo is for artists

PAINTING
FUTURISTIC
CITIES

This tutorial series will be made up of six chapters exploring the creation of Futuristic Cities. Each chapter will be tackled by a different artist, who will use their boundless skill and experience to guide you through all the necessary aspects of creating your Futuristic City. Our artists will guide you step by step through the process, starting by sketching and creating your ideas, they then will show you how to incorporate the specific themes of their topic chapter to show a different aspect to the Futuristic City.

"I find that with any interpretation of a subject it is better to start with what you know and then modify it in order to create a more plausible concept"
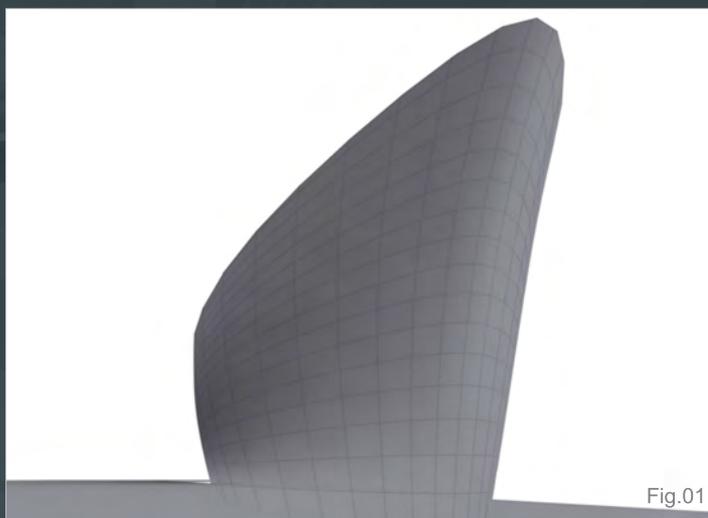
Fig.01
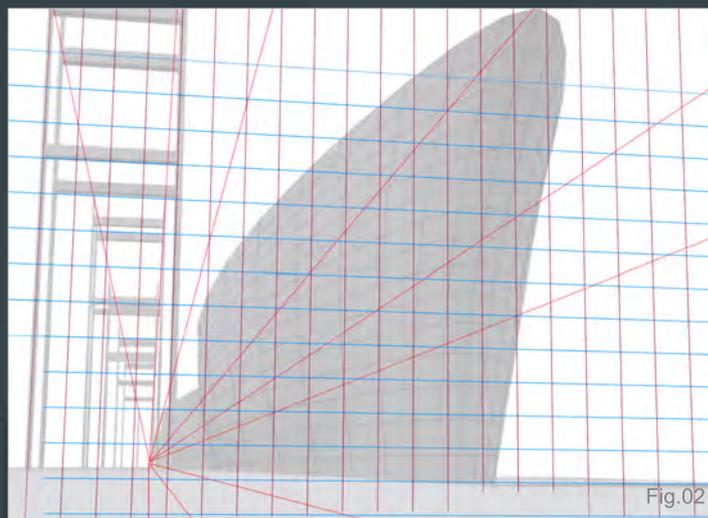
Fig.02

Chapter 2 - Docks

Software Used: Photoshop

Introduction

The first stage in this tutorial was to do a little bit of research by looking at images of docks on the internet and of different types of ships. From the outset I wanted to create an image that had large sense of scale, namely because of the size of ships when viewed up close. Any large vessel has an imposing quality that is immediately impressive, due to the strong sculptural form and sheer size compared to the average person.

The grandeur of the early cruise liners was something that I had in mind when considering the type of composition and I decided that the eye level should be low down to emphasize the vast scale of the ship that would form the focus of the image.

Blocking In

I decided that I didn't want to stray too far from the general design of ships for fear that it would look unconvincing. Any waterborne vessel adheres to a few basic principals regarding the shape in order that it can effectively move through water and so given this long established tradition I thought it would be best to stick to it. I find that with any interpretation of a subject it is better to start with what you know and then modify it in order to create a more plausible concept.

Due to the low eye level I decided to build a simple ship shape in 3d to give me an accurate starting point with regards to the hull in perspective.

Fig.01 shows the basic shape that was created in 3d.

I then added in some perspective lines to act as a guide and a framework along the left which will serve to create depth in the scene. This device of repeating a motif or shape can be used as a gauge to measure scale and perspective in a scene. (**Fig.02**)

With the perspective and basic 3d shapes in place it was time to start blocking in some of the tonal range (**Fig.03**).

I usually use some textured brushes at this stage and apply some random strokes and marks which often suggest a direction or help describe details. I used the Lasso tool to create some hard edges shapes along the ground which will also help convey the perspective.

Fig.03

In **Fig.04** I darkened the sky and boat as there was too much white in the image and made sure that the back of the boat blended into the background less abruptly. The right side of the boat at the bow also looked too bright even though it is reflecting some light and now looks far more convincing.

After establishing the basic composition I created a new layer set to Overlay Blending mode which will represent the color scheme. I painted in some provisional colours here which you can see in **Fig.05**. By setting the blending mode to "Overlay" it is possible to add colour without affecting the tonal range. Some artists use this method whilst others prefer to use color directly as they feel this approach produces a muddier palette.

You will notice that I have also added some structures on the deck and two large vent shapes at the front to create a slightly odd feature that help make the boat look less contemporary.

Fig.06 shows the structure of the Layers palette with the tonal composition at the bottom called Main and the color layer directly above it set to "Overlay".

Fig.04

Fig.05

Fig.06

Fig.07

Building the Detail

Using the perspective lines as a guide I created some simple shapes on the right using the Lasso tool and then filled them in with a light grey (**Fig.07**). They automatically appear blue due to the color layer above.

I continued working on the base tonal layer and began adding in some detail along the ship

with some structures on the deck and rigging. I added in some shapes that could become crates or platforms but at this stage I was not sure.

When painting in symmetrical detail along the hull it is best to create some shapes on a new layer and then use the Transform tools to match the perspective. Scale and Skew are the two common ones I use but Warp was particularly useful in this instance due to the curvature of the hull.

Fig.08 shows the Transform tools under Edit and in this case "Warp" which has been used to curve the vents along the side of the ship. I made one group first and after duplicating it twice used the "Scale" and "Skew" tools in conjunction with the perspective grid. Once done I then warped each set individually to align with the hull.

At this stage I began looking through some of the free photos available at 3D Total which I could use to paste into the image and help add a sense of realism. Photos which are carefully used and color corrected can help an image immensely and suggest all kinds of textural detail and subtle effects.

