

2d *Artist*

Concept Art, Digital & Matte Painting Magazine
Issue 007 July 2006 \$4 / €3.25 / £2.25

Interviews

Kornel Ravadits & Riana Miller

Tutorials

King Kong – Part 2 of 3, 'Fantasy
Budapest' Matte Painting &
Elements - Fur & Hair

Making Of's

'Blue Dragon', 'Blue' & Digital Art
Masters 'Breath'

Galleries

10 of the best 2D digital artworks

Plus

We take a look at...

a history of

matte painting

IN MOVIES



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welcome **Editorial**

Editorial

Welcome

Issue 7 and were still going! It's always good to pass the half year mark.

Artist Interviews

Kornel Ravadits and Riana Miller offer their unique views on all things concept and artistic (and a few personal views on life too ;-)



Tutorials About us

The fantastic King Kong Painting tutorial hits its second part of 3. This time looking in depth at the hair and lighting of king Kong before we focus next month on Anne Darrow. Kornel Ravadits (interviewed this month too) takes us through the creation of his amazing 'A fantasy view of Budapest' painting, and with two Elements Digital Painting Tutorial on Hair and Fur there is plenty for all of ya!

Making of's

Andrew Hou's 'Blue Dragon' and Ken Wongs 'Blue' complete this months line up of great art from around the world.

Enjoy.

Zoo Publishing is a new company comprising of a small team here in the Midlands UK. 2DArtist is our second magazine project following the successful 3DCreative (www.3dcreativemag.com). We are very grateful for the support of the following CG sites which have help promote and spread the word about our publications. As well as ourselves, all digital artists owe a lot to these communities for the incredible amount of work they do for the CG Industry. 3DKingdom, 3DLinks, 3DTotal, 2DValley, 3DM3, CGUnderground, ChildPlayStudios, DAZ 3D, 3DExcellence, Epilogue.net, GFXArtist, the3DStudio, CGDirectory, MattePainting.org, Max-Realms and Mediaworks, we look forward to lasting and successful partnership with these CG community sites





this month's **Contributing Artists**

Contributors

Every month, many artists from around the world contribute to 2D Artist Magazine. This month, we would like to thank the following for their time, experiences and inspiration.



Riana Møller

also known as 'Fealasy', works fulltime at watAgame ApS as an AD, her experience lies at the game developer lo-Interactive which had her in their stables as a trainee in the crafts of game developing for two years. Her off time is spent on nurturing her personal projects and art and keeping her online galleries at Deviantart and Gfx-Artist updated."

athihor@hotmail.com

www.fealasy.com



Shane Madden

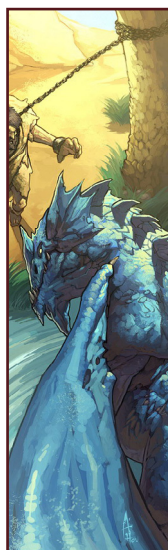
Concept Artist / Matte Painter >
Toronto Ontario Canada. After spending most of my youth buried in sketch books, I was able to work in several small studios

as a commercial artist. This allowed me to continue my studies and graduate from Sheridan College.

Classically trained as an illustrator, I now paint with pixels instead of pigments. Presently, I am working on making an impact in the industry as a freelance artist.

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Andrew Hou

2D artist > Concept artist & Freelance illustrator.

I grew up doodling and drawing like most kids, and eventually studied computer programming,

it was then I realized my real passion was in art and switched to Sheridan College of Art. My first step into the art career started in the comic and freelance industry. Currently I'm a freelancer as well as working as a game concept artist/illustrator for Webzen Korea.

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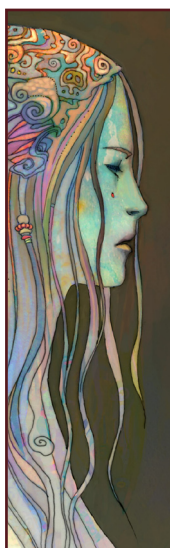
Ken Wong

Illustrator / Designer >
Adelaide, Australia. I started freelancing in computer games around five years ago, while studying multimedia at university.

However, I'm mostly self taught. I use Photoshop for all my work. Recently I was art director on the upcoming game Bad Day LA, and I'm now freelancing from Hong Kong.

ken@kenart.net

<http://www.kenart.net/>



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

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- 7 Shadow Maps
- 15 Skies

15 Collections of amazing Textures

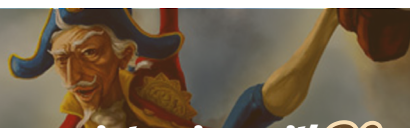
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Kornél Ravadits

an interview with...

'Born in Budapest, Kornel has always loved art, even at a small age when he used to draw as a child. His passion for art lead him to graduating from the University of Fine Art to become an industry professional working freelance...'



an interview with **Kornél Ravadits**

Kornél Ravadits

Hi Kornel, for anyone that doesn't know who you are, could you tell our readers about yourself?

I live in Budapest, Hungary, and have been working as a freelance graphic artist since 1995. Between 1989 and 1994 I studied at the University of Fine Art in Budapest, graduating as a graphic artist and teacher. My specialisms are; graphic design, illustration, matte painting, and 3d art. I have been working with leading Hungarian advertising and animation / post-production studios for a long time now. Amongst them was the Digid Pictures, with whom we made the introduction animation for the Warhammer game!





An interview with Kornel Ravadits

So, what first ignited your passion for art? What was it that made you decide to focus on this as a career?

I loved to draw as a child, and this developed quickly for me, and it meant that a career in the visual arts became the only attractive job for me. It's a special joy that, after graduating from university, the flourish in digital arts helped me out of the pit that I had become stuck in because of the traditional kind. In those times, I was in a serious creative crisis! It felt like the branches of fine art at that time were so limited and shattered...

Do you get the same feeling when you have created a piece of work digitally that you get with a traditional piece?

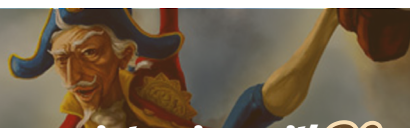
I think not. With traditional work there is no "undo"... But besides this, I can't number the advantages of creating artwork digitally. For



example; pre-drawing, use of layers, colour correction, resizing, mixing the styles, etc... But there are then many things, on the other hand, that you can't achieve through digital media; the possibility to imagine; the refraction of natural light; permanence, and on the top of that traditional artwork has a distinct smell that digital art will always lack! However, in this it also becomes destructable, and you can't easily copy it to disc. From the art collectors' point of view, digital technology is a real headache, but on the other hand it is a great freedom for creators!

With many training DVD's on the market nowadays, what do you think the advantages are, if any, of studying a course at College/ University rather than teaching yourself from a DVD?

To learn from a DVD I think has both its advantages and disadvantages. On the one hand, it is advantageous because you can look at the pictures and analyze it whenever you want, which is a huge advantage against lessons given (lectured) by your average teacher. The only problem is the lack of



an interview with **Kornel Ravadits**

communication - you can't get answers on the problems occurring in the meantime when working from DVD. Learning through college/university courses means that you can get answers to help you out of the trouble that relates directly to your problem. This you can only get from a marvellous teacher, not from a DVD, because DVDs just work up a given theme through details. With all this in mind, I think DVDs are in fact a good learning source, and I am a little envious of younger students who learn their profession directly from them.



Have you ever been tempted to look at any training DVDs?

Yes, of course! I have learned from many of these! Every solution can be interesting and it's nice to see that other creators sometimes reach the final result in a completely different way to my own. Nevertheless, it is very inspirational to see somebody working through the creative process - I think it's marvellous from many points of view!

Could you tell us what your main influences are in your work?

Classical masters' have had an enormous effect on me. I mean, under the whole historical period of fine art, from Egypt to the Impressionism movement. It's always very pleasant to see all the many different techniques, that have been invented and discovered by them, taking shape in more modern works. My admiration for classical works of art pulled me back,



An interview with Kornel Ravadits

and I found it quite difficult to pay attention to contemporary art.

Do you think that digital art will have the same influence on artists in the future, like traditional art has on artists now?

I think that this will be the way, because digital technology is increasingly taught in colleges/universities nowadays. If Leonardo lived today,

then he would be a "digital artist"... But this doesn't mean a great difference, because artists always use the newest, most accessible technologies. For example, oil painting completely pushed out the more laboured water-colour painting technique... The exact same thing is taking place nowadays, but in every area all at once. We have to get used to the concept of 'digital existence', if it filters into



general common knowledge and is accepted, then there will be no difference between new and traditional values.

Out of all your pieces of art that you have produced, which one do you think best reflects you?

I hope that all of my works contain a tiny piece of myself. I hope that I successfully sneak little bits of my personality into them. Actually, what urges me the most, is always wanting to explore many different subjects. All of the different areas

of interest bring about many new experiences for me which I can use in other areas. It doesn't interest me to deal with just one specialist field for many years.

And do you have any special painting techniques that you are willing to share with us?

Generally, an exact picture takes shape in my mind when I begin to draw. That is the most important thing, because it saves me so much time. The spontaneity works out because it is impossible to plan every detail in advance. The imagined idea and picture determines the technique with which you can accomplish the work. My favourite way to create is in 2d, but I then I truly miss 3d, and forming, if I don't work

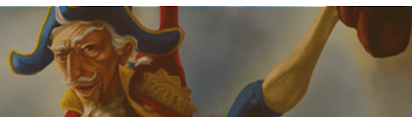


with it for a while. My personal opinion is that, when an artist realises his own ideas, then it is unnecessary to limit himself to just one special genre. Another important thing is the openness for new and visual adventures!

Besides work, what do you enjoy doing, and how do you spend your free time if you get any?

I haven't really much free time for my other hobbies. It would be really nice to spend more time on physical exercise and it would be great to take time out to relax a bit more! However, in return, I love all of the areas of my profession and I think that this in itself is a considerable pleasure.





An interview with **Kornel Ravadits**



Well it has been pleasure talking with you. One last thing, if i was to follow you around for a whole day, what would I learn from you, that not many people already know?

The richness of digital potential, and the accessible, enormous quantity of knowledge (piled up) on the internet, together, means such a new, peaceful trend for mankind, that has not existed before in history. Anyone can become a part of this formation. On the different art portals, there is room for different styles and views from all around the world - all displayed side by side, and so maybe, some day in the near future, they will have an affect on us all, and we start to feel the whole world as common property ...

Kornel Ravadits

You can see more of this artists work at:
www.graphitelight.hu
and contact them via:
kornel@formak.hu

Interview by: Chris Perrins

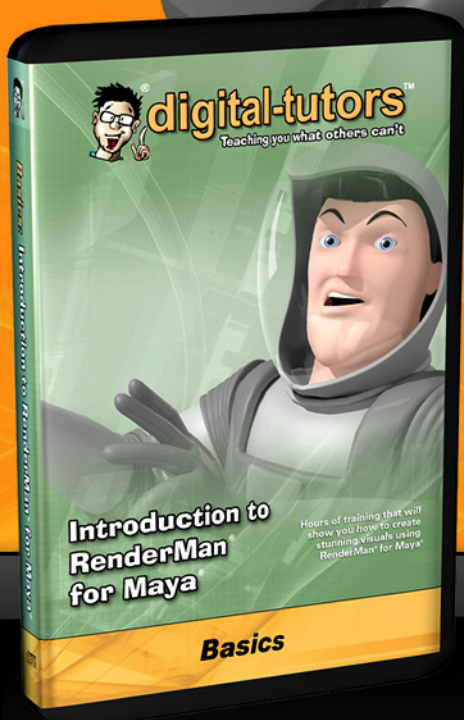




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The anger I feel towards some subjects is a superb inspiration and sparks ideas for metaphors and symbolism I can add into the drawings; anger really gets the best out of me!

Interview with:

Diana Miller



an interview with **Riana Miller**



Riana Miller



Could you tell us a little about yourself, your background and what inspires you?

My background story takes place in a small village in south Denmark. I was a tall, anti-social horror freak kid who more often than not faded out into my own world and made up lies to scare/impress the other kids and grownups around me, which somewhat ended up making me extremely unpopular and mocked for most of my childhood and teen years. Right about the time the teasing and bullying was at its worse, (let's say age 13-15), I started creating stories to slip into and creating "concept art" around them for most of my waking hours. That's, by the way, when my more commonly used name "Fealasy"

was invented; it was the title of a major story called "Into Fealasy", a story about how one can never be sure of one's own existence and meaning; about a character that discovers that he's only a character in a RPG. Fealasy is a mix between the words Fantasy/Reality just so you know. (Yes, almost doesn't make sense to me either, but it sounds so nifty.) What mostly inspired me at that time were cheesy horror movies, books and the things I had happening around me in real life. I had two very close friends that I'd often go and explore abandoned houses and other deserted or odd looking areas

with; that feeling of adventure and childish will and power often inspires me today. When I was a tad older, my ambitions grew and my hottest wish was to become a game designer, obviously inspired by another passion of mine; computer and Playstation games. He he, I was so sure about the fact that my "Into Fealasy" story would be developed and published that it got me in the news and kids shows, where I'd yap about how I sent a mail to Squaresoft and Microsoft and that they'd make my game-design come true. Truth is that it was all day dreaming and high hopes but I was a talented kid, so I did at least have something to show for it.



An interview with **Riana Miller**



You mention your passion for computer games. Which ones do you enjoy and what is it about them that you find appealing?

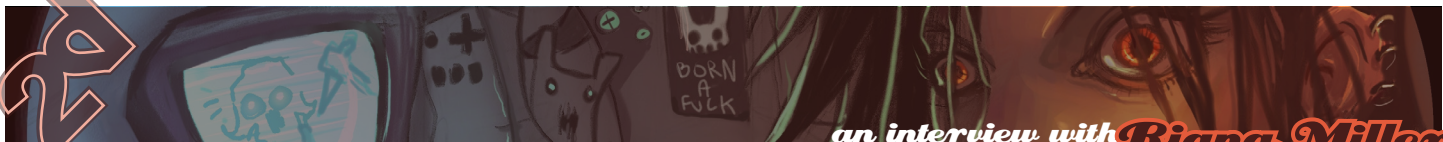
Well, I do play a lot of World Of Warcraft these days, mostly because it's disturbingly addictive, but I also enjoy the fantasy world and monsters. (Yeah right... I like ganking alliance smocks!) My favourite games would be 'Final Fantasy 7', 'Evil Twin' and 'Silent Hill' 1. As you can see these are all pretty outdated games, but I never got around to getting a playstation 2, so I got stuck playing 'Quake 3 Arena' and 'WOW' ever since the PS1 games got so hard to find. I like a little of everything in games, horror, fantasy and shoot em ups; it's all good to me. But I feel that 99% of all games are bound tightly to money and publishers these days, compared to movies which can get to be more original and experimental. Hmm... It must be my aim to create a base for experimental games to be developed, similar to movies like 'Fear and Loathing in Las Vegas' and 'Natural Born Killers'. Games should be able to obtain cult status and take on important subjects, like philosophy, politics and the issues we all relate to, instead of all being about pumped up action men and gay galore anime fags killing monsters to save a cheese sandwich.

It appears as though much of your work is a comment on the social and political ills of our society. Tell us a little about how this informs your style?

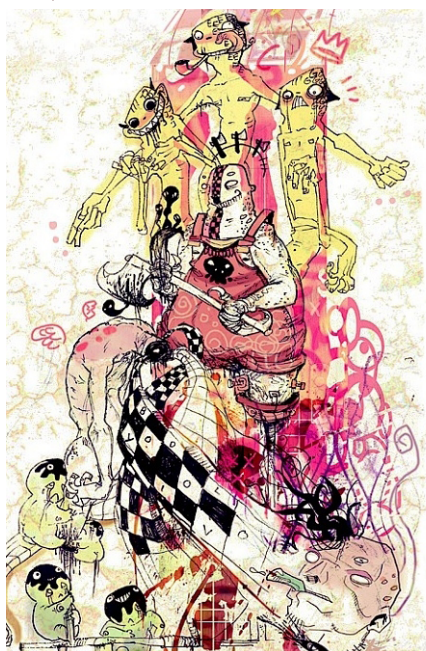
I comment a lot on the state of the world, yes, and that's because the issues we all create are so much more complex and interesting than anything I'd ever come up with myself, and who'd give a rats ass about my issues anyhow... It's much more interesting to get a response and start discussions about political art and it often gives me a great insight on the chase when I go to study it. The anger I feel towards some subjects is a superb inspiration and sparks ideas for metaphors and symbolism I can add into the drawings; anger really gets the best out of me! Also I feel that if I can open up just a few people's eyes to some other facts other than the ones the media feeds us everyday, I've succeeded. The media is generally so predictable, trying to sell more than tell.

Which artists or films do you draw upon for inspiration?

Honestly, I get most of my inspiration from music, the melody often inspires the mood and expressions and lyrics often spark ideas for the concept. If you look closely, a lot of my works are titled like songs I dig. "I'm a worker - Polysics" "someone's in the wolf - Queens of the Stone Age" and "Tier - Rammstein". Also I get a lot of ideas watching Cartoon Network- I've always been a whore for cartoons, 'Ed, Edd and Eddy', 'Grim and Evil' and 'General Craig McCracken' shows are some of my favourites. Not to mention 'Simpson's', 'Futurama' and movies from the Ghibli Studio. Lately I've got into liking old cartoons from the 30's, but that's almost a fashion statement in modern art these days. Also the sharp colours and funky lines are pretty new to me, inspired by the recent funk-fashion, but seriously, I got so incredibly tired of gloom and darkness, life is too short for gloominess. And anyhow, what's funnier? Some blood



an interview with **Riana Miller**



splattered Goth girl, or a blood splattered pink freak bunny with green polka dots?

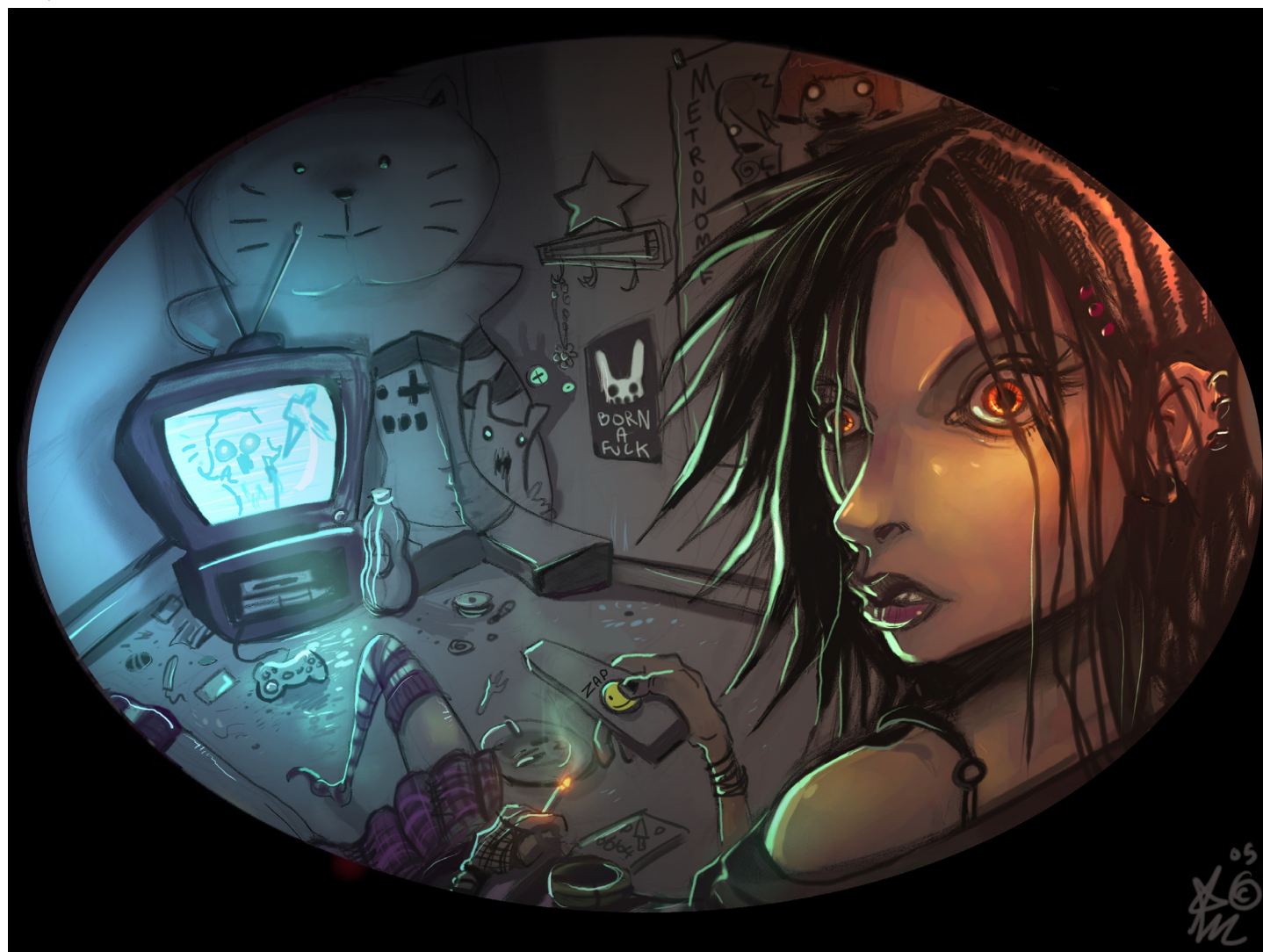
Last but not least, I claim that real life is a major inspiration; it's really a f****d up and weird world, but so many people take it for granted and don't realise how odd and mysterious it is. So I thank you "Animal Planet" and "Discovery Channel" for great inspiration, especially for ideas in designing new monsters.

Tell us a little about your colour schemes and why you work in an almost monochromatic style at times?

I always start off my images with a background colour, picked from how my mood is. This colour will often stay strong throughout the whole process, unless I get mood swings. Not much to say other than I just add lights, shadows and line after I've picked the colour. I think it's a bit of a bad habit I got from working at io-Interactive (game developer); their concept artists are always getting told that one needs to stay with the mood of the level. If a level takes place in a foggy harbour area, every illustration will be greenish grey and stay strictly with that mood whilst levels taking place in a brothel will have all pink and red concept art, just as you see in games like 'Metal Gear Solid' and 'Silent Hill'.

What type of work did you do at io-Interactive?





I was a trainee there, mostly just getting small tasks like working with textures, making simple 3d objects and concept art and learning what terms and rules a major game developer lives by. It was a good lesson although a bit sloppy-geeks are geeks and not teachers. I also created my own project there called 'Phobia', the future of which is uncertain, but I'm still working on it. The biggest lesson I learned was surely how new artist's have to understand that working in games, cartoons and movies is not that sparkly childish vision of doodling and playing games all day. It's hard work and you often throw away your soul and ideals to please the demands of others. It must be said that the real trial in creative freedom is in working hard to obtain respect amongst your co-workers and bosses and then prove to them that your style or ideas are indeed worthy of attention as well.

Marching in and demanding this and that, is only going to get you bitch slapped badly.

Could you talk a bit about one of your favourite images and the motivation behind it?

My favourite image must be, "I'm a worker". It's one of those rare images that for some reason is 10 years more mature than the rest of my gallery. It really hits the spot; I look at it and say, "I want to make more s**t like that, yes indeedy.." The motivation was the song by the same name, and the fact that I was sitting in a train drawing it and just taking my time adding details and getting the line work just right. When sitting at the pc drawing I often feel a bit plain and my expressions often die in the digital hygiene. The concept was my never ending fear of losing my inspiration, and how work often pushes away your creativity and makes you turn

towards the money rather than your imagination. Images like "The end of wonderland" and "mermaid" are pretty good too, but don't really mean anything to me. Both were created 100% digitally.

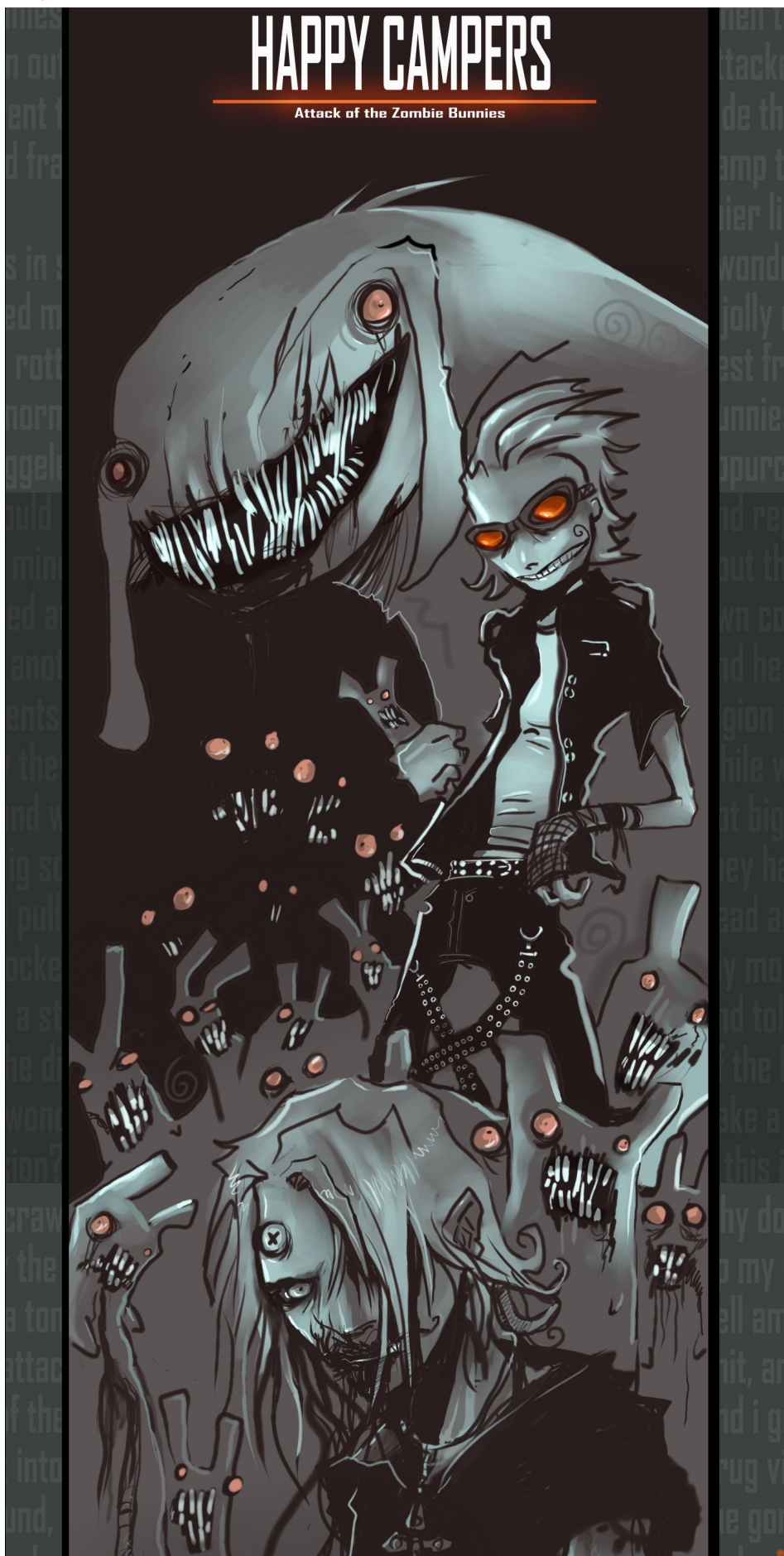
What are the drawbacks do you think to working with a graphics tablet and pen as opposed to working directly on paper?

Ah, it's not all drawbacks - I think both mediums have their good and bad sides; drawing in the traditional fashion often makes the drawings more lively and detailed, but also very messy and it sadly makes you "settle" with a lot of issues in the process, just because it's too much of a pain to correct it by hand. Whilst drawing on the PC makes me at least get a better overview of the end result I'm heading towards, I get a lot more courage to try out ideas



HAPPY CAMPERS

Attack of the Zombie Bunnies



and crazy shading/lighting because undo's and layers are present. The drawback of this digital art is that it often gets too clean and soulless to look at.

Your recent piece relating to Alice in Wonderland has a far more varied palette - what was the reasoning behind this?

It's a show-off image, that's why. It was created for a contest at 'Eatpoo', and I wanted to make something even my mom would be proud of. I tried to make it as eatable and clean as possible, and that's all the reason there is. The fact is that I can draw nice and pretty images if I really want to, but those images often bore the bone marrow out of me. I just needed to do it to prove to myself and the judges at Eatpoo that I really can draw. The Irony is that the image didn't even get to the top 10, and that a real arty, inked and none airbrushed image won instead.

Characters feature a lot with demons and monsters in your imagery - can you describe roughly what these creatures represent in their many guises?

The monsters and demons have always been with me, it's just my trademark in some way. As a kid I saw monsters and zombies everywhere, heck, I even thought I was one myself. I remember clearly how I feared the dark when just a kid, but one night I locked myself into a dark hallway in our house, and just stood there waiting for the monsters to come, and then slowly I found the guts to walk into the middle of the room and scream "I'm not afraid of anything here! I'm a lot more dangerous and evil than anything in this world" - I'm not joking! Ever since then I have taken showers in the dark and don't really fear anything. I even have a demon sidekick; you see him in images like "Happy Campers", "Ahhh", "Death or Treats" and a lot more. He's the blue haired guy with the third eye in the forehead - Eufath is his name. He's a kind of imaginary demon that stuck with me ever since I was a kid; I still talk to him today. Monsters are fears, and so I often sum up fears



and issues in my monsters, like the image called "The American Nightmare" where a teen shoots out his own brain symbolized by a major fat monster with all the issues and memories he carried along with him right before he shoots himself. I often use monsters as visual thought bubbles that describe the person's true thoughts and feelings. The most obvious use is in another image called "I see", picturing two kids looking at clouds and whilst one sees a fluffy bunny the other sees a bush of horrible creatures and violence, reflecting his true wishes and thoughts. Hell it's fun to draw as well.

