

Interviews

Mikko Kinnunen
Stephan Stolting
Ryohei Hase

Tutorials

How to paint a Landscape,
how to paint Clouds & how
to paint Ice

Making Of's

Baby Sitter by Roy Stein,
Jealous Bodyguard by
Andrew Berends &
Set out for Lover by
T.G.Jay

Galleries

Seung Ho Henrik Holmberg
Sasha Podgorny
Andrew Berends
T.G.Jay
Roy Stein
JF Bruckner
Vijoi Daniel Iulian
Asaf Damti
Hoang Nguyen
Tomáš Müller

Ryohei Hase

The Weird and Wonderful Artwork from the dreams of Ryohei Hase...

2d *Artist*

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Image : Stephan

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Editorial

Welcome

To Issue 10! Still going strong...We are actively searching out new and experienced 2D artists to contribute towards the magazine! If you think you could contribute gallery images, tutorials or just answer a few questions then please get in touch with us! Contact details are on the About Page at the end of the magazine. Also, feel free to let us know what you think of the magazine and give us any helpful feedback or suggestions towards future content. We do listen to what you have to say and we also reply to every email we get so don't delay...do it today!

Artist Interviews

Lined up 3 Artists this month. Cover artist Ryohei Hase from Japan, who has some really different Character designs from influences such as his dreams and his dog! We talked to self taught digital artist Mikko Kinnunen about his great style of painting. German Film School graduate Stephan Stolting makes it 3. Stephan has both 3D and 2D skills but feels you can only be truly creative when painting.

Tutorials

Kind of Top-Heavy on the tutorials this month. We have digital painting tutorials for Landscapes and Ice by Adonihs, Clouds by Marek Hlavaty & Elements 'Flesh Wounds' by Richard Tilbury and Benita Winckler.

Making of's

Baby Sitter by Roy Stein, Jealous Bodyguard by Andrew Berends and Set out for Lover by T.G.Jay, gives us 3 different insights into the digital artist creative processes.

About us

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.

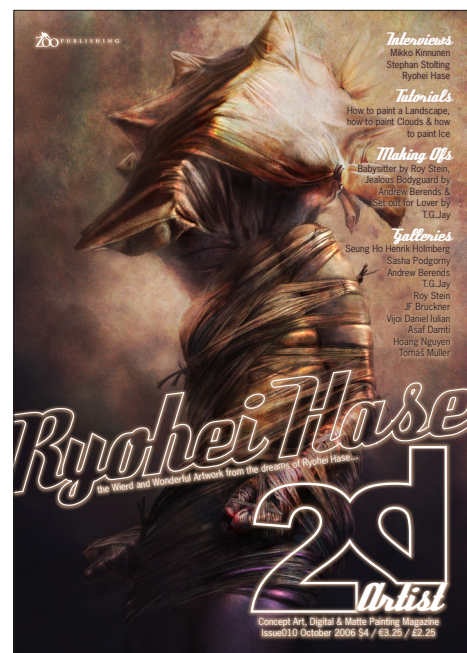


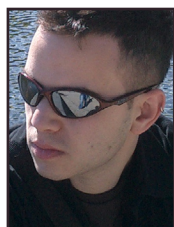
Image : Tomáš Müller



This month's **Contributing Artists**

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

Contributors



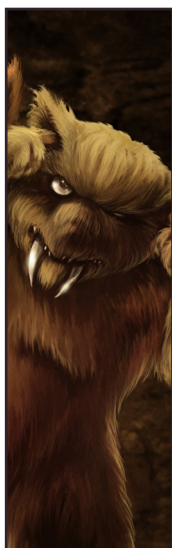
Roy Stein

Illustrator/3d and compositing artist/graphic designer. Tel Aviv, Israel. I have studied illustration at the Maryland institute college of art in Baltimore, Maryland,

and I am graduate of the visual communication department at the Bezalel academy of arts and design, Jerusalem. Since my graduation working as a 3d artist and compositor for an advertising related animation company, and doing freelance 3d and illustration.