Whilst sifting through the library I found these two photos which caught my eye. I imagined
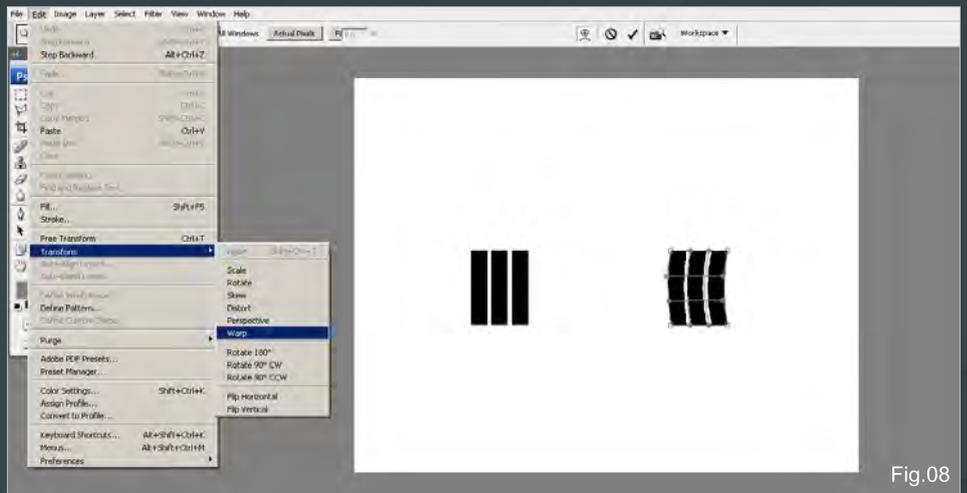
Fig.08

them fitting somewhere and so dragged them into my image, scaled them and started to experiment.

http://freetextures.3dtotal.com/preview.php?imi=6141&s=c:Mechanical&p=0&cid=12

http://freetextures.3dtotal.com/preview.php?imi=6144&s=c:Mechanical&p=0&cid=12

I finally decided that they looked quite interesting at the bow and fitted in with the vents so skewed them accordingly and blended them in using Image – Adjustments (**Fig.09**).

I found a few other useful references in the library which I used to add further detail and realism to the image. I copied and pasted in

some aircraft panelling along the hull and on the girders on the left and set the blending mode to Soft Light (**Fig.10**).

The other two components taken from the radar and tank were simply colour corrected and set to Normal blending mode.

http://freetextures.3dtotal.com/preview.php?imi=7128&s=c:Vehicle_Air&p=0&cid=15

http://freetextures.3dtotal.com/preview.php?imi=7191&s=c:Vehicle_Ground&p=1&cid=15

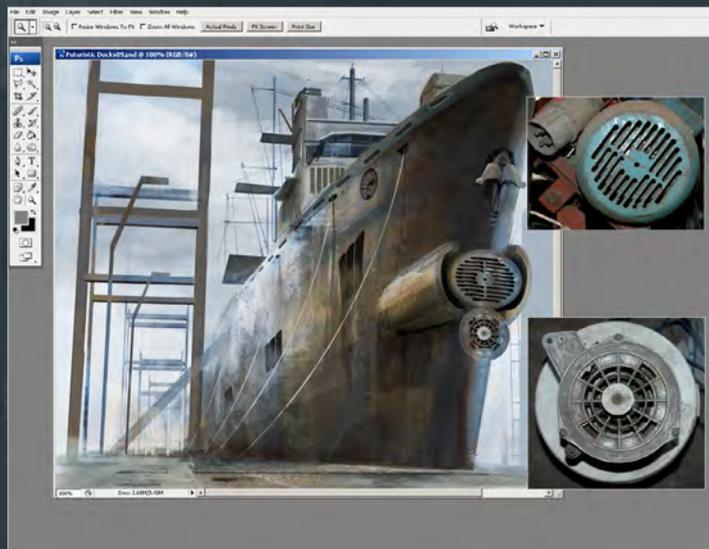http://freetextures.3dtotal.com/preview.php?imi=7195&s=c:Vehicle_Ground&p=1&cid=15
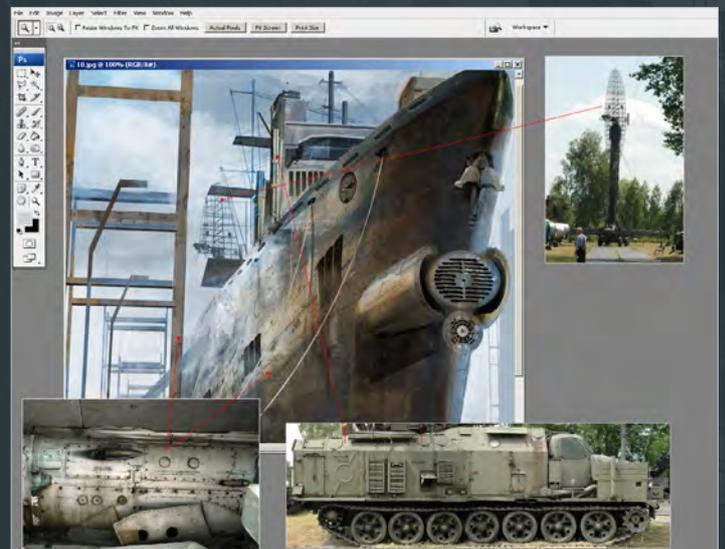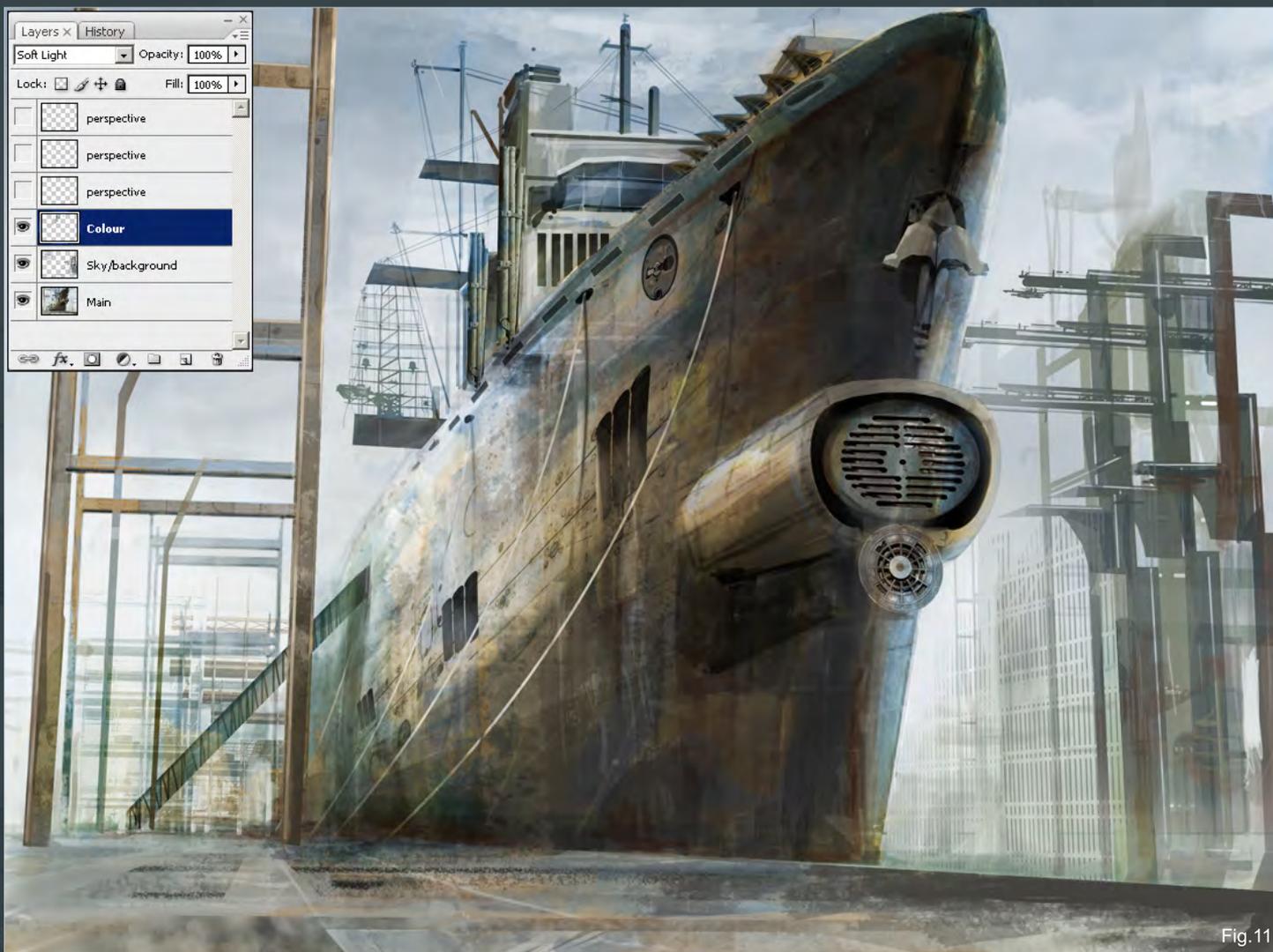