Have you ever seen the film "Forbidden Planet"?

Nope but if it fits in with what I just told you, I'd adore watching it. Is it about monsters or weird kids in hallways?

What plans do you have for the future - have you any ambition to translate your drawings into a comic book format or graphic novel?

I really want to travel a lot and work somewhere outside Denmark; somewhere in the front line of games, cartoons or movies, at some place where originality and ideas are more welcome. I hope to end up producing my own show or game and maybe directing movies. I feel I have a lot to offer, and that I need to entertain and push some philosophy and creativity into people's heads. I want to make a Phobia comic as many of my friends and fans know, but it's a real pain in the ass to meet my own demands in terms of the quality of the comic and the skill I have at the moment. Maybe when I feel more ready and don't have a full time job or a billion small projects lying around, I'll get to it.

Thanks for taking the time to talk to us.

Hinky-dinky whirly voo.





An interview with **Riana Miller**



Riana Miller

You can see more of this artists work at:

www.fealasy.com

and contact them via:

athihor@hotmail.com

Interview by : Rich

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A HISTORY OF
MATTE-PAINTING
PART 1



a movie history of *Matte Painting*

A HISTORY OF MATTE-PAINTING

PART 1

When you need to "build" a city floating in the blue sky. When you need to see the ancient Rome without spending a lot of production money to construct an entire city. When there is a bright sun but you need a stormy, dark and cloudy sky...maybe you need a good matte-artist painting a work of art. Sometimes there are screenplays telling stories about worlds "out of this worlds", about history makers, about epic journeys in the lands before time. For this reason, the most amazing profession in the special visual effects realm has to solve many problems.

During the entire movie history, matte-paintings, both traditional or digital, created a lot of fascinating images like the Star Wars worlds, the Indiana Jones landscapes and the Middle-Earth regions. However, our story begins at

the rise of the past century.

The name of the man was Dawn, Norman

O. Dawn (1884-1975). He worked for the Thorpe Engraving Company in Los Angeles, California,

"The technicians lined-up these painted set extensions with the background live-action and they worked very well as a masterful illusion of optical trickery!"

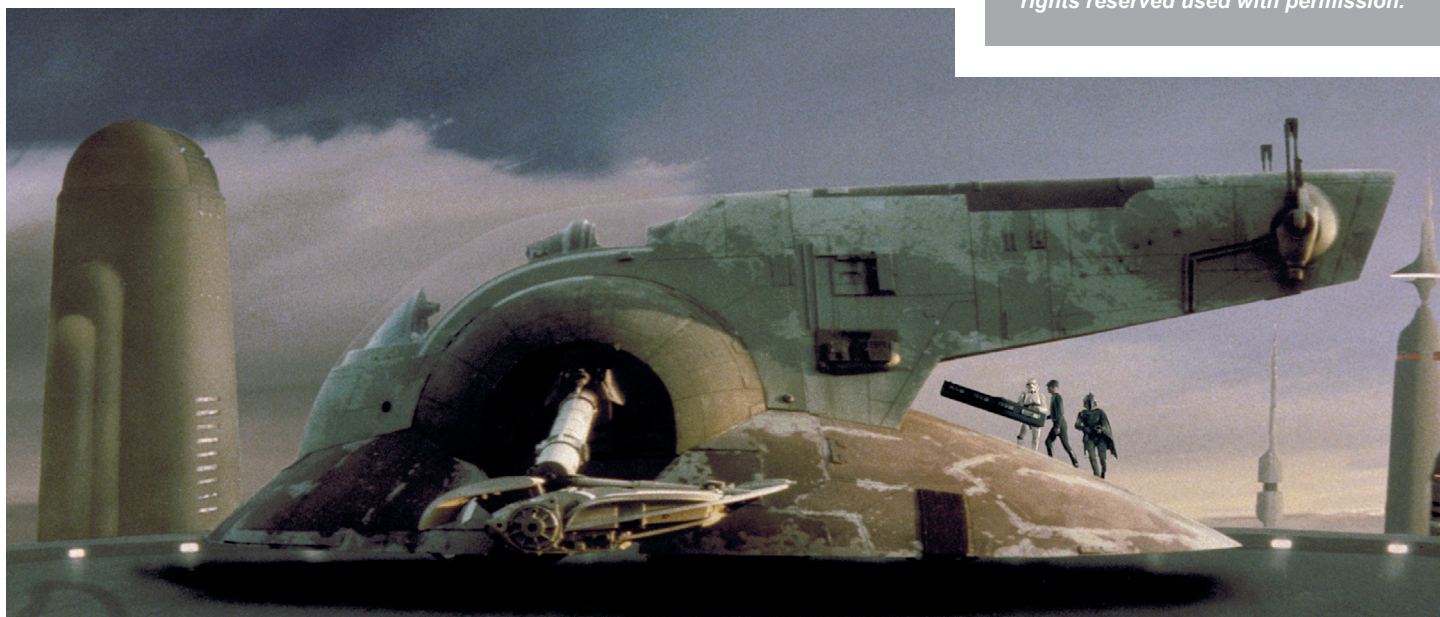
USA. He took photographs of the properties owned by the sales department. Maybe the

basic idea came for a company illustrated catalog or not...His boss suggested him

to "improve" pictures quality by placing a glass between the camera and the photo subjects.



Star Wars Episode V: The Empire Strikes Back: Boba Fett's spaceship Slave 1 was a matte-painting executed by Harrison Ellenshaw. He used a model photo cut-out retouched by adding the Cloud City background buildings and the Bespin's sky. Copyright Lucasfilm Ltd. Ltd. & TM. All rights reserved used with permission.

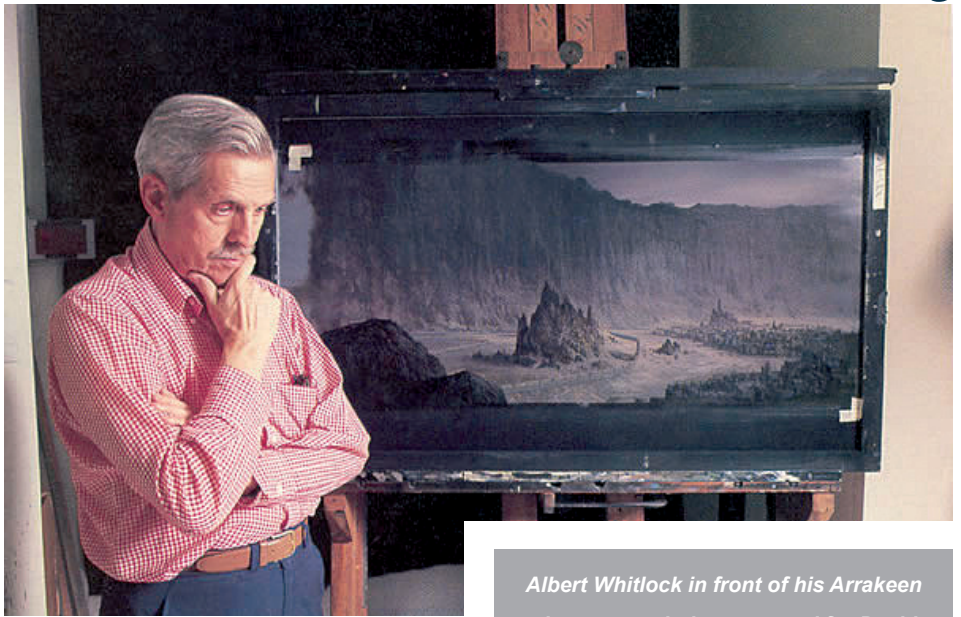




a movie history of **Matte Painting**

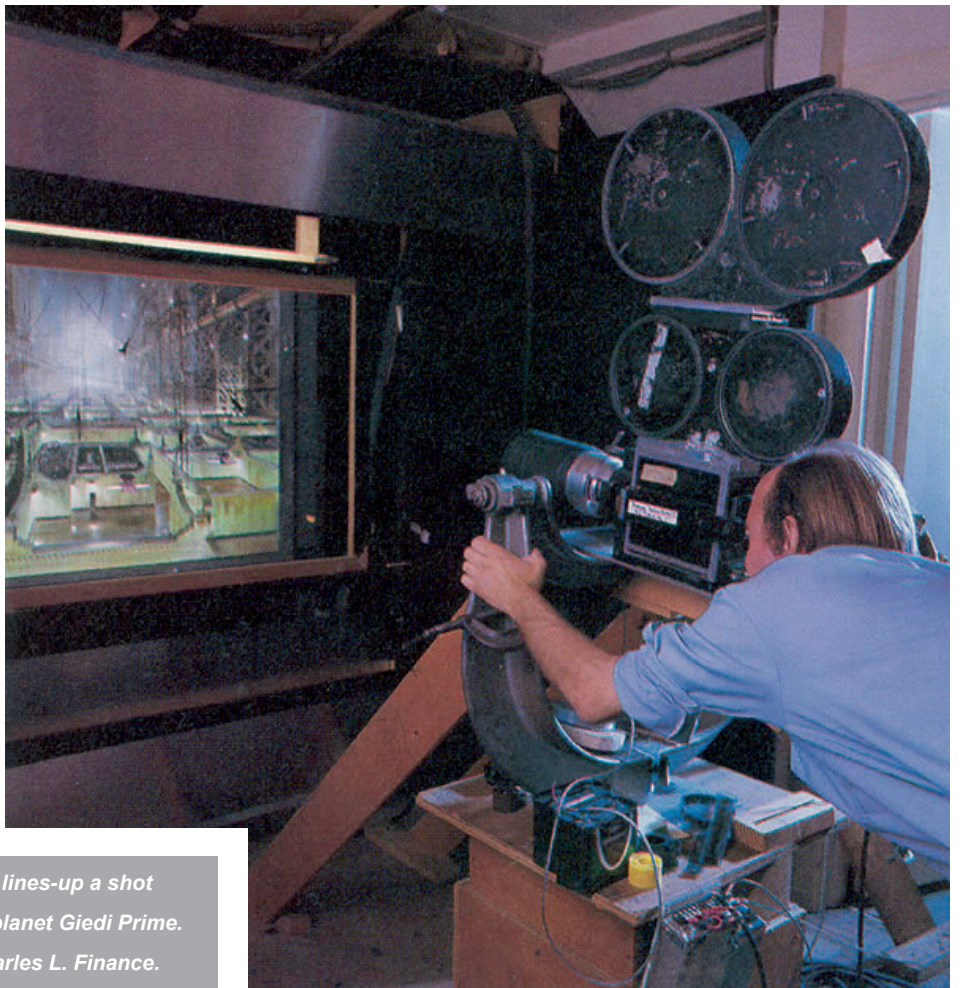
In this way, Dawn could paint elements on the glass in order to add embellishment or for masking out certain real areas. Norman O. Dawn was undoubtedly the first matte-painter of movie history when he painted scenic renders for the 1907 California Missions motion picture. This process was called glass-shot and it was a successfully method of integrating a paint with live-action footage by painting the scene additions directly on to a piece of glass positioned in front of the camera. Then the camera filmed a combination of both the image on the glass and the background scenery seen through the glass.

Set designer Walter G. Hall conceived a similar approach for 1916 David Wark Griffith big budget production Intolerance. The camera crew used ancient Babylonia scenic paintings carefully cut out and hanging in front of the camera. The technicians lined-up these painted set extensions with the background live-action and they worked very well as a masterful illusion of optical trickery! The foreground miniatures built and photographed by spanish models maestro Emilio Ruiz del Rio for kolossal movies like Conan the Barbarian (1982), Conan the Destroyer (1984), Dune (1984) and Tai-Pan (1986) were also very similar in concept. Five years before Intolerance, Norman O. Dawn created a process called "original negative matte-painting" which allowed to "record" two different images on the same piece of film. During the first step, the camera photographed the live-action frames with a mask covering a specific area. That area would be "occupied" by the matte-painting, still to be painted. In the second step, the artist painted his artwork. In the third step, the previously exposed live-action footage was covered with a mask protecting the film from a second exposure. Again, the previously masked area destined to "receive" the matte-painting was exposed photographing



Albert Whitlock in front of his Arrakeen city matte-painting prepared for David Lynch's Dune. This painting was then optically composited with two miniature Atreides spaceships flying over the palace. Copyright 1984 Dino de Laurentiis and Charles L. Finance.

the paint. Now, two different elements appeared in the same frames simultaneously. The negative was the same and this was called the "original negative matte-painting". However, the basic idea of splitting the screen during two separate exposures became reality with



Matte-camera operator Lynn Ledgerwood lines-up a shot involving Baron Harkonnen's palace on the planet Giedi Prime. Copyright 1984 Dino de Laurentiis and Charles L. Finance.



french magician, illusionist and filmmaker George Méliès and Edwin S. Porter until the days of british visual effects supervisor Derek Meddings who gained an Academy Award nomination for his outstanding work in James Bond 007 Moonraker (1979). The illusion of flight into space was achieved with the use of highly detailed Moonraker shuttles miniatures and double film exposures. Brian Johnson did the same thing when creating the special effects for Space: 1999 television series. He exposed the film twice, the first one when he moved the camera for creating the model motion, the second one he rewinded the film inside the camera and exposed it again photographing the starfield artworks.

“One of the most feared and time-consuming occupation for the matte-painters is hiding the matte-lines...”

Albert J. Whitlock was one of the most talented matte-artists in the history of motion pictures, with his work seen in more than 500 films and television productions. He began his career in London in 1929 when at the age of 14 he was a fetch-and-carry fellow at British Gaumont Studios. Then he established a life-long association with Alfred Hitchcock, doing all of the signs for The 39 Steps (1935) and assisting in the miniature effects for The Man Who Knew Too Much (1934). The two maintained a close personal and professional relationship, working together upon several films through Hitchcock's final film, Family Plot (1976).

Star Wars Episode V: The Empire Strikes Back: Han Solo's Millennium Falcon landed on Cloud City Pad 327. The black area will be occupied by the live-action. Several of The Empire Strikes Back matte-paintings were composited using front-projection and rephotographing again them. Copyright Lucasfilm Ltd. & TM. All rights reserved used with permission.

During the Second World War, Whitlock started doing matte-paintings work and attended an apprenticeship with Peter Ellenshaw under W. Percy Day. Then he moved to the States for joining the Walt Disney Productions in 1954. Here, his first work was designing the opening titles for 20.000 Leagues Under the Sea directed by Richard Fleischer while Ellenshaw headed the Disney matte-department.



a movie history of *Matte Painting*

Employed at Universal in 1961 as matte-department supervisor, he efficiently aided film productions by being able to supply masterful effects for films like \$10 million feature *The Hindenburg* (1975), costing just \$180,000.

Albert J. Whitlock developed a unique technique of doing all matte-paintings on the original negative, so his matte work was all first generation. He did paintings for *The Sting*

(1973), *Bound for Glory* (1976), *The Day of the Locust* (1975) at Paramount, *High Anxiety* (1977),

History of the World: Part I (1981), both directed by Mel Brooks, and John Carpenter's *The Thing* (1982).

He retired in 1985 but continued working as a free-lance additional visual effects supervisor and won two Oscars for *Earthquake* (1974) and *The Hindenburg* (1975). Another operative in-camera process for combining a matte-painting with the live-action footage is the rear-screen projection. Basically, behind the "clear" or "empty" area of the painting there is a small screen where we can see the projected material while a frontal camera records again the composited image consisting of both the

artwork and the pre-filmed images. The front-projection technique is quite more complex to be explained. Here, the painting has one or more areas covered with small Scotchlite screens.

The Scotchlite is a highly reflective material produced by 3M and made of tiny micro-balls.

The projector projecting the pre-filmed material and the recording camera are positioned at 90° to one another yet are capable to share

the same optical path due to the positioning of a beam-splitting mirror at an angle of 45° between them. The

"...A matte-line is the zone in a composite image where two separately created elements meet like a borderline."

projected live-action footage is diverted by the beam-splitter on to the reflective screen. Part of the light also strikes the painting itself but this has zero-power reflectance. The reflective screen reflects almost the 99% of the projected elements while the camera see "through" the beam-splitter and records the combined images.

The front-projection is very difficult to arrange and time-expensive but the final image is brighter and superior in quality when compared to the rear-projection process. This process was very successful in combining the live-action with Cloud City painted backgrounds for *Star Wars Episode V: The Empire Strikes Back* (1980).

One of the most feared and time-consuming occupation for the matte-painters is hiding the matte-lines. A matte-line is the zone in a composite image where two separately created elements meet like a borderline. When the combination of elements is not entirely successful, a visible black line could be seen between or around them. With optical printing, matte-lines are virtually impossible to avoid completely but with digital technology compositing.

The Second part of 'The Matte Painting in Movie History' will be in next months issue of 2DArtist

Article by :

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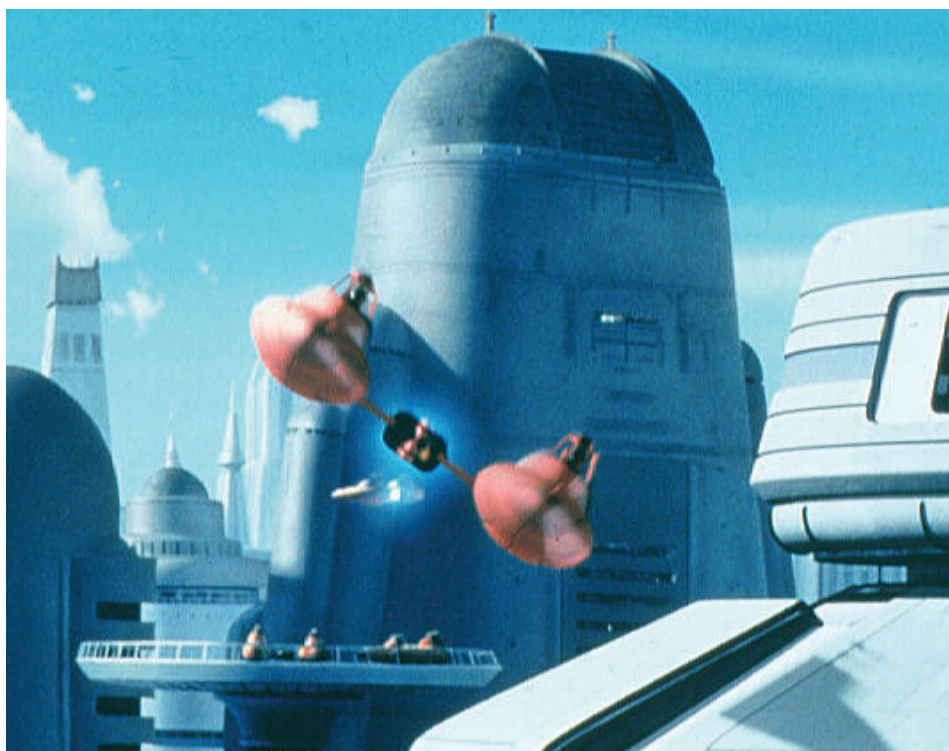
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Star Wars Episode V: The Empire Strikes Back: Han Solo's Millennium Falcon landed on Cloud City Pad 327.

The black area will be occupied by the live-action. Several of The Empire Strikes Back matte-paintings were composited using front-projection and rephotographing again them. Copyright Lucasfilm Ltd. & TM. All rights reserved used with permission.



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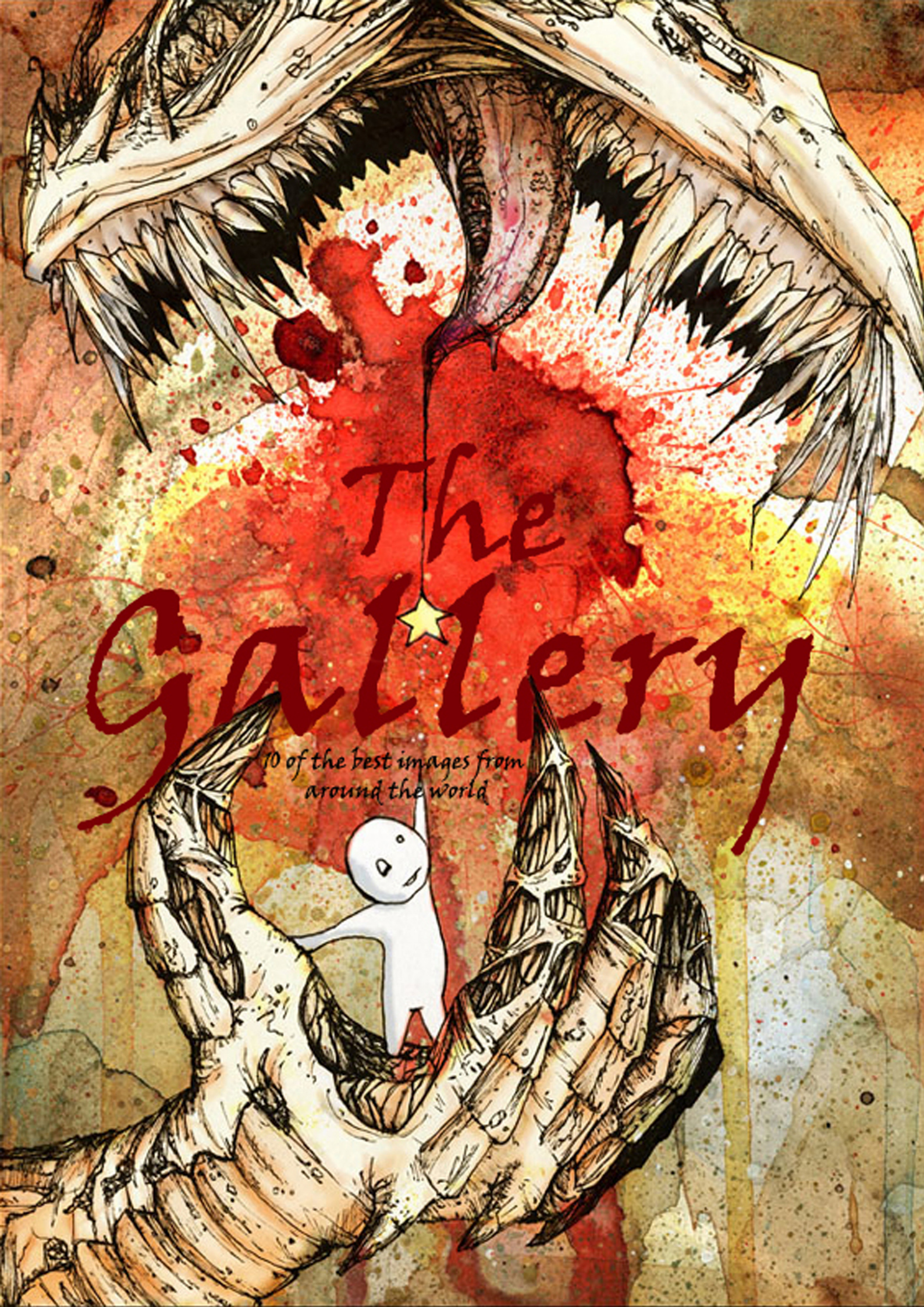
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BEAUTY AND THE BEAST
PART 2 : PAINTING
KING KONG



KING KONG

Introduction:

Hello and welcome to Part II of the King Kong Tutorial. Now that your feet are wet and you're ready to move on, let's finish the beast himself. In this part, I won't explain how to completely finish him, but I will teach you the basics to the point where, if you know your way around it, you can finish it with ease. I wouldn't let you guys down! Let's just recap on what we need to learn here so you're prepared. We're going to first start off with how to draw hair, it can be an easy task if you have the patience, or you might want to throw your Wacom tablet out of the window if you don't, but I think I have found an easy way to get it done, minus the stress. After that, I will go into how to render his chest, which is a very easy and quick step, as long as you have the right tools. Once that is done with, I will then lead you through the rendering of Kong's hand/two fingers. So let's begin with Part II of the King Kong tutorial! ...

Starting Kong's Hair, Step 1: Patches:

Ok, now when I first started to paint hair I was a bit bewildered by how hard it could get, but I found a way to cheat the system. The cool thing is, you're not really cheating because it's still all your own work! You might be wondering what I'm talking about, so let's bid my nonsense a due and get on with what we need to get done. As you can see in the image (fig.01), there is a basic flat colour of black underneath Kong's muscled face. Do that all underneath your original line art so you can have a basic reference for what you're about to detail over.



Fig.01

Think of it as colouring in the lines, but doing a hell of a lot more to it. Once you have that finished and coloured in, start to patch in the strokes of colour that will obviously be, well... before I get into this let me make it easier... What you're going to be doing is, think of it as a pizza: You have your dough, then your toppings, but all the toppings are the same. First you lay down your basic colour, apply the first topping (which will be the first rendered hair) then we use that a lot and move on. So, back to the details, hopefully that cleared



Fig.02

up my ramblings. So, once you have your black layer, again, create patches of colour over Kong's face (fig.02). In the image you can see I started with one next to his lip, just basic strokes with a hard brush of certain fur colours. As you can see in the image, I have also not done it all over the head, it's not necessary but it helps in a mental way, you feel as if the picture is coming more to life with a full array of colour on Kong's furry body, rather than a block of black. It's up to you really. Anyway, as you start to block in, make sure you hit your light sources with the blobs of colour. Remember, a light source is hitting them from their right, so that means on their left it's going to be cool colours, such as blues and black. After you have finished putting in those blocks of colours, you can then



start to move on to the next part, which will be individually drawing each string of hair.

Refining Kong's Hair, Step 2: Threads

I can already hear the moans of painting hair, it's a hassle but you cannot deny that it looks really nice once it's fully fleshed out. It does, it's what attracts the viewers to your image and this is why you must get it right! When I put this image on my website, everyone always asked "How did you do the hair, did you do it one by one?" Yes and no, and I'll tell you now how to do it. Now that you have your blocks patched in, make a new layer and call it Thread1. This is going to be your duplicate layer of hair. Use a size 3 hard brush for thick strands, and a size 1 brush for thin, knotty strands. Make sure you either have a low opacity and low flow or you have Pen Pressure on when painting his hair. I did it using both ways, so I won't tell you what to choose, this part of the tutorial applies for both



Fig.03



Fig.04

differences. I can't really explain this next step other than you need to make thin strips of hair first, and then go over that patch with a tiny 1 brush, as in the picture (fig.03). Once you are satisfied with your tiny patch, merge it with the other colours on Kong's face (the colour blocks for hair). After that, use the Magic Lasso tool to circle the hair, and right Click and hit layer via copy. Make about 4 patches of it, altogether, and make sure also there are no gaps in between them, then merge them all back into Kong's face. This is where I was talking about applying the same topping, you're going to use the Clone Tool to copy the hair and apply it all over his face. Select the Clone Tool and hold Alt and select the hair blob (what you just created) and start to copy it all over Kong's face. Don't go crazy at first, just take it easy and go slowly as you can see in the other image (fig.04), I already have my little patch of hair. Right now, it doesn't look finished at all, but that work comes later during the end. Make sure you get all around his

face, and just block in that head with his mounds of hair. The same process will be done on the top, exactly how this one will do. Don't use the clone tool and clone the patch on the side of his cheek, up on his forehead, it will look weird because of the direction. As I said, the same process can be done on his forehead exactly like the cheek, although, just paint on a new layer, merge, cut-out, copy, paste, copy, copy, merge, then clone-tool it. (fig.05) Sometimes you will have to be a little creative and think of ways to get the hair around the scars and skins, because you can't just clone tool the hair and

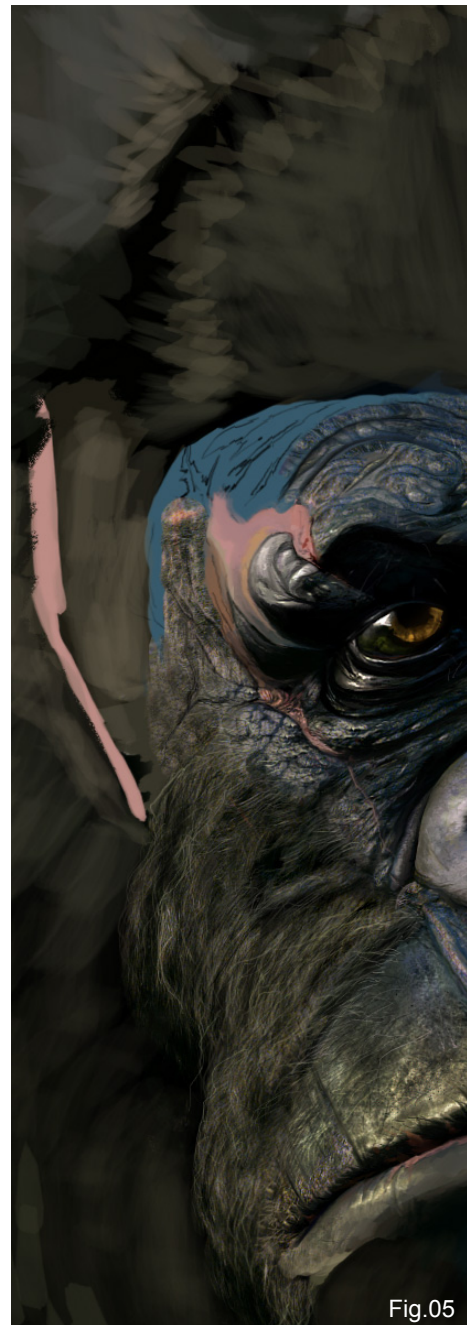


Fig.05



Fig.06

have it magically fit!

Such as in the next image (fig.06) you will notice the patches slant upwards, instead of going out. So again, you may think this is going to be a little harder than it seems. Take that you 'nay' sayers.! Also you may notice that during these images, Kong's texture on his face is changing, same steps as in Part I, just different designs and what not, so don't freak out!