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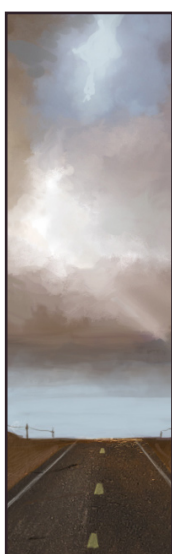
Daniel LuVisi

A.K.A 'Adonihs'. Conceptual Artist, California, USA. I got into art around the age of 3, my dad told me that I couldn't draw this crocodile villian from Teenage

Mutant Ninja Turtles. He came home that night & was proved wrong, from that day on I always drew, everyday. I would create my own characters, stories, creatures, vehicles, etc. As you can see, I'm into art: mostly conceptual art. I want to major in Production Art, & work on films once I graduate from school.

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www.adonihs.deviantart.com/gallery/



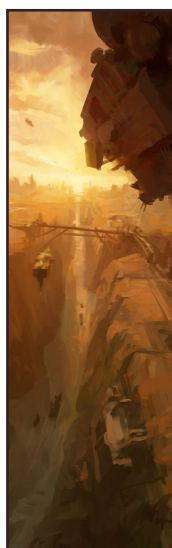
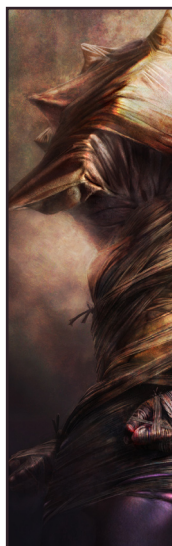
Ryohei Hase

2D artist, Freelancer, Yokohama, Japan

I have been working as freelancer since my time as a university student. I have recently been working as a character designer for videogames and have also illustrated a book cover.

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Mikko Kinnunen

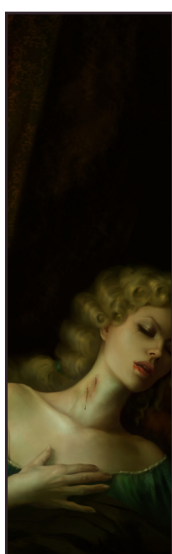
Artist > Team17 Software >

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

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

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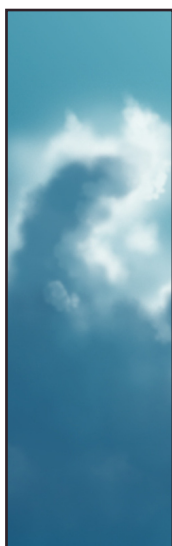
Benita Winckler

Student / Freelance Illustrator Berlin, Germany.

I have always been interested in visual storytelling, and when I first discovered Wendi Pini's work, I knew that I wanted to do my own graphic novel some day. Creating characters is another great love of mine. After I have finished my studies I want to work as a concept artist for computer games..

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Marek Hlavaty

Freelance Illustrator / Concept artist . Bratislava, Slovak Republic.

I have several years of experience in game industry as modeler and texturer, but last year I have changed my orientation to illustration and concept art, which is closer to my nature. I'm working as a freelance for more than year.

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Humans & Creatures

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

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RYOHEI HASE

After disastrous results for art at school, and now taking inspiration from his dog, Ryohei tells us why he likes to create weird and wonderful characters from his dreams...



/RYOHEI HASE/

Could you tell us a little about your art background and how you came to be an illustrator?

I was a very bad at art during high school and achieved only embarrassing grades in the subject. However, in my third grade I became engrossed in drawing, but unsure of what influenced me at the time. Now it is perhaps the face of Kotaro, my small Japanese dog. Whilst studying art at university I eventually developed some technical ability which was important in order to work professionally, and also help my overall enthusiasm. I now work for a graphic design company in Tokyo, but I try to create as much of my own work as I can.

Your work is obviously very character driven, but how did you come to develop the interest in cross pollinating humans and animals?