Fig.09

Fig.10

2dartist

Fig.11

After all of the detail that has been added from photos I decided to flatten many of the layers to keep the file from getting too complicated. These have now been merged with both the color and original tonal layer (inset top left – **Fig.11**).

The background on the right is looking a little empty and so I created an abstract shape that could represent a large crane or something and then duplicated it twice before scaling it to match the perspective. I kept this on a separate layer for the time being as well as adding a new color

layer set to Soft Light to change the hue of the top of the boat which was too blue.

With a little more refinement to the background and a better integration of the vents on the front of the ship I once again flattened all of the layers barring the perspective ones. I then added two Adjustment Layers: Curves to darken everything slightly and Color balance to add some warmer tones towards yellow (**Fig.12**).

You can see the layer structure here with the Adjustment layers and a further sky layer which I used to add a blue mainly to the upper left (**Fig.13**).

Refining

At this point the detail in the image was at a reasonable stage however the color scheme

Fig.12

Fig.13

Fig.14

Fig.15
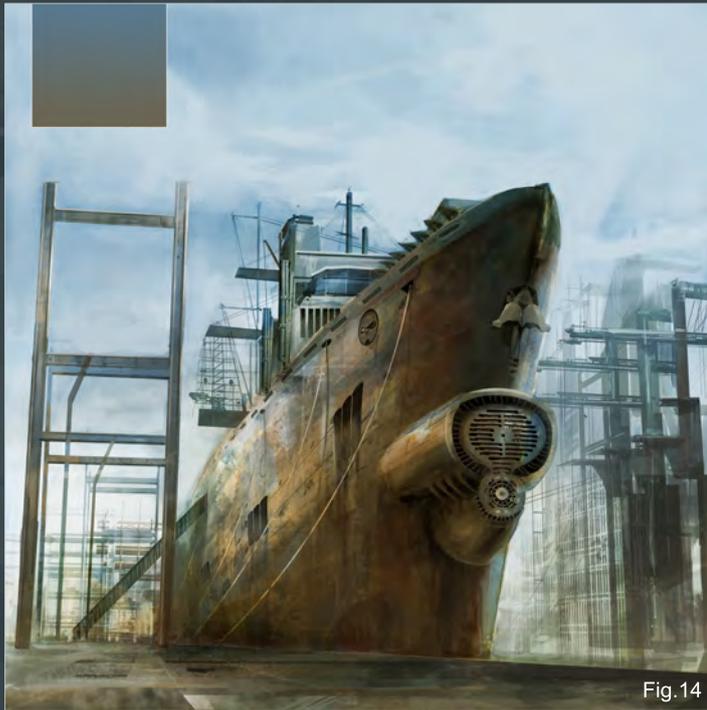
seemed a little drab and washed out; fine for a foggy day but not what I had in mind. The composition was also troubling me because the ship seemed squashed and had no space to breath so to speak. I altered the canvas size by increasing the height and also added a Gradient layer set to Overlay using the colors in the small inset upper left. I then used a soft edged eraser to delete certain sections that coincided with the ship (**Fig.14**).

This area of space above the ship helps balance the composition which I feel is much better. With this new injection of color I started to build on the level of detail on both the ship and background (**Fig.15**).

Fig.16

Fig.17

I continued adding further refinements to both the background and foreground. Small highlights on some of the ships detail can make a big difference overall and the panels along the lower side of the hull have now been warped to better match the curve (Fig.16).

A gigantic building in the background helped add some extra interest along with a spaceship flying over the docks (Fig.17).

Some lamps and a character placed in the foreground completed the image and with a few more embellishments the picture was complete.

2DA next month

Here is what's in the next issue of 2DArtist

visit www.2dartistmag.com for full information and to purchase current and previous issues for only £2.75 each!

IMAGE BY JONE L. LEUNG

PAINTING MONSTERS

"The majority of that light is reflected from the sky, which happens to be blue, hence my color choice."

This series of tutorials will be split over six separate chapters all of which will be dedicated to painting monsters suited to a range of habitats spanning jungle and aquatic to mountainous and subterranean. Each will be covered by a different author and will discuss their approach to digital /concept painting, the tools and brushes they employ and culminating in a final image. We shall gain an insight into the thought processes of each of our industry professionals and the ways in which they develop an idea from concept sketches through to a finished work. In particular we will be shown some of the considerations that are necessary to designing both imaginative and fantastic creatures that still remain plausible and abide by anatomical and evolutionary laws observed in nature.

Each tutorial will focus on a specific environment as its theme and therefore result in a varied collection of monster designs, providing a well rounded look into the world of the digital artist and the numerous tips and techniques used by proven individuals.

Chapter 4 - Mountains

Software Used: ArtRage & Painter

In this tutorial I'll be designing and painting a fantasy mountain creature. I'll be doing the1st half in ArtRage 2.5, and the rest of the image in Painter X. Both of these packages have their Strengths and weaknesses and by using them together I can combine their best features.

Before I start I need to get some idea of what attributes my creature will have. I find the best approach is to jot down the key points about the environment and use them as a guideline to building our beast. We know he lives in the mountains so we'll use this as our starting point.

The first thing about a mountain environment is that it's cold. Therefore our creature will need fur and thick skin. Mountain air also tends to be thin so this suggests our creature might possess a hefty set of lungs and consequently a large upper body.

Mountain terrains are rocky and frequently covered in snow, so we'll give our creature three sets of powerful legs in order to cling to the rocks and a pair of strong arms with shovel hands to dig through the snow in search of vegetation. We'll also give him a couple of tusks

Fig.04

Fig.01

for uprooting tough mountain plants and bushes. In order to give him some camouflage we'll make him white, but in case that isn't enough and he's discovered by a fiercer mountain beast he can have a fine set of horns. So that concludes our creature spec, all we need to do now is draw him.

Step 1 – Set up the canvas

I start off using ArtRage, so first off I create a new canvas. My final canvas will be 2480 x 3425 pixels but I don't want to start that big so let's go with 827 x 1147 pixels (dividing both dimensions by three), because I may want to print this at a later date I'll set my DPI to 300. If you're just going to be displaying on the web, however, it doesn't matter what DPI you use. I choose a slightly rough canvas and give it a light tan color – I find white can be too overpowering and it gives me the fear. (**Fig.01**)

Step 2 – Rough sketch

I create a new layer – let's call it Rough Layer. I'm using a new layer rather than the canvas because in the next step I'll be deleting it.