Refining Kong's hair, Step 3: Details

Okay, if you know anything about me you'll know that I am a detail freak. Some just like to speed there way through art, which is completely fine; as do I. But I also like to go all out on details, hence this picture. But if you look at the side image, (fig.07) you can see a bit of change from two images ago to now. What will make that



Fig.07

difference are the tiny hairs that I drew all over. Now this has nothing to do with copying, or merging; this is all on you and how much effort you want to put in it. Now you can either use reference or just go off basic ideas on what hair is usually like. I, for one, have had my share of dogs and cats alike...and for some reason they can never keep their hair nice. What will make the hair pop out more are white threads; tiny strings of white tangled up hair. Not only on his cheek, but everywhere; The base of his mouth, chin, eyebrows, sockets and nose hairs even, my favourite. While drawing the hairs though, keep in my mind that you will want to use the Size 1 brush while painting them, the smaller they are, the more they will pop out (as ironic as that sounds). Tangle them up with other hairs; use other colours too, such as yellows and beiges. To get those squiggly feeling hairs, just

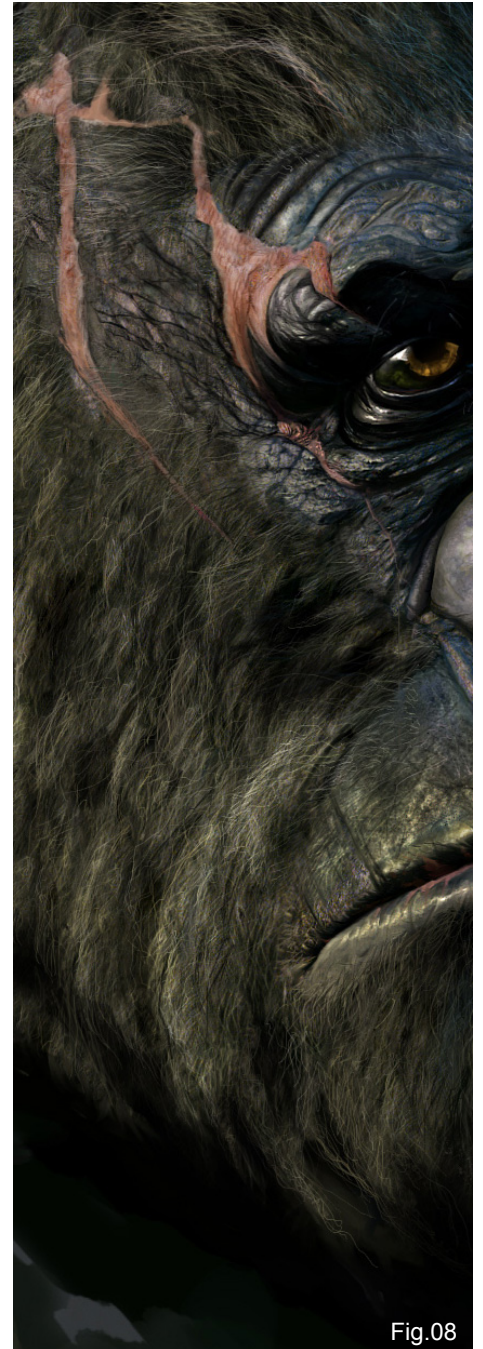


Fig.08

jiggle your pen from left to right as you make your line; soft movements will make smooth flowing hair, while hard movements will make bold unrealistic hair.

(fig.08) Here we will start to advance on his shadows. I use the Magic Lasso tool to select a chunk out of his cheek, by Layer Via Copy again, then I set that cut out layer to Multiply. I then go to Image>Adjustments>Hue & Saturation and drop the saturation to nearly the end. After that, I bring the opacity lower on the Multiply layer, so it blends in more with the fur instead of being a full on block of black. Once



Fig.09

I have achieved a realistic look, I'll merge the two layers together and start to detail over that. By detailing that, I will add other threads on top of the dark patch, darker greys, soft whites and other variations so it's not just a black hole in his cheek. Make sure the hairs also are seamless, and don't just appear out of no where. You want them to connect to his "mane"; they have to be a part of his natural fur to look realistic. (fig.09)

Starting Kong's chest

At first his chest looks complicated, but surprisingly it was one of the most fun parts and easiest to do out of the entire painting. Right now in the sloppy image for this (fig.10) we just have our colours laid out. I used a charcoal brush to just get that rough overall feel. Don't pay attention to the white slash through it, it's just from Ann's arm. Anyway, just put down your basic choice of Kong's usual lighting colours onto his chest. (fig.11) Start to overlap your basic colours with stronger bolder strokes from your pen. Where his two breasts collide, there is a wide black gap. Fill that in, but then start to work your way up to a lighter skin colour. The scars are just painted on with a size 9 brush. I then use a size 15 brush, with 10% flow and

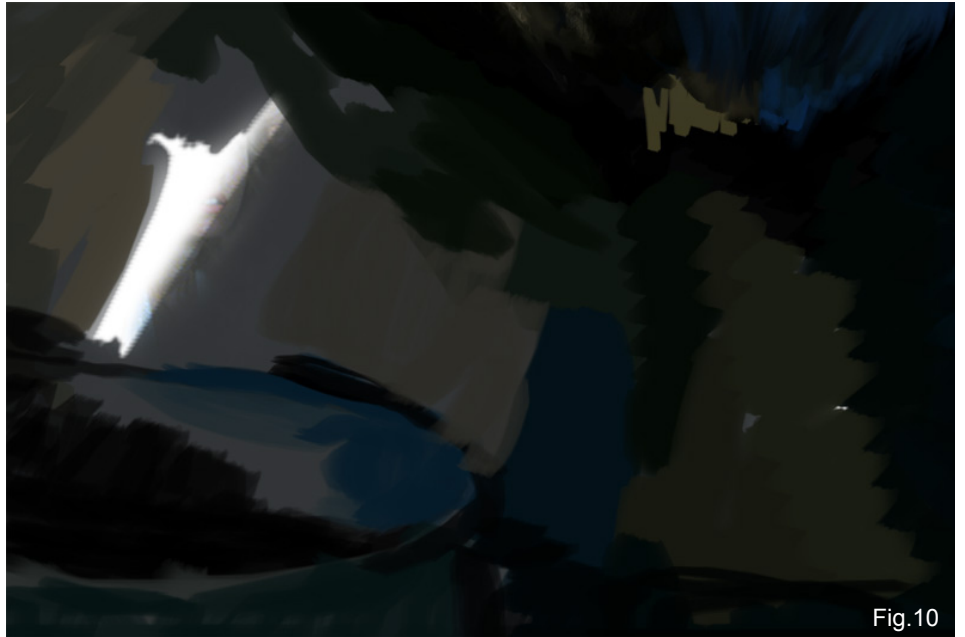


Fig.10

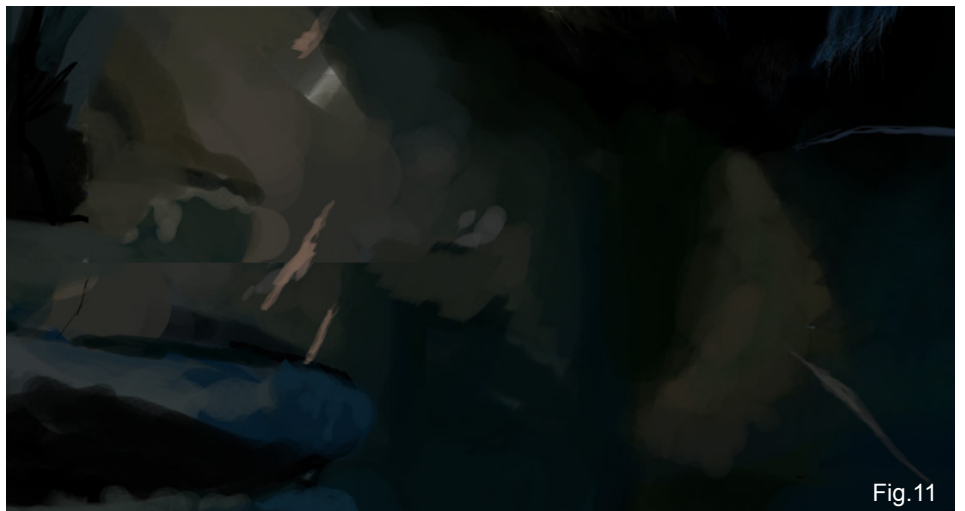


Fig.11

45% opacity and start to Eye Drop colours and randomly paint over; creating more of a textured feel for his skin.

Refining Kong's chest, Details and texture

With this being done, your basic colours laid out in front of you, you can start to work on the yellow patch on his chest. First I smudge it with my typical smudge brush, and get those colours blended in there. After that, I use my charcoal brush and go over his chest with different blues (all dark) and yellows, just getting that grungy feel out of the way for his ape-like skin. Once that is through, I can start to draw the stretch-marks coming from the inner breast up with a

size 5 brush on Pen Pressure. Once those lines are up to my standards, I'll start to work the tiny bumps on his breast with a size 15 brush, on 10% flow, 10% opacity and basically I will just dab at it softly, nothing too forceful or long strokes. After that, I use the Dodge tool, set on Highlight, 10% Strength and with the scattered leaf brush I let the textures take over and make new ridges and bumps. You can also use a size 3 brush and draw some thin lines of blue down the chest, little scratches and so on. In this next image (fig.12) you'll notice a weird brush at top. This isn't my brush; it's from a brush site (which I honestly do not remember). But you can get brushes anywhere online, just Google 'Photoshop Grunge brushes'. Now with, these brushes on a low enough opacity, they will



create nice tattered skin feeling textures, which can get the rest of his chest done pretty quickly! As you can tell in this picture (fig.13), all of that work is brush work from the grunge brushes. After I lay down my grungy texture on the rest of his chest, I can then start to add more lighting to it with the leaf brush on the Dodge tool. Don't think I just use that brush though to use dodge, I also go in full resolution, close up, 200% zoom and try to get as much tiny bumps as I can technically see. It all adds when zoomed out to submission size.

Starting on Kong's Finger/Hand

It's more of a finger than a hand, but just saying finger sounds funny. So here we go with the hand...

For this, I didn't use any line art I just painted it in, which isn't a bad idea and doesn't harm the picture, I just prefer to use line art to feel a bit more secure. As you can see, basic colours were added, as always, to fill it in (fig.14). As we start to advance onto his finger, we need to shape it some more, placing more darks on the sides, and rounding off to blues in the middle. Putting some yellows onto the bridge of the finger and so forth, basically just laying down colours, but also forming it instead of it being a regular, ordinary blue finger (fig.15). As we move forward, there will be the usual tips for this, just smudge or blend the colours together, connect them and mold them into the finger. His fingers are very wrinkly and old; he is at the age of 40. To the left of the picture (fig.16), you can see that his finger has some real tight wrinkles on it, and the lighting will cause different shades of the skin folds. So I used the brush on low opacity, not too low this time but around 80% to just dab at colours around it. Try to blend with the advantage of lower opacity. Use a size 3 brush to get tiny details in there, which you wouldn't even have to smudge if the colours match correctly to it. You can also do the same for the tip of the finger, you can see the same type of wrinkles. As we progress (fig.17), I again took advantage of the grunge

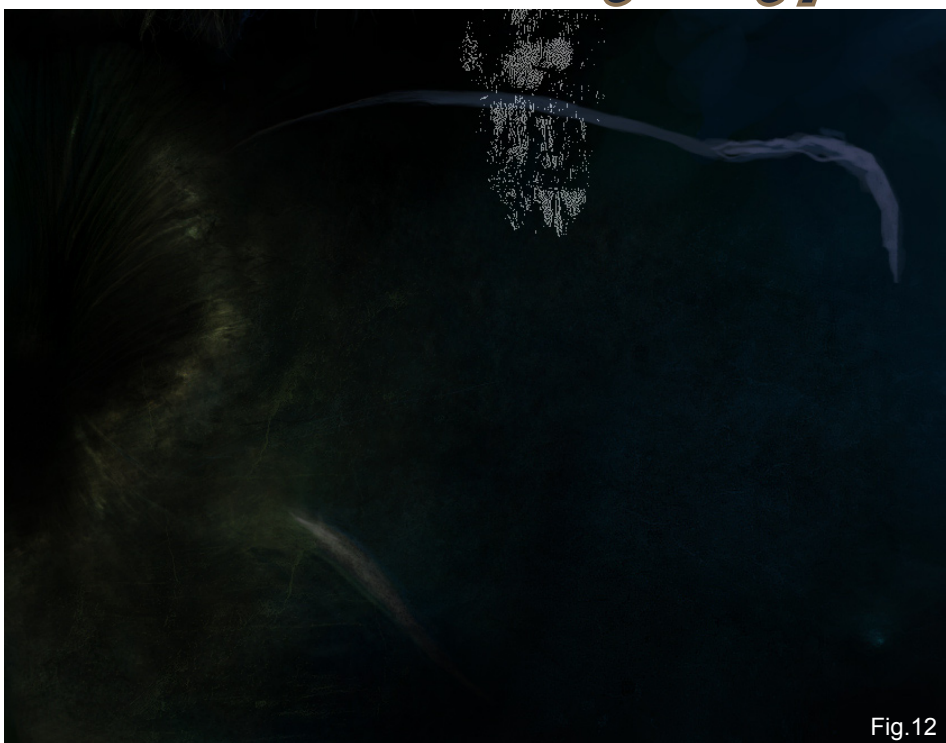


Fig.12



Fig.13

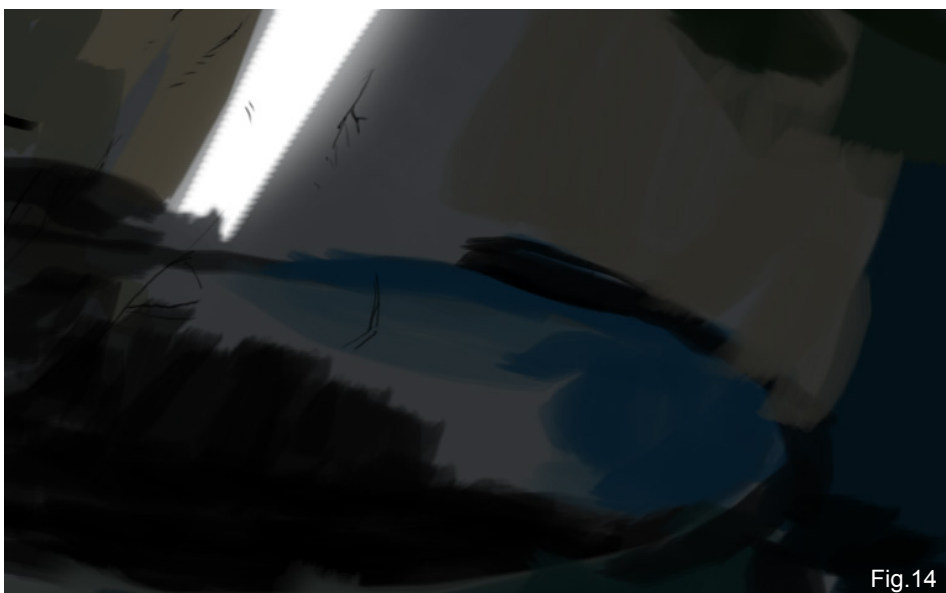


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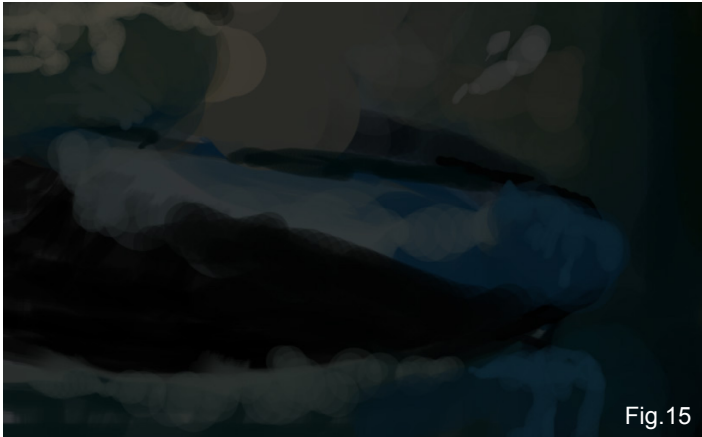


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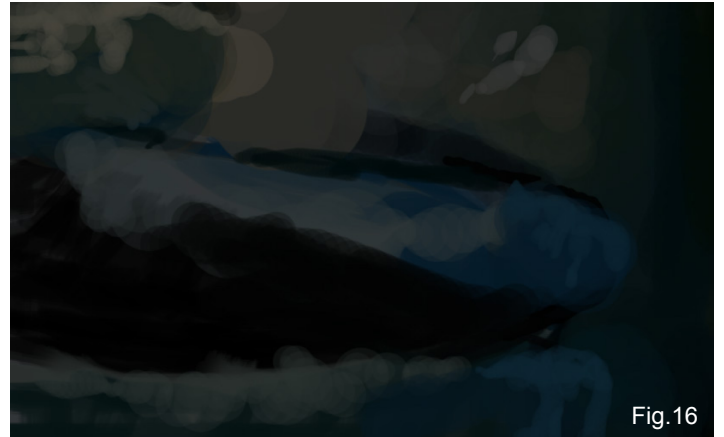


Fig.16

brushes and started to apply many textures with them to the top of Kong's finger. I first started with an application of green grunge brushes on the fingers, then went over it with a low flow and opacity yellow colour, then smudged just a teeny bit. After that, I used the sharpen tool to add some more grainy texture to the wrinkled-messy skin. After sharpening, I went over it with a size 3 brush, and went over it with squiggly lines to get just that dirty worn look that...an ape would have. I used a charcoal brush again to add more little bumps and notches on his finger (close to Ann's armpit) (fig.18) In our final image to this part of the tutorial, I have nearly completed the finger. I have moulded my colours together, added hair on the finger for some more personality, and have used the same texture technique with the brushes on the tips of his finger. You will also notice that I cropped the other finger out, because I got lazy! Don't be lazy! And with a few strokes of the dodge tool, causing some wrinkle highlights and you are done with it. The rest is creatively up to you and how much more realistic you want to take it. I've given you all my tips on this one, now it's your turn to experiment!



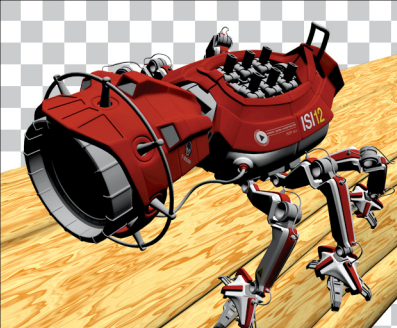
Fig.17



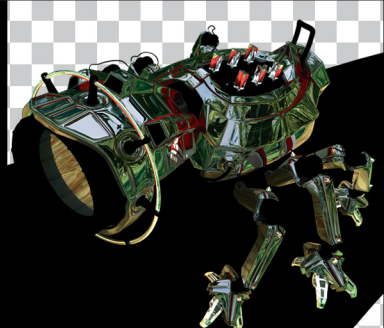
Fig.18

Next Issue:

Painting Ann Darrow (Naomi Watts), Human Hair, Human Skin Tones/techniques, refining the Overall Picture.



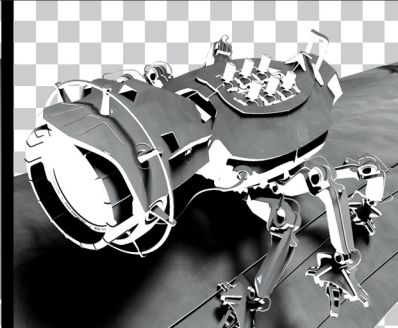
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A FANTASY VIEW OF BUDAPEST

Kornel
Ravadiotis

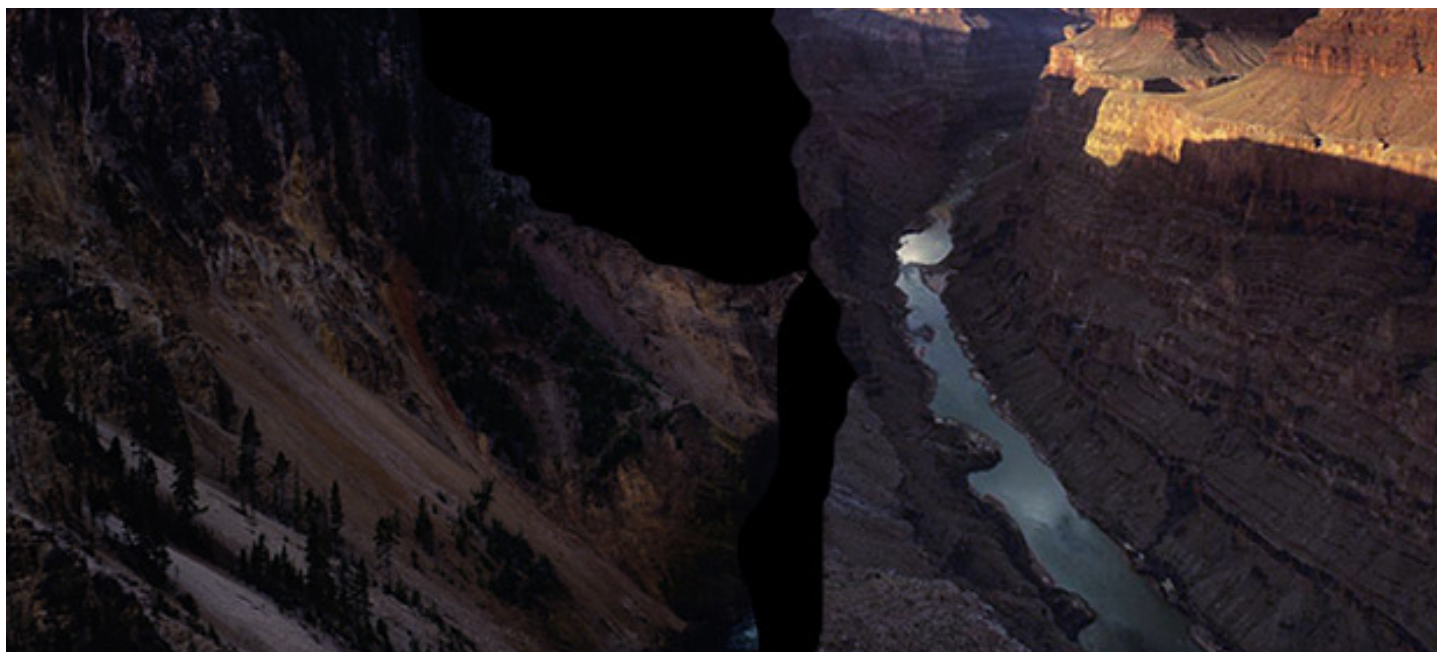
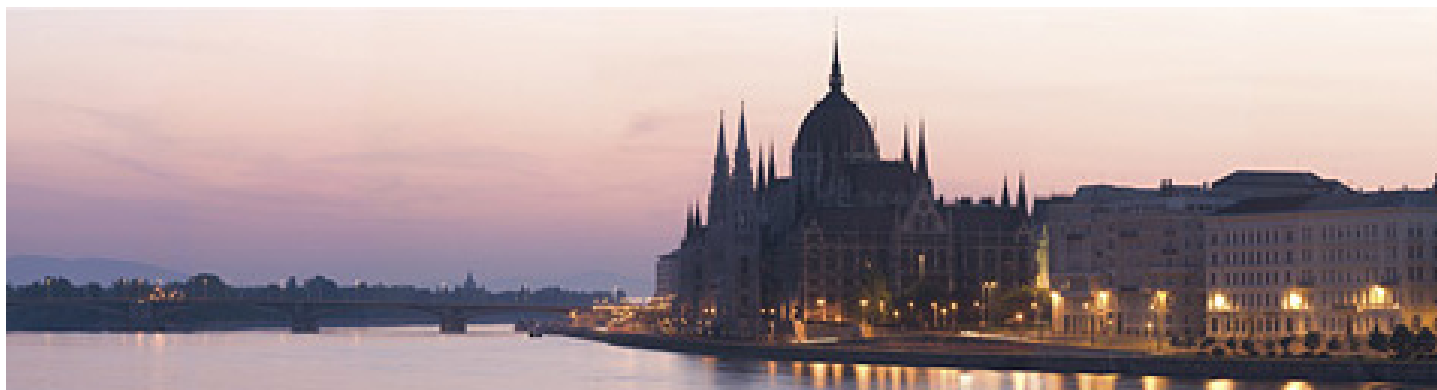


tutorial *a fantasy view of Budapest*

The following article is a short making of "Fantasy View of Budapest" and is most useful for those who already have an intermediate or advanced knowledge of Photoshop. Note that this is not a PS tutorial but a walk through of the creative process containing the main steps of my workflow which will hopefully inspire other artists. The concept was inspired by an old game I played when I used to cross one of the bridges of the city. I'd look at the astonishing view and try to imagine different kinds of variations of the landscape in front of me. My illustration is one of these visions.

Creating the base of the image.

The major part of the process is slow and requires great attention to details, so you can easily get lost if you're not careful. Fig.01 is the original photo courtesy of Peter Füzfa. Fig.02 shows two references for the dried out river bed.





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Fig 03

The rough base of the image (lower part distorted for correct perspective).



fig.03

Fig 04

Defining the final look of the river bed. I had to repaint all the rocky parts, because there were missing areas (big grey parts in the previous image) and the topology had to be rebuilt because of Margit Island in the middle of the basin. I used the final colour palette here.



fig.04

Fig 05

Here I refined the buildings and added some new ones to the scene. I got rid of the street lights and separated the background so later on I could simply paste in the new one. Adding atmospheric effects and complementary elements to the scene. This is the part where the whole of the background becomes a complete image itself. The details - we wouldn't notice separately, but would miss if they weren't there - are applied in this phase.



fig.05



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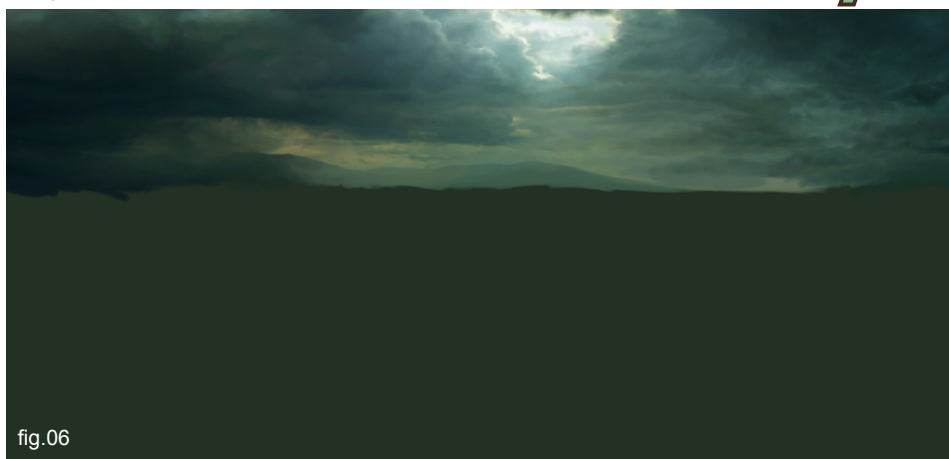


fig.06

Fig 06

The sky and clouds. This sky was composited from three photos, this is why it seems like there are two suns. By adding two major (but not equivalent) light sources the background got a more exciting look and a feeling of motion at the same time.



fig.07

Fig 07

Volumetric lights applied by adding rays of light.

Fig 08

Highlighting the areas where the light rays reach the surface of the ground.



fig.08



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Fig 09

Adding atmospheric perspective with a simple bluish 'colour layer'. The value of this effect was applied (by masking) depending on the distance of certain objects.



fig.09

Fig 10

First layer of fog. This was painted with a brush that leaves a cloud-like or smoke-like mark on the 'canvas'.



fig.10

Fig 11

Second layer of fog. This is a duplicate of the first layer of fog with a bit of a blur added to it. This softens the whole 'fog effect' in certain areas.



fig.11



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fig.12

Fig 12

Adding smoke here and there may hardly be recognizable in this phase, yet it enriches the image and gives the whole scene a more realistic look.



fig.13

Fig 13

A minimal amount of colour correction is applied making the foreground darker, thus emphasizing depth.

Fig 14

I painted the air-balloon ships, lights, and their smoke trails on a separate layer. After that I scaled the layer down and aligned the docks to the river bank.