Hmm. I am not sure if I look for the human in the animal - again, Kotaro my dog would be an influence here, or perhaps I cannot avoid





the animal in the human. Really, though, my interest is in fantasy populations where the human-animal is physically, as well as psychologically, mixed up.

Do you ever see your characters as being part of a story that relates them to one another and if not would you like to somehow tie them together in a graphic novel for example?

At this point nothing relates to each other as I am still in the middle of a phase looking for ways to express things with my art. However, I really would like to create a story tying my characters together some day.

What do the animals in your work represent ?

Either people I love, people I am scared of or gremlins and fantasies from the dark corners of my mind.

When you mention the dark corners of your mind it is somewhat suggestive of dreams and nightmares. Do your sleeping hours ever have a bearing on your work at all?

Yes. Sometimes dreams and nightmares inspire my work. I really enjoy looking back at dreams especially when I had really fantastic ones as they could come from feelings deep in my mind. As you know, remembering dreams is not very easy after waking up, but it is very interesting as it is like a finding treasure filled with ideas.





An interview with **Ryohei Hase**



There seems to be a strong theme in much of your work concerning the relationship between humans and nature. Do you see this as being something close to the Japanese heart?

As my heart is Japanese, it is difficult for me to know how much of my work is influenced by this. Surely it must be a factor, but then again I promise that not all Japanese hearts are full of these images!

Your work appears to share some characteristics with that of the 15th century Dutch painter Hieronymus Bosch. Is that a fair comment?

I love Bosch, but I am not sure that he is a direct influence. H.R.Giger is somebody who I feel has been a stronger influence, but even more so I think my student friends and colleagues have and continue to influence me.

In what way do your friends and colleagues influence you?

Yes. I get influenced by people I know personally more than old masters. For example, works of old great artists' are really wonderful, but I get a feeling of nothing more than just wonder. On the other hand, works by living people of the same generation and same environment as me do give me a lot of inspiration and prompt questions such as "How do they come up with this idea", and "How could I improve on this work if I were him." Just like thinking about how to arrange colour, shape, and composition in my work. Also, especially when somebody of my age group creates something really wonderful, it fuels the spark of my imagination.

Many of your pieces are made up of muted and limited palettes and are almost monochromatic. What is the reasoning behind this?

Perhaps I am trying to capture the emotion of ruins, where part of what exists now is a hardly visible memory of what existed before. A limited palette seems best to capture this air of memory that is not physically there but still lives on without ever completely disappearing: it creates a beautiful space that I strive to represent.





Have you ever worked on any computer games and if not would you like the opportunity to do so – say as a concept artist. I'm thinking of something like Silent Hill?

No and yes. By the way, the Art director of the Silent hill games went to the same Tama Bijyutu University and studied the same design subject as me - although a different generation.

If you had the chance to work on a computer game what would it be and what type of role would you ideally like ?
I would like to work as a concept artist creating monsters' or on package illustrations.

Thank you for taking the time to talk to us

Ryohei Hase

You can see more of this artists work at:

www.h4.dion.ne.jp/~ryohei-h/test/table/main.html

And contact them via:

ryohei_hase@f6.dion.ne.jp

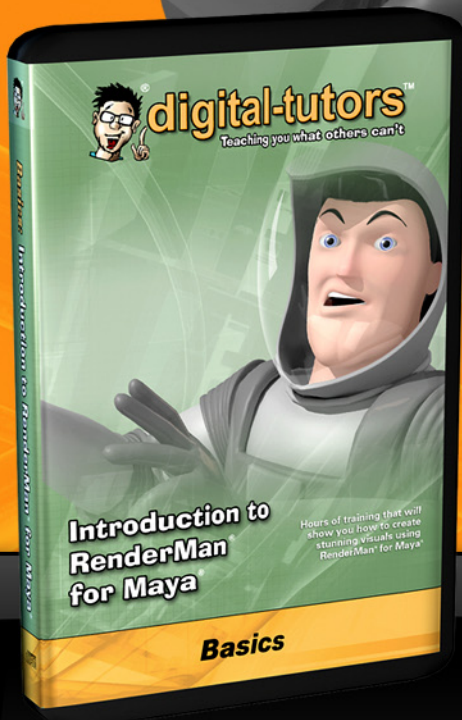
Interview by : Richard Tilbury



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Mikko been playing around with computers since he was a kid, and It was only a few years back when he realized that you could actually paint with a computer. Nobody ever taught him much about painting, despite the fact that he spent a while in an art school.