Fig.02

Fig.03

I select the basic pencil tool (size 150%, pressure and softness 50%) and draw a rough sketch of my creature. I set the color to black, RGB(0,0,0) - this is very important. If a lighter color is used it will cause problems when underpainting. (**Fig.02**)

Step 3 – Refined outline

I set the opacity of Rough Layer to around 40% and create another layer called the Outline Layer. On the Outline Layer I trace my rough sketch to give a more refined outline. Then I delete the rough layer because I don't need it anymore. (**Fig.03**)

Step 4 – Final sketch

I set the opacity of Outline Layer to 40% and create another layer – Value Layer. This layer is for shading the sketch in black and white, alternatively known as a value study. As well as

giving me the form of my creature it allows me to see how the values of a piece – the lights and darks – fit together prior to painting.

Using the same pencil settings I apply shading to the creature, paying particular attention to the dark shadows and light skin and fur. I keep in mind the position of my main light source in order to achieve accurate shadows. The result is still very sketchy but that's OK, it's just a guide for my painting.

When I've finished the shading I delete the outline layer so all I'm left with is a blank canvas and the Value Layer. (**Fig.04**)

Step 5 – Color Palette

ArtRage 2.5 has a fairly limited color palette facility so I prefer to use Painter's Color Set function. Unfortunately I can't import a Painter Color Set palette directly into ArtRage so I create the Color Set in Painter, capture it using a screen capture utility, save it to a JPG and import it into ArtRage as a reference image. I create the Color Set palette in Painter by dabbing my chosen colors into the Mixer Palette and then choosing "New Color Set from Mixer Pad". (**Fig.05**)

Step 6 – Underpainting

Painting directly onto the canvas I quickly lay my

Fig.05

Fig.06

Fig.07

colors down, color picking from the referenced color palette. I spend no more than 15 minutes on this stage. I use a medium sized oil brush at 100% pressure, 30% thinners and 40% loading. I'll leave these settings unchanged for the rest of the session, only altering the brush size when needed.

Because Value Layer is still present it overlays my colors so that the general form of the creature is not lost. When I've completely covered the canvas with color I merge Value Layer with the canvas.

Note that I've made my sky a very dark blue. The reason for this is that the higher you are, the darker the sky dome. In this instance it helps reinforce the idea of an elevated mountain location. (**Fig.06**)

Step 7 – Blocking in the color

Painting directly onto the canvas (we're finished with layers now) I do another pass of the painting and dab color over the areas where the pencil shading is visible. I also put a bit of detail in there and coarsely refine the shapes of the head and rocks. (**Fig.07**)

Fig.08

Step 8 – Resize up

I rescale the image to its final size. When resizing up make sure you do it at an early stage or else blurring of detail will occur. This painting contains none of the final detail so it's fine to resize up.

Sometimes you may want to resize up beyond your final size and then resize down for your final image. This is handy if you want to add very fine detail, assuming your computer can handle it.

Of course you could start off with a large canvas in the first place and not bother with resizing at all. I just find it quicker to sketch and block in color on a small canvas first. (**Fig.08**)

Step 9 – Zoom in

Zooming in at this stage is somewhat disconcerting and results in a screen full of ragged blotches and unrecognizable fuzzy shapes. This is good because it means things can only get better.

Fig.09

Working at between 50% and 100% zoom, I start with the creature's head, refining the shape and pushing the lights and darks to simulate three dimensional form, although the sun is the main source of light we also need to take account of diffuse light from the sky and reflected light bouncing from the surrounding snowy landscape. When you consider too that the creature is white this means there will be very few areas of darkness on its fur and skin. I do darken the area round the creature's mouth, although that's more to do with its eating habits than anything else. (**Fig.09**)

Step 10 – First detail pass

I work outwards from the creature's head – the

focus – doing much the same thing as in Step 9. I loosely referenced the horns from a photo of a goat I found on the web in order to get the shapes right.

It's important when drawing a figure or creature to depict it interacting with the environment rather than the landscape being pasted in as an afterthought, like the backcloth to a stage. Here much of the interaction comes from the creature's hands and feet which are gripping the rock. Normally when you grip a rock the shape of the rock will dictate how your hands grasp it. However, in this instance we have the luxury of a virtual rock, which can be shaped to our needs, so we draw our hands first and fit the rock around them, which is much easier. (**Fig.10**)
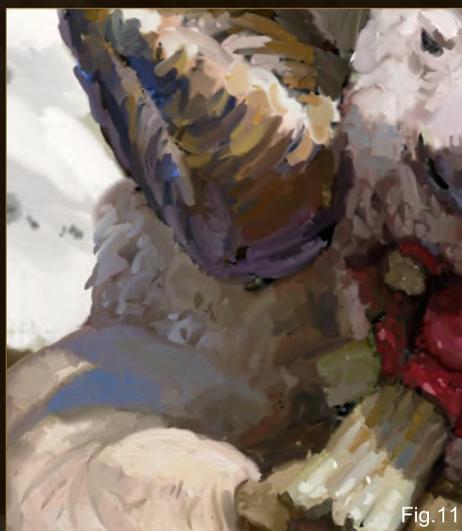
Step 11 – Make shadows interesting

No two ways about it, shadows are boring, but there are ways we can jazz them up a bit. Here I'm painting the shadow cast onto the creature's right leg by its horn. Notice I've given it a distinct blue tint. Although the shadow is formed due to that portion of the leg being shaded from the direct sun there is still diffuse light falling in that area. The majority of that light is reflected from the sky, which happens to be blue, hence

Fig.10

Fig.11

my color choice. In real life this blue tint would be nowhere near as pronounced but I find that exaggerating these things can give your painting a certain extra something. (**Fig.11**)

Step 12 – Paint the rock

I add texture to the rock, always bearing in mind the location of my primary light source – the sun. This particular rock is weathered and full of cracks and crevices, which need to be colored very dark. I leave the sides of the rock, those exposed parts in shadow, much lighter as they are catching the light rebounding from the snow and the general environment.

If these rocks were by a stream or in a forest it would be good to include some moss and vegetation, but seeing as this is a harsh mountain location I'm leaving them bare. (**Fig.12**)

Step 13 – Oops

Something has been bugging me for a while and I've just seen what it is. The creatures head is too far over to the right (it's left). Unfortunately ArtRage 2.5 doesn't have cut