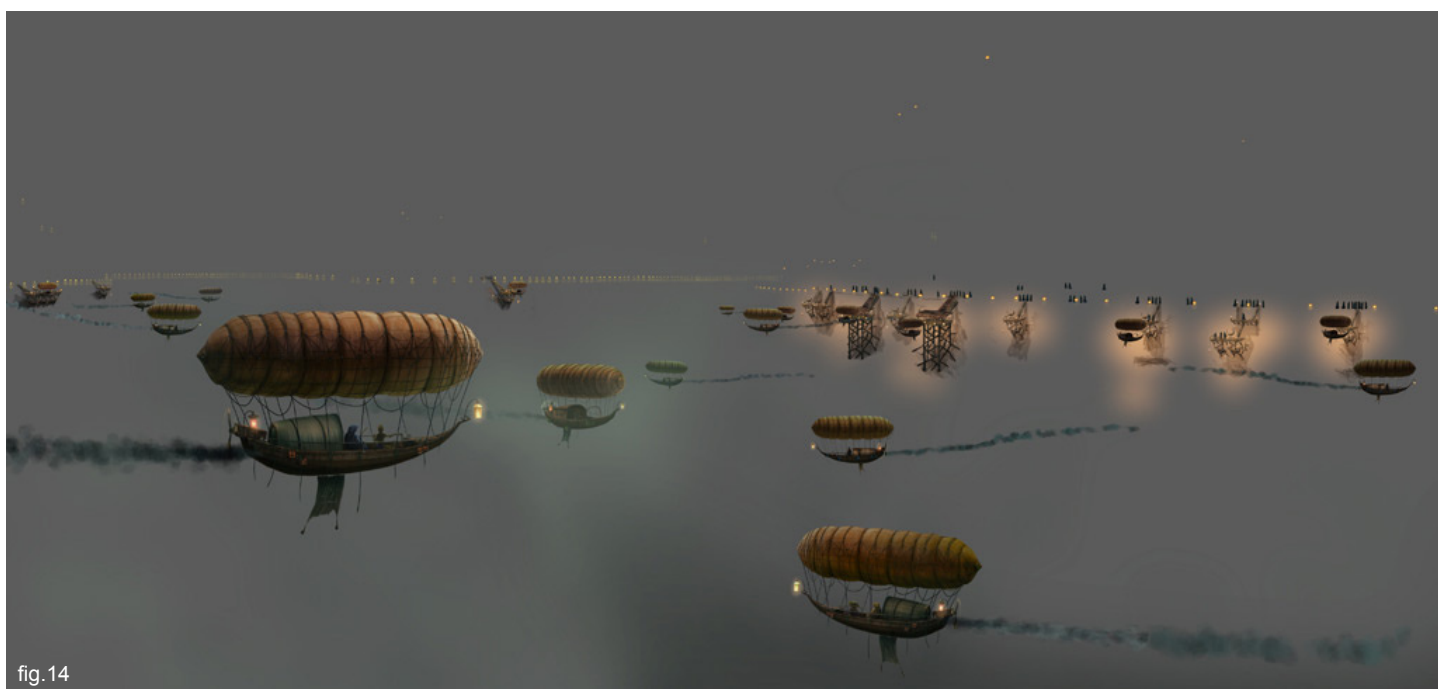


fig.14



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fig.15



fig.16

Fig 15

Final step: atmospheric perspective applied to the all the recently pasted elements.

Fig 16-17

Final resolution close ups (the original working resolution was even larger)

Kornél Ravadits

More work from this artist can be found at <http://www.graphitelight.hu> and contact them via: kornel@formak.hu

Tutorial by : Kornél Ravadits

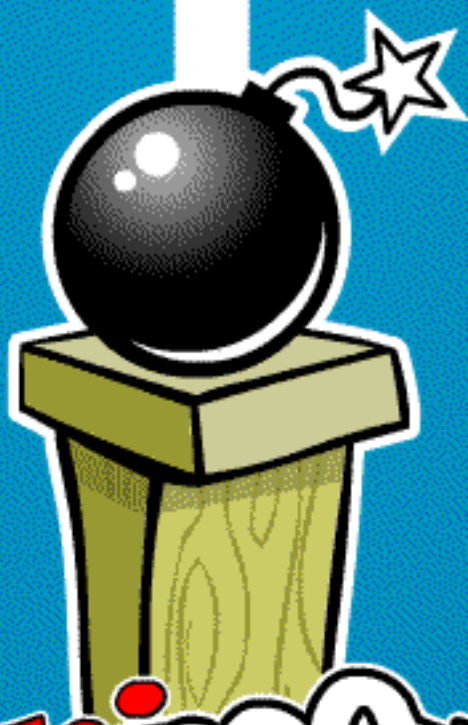


fig.17


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by Richard Tilbury

ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES

The 'elements' series is a guide to basic 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers.

Each month 2 or 3 professional artists will cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side. This month we cover Fire & Smoke

SUBJECTS:

Issue 06 : June 06 : part 6 : FIRE & SMOKE

Issue 07 : July 06 : part 7 : FUR & HAIR

Issue 08 : August 06 : part 8 : EYES

Issue 04 : September 09 : part 9 : SKIN

Issue 10 : November 06 : part 10 : FLESH WOUNDS



Digital Painting: Fur

This month I will be attempting to paint fur and for this exercise I will be using a wolf as a context to create the image in order that it makes more sense and does not appear simply as a semi-abstract picture. Before starting I searched the internet for various reference images and photos in order that I could create a convincing representation of fur. When you begin to look at the subject you realise how varied it actually is, not only from animal to animal but also the types of fur evident on a single creature such as a wolf. When I began researching the subject I soon noticed how wolves vary in colour and how their fur changes in length across their bodies. For example the fur around their legs is quite short and looks almost matted similar to a bear, and yet around the shoulders it is longer and more shaggy in appearance.

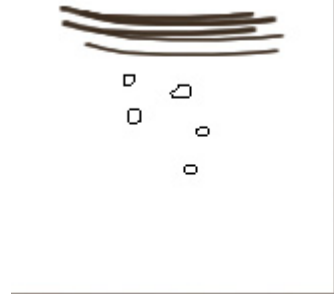


1. Once you have enough reference at hand it is time to make a start and I did so by filling in the background colour with a non-descript warm grey over which I created my drawing layer with a simple outline of the wolf (Fig01). I always like to get rid of the white early on and any tertiary colour is suitable really but this is only a personal preference.

2. On a new layer start to paint in the key colours which compose mainly of warm browns and yellows in this instance. As there will be no definitive shadows and highlights I have sketched in everything on one layer. In Fig02 you will notice that I have made some rough marks below the shoulder to denote some of the thicker fur that appears darker beneath the surface similar to a husky. I have used a paler colour along the edges to show where the light manages to show through and basically painted in the main areas. You will also notice that the brush marks also roughly follow the direction that the fur has grown as indicated by the arrows.



fig 03



The screenshot shows the Photoshop Brush Panel with the following settings:

- Brush Presets:** A grid of 18 different brush tips, each with a numerical value (e.g., 112, 134, 74, 95, 29, 192, 36, 33, 63, 66, 39, 63, 11, 48, 32, 55, 100, 75, 50, 16, 40, 45, 90, 21).
- Brush Tip Shape:**
 - ☐ Shape Dynamics
 - ☐ Scattering
 - ☐ Texture
 - ☐ Dual Brush
 - ☐ Color Dynamics
 - ☐ Other Dynamics
 - ☐ Noise
 - ☐ Wet Edges
 - ☐ Airbrush
 - ☒ Smoothing
 - ☐ Protect Texture
- Diameter:** 20 px (with a slider bar).
- ☐ Flip X ☐ Flip Y
- Angle:** 0°
- Roundness:** 100%
- Hardness:** (with a slider bar).
- ☒ Spacing: 1%

Below the panel, a diagram shows a circle with a horizontal line passing through its center, representing the brush tip shape and its orientation.

fig 04



fig 05

4. So far I have tried to create the impression of fur using tonal ranges, a small amount of smudging and with as little attention to painting actual hairs as possible. What I have essentially aimed for is as good a general impression with as much economy as I can muster so that I have a clear target for finishing the picture – something that hopefully has been apparent throughout this series. Now that I have established the key areas I will begin the process of refinement. In Fig05 I have used the same airbrush as in the previous section to paint in a series of fine strokes that help blend the various tonal passages and show actual strands of fur. These range from the neck to the

top of the back and follow the rough direction of the body but be mindful to draw in random directions too in order to add a natural feel. You can see particularly on the shoulder area that the dark sections flow towards the back as well as the chest and some of the lighter hairs on the neck are almost at right angles to the general flow.

5. We now reach the final phase of the tutorial which proceeds along the same lines. I have added in more fine strokes as well as a few that are a bit wider to resemble some clumps of fur. Remember to vary your strokes in direction and width as well as the colour. So for example in

darker areas add in some lighter strokes and vice versa. In the final version you will notice that I have left rougher and wider strokes along the shoulder to portray the thicker fur and kept the finer strokes to areas towards the outer edges and head. The crucial thing to remember is randomness! The last areas to be completed were the eyes, a few facial details and the highlight around the ears.

Richard Tilbury

More work from this artist can be found in 3D Creative and 2D Artist magazines each month.

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by Shane Madden

ELEMENTS

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SUBJECTS:

This Month : Issue 01 : Jan 06 : part 1 : SKIES

Next Month : Issue 02 : Feb 06 : part 2 : TREES

Issue 03 : Mar 06 : part 3 : FABRICS

Issue 04 : Apr 06 : part 4 : ROCK & STONE

Issue 05 : May 06 : part 5 : WATER

Issue 06 : Jun 06 : part 6 : FIRE & SMOKE



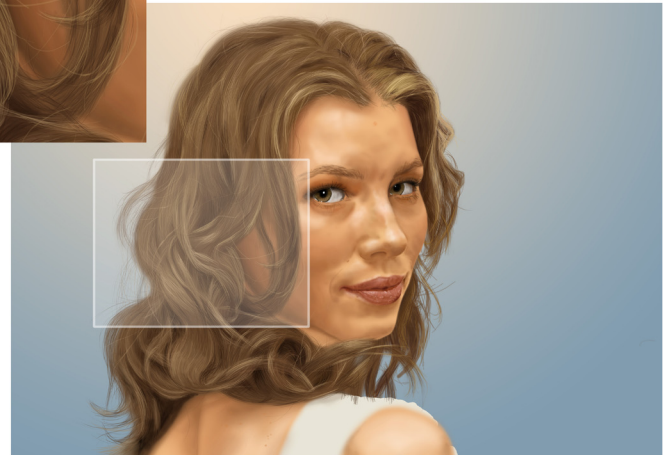
In this tutorial we are going to look at rendering hair in Photoshop. As always there are a hundred and one ways to paint hair, here is just my way of doing it and hopefully it will help spur some people on if they get stuck. I have a traditional media background so most of my techniques and thought patterns come from years of using non digital media and are just ported the techniques over to the computer. Working digital just allows me to repair my mistakes faster. That being said, I try to render effects and not use tools like smudge, because there is now ctrl-z when working with traditional media and when working commercially you need to keep the artwork as clean as possible. I want to take a minute to talk about my set-up specifically using a Wacom tablet. Without one you're going to have a very hard time following with this tutorial. Personally I only have a 6x9 intuos2, and it serves my needs plenty. You can probably pick up an older one pretty cheap these days. If you're at all serious about working digitally you need to have one in your arsenal. It won't make your work better... but it will make it easier and faster!! I think of it as just another paintbrush, another tool of the trade.

Here are a few things to keep in mind about hair before we start rendering.

Hair is never straight, no matter how hard people try to straighten they're hair! Be sensitive to the undulating patterns of the hair whether it is really curly or generally "straight".

Hair comes in many different colors. Black hair should never be rendered as black. Add a color to it like red or blue to either warm it up or cool it down. Also blonde is never yellow. Use light browns instead and adjust the tint, shade and hue accordingly.

Hair is 3 dimensional. That is not to say that we are not going to render each hair with highlights and shadows, but the whole bulk of the hair should have lots of depth.

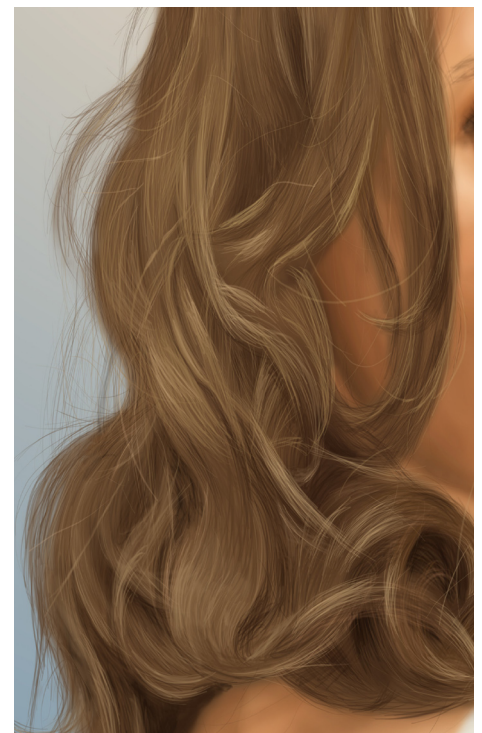


Hair tends to move in shapes and tends to stick together. Don't try to render every single hair. Hair can be rendered realistically strand by strand. But, you will drive yourself bananas doing it and if you are working commercially, you will waste time and money on an effect you can get by easier ways. Don't fight your tools, use them to your advantage.

Reference, reference, reference... I can't stress this enough. Never try to make things up as you go. Always base it on something real. Hair is real, it reacts certain ways. You need to at the very least be sensitive to that.

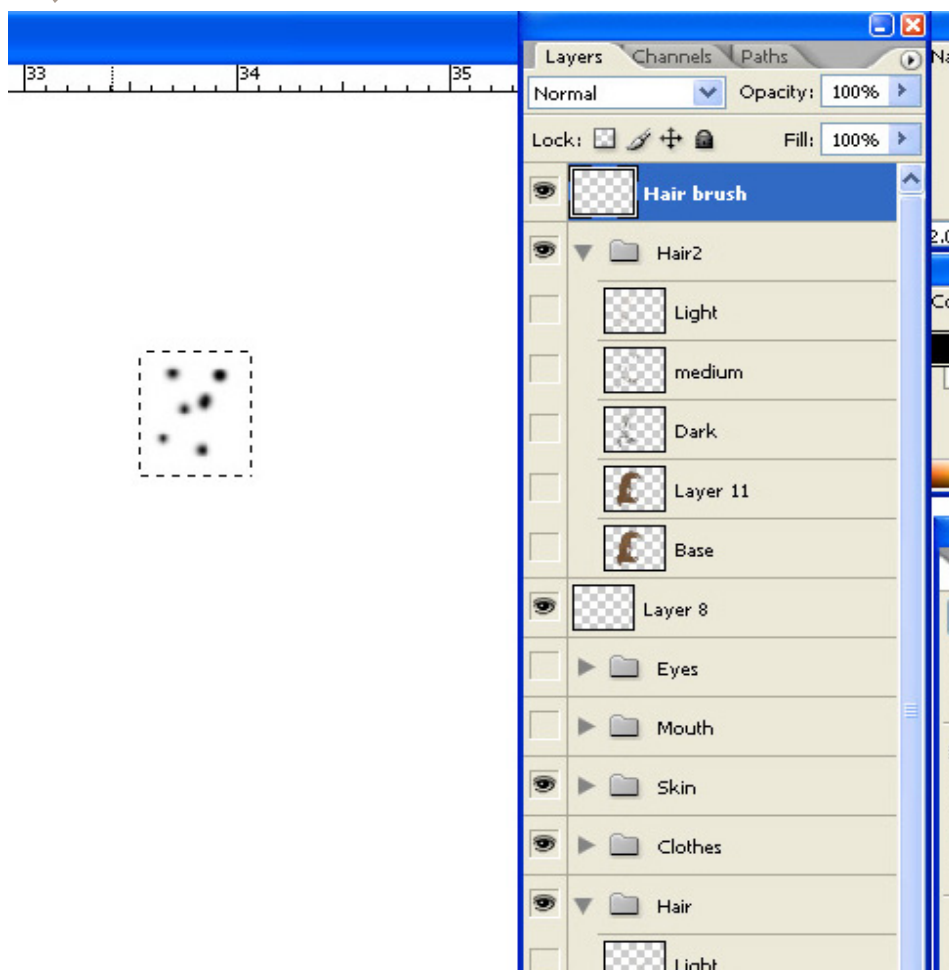
Ok, where do we start? First of I like to create some custom brushes. These will help make life easier when rendering rather than going strand by strand.

We do this by adding a new layer, which we will call "Hair Brush". Next we take our normal circular brush, add a bit of feather to it to soften the edge, and make some dots of the appropriate scale for the hair in your image. Then we make a selection around all of the dots. Next we go to the Edit menu and select Define Brush Preset and name the brush. Personally I like to repeat these steps a couple times in order to have a variety of brushes to make the hair more random.

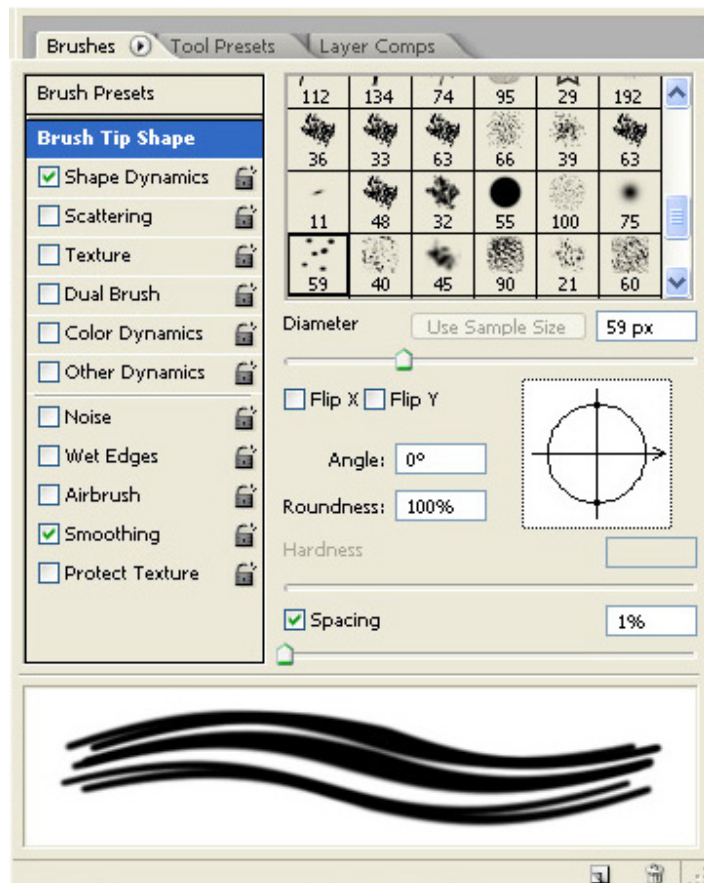
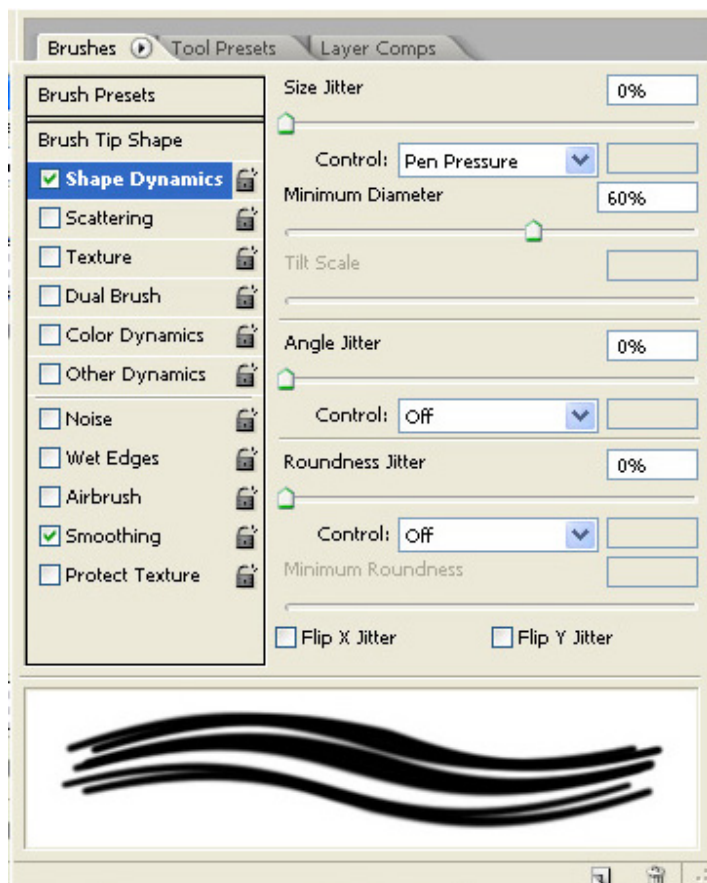


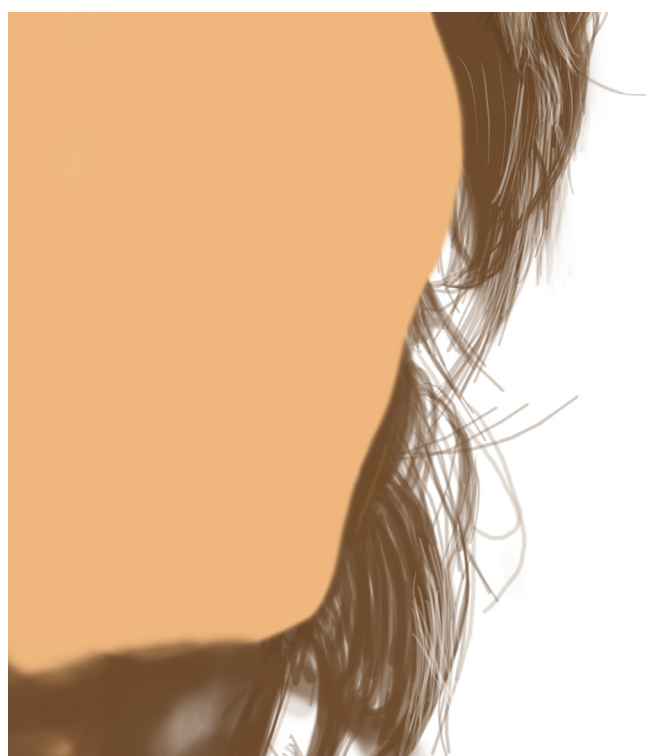
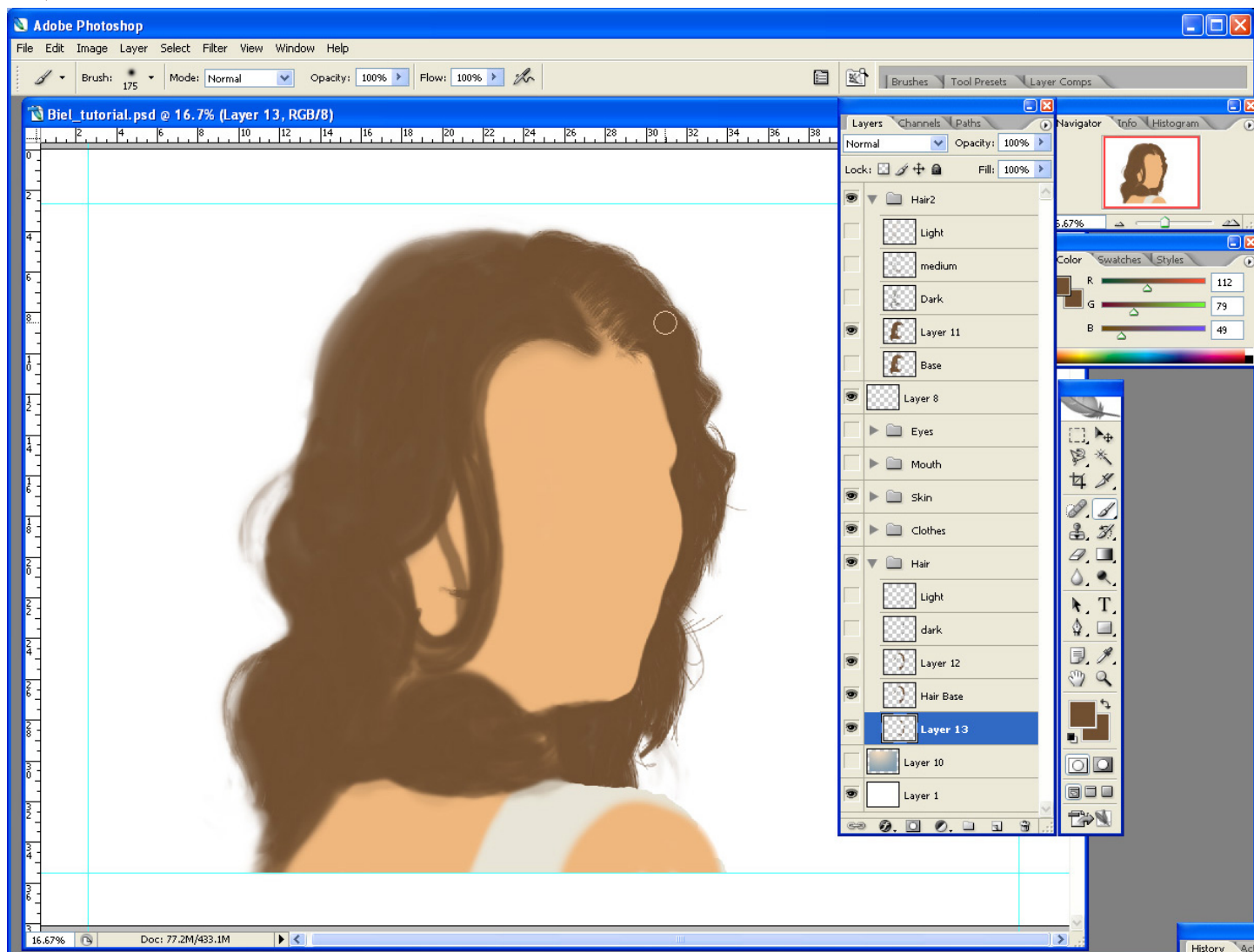
Before using the brushes we need to make sure a few settings are selected.

First thing, because we are using a tablet I would prefer my pressure to not control the size of the brush so I take off the size jitter. For the Min Diameter, Sometimes I take it off completely or sometimes I control it just to add some randomness and sensitivity to my strokes. Under the Brush Tip Shape menu I change the Spacing to zero. This causes my brush to make the strands of hair rather than lots of points.



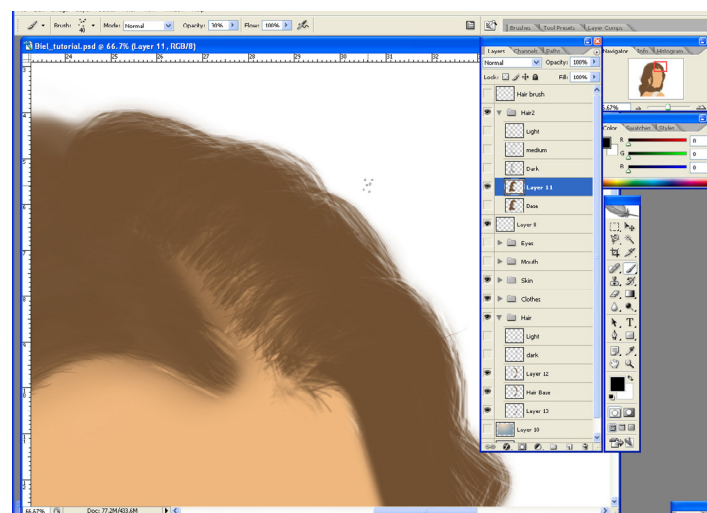
Ok, so now all of our brushes are set up and we can start Painting. First off I like to start with a mid tone and paint the whole area and define the silhouette, then push and pull the forms from that shape. I select my mid tone color, in this case brown, and begin to rough in the color. Personally I like to double up on layers one in-front of the skin and one behind, that way I can adjust the 2 separately and not have to be careful when painting behind the face, which gives me more fluid movements and lines.

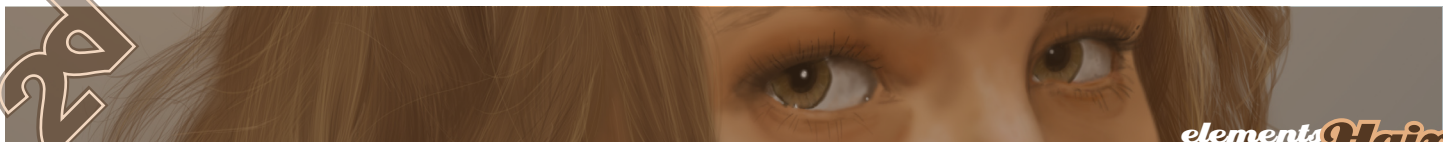




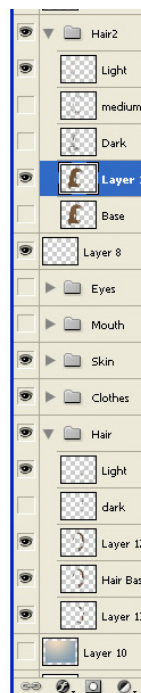
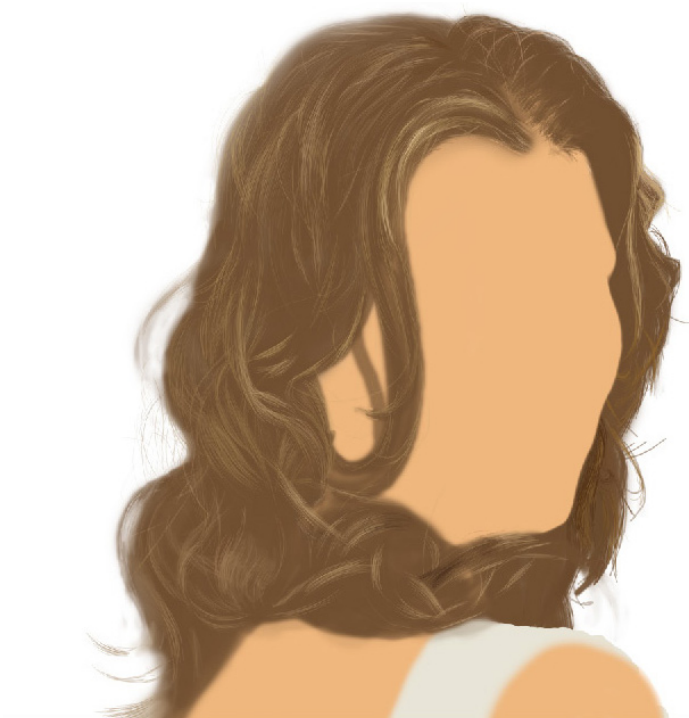
Once you've started to get the rough shape in, we then go back in with the eraser tool and bring back some of the details along the edges and where the hair meets the scalp. Unless the person has bangs, you must pay particular attention to this area. No hard edges. Try to keep this area as soft as possible.