AN INTERVIEW

WITH:

MIKKO
KIHIMUKSEN



MIKKO KINNUNEN

You have a very painterly style in your approach. Is your art background one of painting or fine art?

I've been playing around with computers since I was a kid. I was doing a lot of pixel graphics with DeluxePaint ten years ago. It was only a few years back when I realized you could actually paint with a computer. I had gotten more and more interested in traditional painting when I saw some great digital artworks around the internet forums. Nobody ever taught me much about painting, despite the fact that I spent a while in an art school. Now that I've been working full-time for a while, I haven't had much spare time for traditional, let alone fine art.

How did you come to work in the games industry?

I went to an art school in Finland but didn't quite feel comfortable over there. I quit and took a day job so I could practise painting during the evenings and did that for a year. Having a crappy job made me take painting more seriously as I didn't want to stay there

any longer than necessary. I finally got a full-time job at a local developer, thanks to the many internet forums I had been posting to. I recently moved to UK to join Team 17 Software, and I'm very happy about my current situation.

Do you get to do much drawing in your current job or is most of your time spent working in a purely digital medium?

I like to do quick marker sketches when I'm trying to put down ideas. I've done that a lot, but recently I've shifted even more towards a purely digital approach. My current job involves a lot of 3d work, so I'm not just a 2d artist any more. Instead of working in an assembly line of specialized artists, me and my friends here have had the opportunity to do a broad range of game art assets.

Could you talk us through how you approach a new painting and describe the processes you follow?