Fig.12
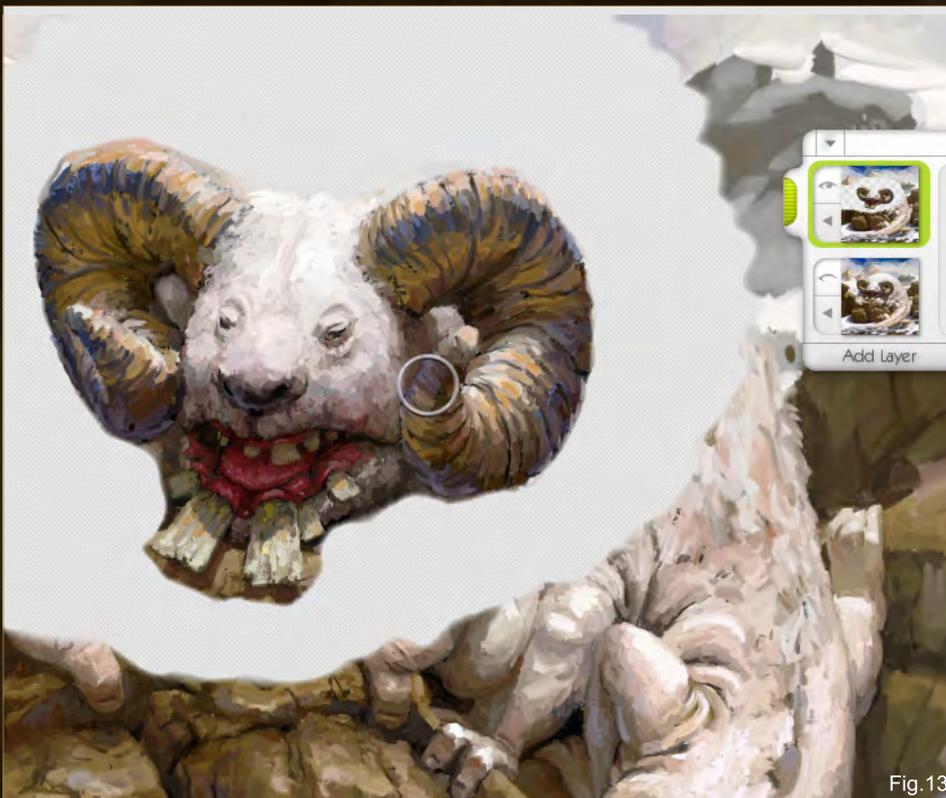
Fig.13

and paste functionality, and exporting to another application would lose the paint depth information, so I need to make the correction another way.

What I do is duplicate the canvas to a new layer and set the paper opacity of that layer to 0 via the Paper Settings option. I turn off the visibility of the canvas and on the new layer I erase everything but the head. I turn visibility back on for the canvas and reposition the head in the correct place using "Transform Layer Contents". Then I merge the layer with the canvas, tidy up the rough edges and hope that ArtRage 3 comes with cut and paste. (**Fig.13**)

Step 14 – Distant mountains

Although I'll be doing most of the fine detail in Painter, the ArtRage oil brush is great for texturing craggy, sharp rock. This means I

Fig.14

Fig.15

can do most of the distant mountain detail in ArtRage, using a small brush of around 9%. (**Fig.14**)

Step 15 – Start detailing in Painter

I export the image from ArtRage as a PSD then load it up into Painter. For fine detailing I use a small, soft, grainy brush with pressure dependant opacity and re-saturation plus a small amount of bleed. When I press hard the brush delivers solid color to the canvas, but when I ease off the pressure it acts as a blender, smoothing my paint into the existing colors.

I work at a high zoom, normally 100%. I start by applying final detail to the mouth, hands and horns. (**Fig.15**)

Fig.16

Fig.17
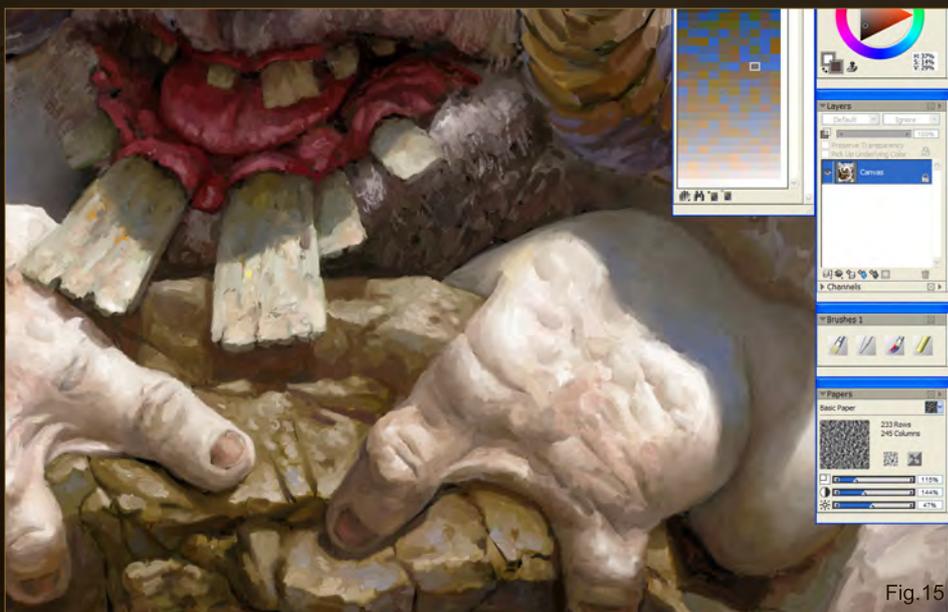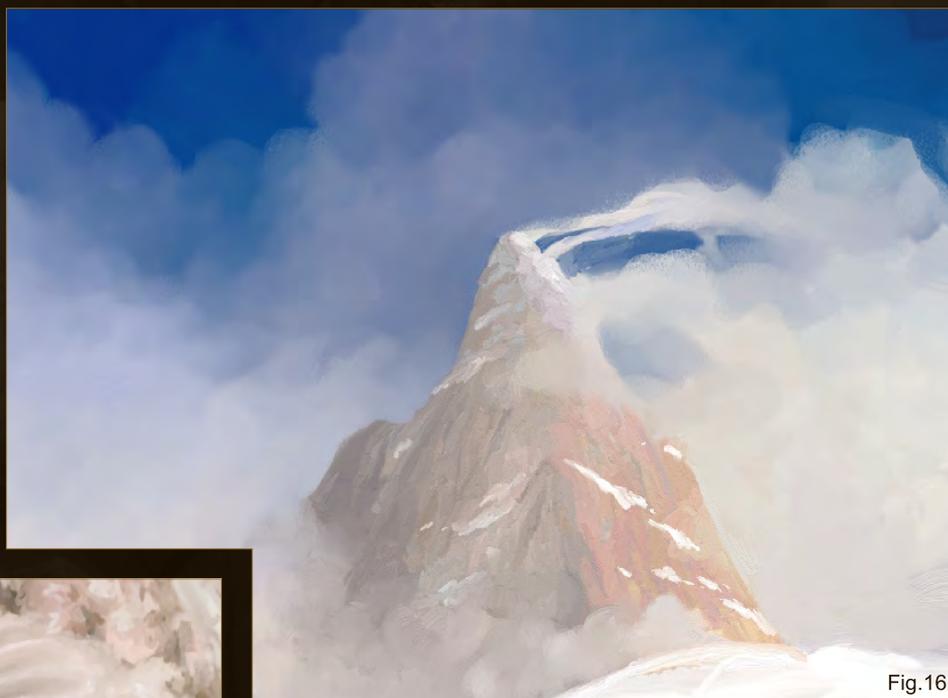
Step 16 – Blend the sky

Not being one to work logically, I take a break from the creature and blend the sky and clouds. I already have my colors in place so all I need is a big blending brush. For this I use a brush with almost identical settings to my detail brush except it has 0% re-saturation. This means it won't put any new paint down, just blend what's there. (**Fig.16**)

Step 17 – Smooth the skin

Using a combination of the small detail brush and the blender I smooth out the creatures skin whilst accentuating the edges and folds. I also use the small detail brush on the fur to give the impression of the thick coat of fur becoming more ragged and patchy towards the midsection. (**Fig.17**)

Step 18 – Splash some mud

Underneath all that snow is a nice layer of mud, so I splatter some onto the creature's feet and tail. Again, this helps with the impression that the creature is part of its environment and not just pasted on top of it. (**Fig.18**)

Step 19 – Blend the snow surface

For the open areas of snow I mainly use the blender brush with an occasional dab of the smaller detail brush. Note that the distant snow in the shadow of the grey cliff is slightly lit from below, with soft shadows being projected upwards. This is because the sunlight being reflected from the snow slopes below would, I reckon, be slightly stronger than the light being reflected from the clouds and sky. (**Fig.19**)

Step 20 – Final tweaks

All that's needed now is to put in those final tweaks, neaten up the edges and make sure no areas have been overlooked. I don't need any color correction and that's one of the advantages of using ArtRage early on. Mixing colors on the ArtRage canvas often results in hues of higher saturation being produced and this helps in retaining a vibrant look and stops the colors becoming muddy. (**Fig.20**)

All that's needed now is to add my sig and it's done! Thanks for following my tutorial and I hope it was helpful.