So now we have a blob of brown on the person's head. We need to start to





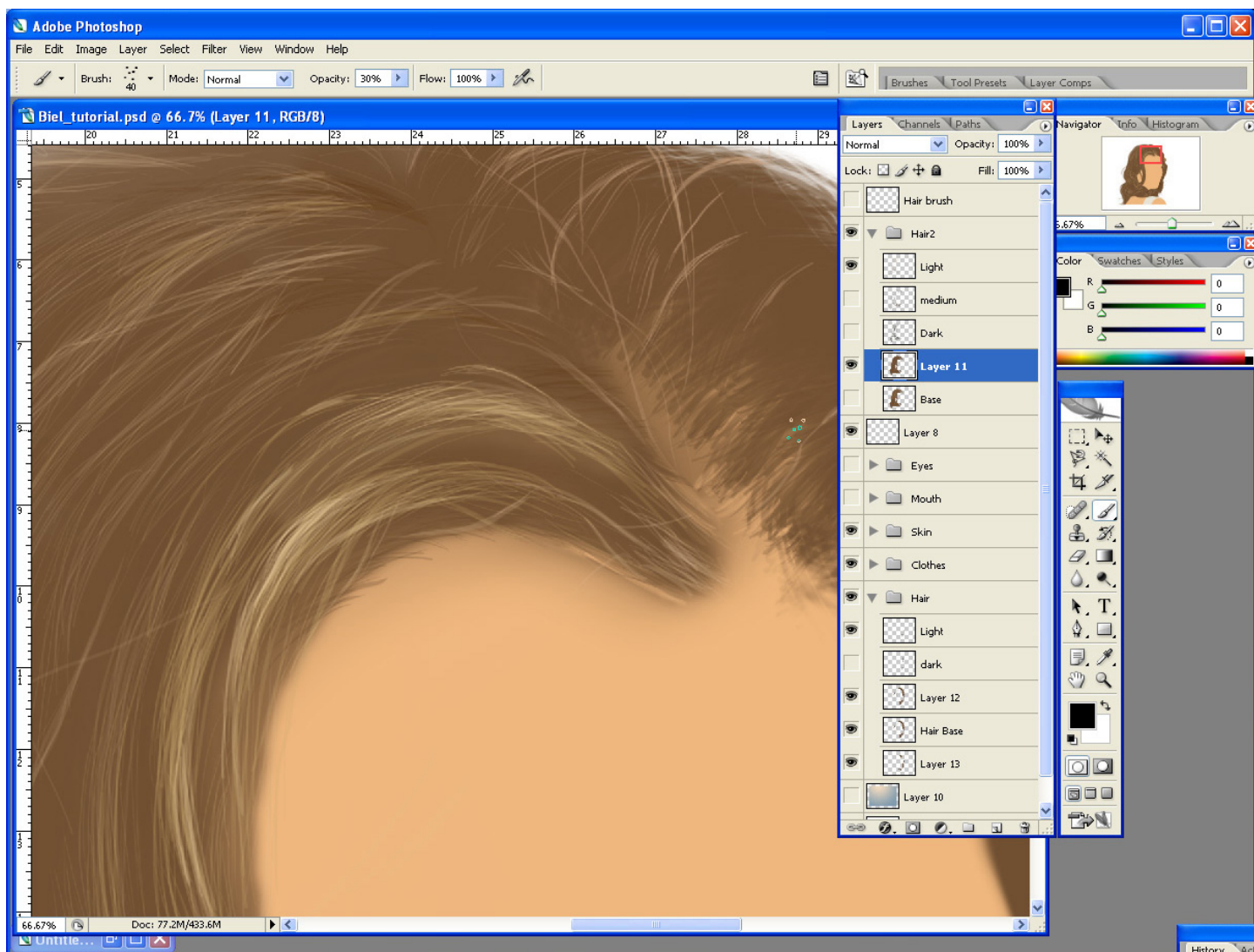
elements **Hair**



bring up form. I like to start with the hi-lights first.

The only thing that I would suggest is to make separate layers for both hi-lights and darks, on top of your mid-tone layer with the highlights being on the very top. Reason being, shadows never cross over light areas. Use the custom brushes that you created to create the hi-lights. Hi-lights are what really define the color of the hair, but use them sparingly; too much makes the hair look very unnatural. We want to let the eye create strands without us having to render them. A few strands drawn in with a single point Brush will give a touch more realism. I like to use an opacity of around 30% and just build up the color without getting too strong too quick.

Always keep in mind the shape and direction in which the hair is falling. This will govern the direction and flow of your brush strokes. Try not

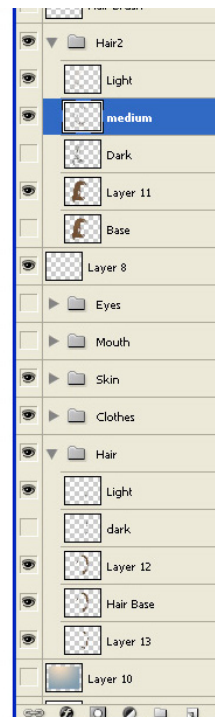
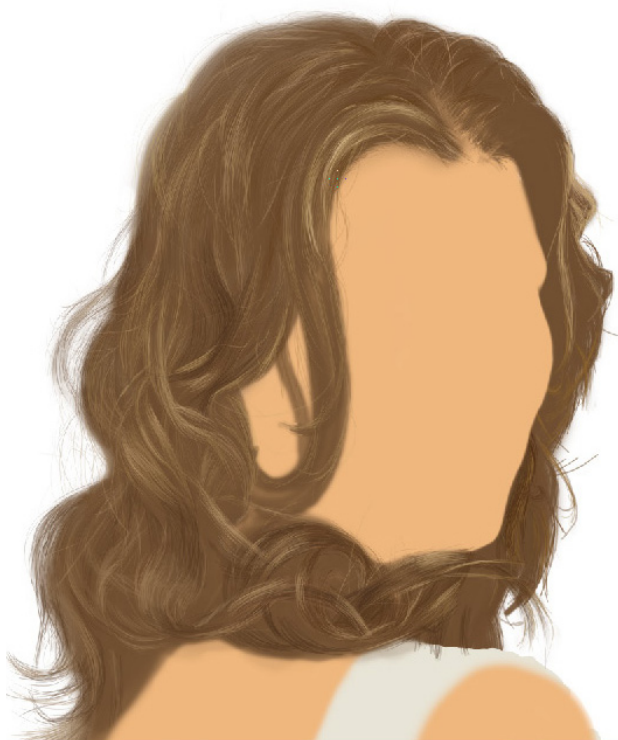




to make hair go anything close to 90% across the existing hair, this looks un-natural. Also be mindful that the hair is growing out of the head and isn't just sitting on top.

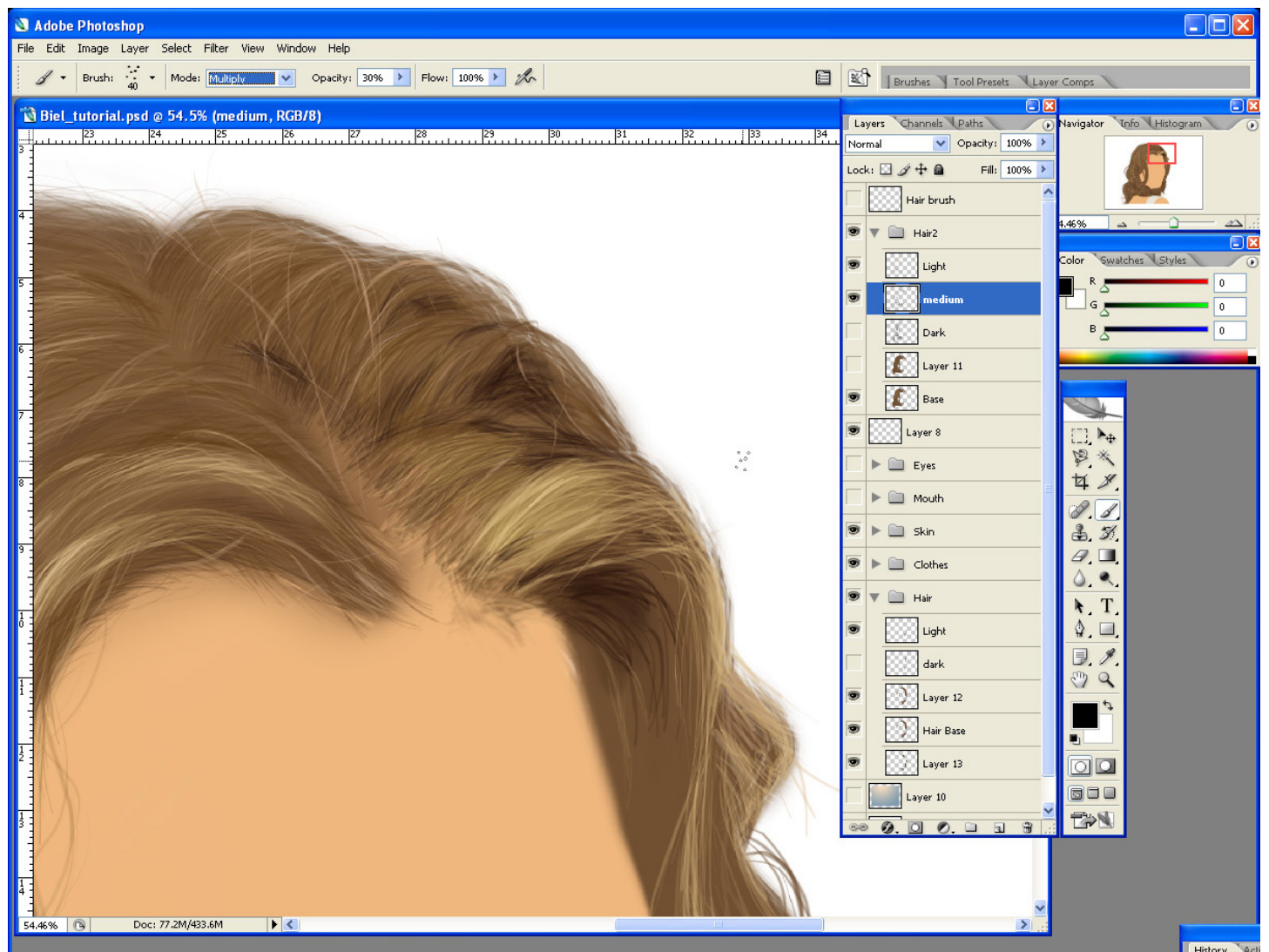
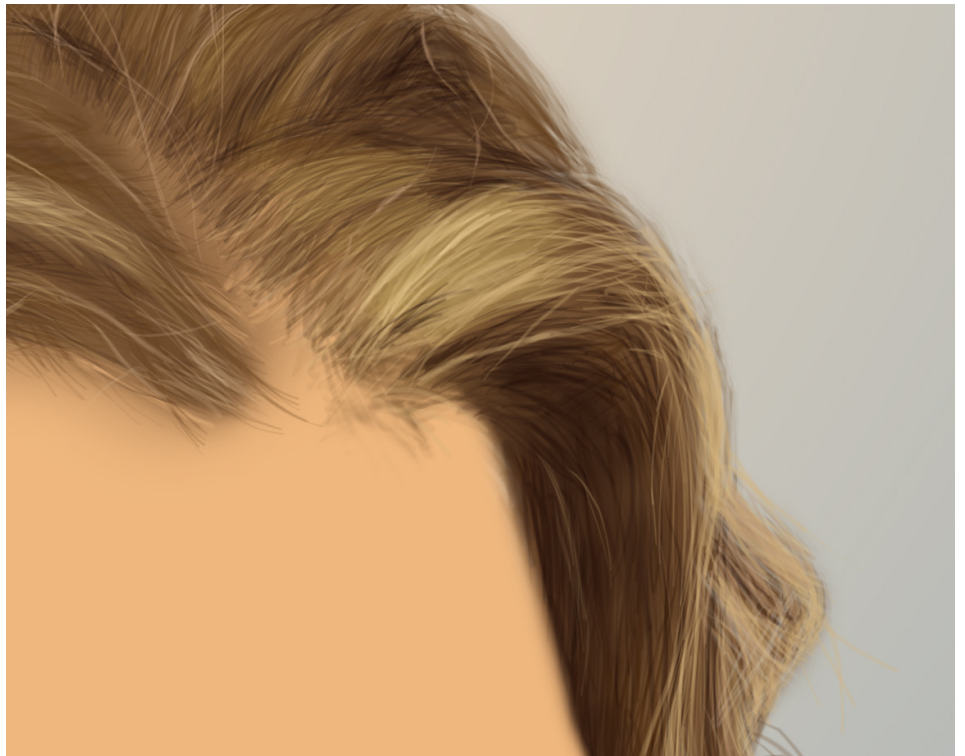
Here is a detail of the hi-lights so you can see the build-up and the use of a few errant strands.

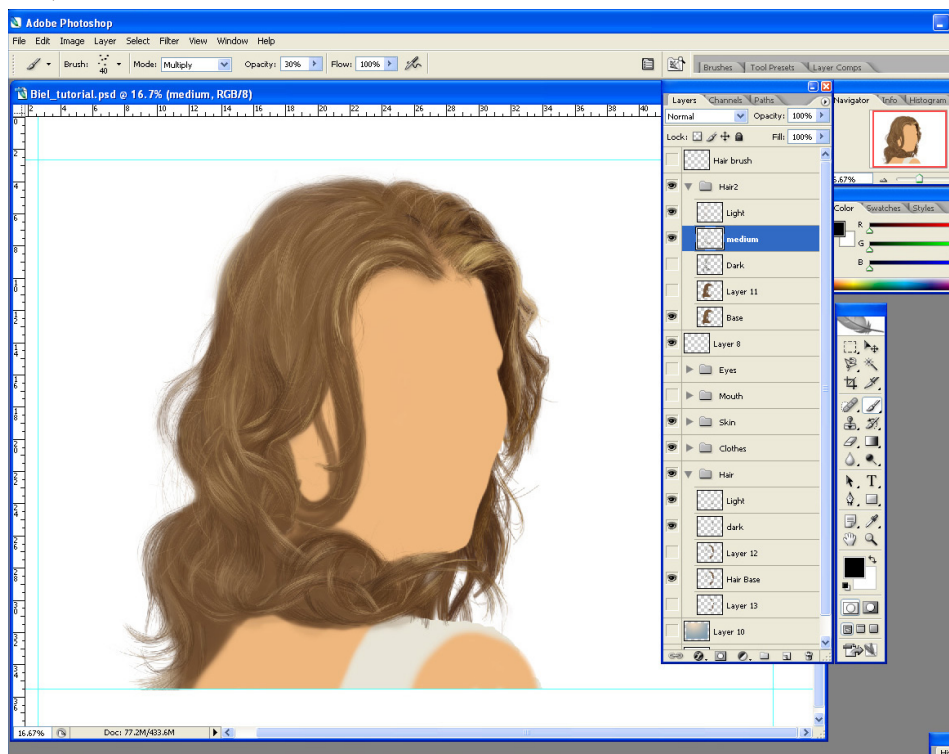
I like to build up a couple mid tones just to give myself more to go on with the direction and shape of the hair. Still working pretty loose here





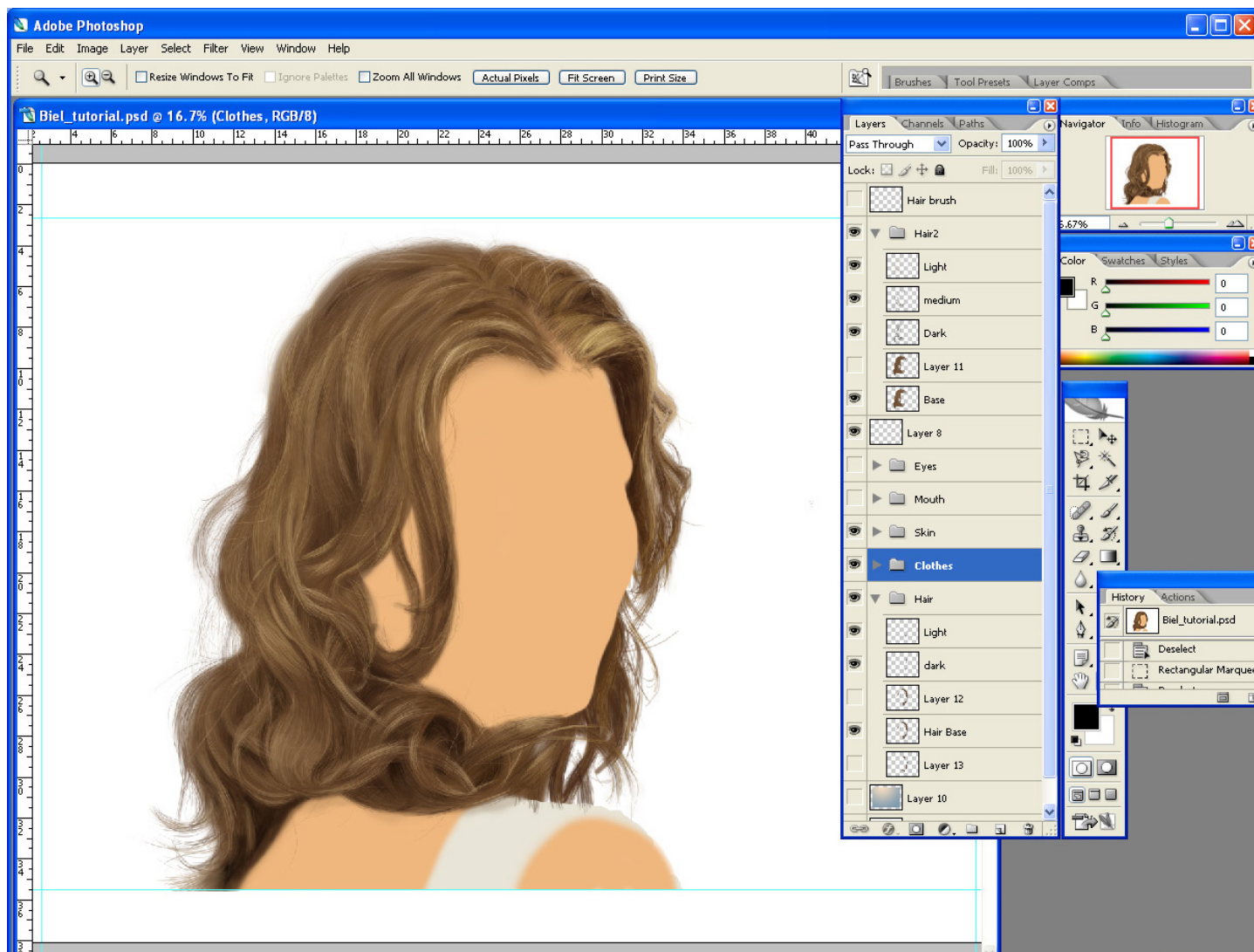
Next order of business is to add the darks. This is what really gives us our hair definition. Again I start of with a dark color set to around 30 % opacity and build in the darks. If I want to create an area with a lot of depth, I will add a dark right next to a light. When a dark meets a light area to make an edge or focus, the dark gets darker and the light gets lighter. For now, I will keep my Mode set to normal instead of multiply. Later I will change it, but for now I don't want to get too dark too quick.

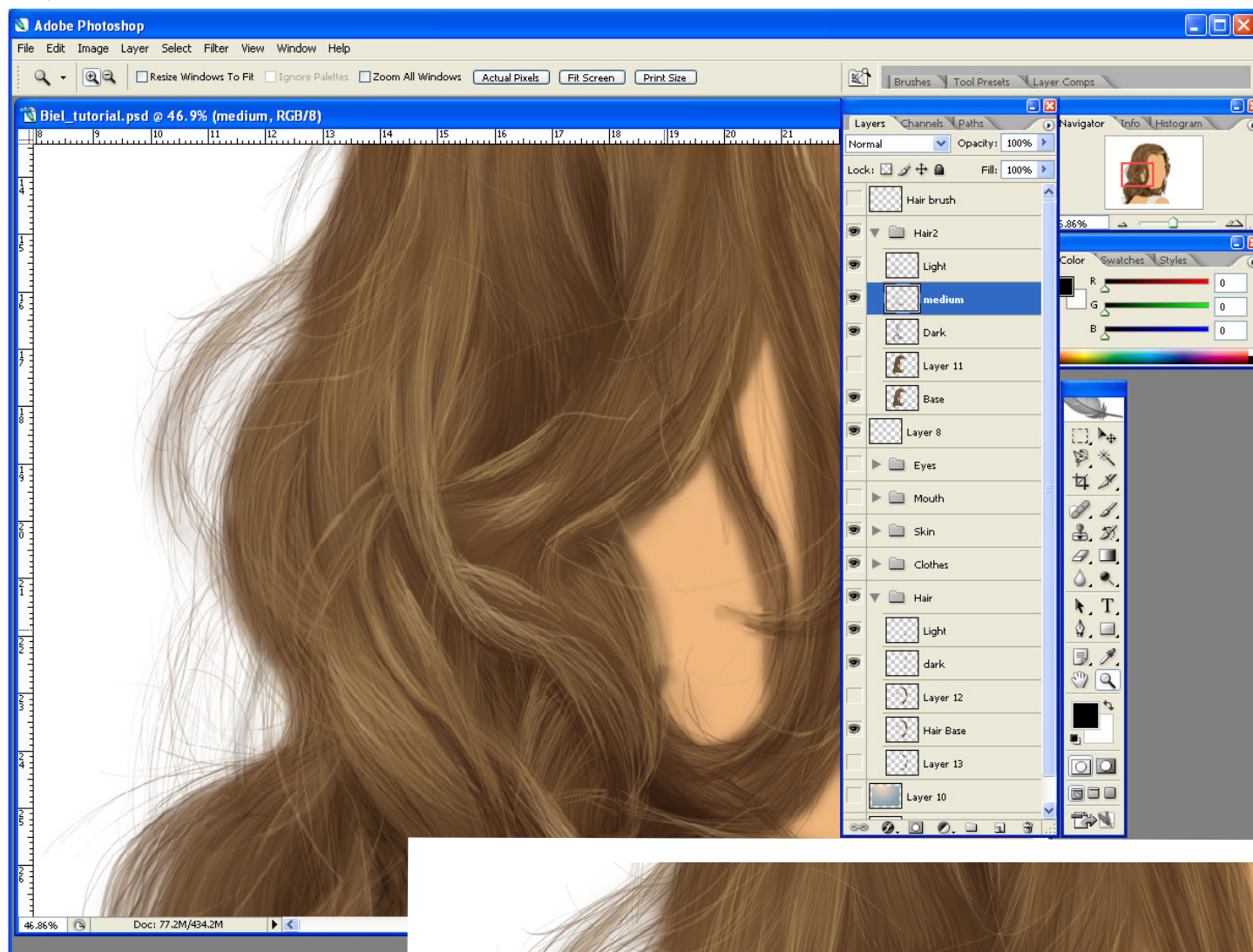




I continue building up the darks, now you can really start to see the forms of the hair starting to take shape. If you were mindful to keep this layer under the hi-light layer you will be able to take advantage of the over-lapping of lights and darks adding even more randomness to the hair.

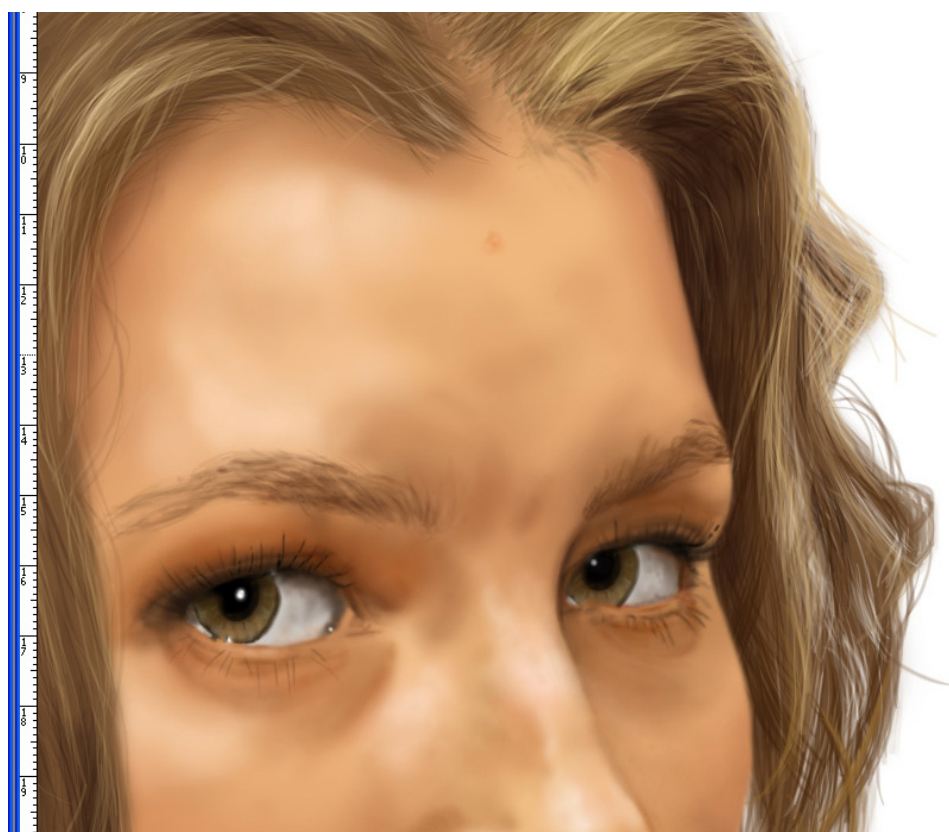
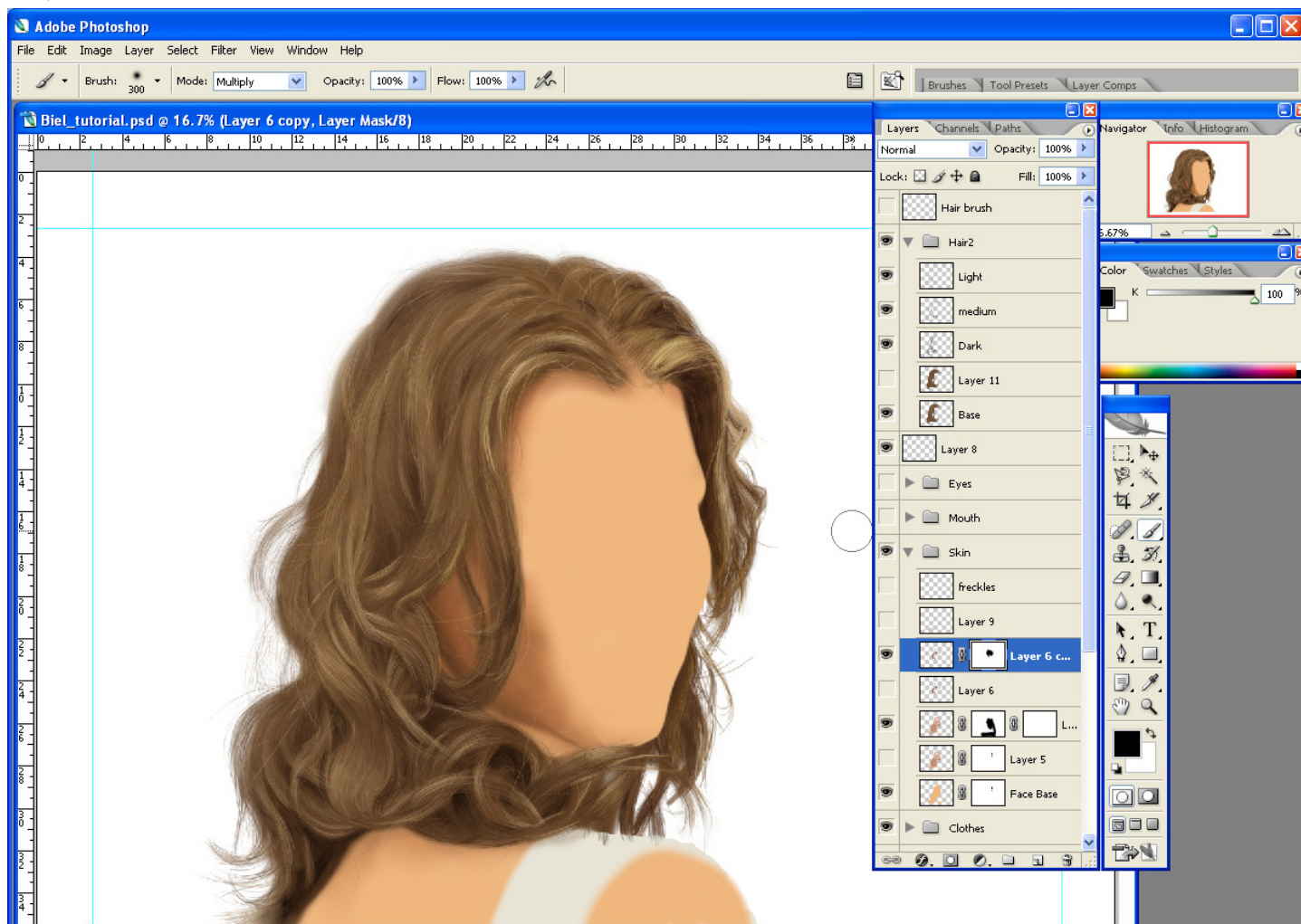
This is where it really gets interesting. Now I switch over to my point brush with a full feather fade on it. I change my opacity to around 10-15% and I start painting in the really dark areas. This is where I change my Mode to Multiply If I paint on my dark layer it will really bring out dark strands and add even more depth to the darkness rather than just blocking in a solid color.





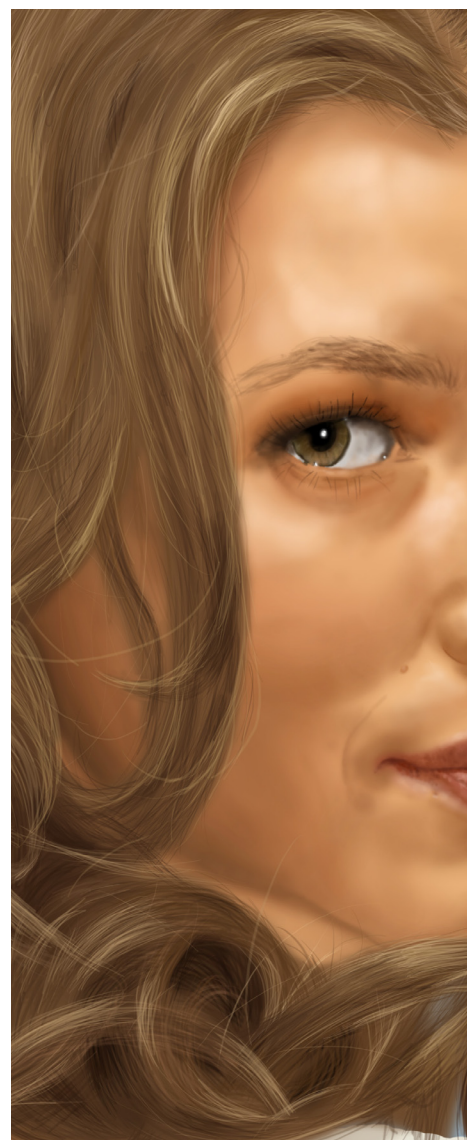
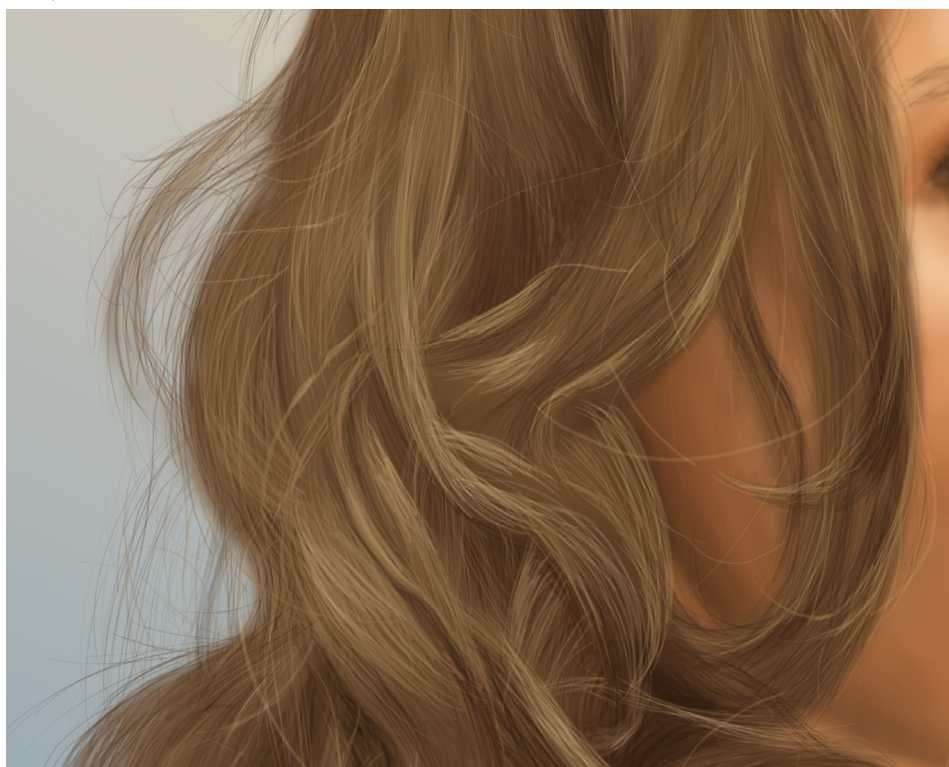
Details of the layering using multiply can be seen above also. Now we start to add the finishing touches to the hair itself, mostly around the outside edges. We can add to the realism by adding some wisps of hair along the edge and also cutting back in with our eraser tool, using one of our "Hair Brush" tips. I like to use a low opacity and keep the edge looking fuzzy, adding a softness to the hair.





And voila!! A full head of hair, but we are not done yet. There are some other things that we need to address to really add to this piece. First off be mindful that hair casts shadows. On itself, and on the face. Also we want to keep the edge where the hair meets the face really soft, no harsh color changes over changes in value. The color of the hair should reflect into the shadow cast onto the face also.

Next thing to keep in mind is the eyebrows. Mimic the color used in the hair to do the eyebrows. Unless you're going for the look of a bad dye job you need to match the eyebrows accordingly. Also keep in mind the direction of the hair growth, and keep them light and soft, don't fall into the trap of over rendering it, you don't want them to stick out. Eyelashes aren't a big deal to match specially since a lot of the time they are covered in make-up. They always tend to be really dark also.



And that's it! Simple as that. I hoped this helps out anyone that's been struggling with hair. Hair has the ability to really set your work apart. Remember when adding a background try to pick a color that accentuates the hair and doesn't distract from all the time you spend on the details, especially the edge. Just like the old story of Sampson, the strength is in the hair! If you have any questions, comments, things I overlooked or even suggestions on how to do things even easier, please feel free to email me! Enjoy!

Shane Madden

More work from this artist can be found at www.shanemaddendesign.com and contact them via: hshane@shanemaddendesign.com



blue OVER A G O N

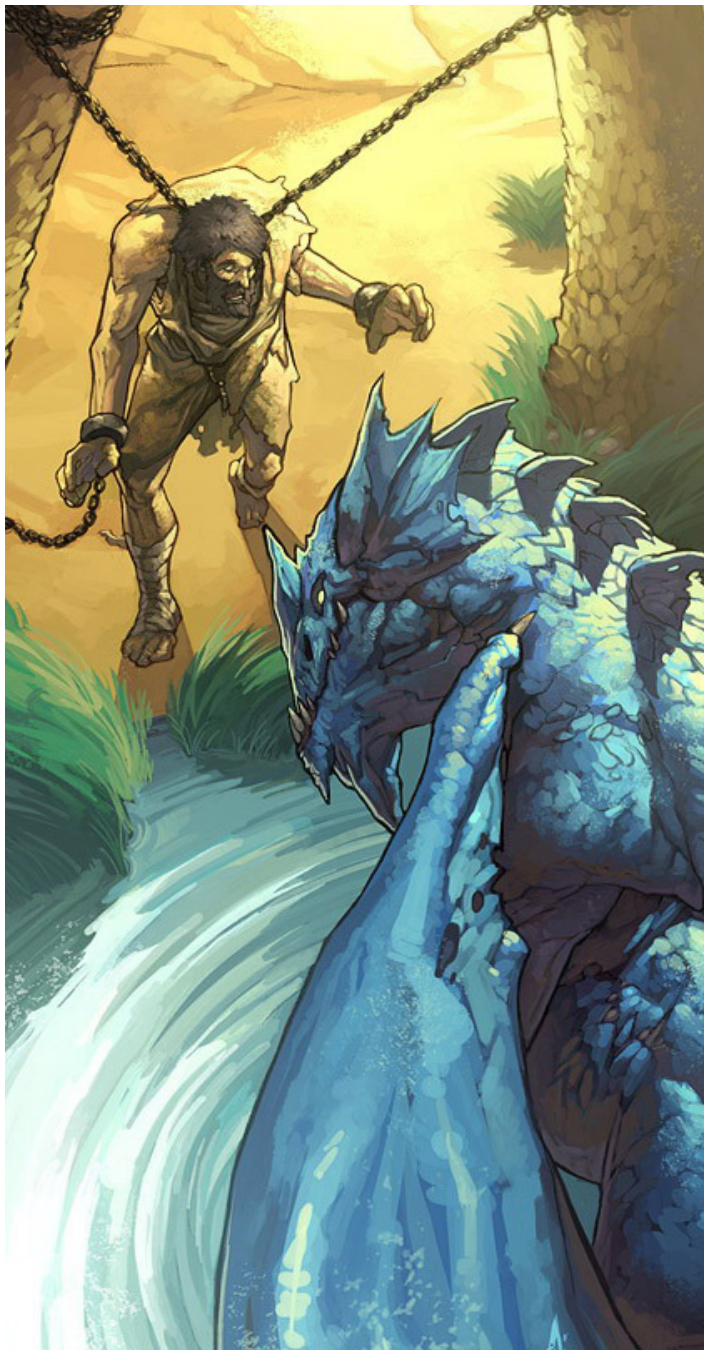
Lately I see a lot of awesome work done in Photoshop that still gives the stroke type feel that I try to achieve. So I thought to save this attempt step by step and maybe it could be some help to those that are struggling with Photoshop, like myself. In the process of colouring this I learned a bunch of new things myself.



blue DRAGON

1. *The Final Image*

The final image, probably my first attempt in a long, long time to colour something in Photoshop, been too comfortable with Painter. I got too scared with Photoshop's brush setting and the way the colour mix in PS that I always stick with my Painter. Lately I see a lot of inspiration of awesome work done in Photoshop that still gave the stroke type feel that I try to achieve. So I thought to save this attempt step by step and maybe it could be some help to those that are struggling with Photoshop like me too because in the process of colouring this I learned a bunch of new things myself.



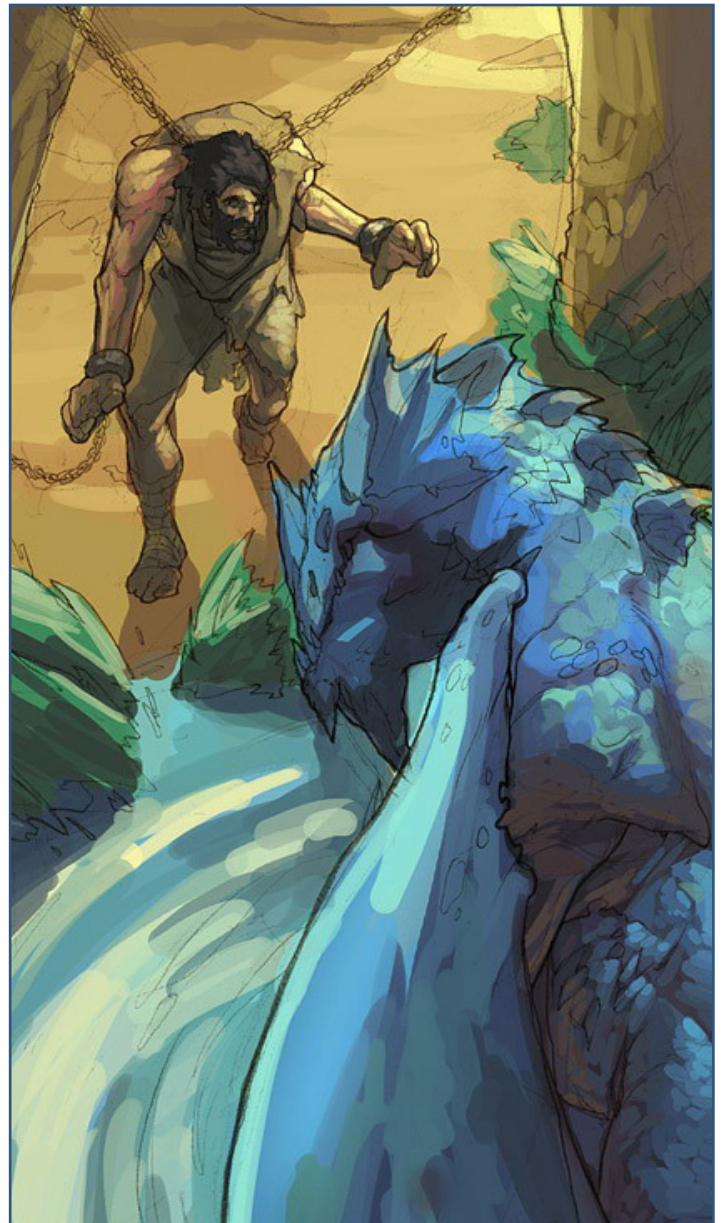
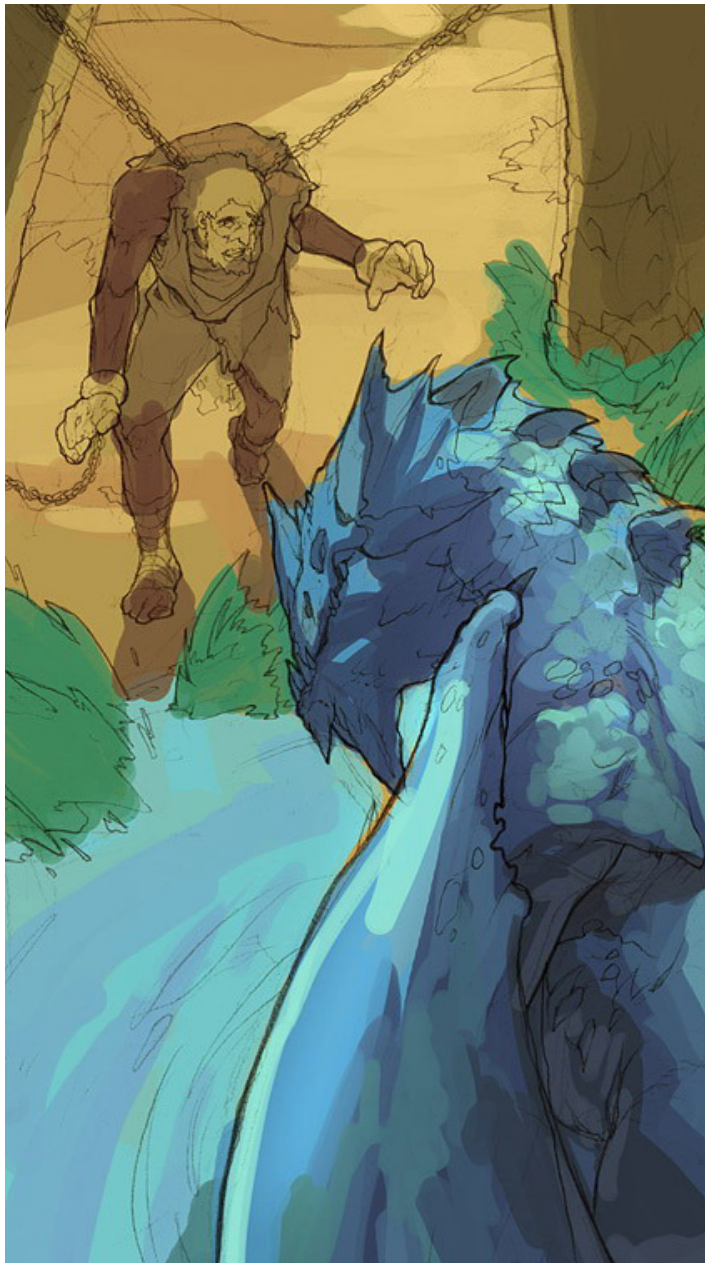
2. *Line art*

Here's the line art, I did some small brightness and contrast and other tweaks to make the line a bit darker and cleaner. One method I tend to use a lot instead of just purely brightness and contrast, is to duplicate the line art layer and set the top layer to multiply then merge the two layers (by linking it and Ctrl-E). The difference with this layer is that it'll darken all the lines (and the background) first before you tweak the brightness and contrast, which in a lot of cases will lose a lot of the little details that are drawn or scan lightly.



3. Basic Colours - Part 1

Now, usually in Painter, I start with a really dark colour and work towards light, a piece that's done dark to light usually looks different then a piece done light to dark, or a piece starting with mid tone. Working dark to light usually gives a darker mood while light to dark, or at least starting with mid tone, gives a cleaner brighter touch to it. Here I laid out the basic colours, keep in mind this is an experimental piece in PS so not meant to really tutorial, more like info sharing :) Usually I try to plan out some lighting before hand during the drawing stage (which the desire lighting NEVER comes out in my final ha ha but sometime it's closer) In this piece I wanted to break the piece with a blueish tone for the bottom part, and desert/yellow tone for the top, as well as a big dark contrast in the dragon vs the guy. I focused first one the dragon, and laid out a basic mid tone, highlights, shadows, and under light.



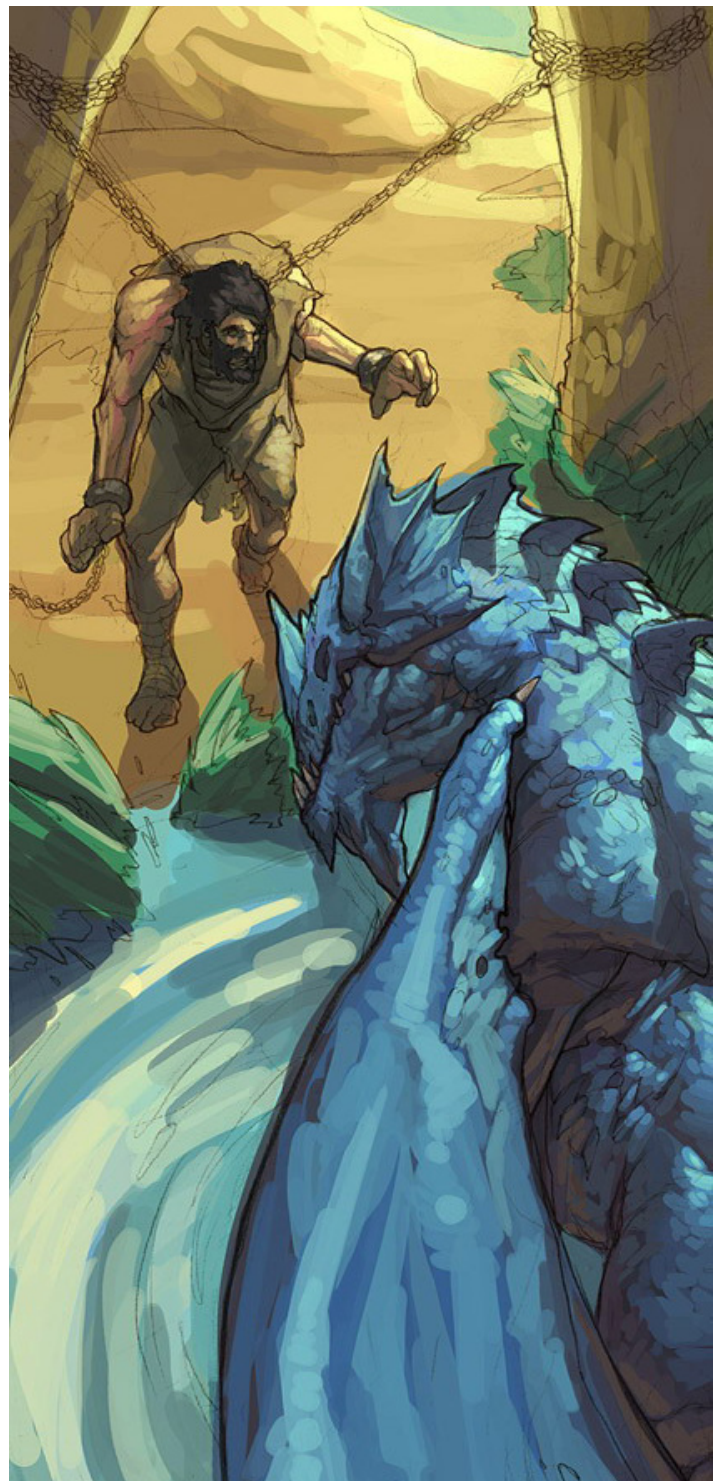
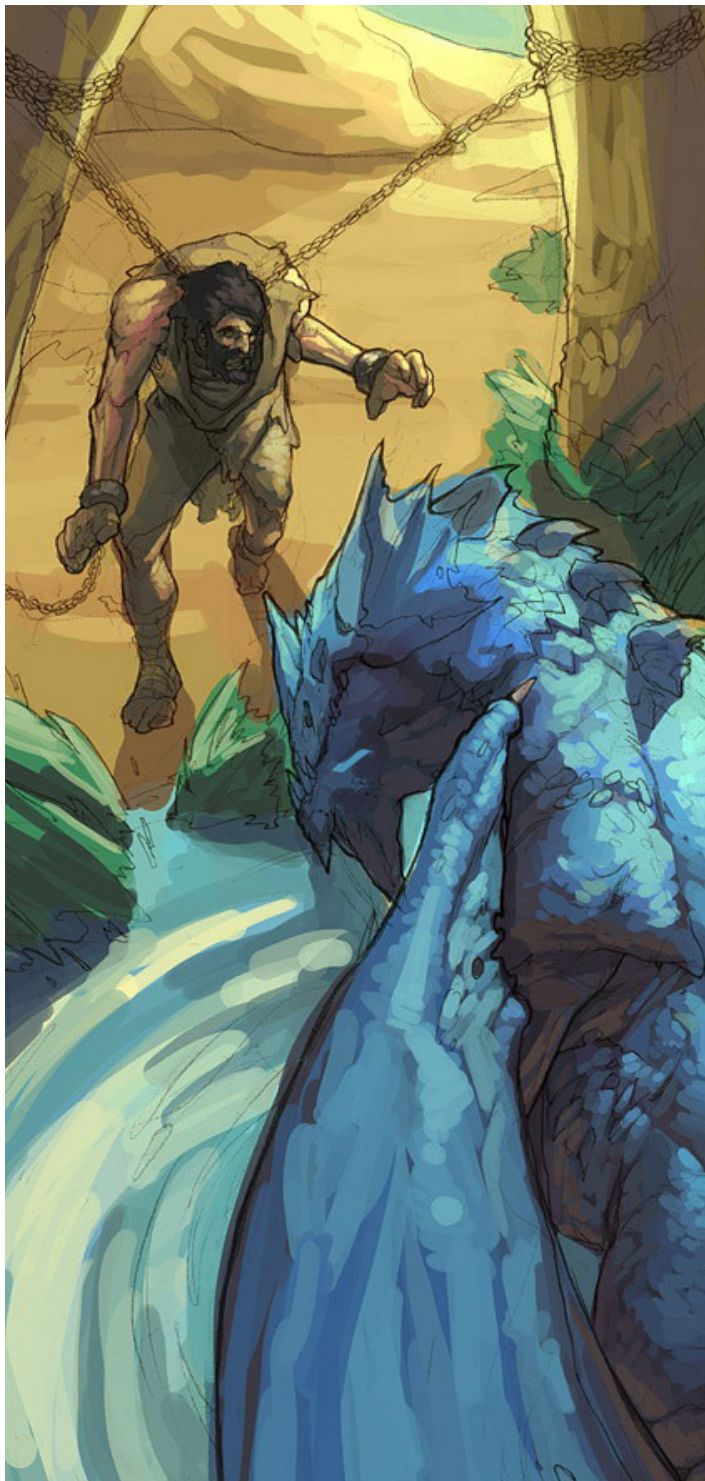
4. Basic Colours - Part 2

I added some more details into the water, as well as in the hobo, some tinge of red is to add more colours into the piece. At this point, I don't use much of the colour picker tool as of yet, and manually choose the colours so I lay out a bunch a clean colours. The colour picker used too early at this stage in a piece of work tends to make the piece dirty in my opinion, because you're working with too little colour and keep mixing and picking back and forth the same few colours + the grey in the line art. Added a darker shadow in the dragon, which comparing to previous start, it pops out the form of the dragon must more, and being in the foreground, the dragon would have more contrast. As the things get further away, the contrast's lower and I also used less saturated colours. At this point I had no idea how to do the water, etc and the colours for the hobo was strange, I was kind of frustrated, but I know, with all the pieces, if I keep pushing and trying, it usually turns out at least ok..



5. Tweaking - Dragon - Part 1

Here I noticed the wing didn't look right at the previous step, something didn't look natural with the anatomy or the wing's placed, so I changed the rendering of that. I also started cleaning up some of the unneeded colours on the highlight of the dragon. I tend to think of planes and blocks when I colour, breaking shapes down to distinct side and planes, not sure if it's the best way, but it works for me so far. This helps create distinct light and shadow separations. I find shadows often brings out a shape of an object better, and can makes a boring composition more interesting.



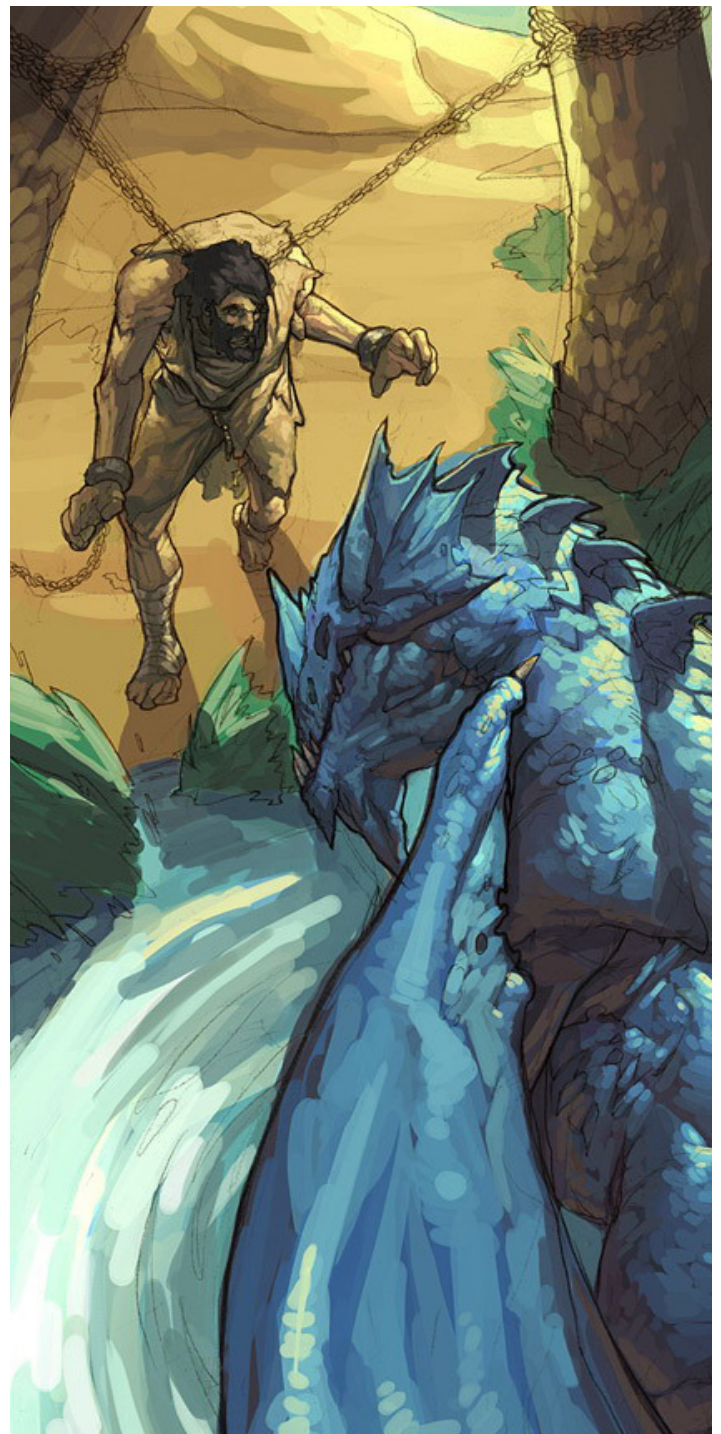
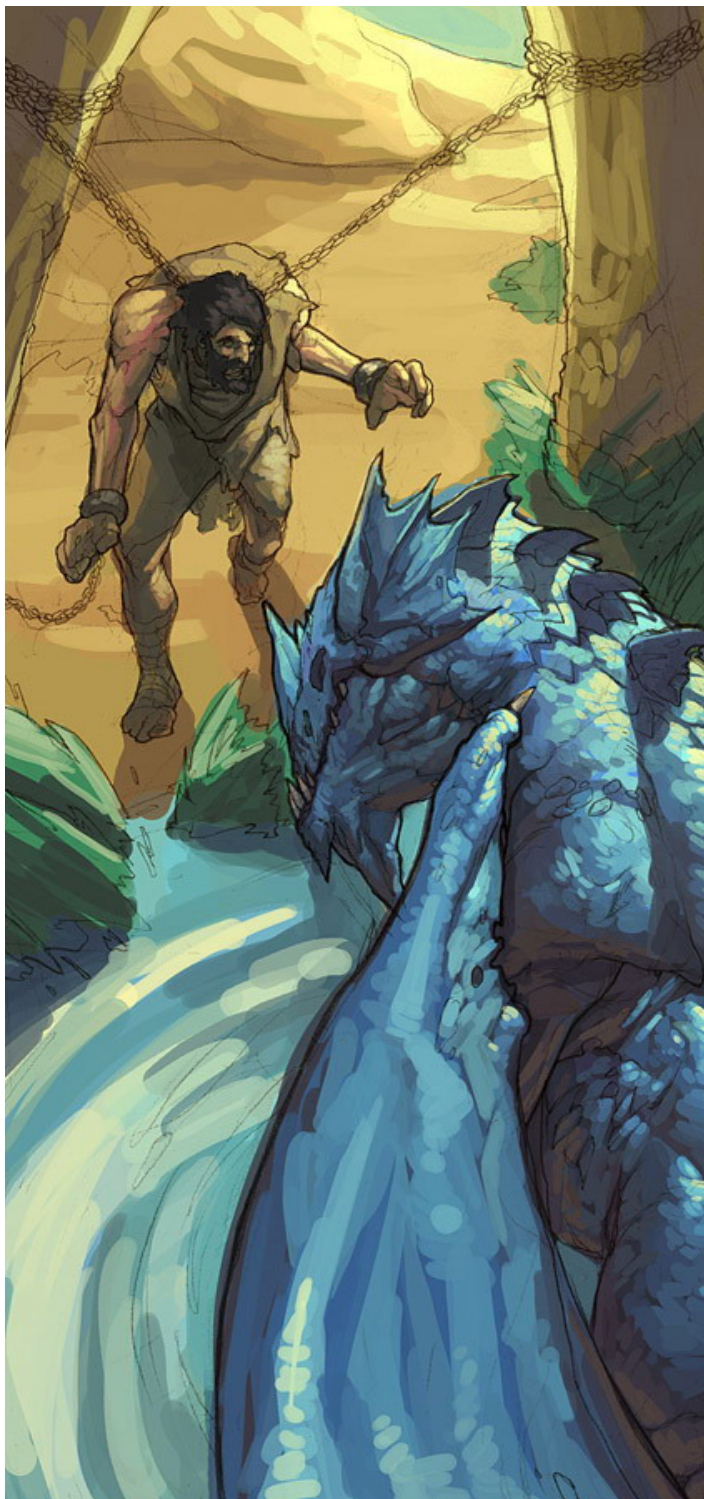
5. Tweaking - Dragon - Part 2

I was comfortable for now with the amount and intensity of the shadows of the dragon, so I start building up the highlights, you'll see I've added more details of brighter highlights to pop out the shape even more. I often brighten up the light area that are right next to shadows with small highlights, etc. Also added details to the head, in this piece for example, I added some red in the under light, just to make it a bit interesting, and I have no clue where the light comes from, oh well :) but under lighting helps me shape the shadow area of an object.