Fig.18

Fig.19
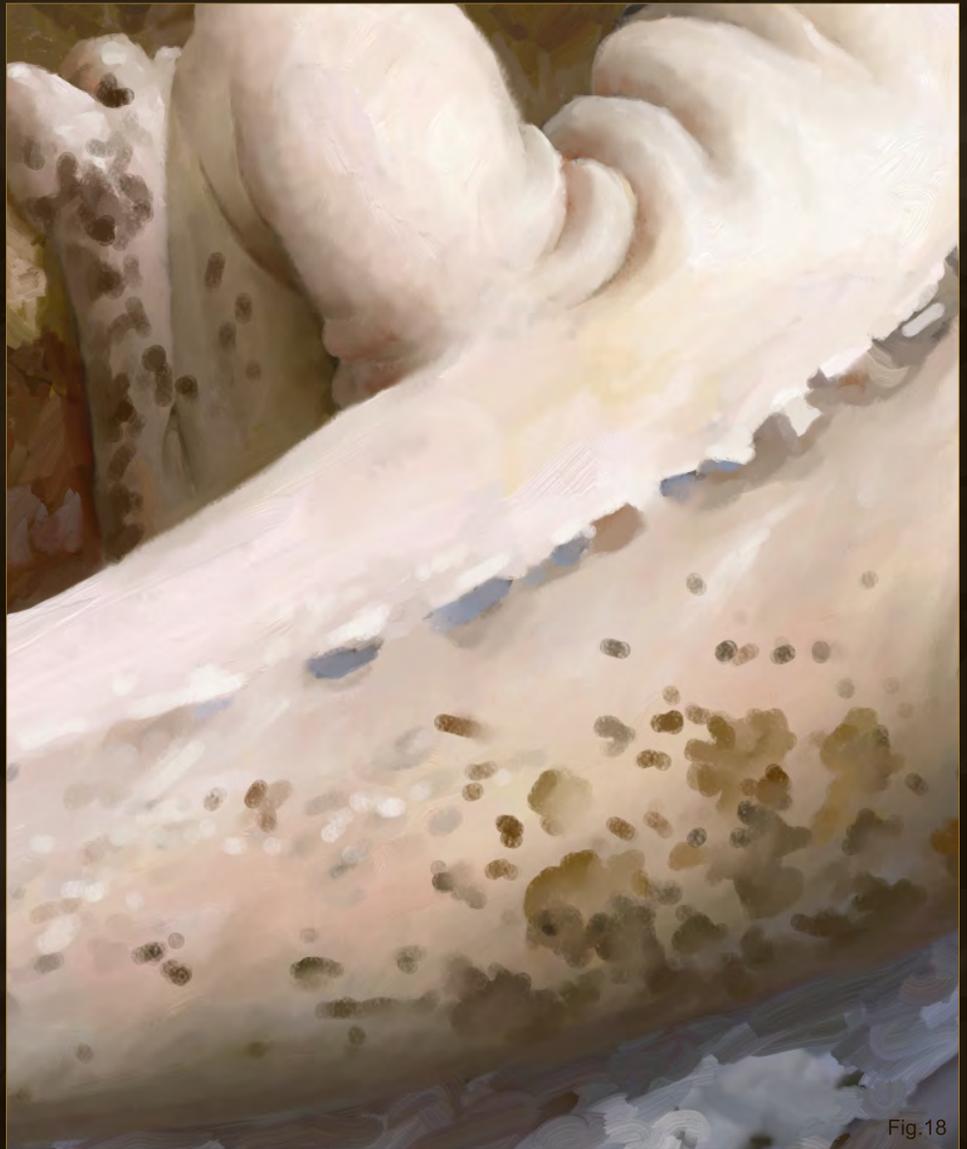
Fig.20

Simon Dominic Brewer

For more from this artist visit

http://www.painterly.co.uk

or contact

si@painterly.co.uk

HOT HOUSE

Making Of By Kenichiro Tomiyasu

Read on to find out how Kenichiro Tomiyasu created this excellent image of future earth that is dominated by giant flora and fauna as he talks us through the making of Hot House.

"I imagined a place with big trees, an enormous sun and surface covered by ivy, plants and other greens."

Hot House

Software Used: Photoshop

General description

This scene portrays the last day on earth in a far-off future, as the sun is over expanding and going nova. Global warming has reached its final stage and has overrun the earth, transforming its surface to a completely different terrain. This new environment has created trees several kilometers high with flora nearly reaching into the stratosphere. An aggressive genus of ivy now climbs over all the other large plants. Airborne social and sentient plant life have replaced flocks of birds with broods of floating flora. Their floating bodies are mobilized by the lighter than air gas within them. A circulation system of tree sap flows over the terrain from tree to tree, creating a biologically interconnected forest. This sap has replaced water and where there were once waterfalls, now exist running falls of sap.

When I was drawing this, The Last Day on Earth is what I had in mind. Until now there have been many portrayals of The Last Day on Earth but I wanted to do something in which Earth was covered by huge plants. I wanted to create a

Fig.01

Fig.02

sense of irony in which the future of earth looks how it was when it was first conceived. As I imagined the Earth would have extremely humid and heavy air, forested with huge ancient plants, looking quite like the Earth hundreds of millions of years ago. I hope this painting conveys the image of a far and distant future.

First I sketched out an image of what I had in mind. I imagined a place with big trees, an enormous sun and surface covered by ivy, plants and other greens. Keeping perspective

and color concept in mind I created the image. (**Fig.01**)

I usually start from the background as I feel that it is more efficient working out from the background. I usually use default Photoshop brushes. Keeping composition in mind, I worked to portray the trees as being huge and massive. (**Fig.02**)

I continued this process, and started work on the foreground. As I work I am not afraid to make

compositional changes if necessary. Using photo references, I rendered and gave details to the foreground. (**Fig.03**)

With repeatedly slight changes and tweaks I added more details. I wanted to make the bottom look dense and the sky empty, so I reduced the volume of leaves on the trees near the top. (**Fig.04**)

I have 15 layers now. I merged the layers according to their depth, adjusted the brightness and added some fog. It is important to keep the layers clean. By keeping the layers clean, it makes further progress easier, by doing this it will be easier to make changes if you need to. (**Fig.05**)