5. Tweaking - Dragon - Part 3

Continued to add highlights and details to the dragon, and slowly building on.



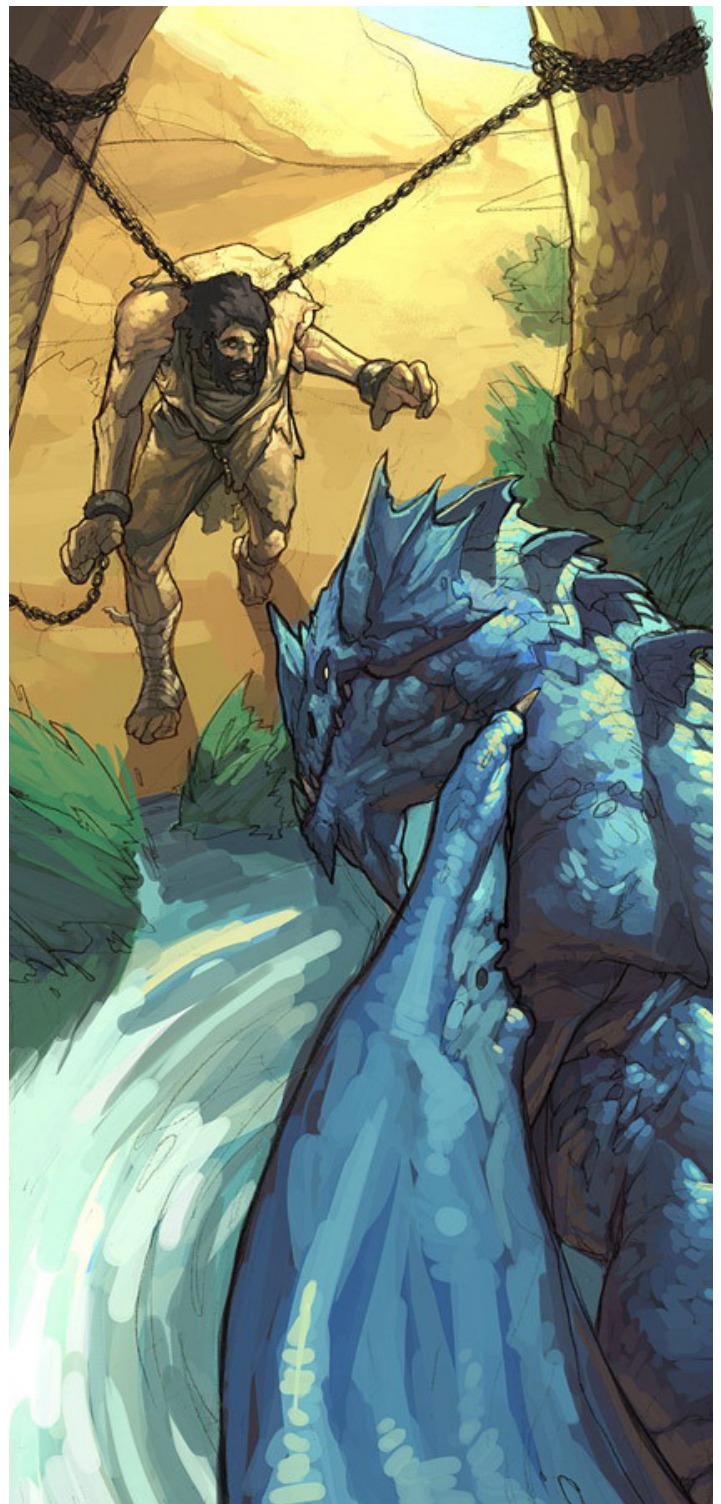
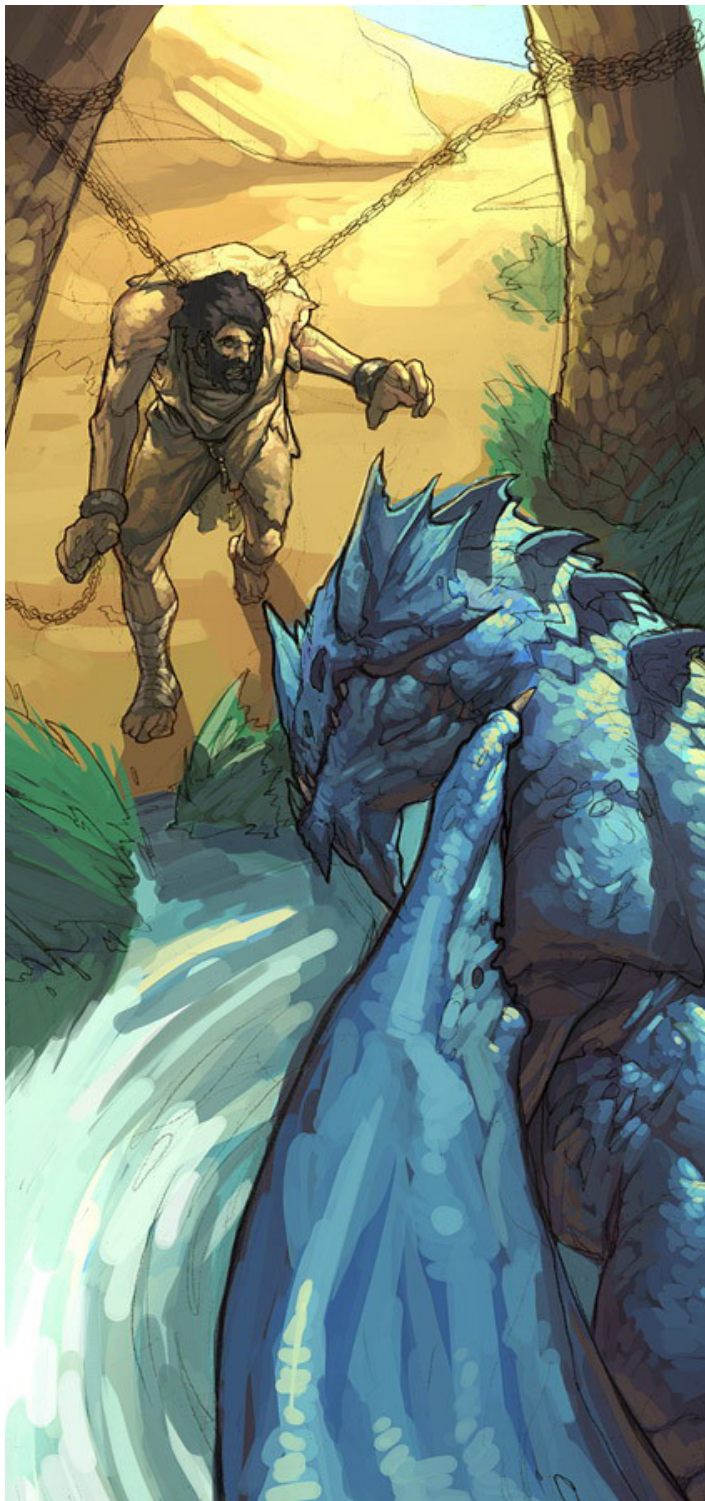
6. Tweaking - Hobo

Now this guy gave me a lot of trouble, maybe because I was working with blue for too long, I didn't know what to do with him, but I got rid of the bright red in his flesh, mainly because I didn't think it worked well in this situation. Usually I like to mix red and blue in flesh tone, but I felt the sun in this case was a bit intense to really let those funky colour show. Also tweaked up the colour and tree a little bit in this step and used the Dodge tool with a big soft edge brush for the water to give it a shinier touch, I feel in this step I got most of the colours set up correctly, at least best I could for now.



6. Colour Dodging

Used a big, big soft edged Dodge brush and highlighted some area of the background as well as little parts of Hobo's shoulder, etc and little part here and there. I thought the colour of the sky was a bit muddy before, so brightened it with a lighter blue colour.



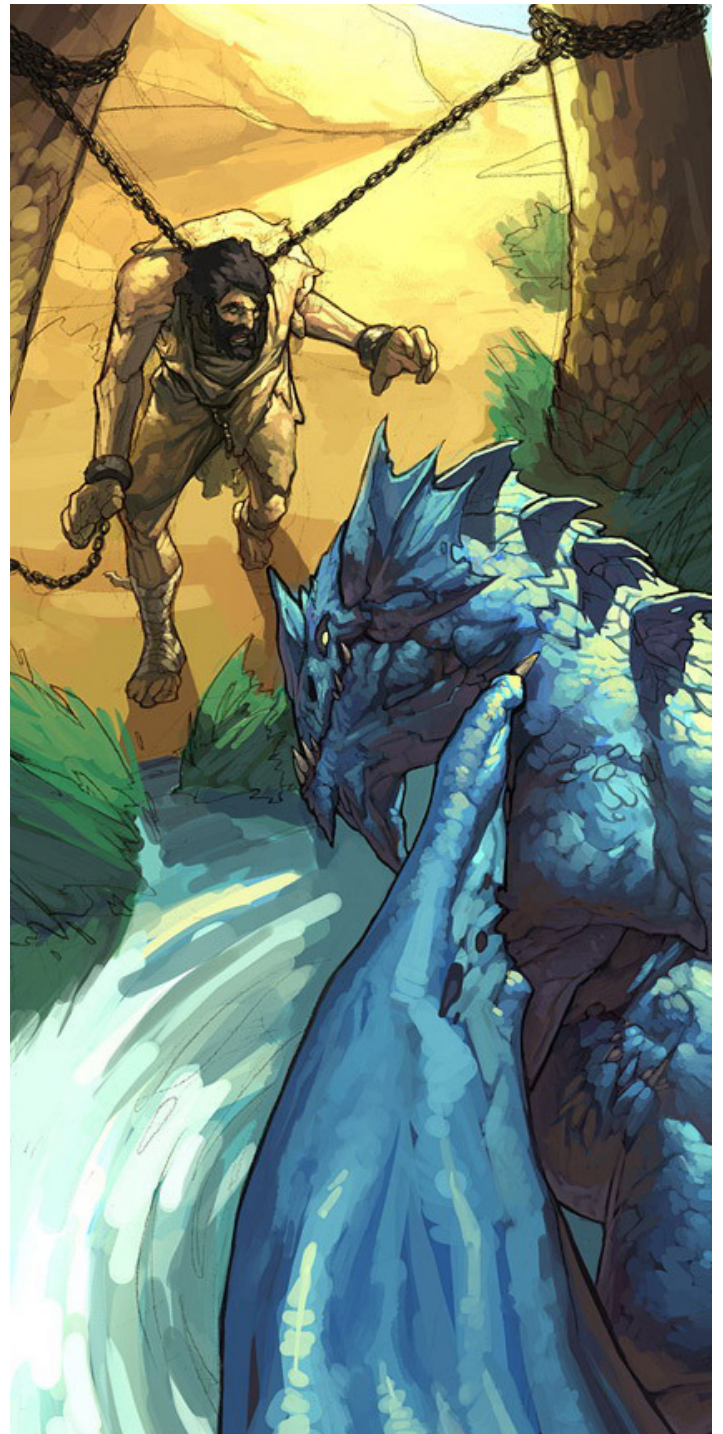
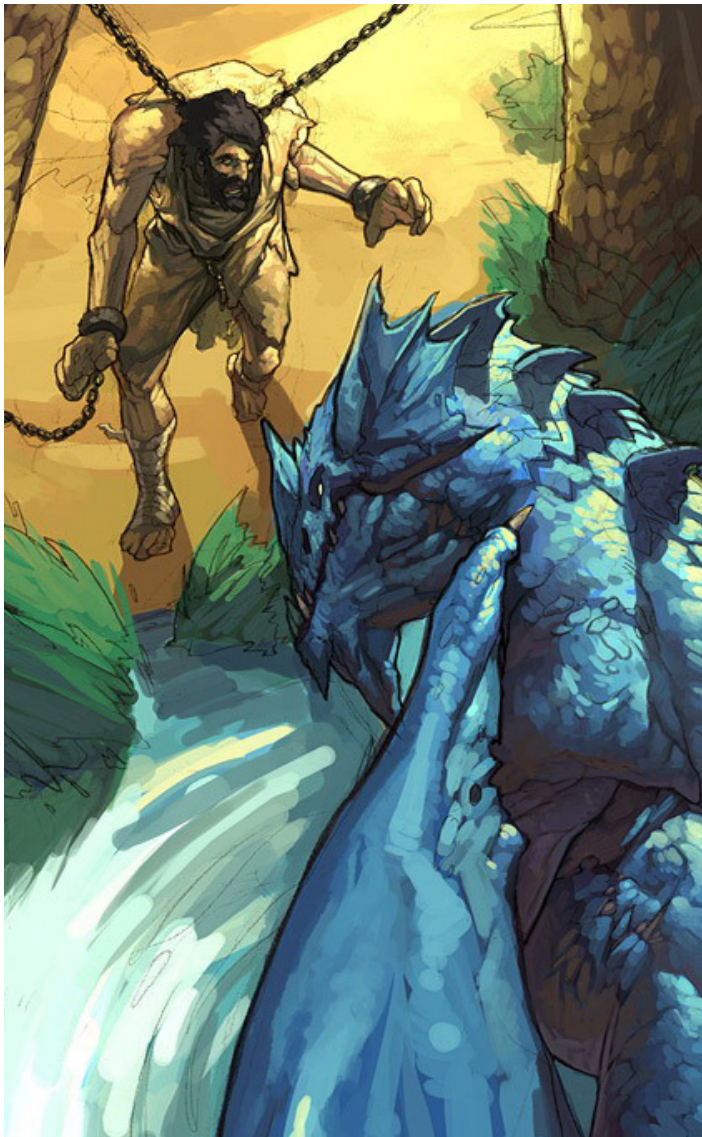
7. Background touch ups

The background before was big fat messy strokes, so I decided to clean it up a tiny bit and also play with a tiny particle type brush for some sand effects.



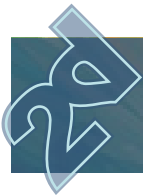
8. *Painting over the lines - Part 1*

Now this is probably the step that totally refines a piece for me, is painting over the lines and cleaning up colours. Depending how I work, I usually start painting over the lines once I got most of the colours I want approximately in the entire piece. Or sometimes I would do it bit by bit. In Photoshop, I learned to turn the line layer on and off to check if the colours I'm using is working, sometimes the line art and pencil marks on the line layer can distort colours making it dirty, etc but when in fact the colours are right. Painting over the lines doesn't really mean get rid of the lines and paint over them. But more like painting next to the lines and cleaning up the edges of colours, or removing unnecessarily lines, and for me usually that means line that are only draw for the sake of shape references, like muscle lines, etc, water, grass, or just rough sketches line, etc. I started working with the armpit area of the dragon (just random spot). For this stage, I would still choose new colours to make it more interesting. Usually it's really, really subtle changes in colours that I choose, if the shadow's purple, I'd choose a slightly lighter purple with a blue tinge to it..



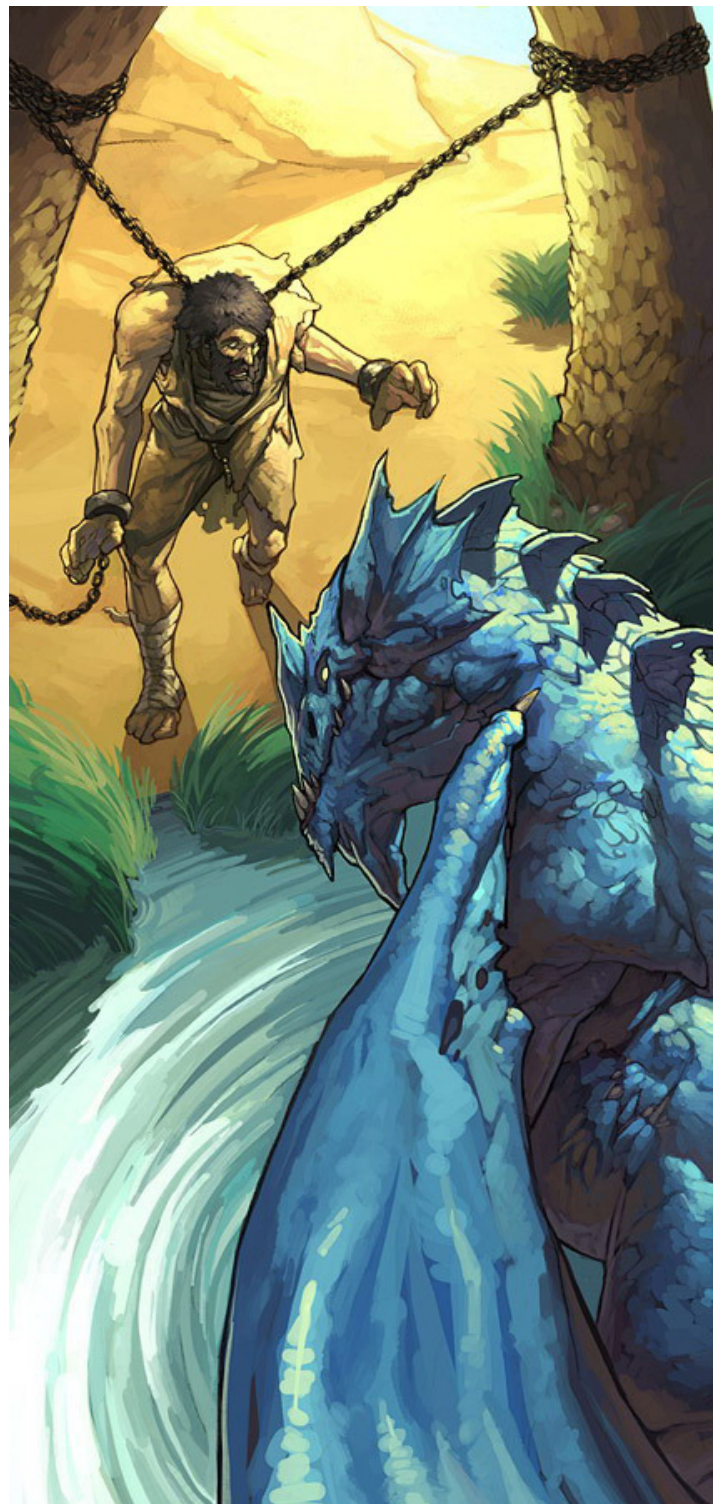
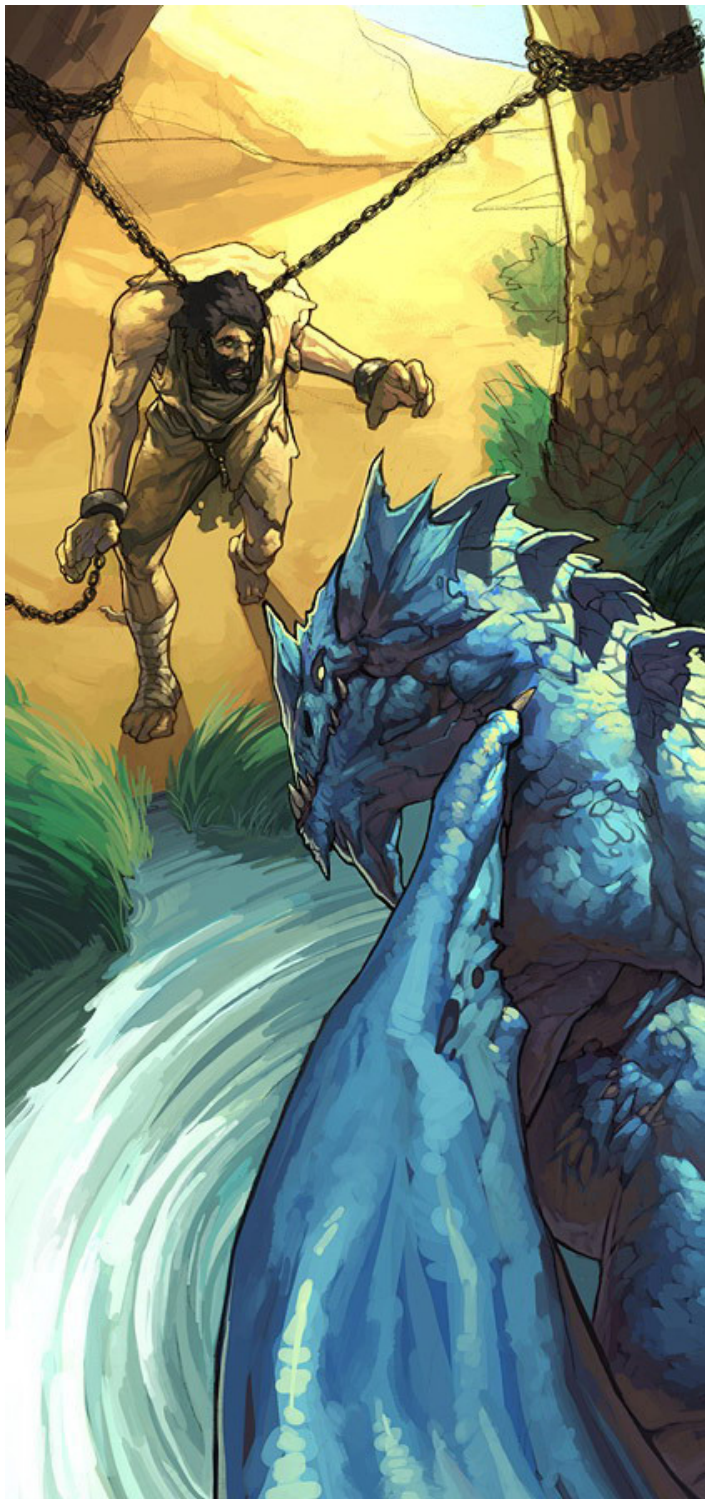
9. *Painting over the lines - Part 2*

Basically same thing here, I just kept on refining areas, using the appropriate brush for different areas, in terms of size really, for big area, I try to not use too much tiny brushes, because I tend to be focus too much on small details and break the form of the piece. But being a perfectionist sometimes, I try to keep working on details, that I can't stand just leaving big brush strokes, but I'm slowly learning to make it work, even with bigger strokes.



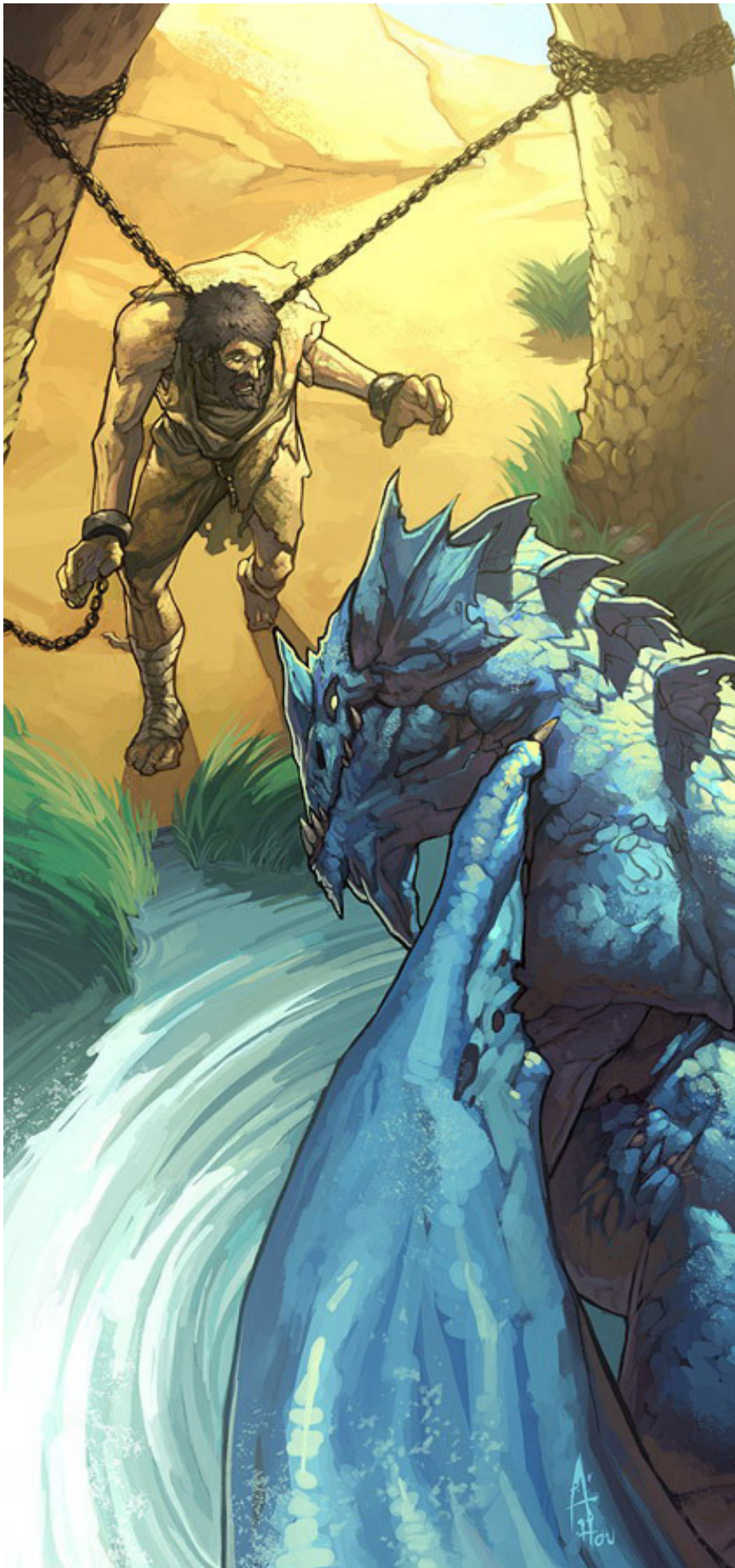
9. Painting over the lines - Part 3

Cleaned up the grass and water, tried to do a experimental chunky style for the water. I added a rim of highlight to the front of the face cause I felt his head was getting a bit lost to the bushes. Also started refining the Hobo.



9. Painting over the lines - Part 4

Almost done, cleaned up most of the sketchy BG pencil lines and the colours looks clean in general



10. Small effects and touches

At the end of each pieces, I usually will do another small round of colour tweaks, usually I got to tweak a piece a LOT if I work with painter, and especially the dark to light method. This time in PS I actually got my colours more accurately. Here I added a slight screen layer for the sun at the top, and also a slight bluish screen layer (both with circular gradient) to the bottom, for some water glow. Also added a multiply layer with some small strokes to add some dirt stain on the Hobo's skin and clothing. Added some small particle spray to some area just for fun and personal touch. But basically, it's done woohoo. Hope it helps a bit!!

Making Of by :

Andrew Hou

More work from this artist can be found at
www.andrewhou.com
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MAKING OF BLUE

BY



KEN WONG





Introduction

The idea behind this image was fairly simple – the profile of a young woman. I had a reasonably clear picture in my head before I started, the girl's expression, the art nouveau abstraction of her hair and headwear, and the visual style. I wanted to use blue, since I feel that my art relies a bit too heavily on warm palettes. You can clearly see the influence of some of my favourite artists; Alphonse Mucha, Moebius and Yoshitaka Amano. Blue was created with Adobe Photoshop 7.0, but these techniques can be applied to all the most recent versions. I use a Wacom Graphics tablet.

Line art

I sketched the girl in pencil, then traced her using a black felt-tip pen onto tracing paper (fig 01). No fancy pen or materials, since I'm not very finicky about such things. I'm not a skilled 'inker', so the penwork is very simple, with a consistent line weight throughout. The looseness and slightly wandering curves suggest a sort of fragility and innocence (compared to confident, strong lines). I set the blend mode of the line art layer to multiply, which makes the white areas transparent, leaving the dark lines visible. I then create a new layer underneath the canvas.