In this final stage, I make slight changes to it as a whole, as well as add more details. Using a photo of the galaxy I created an enormous
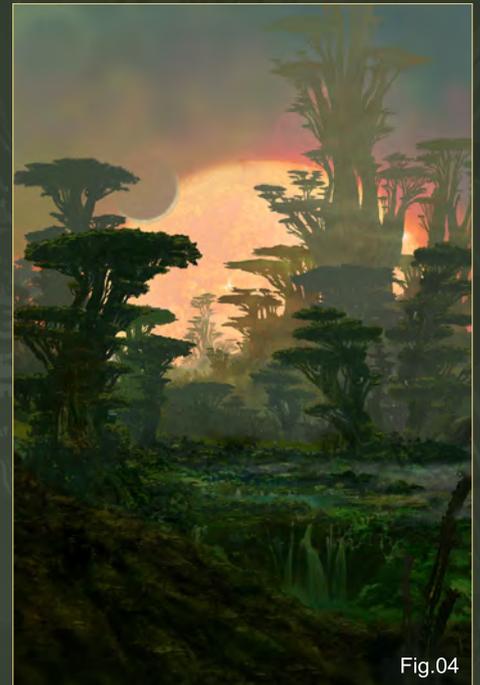
sun. Using the orange flare from the sun, I added tints of orange hue to the foreground to harmonize the image. (**Fig.06**)

placed significance on how the eyes would move about the image. I created a zigzag pattern for the eyes to move from the foreground

Fig.03

Fig.04

Fig.05
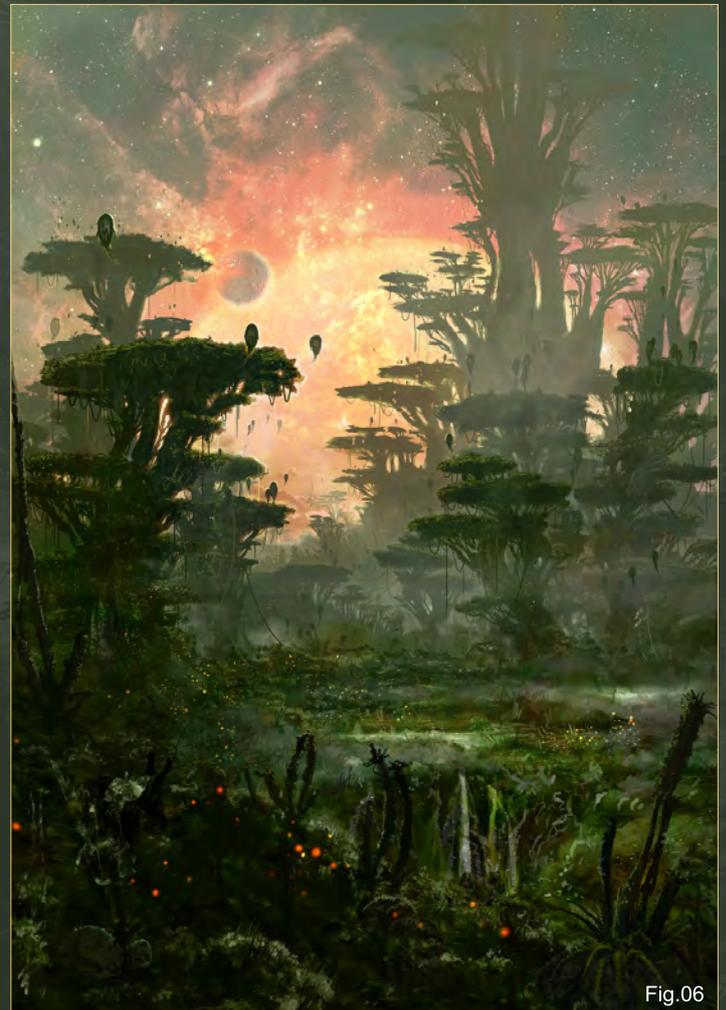
Fig.06
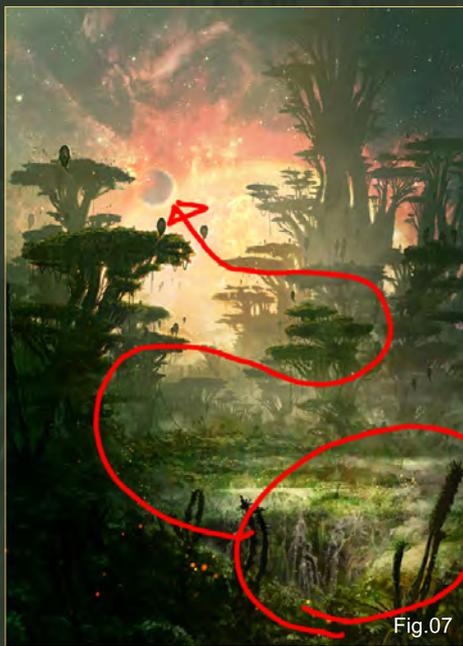
Fig.07

to the background in this image. To do this I adjusted the brightness contrast according to depth perspective. The brightness and contrast is very important in creating a convincing image. (**Fig.07**)

I finally added a gradient and noise layer to it. Here I put a focus on the actual distance between the objects in the image. For example, a distance of 200 pixels in the image may amount to a few kilometers in the dimension of the world I have created. It is of extreme importance to keep in mind the image has its own dimensions and scale and is not just a random 2D image. (**Fig.08**)

Using layers like these, I adjusted the contrast, hue and saturation respectively. (**Fig.09- Fig.12**)
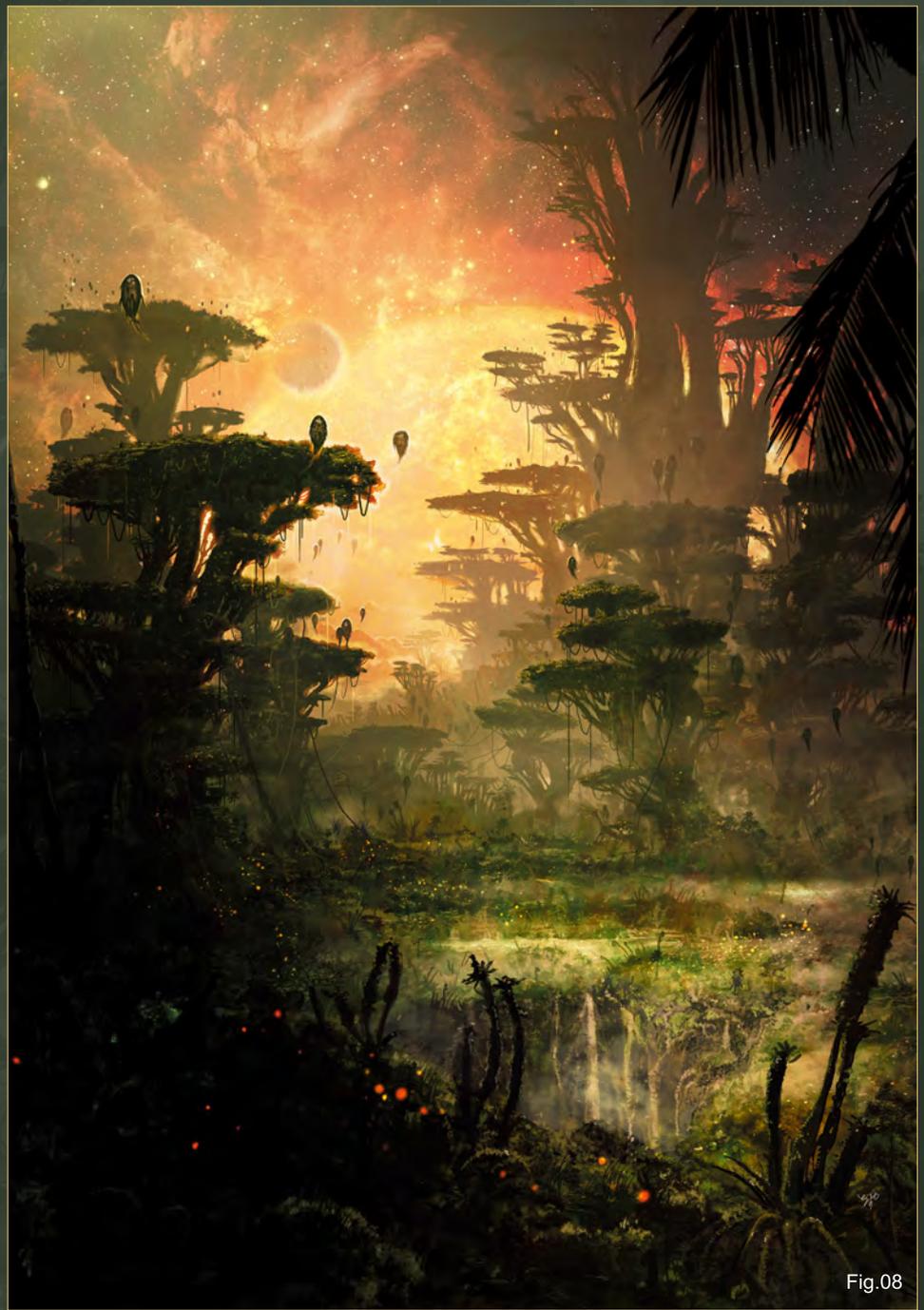
Fig.08