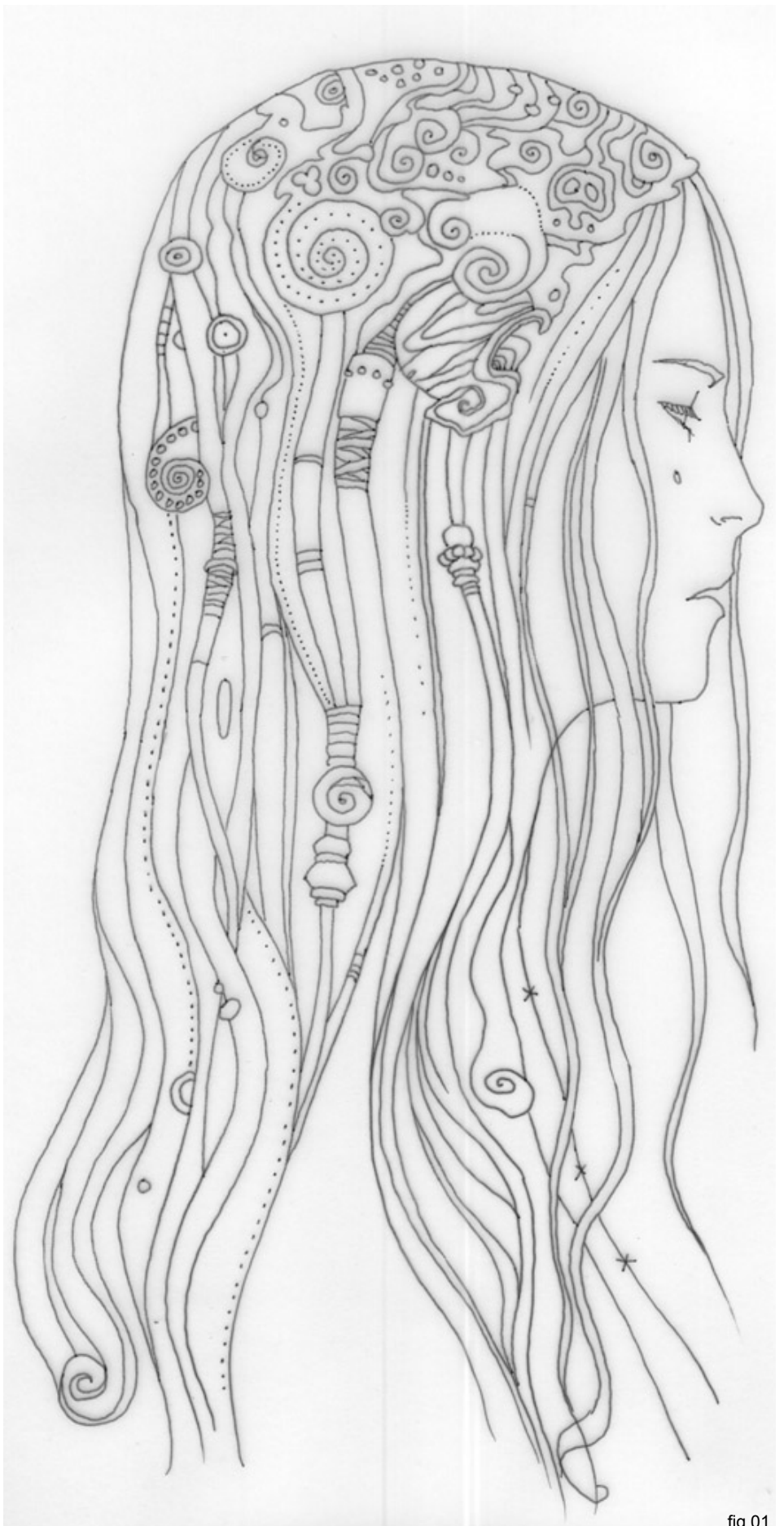


fig.01



fig.02

A 'dirty' canvas

On this new layer I created a mess of random, colourful brushwork (fig 02). Above this layer, I copied in one of my favourite photographic textures, and set the blend more to overlay (fig 03) . This makes the colours more 'alive', and adds a natural texture to the canvas. This base canvas has nothing to do with what I eventually want, but it gives me a more interesting surface to work with.

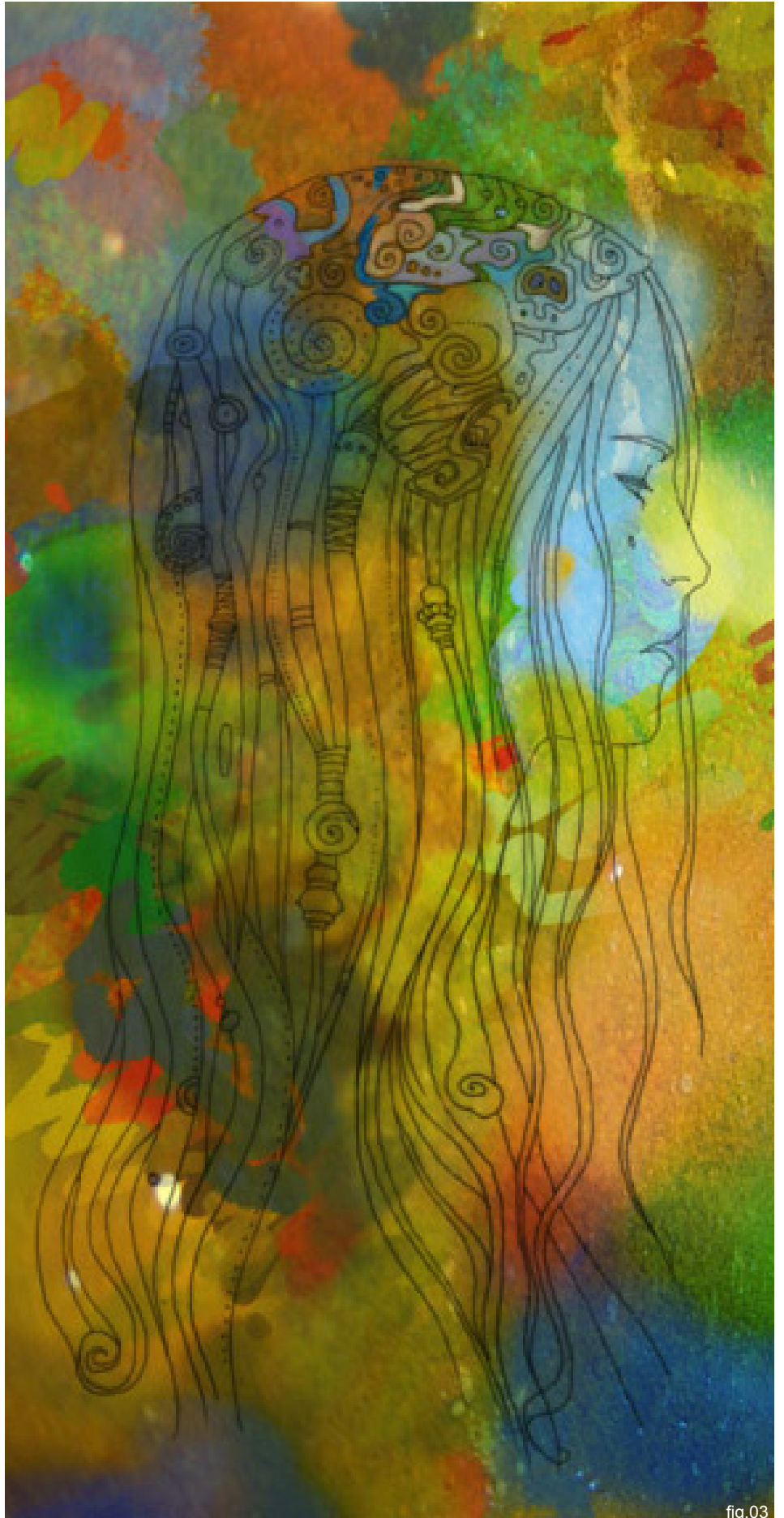


fig.03



Initial brushwork

For this illustration I used a natural-shaped brush, with opacity linked to tablet pressure, and some hue and saturation jitter. Jitter adds a bit of randomness – for example, jitter on hue means a red brush stroke will not be one pure colour, but will have bits of pink and orange in it. This is important, because I want the paint to change colour as I work. I started colouring in all the different shapes. I paint with my finger on the 'alt' key so that I can change to the eyedropper tool frequently - usually every couple of seconds. I often pick colours up from my dirty canvas rather than from the swatch palette. I used whatever colour I thought would look nice in that particular spot – not really thinking about how the whole thing would look in the end.

To strengthen the edge of the girl's head I chose to make the background around her lighter, so I began painting this negative space, varying my brush size, stroke direction, and colour (fig 04).

A bit of trickery

After painting about half the picture (fig 05) I decided that the colours had looked a bit flat, so I decided to make them more interesting - what

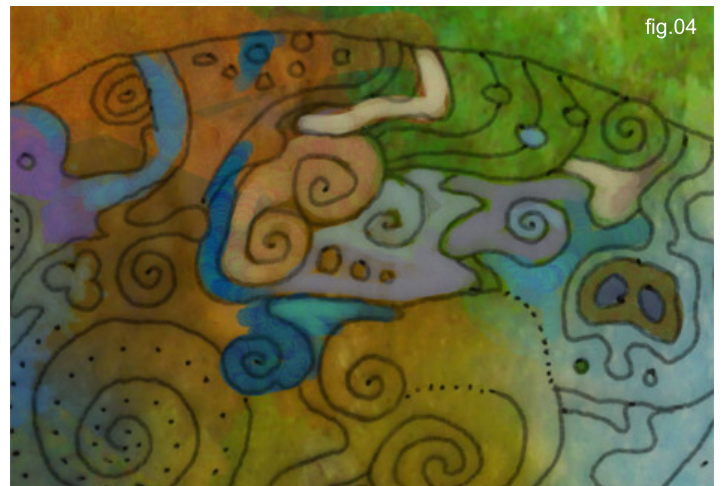


fig.04

I like to call 'exciting' or 'activating' them. Usually I do this by applying a texture on top, with a blend mode like soft light or overlay, as I did with the dirty canvas, but in this case I wanted to even out the difference between the top and bottom of the painting. To do this I made the line art layer invisible, copy-merged the entire canvas, and pasted it to a new layer, essentially giving me two copies of all the colour work, one on top of the other. I rotated the top layer 180 degrees and started going through all



fig.05

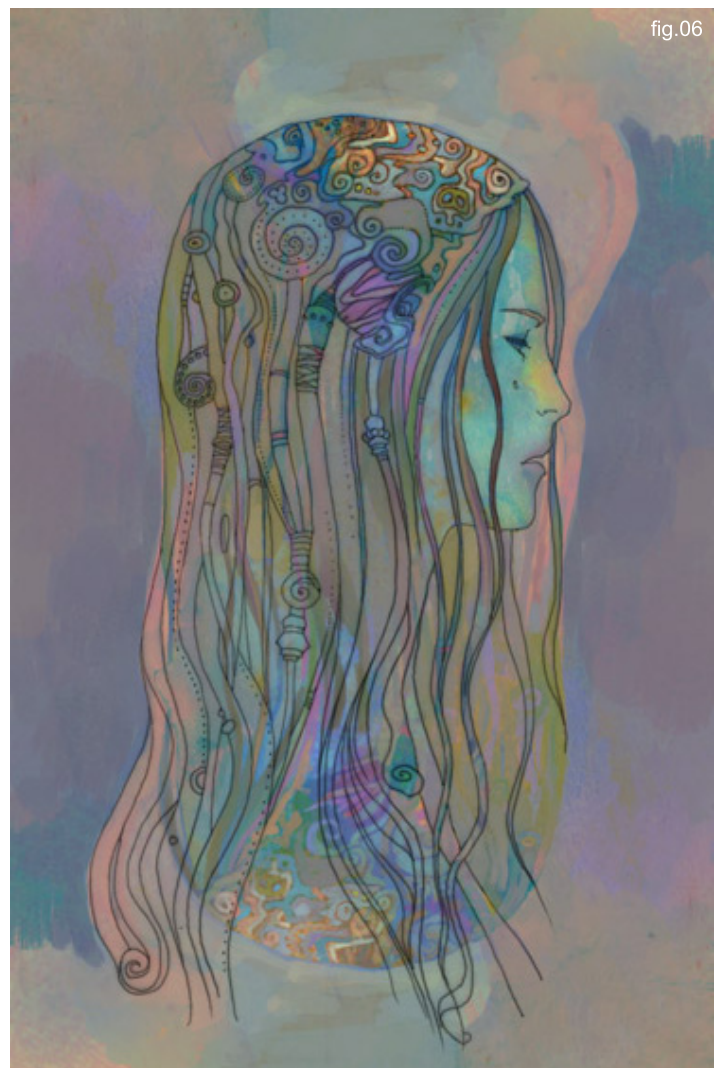


fig.06



the difference blend modes to see the different effects I could get (fig.06).

I ended up choosing exclusion (fig 07).

I wanted to preserve the original colouring of the face, so I added a new layer mask on the top layer and used a soft brush on the mask to reveal that area.

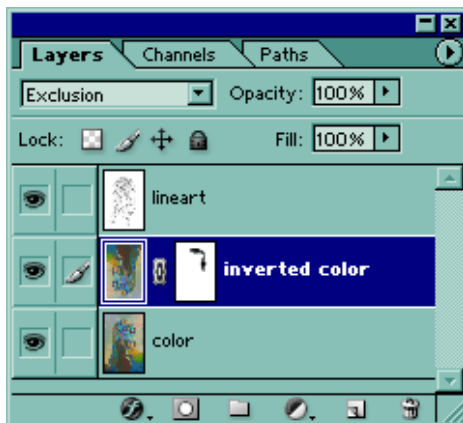


fig.07

More brushwork and adjustments

Satisfied with the colours for now, I painted the rest of the hair, using the same techniques. I tried to vary the colours enough so that you could never say if part of the painting was entirely blue or purple or orange - it kept shifting. Colours by themselves are not beautiful - the relationship between two colours next to each other is what looks good. The abstract style of this painting allowed me to use whatever colours I wished, resulting in some interesting colour relationships. I only painted the girl's face a little, because I liked the existing texture. I brightened the whole picture with an adjustment layer, and added a rosy-brown gradient set to hard light to 'excite' the colours further. Lastly, I also decided to crop off the bottom of the picture, neatly solving the problem of how to depict her shoulder (fig 08).

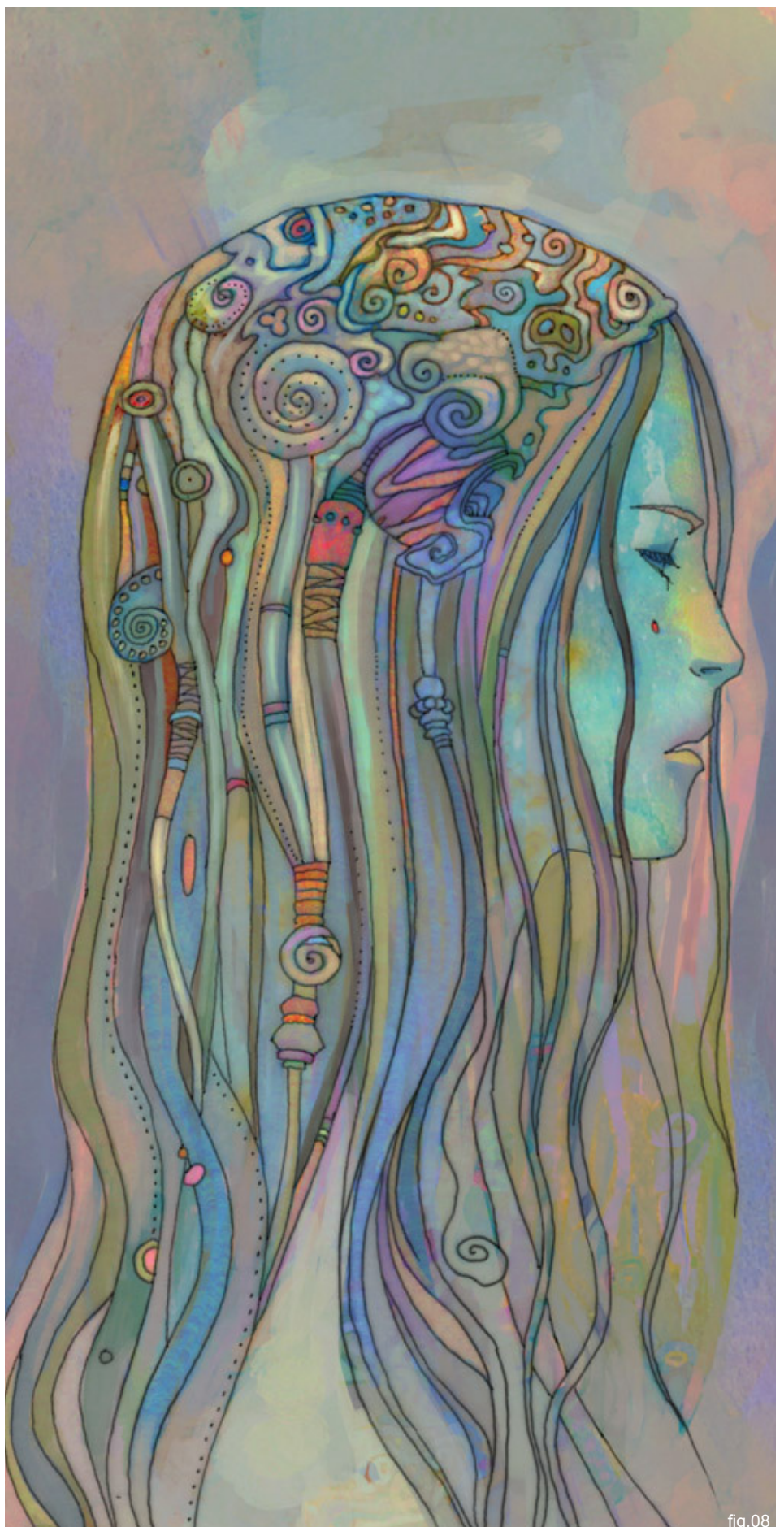


fig.08



fig.09



fig.10

Background experiments

I felt that the girl's head needed to contrast more with the background. I experimented with using gold and a dark blue texture (fig 09 and 10). One of the luxuries of digital art is being able to see these different paths your piece of art can take. I always try shifting colours and different texture overlays to see if I can find a more interesting look. In the end I adjusted the gold until the background looked like a dark, rosy grey (fig 11).

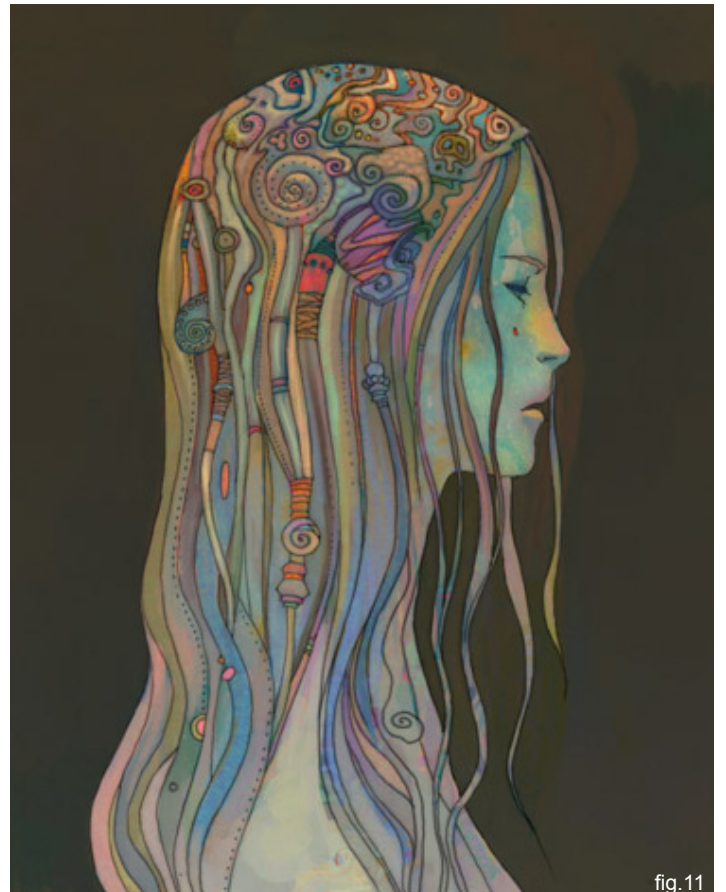


fig.11



fig.12

Fish!

Something was missing in this picture... something bright and small above her head. If this were a poster or book cover, the title would do nicely, but unfortunately I had to do with a fish. I drew it on the same kind of paper using some minnow photos for reference, scanned it and added it in on a separate layer. To accommodate the fish I had to extend the canvas upwards - using a combination of the clone brush and new regular brushwork. (foggy) I added an adjustment layer to correct the levels, adjusted the cropping and the picture was 'finished' (fig 13). In truth I've actually tweaked it several times since then, due to feedback from fellow artists and also because I saw small things I could fix. Although the final image isn't as blue as I had hoped, I couldn't think of a better name.

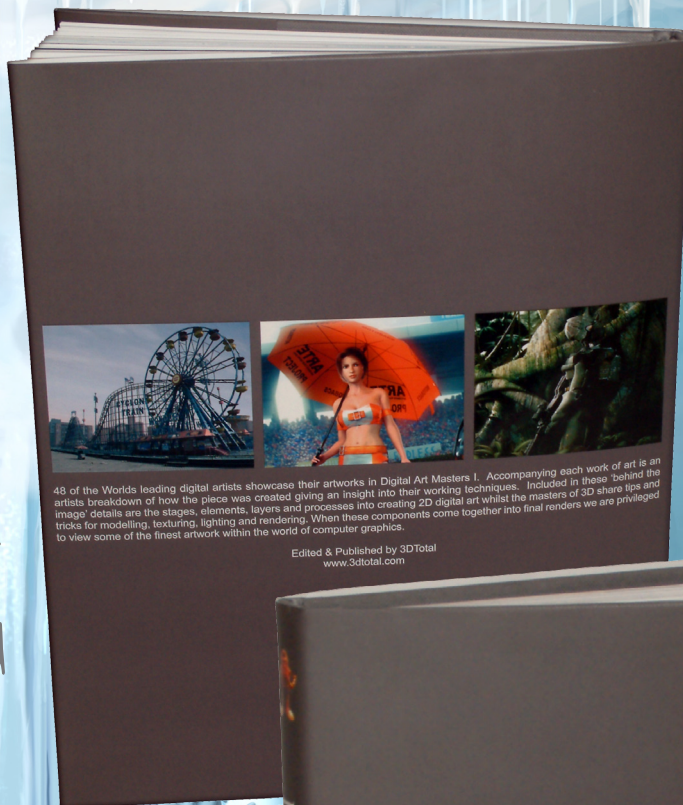
Ken Wong

More work from this artist can be found at <http://www.kenart.net/> and contact them via: ken@kenart.net



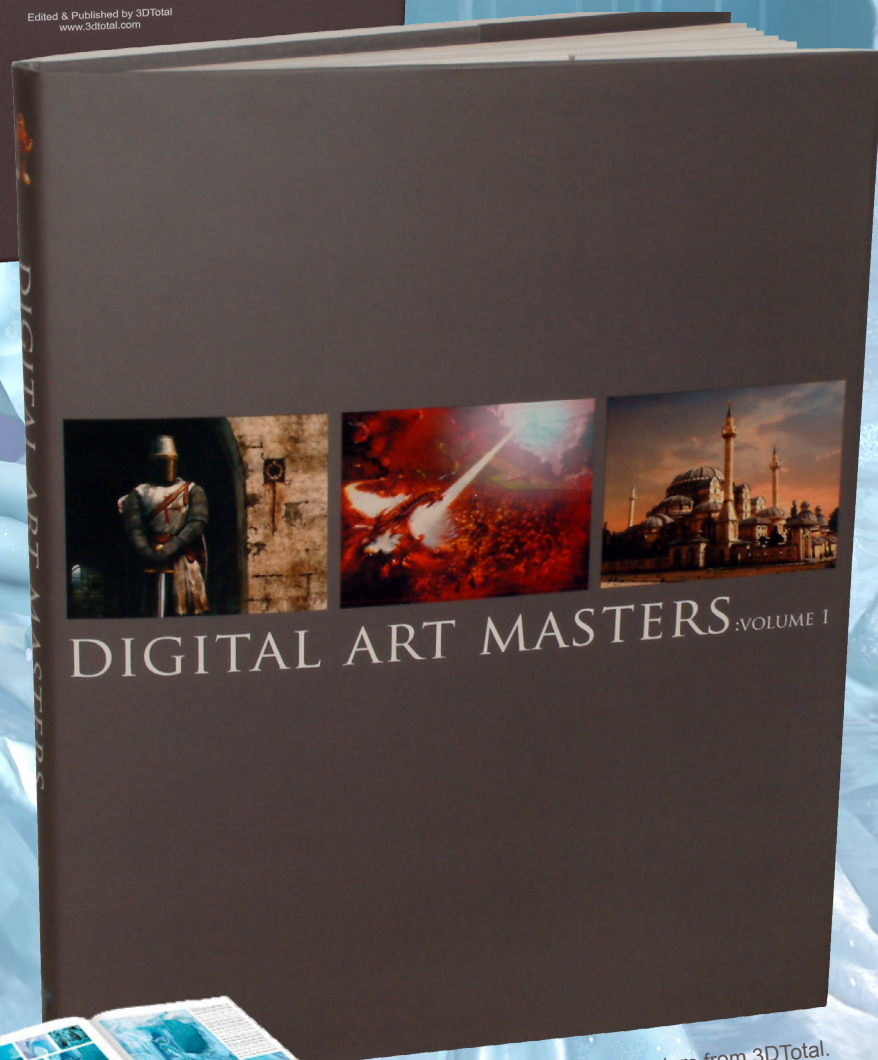
fig.13

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DIGITAL ART MASTERS VOLUME 1



We have exclusive chapters from 3DTotal.com's new book 'Digital Art Masters'. The book is more than just an artwork book as not only does it feature full colour, full page images, each artist has described the creation process in their own words, and exclusively for this book. This month we feature:

'Breath'
by Drazenka Kimpel



Drazenka Kimpel



character Breath by Drazenka Kimpel



Concept

I wanted my character to be in charge of the scene, strong and powerful. A person of a regal stature worked out perfectly. It would make sense to build a castle around it but what's the fun with that? Every new project and idea I want to be something new and refreshing, something I don't paint very often.

After many hours of research I found a few very good photo references of icebergs and loved the colours so much. I decided that kind of environment would work beautifully with my image. I loved it not just because of the colours but it has been a very hot year down here in South Florida and the idea of an ice cave sounded extremely good at the time.

I usually start by loosely sketching the character on paper (1). I am not worried about the line work as I use it only as a guideline. My main concentration is placed on posing the character and getting the proportions right. The details are always done on the later stage of the painting.

Painting

After scanning the drawing into Photoshop I played with the colours a bit to see if it was going to work the way I planned it. I sampled colours from the reference photos I found but it was difficult to find out exactly how ice reflects light, especially in the closed areas (2). The safest way was to go without a direct light source and concentrate on getting the feel of ambient lighting.



fig 1

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These Shots of the book pages are full resolution and can be read by zooming in.

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Painting the cave took many hours, using a very limited colour palette. In order to keep everything in balance, the character had to stay within the colour palette as well. The layer with the drawing was set to multiply, then I created a new layer underneath it and painted the body and portion of the dress (3). To make sure I got a nice, clean edge I used the pen tool and outlined the whole body (4). Then I converted the path into a selection and created an Alpha channel. I created separate Alpha channels for the portion of the dress as well.

From the beginning I knew I wanted the big rock (5) that my character is leaning on, to be a piece of a broken iceberg. This was the most challenging part of the painting process. I tried many different approaches to paint the iceberg but they were not to my satisfaction. Before I gave up completely on the idea of having an ice rock, I gave my knowledge in vector a try. I opened up Illustrator and imported my painted background of the cave. Step by step I started to form a crystal. The base for the rock was done using gradient mesh and in that way I could use all the shades of blues with very interesting blending. To create the sharp edges of the rock I painted layer upon layer of triangle shapes on the top of it. Some of them I converted into gradient mesh to add to the depth and some of them were left a solid colour. The process was very labour intensive but the final results were better than I ever hoped for, so I decided to keep it as it is.

Back into Photoshop I incorporated my newly painted rock into the image by applying a few soft brush strokes around the edges of it, adding shadows here and there and some light reflections on the bottom which unfortunately ended up being covered by the dress but they are there, trust me! I also carefully erased some of the mass from the middle of the rock so it could appear "clearer".

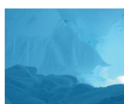


fig 2

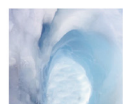


fig 3



fig 4

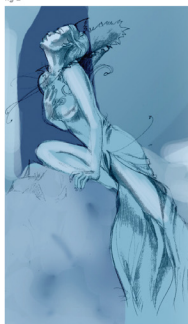


fig 5



fig 6

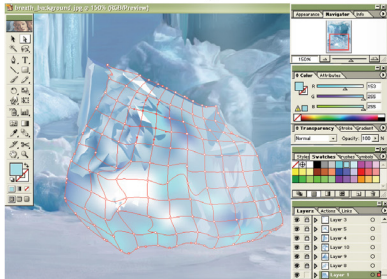


fig 5

86



fig 5

Painting fabric is one of my greatest pleasures. I think having a nice flowing drapery adds softness and richness to the image and also brings some of my personality into it. Since my character was a kind of 'royalty', she needed richness and elegance to surround her. I wanted her dress to appear as if she was wrapped into a frozen type of liquid. For this step I used basic hard round brush alongside the dodge tool to accentuate the highlights in the fabric (5). The only bit of actual texture was done on the fabric itself. If you look at the frozen ice, there are endless amounts of shapes within, sparkling in the light. After reviewing several different snowflake shapes, I found one that was big and rich enough for the job. I extracted the snowflake shape (6) from the original fabric and placed it onto the painting. To make the shape stand out more, I applied a soft shadow underneath. Each shape then was distorted using the transform tool. This way I could place them accordingly to fit within the perspective. At the end I added some sparkles over the whole character and dress with a very small paint brush and "vols", the sparkling and shimmering ice was done.

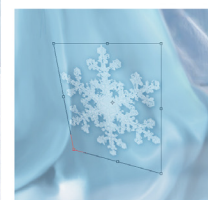


fig 6

Portfolio examples



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Tutorials

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