Fig.09

Fig.10

Fig.11

Fig.12

Kenichiro Tomiyasu

For more from this artist visit:

http://www.studiotomiyasu.com

or contact them at:

supernova1031@gmail.com

DIGITAL ART MASTERS
VOLUME 4

With the release of 3DTotal's latest book, *Digital Art Masters: Volume 4*, we have some exclusive chapters for you...

This book is more than just an artwork book. Not only does it feature full-colour, full-page images, but each artist has given a detailed description, in their own words, of the creation process behind each piece of published artwork. And they've done it especially for this book!

This month we feature:

"The Smith"
Viktor Titov

THE SMITH
BY VIKTOR TITOV

SOFTWARE USED: Photoshop

INTRODUCTION

Hello, I'm Viktor Titov, freelance illustrator and concept artist from Russia. In this article I will try to explain a little about the process and show you some of the techniques used during the creation of *The Smith*. With this image I wished to show a gnome blacksmith working on a new sword; probably deep in thought for a second, or simply observing how heated metal cools down. Aiming for a style similar to a traditional painting, it was interesting for me to create such an unusual atmosphere: pulsing hot air and steam in a blacksmith's workshop.

SKETCH & COMPOSITION

I usually begin work with a linear sketch or by laying down the general tonal masses at once; with this piece I decided to make a rough linear drawing to start from (Fig.01). At this stage it was important to define the

---

The following shots of the "The Smith" book pages are featured here in full-resolution and can be read by zooming in...

---

character through its pose and the general silhouette; a blacksmith could be well-fed and muscular, or in contrast he could be rather lean and sinewy. My first problem was in making the blacksmith a gnome, so I had to try and describe his characteristics right from the start in this initial sketch. Because I wanted the work to look almost like a portrait of the character, I didn't choose a dynamic pose – he's simply at work, cooling a blade in a barrel of water.

REFINING THE SKETCH & ADDING A TONAL LAYER

Here I tried to specify the silhouette of my quick sketch, working on a separate layer with thin lines, using a brush similar in feel to a traditional pencil or charcoal (Fig.02). The drawing was not too detailed and was kept simple intentionally, as I like to add some subtle changes and details as I work, later on in the process. I simply hid the layer with the initial outline for convenience, and created a new tonal layer, moving it underneath the sketch layer so the sketch was always visible (Fig.03). I worked on the tonal layer with a standard round brush with hard edges, sometimes also using textured brushes.

TIME FOR SOME COLOR!

I flooded color onto a new layer in color mode, using a round brush with soft edges (Fig.04). The colors were basically all very warm as I was going for an atmosphere of heat, fire and steam, from the fusion of metal in the blacksmith's workshop. I went for different shades of red, orange and yellow. The general color palette which gets laid down here will be enriched by a set of complementary colors during the painting process, just like when painting traditionally.

CREATING A PAINTERLY LOOK/FEELING

I continued applying color using various brushes from my arsenal, working towards creating a living and breathing structure (Fig.05). My painting at this stage actually reminded me of a pastel drawing, when the different colors are applied to paper and partially blended, but not blocked in completely, creating a variety of harmonious combinations.

LIGHTING & CONTRAST

I illuminated the character by adding the effect of a bright yellow light behind him, as well as a more obvious
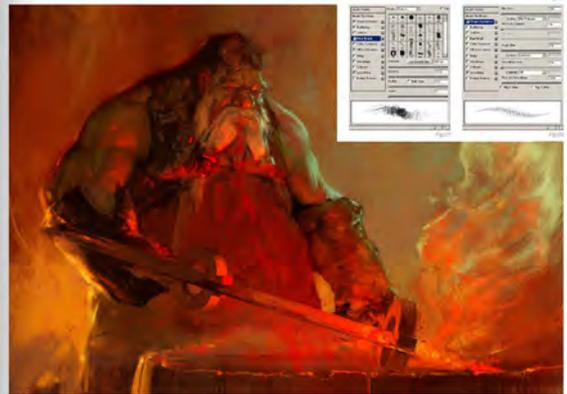
saturated red light in front from the red hot metal (Fig.06). As there should always be an accent in an image, I gave particular attention to the character's face, studying touches of light on his folds of skin and in his beard.

As a whole, the colors at this stage of the painting process were given more contrast and became much deeper, using different brushes, such as those shown in Fig.07 – 08, in order to create a sense of a variety in the textures and keeping a similarity with traditional painting.

CORRECTIONS

Here I started to correct the painting, adding the edge of the barrel and moving and rotating the sword a fraction. I also changed the lighting slightly, creating a deeper darker shade from above the character and strengthening the light coming from below. All this gave additional contrast and separated the figure from the background more strongly (Fig.09).

One of the most enjoyable Photoshop tools that I use to create a sense of brushstrokes is the Smudge tool (Fig.10). If you want to use this tool properly you should

Digital Art Masters: Volume 1, 2, 3 & 4

Now avaliable from the 3DTotal shop:

http://www.3dtotal.com/books/

(Note: if a security dialogue box appears, tick 'Remember', then click 'Allow')

3dtotal.com

Is a resource website for the CG community; amongst our growing number of products for CG artists, we produce two monthly downloadable PDF magazines – *2DArtist* and *3DCreative*. We are based in the West Midlands, in the UK, and our intention with our magazines is to make each issue as full of great articles, images, interviews and tutorials as possible. If you would like more information on 3DTotal or our magazines, or if you have a question for one our team, please use the links below.

Contact Information

http://www.3dtotal.com

http://www.3dcreativemag.com

http://www.2dartistmag.com

Editor & Content Manager > Simon Morse

simon@3dtotal.com

Lead Designer > Chris Perrins

chrisp@3dtotal.com

Marketing > Jo Hargreaves

jo@3dtotal.com

Partners

If you have a CG community website and would like to support *3DCreative* and/or *2DArtist* magazine by showing our banners, please contact Lynette Clee at the email address above