There's so many ways. I try to avoid developing a routine. I often start with a

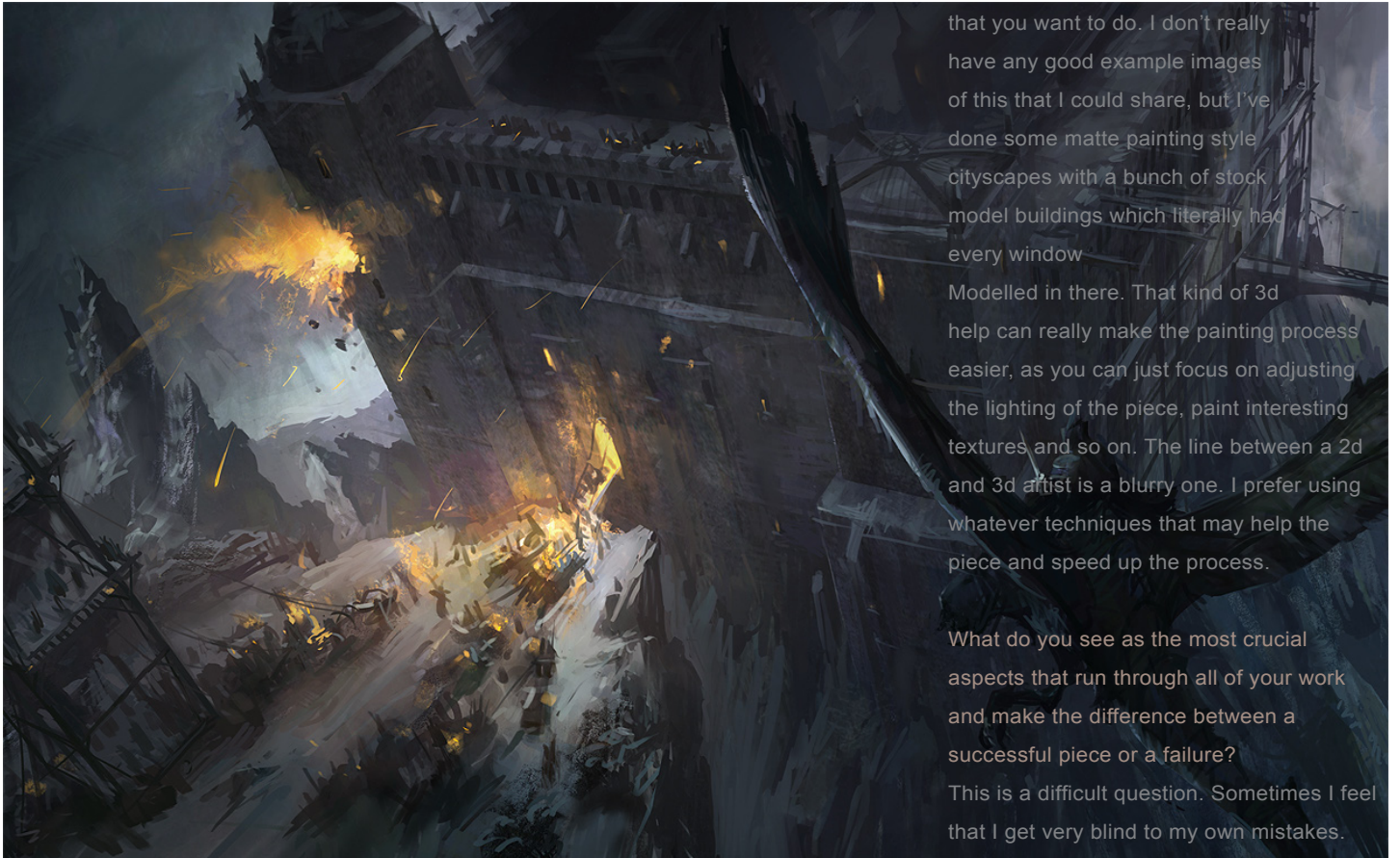
mess, and try to build something out of it. Somehow it all ends up looking the same, so I guess I'm not trying hard enough. As I work mostly on environment type paintings, I've found using 3d block modelling very helpful. It helps you to set up the perspective, and generally play around with the camera. Then I usually do a greyscale value study, just to get the basic forms down quickly. I keep adding colour gradually, refining the forms at the same time. All in all, I try to keep the process as simple as possible, avoiding any unnecessary "tricks" that could drift my concentration away from the subject. I like to play around with different tools, but when it comes to communicating an idea, I like to be as strict and fast as possible.

Could you describe how block modelling has helped your work referring to specific examples?

What I refer to as block modelling could be just creating a simple 3d grid to help with the perspective drawing, or something as complicated as modelling a series of rough buildings and rendering a greyscale image With radiosity and cast shadows. It all depends on the complexity of the picture



An interview with **Mikko Kinnunen**



that you want to do. I don't really have any good example images of this that I could share, but I've done some matte painting style cityscapes with a bunch of stock model buildings which literally had every window

Modelled in there. That kind of 3d help can really make the painting process easier, as you can just focus on adjusting the lighting of the piece, paint interesting textures and so on. The line between a 2d and 3d artist is a blurry one. I prefer using whatever techniques that may help the piece and speed up the process.

What do you see as the most crucial aspects that run through all of your work and make the difference between a successful piece or a failure?

This is a difficult question. Sometimes I feel that I get very blind to my own mistakes.





I may like something that no one else will. Sometimes people seem to respond better to something that I didn't see as a particularly strong piece. I'm still learning this stuff, and to me, the trick is to see success in some aspect of the image, even if the end result wasn't as good as I was hoping for. In the commercial world on the other hand, the success of a piece depends solely on the client's response - it's not about feeding the ego of the artist.

In relation to the commercial world can you tell us a little about what your job requires of you and the type of day to day routines you follow?

The most important lesson I've learned in the past three years I've worked in games is that you have to be flexible. I'd sure like to paint all day, but sometimes you have to deal with less interesting things like scheduling, managing the asset lists and such. I was not very interested in 3d work in the past, but nowadays I spend a big part of the day modelling environment objects

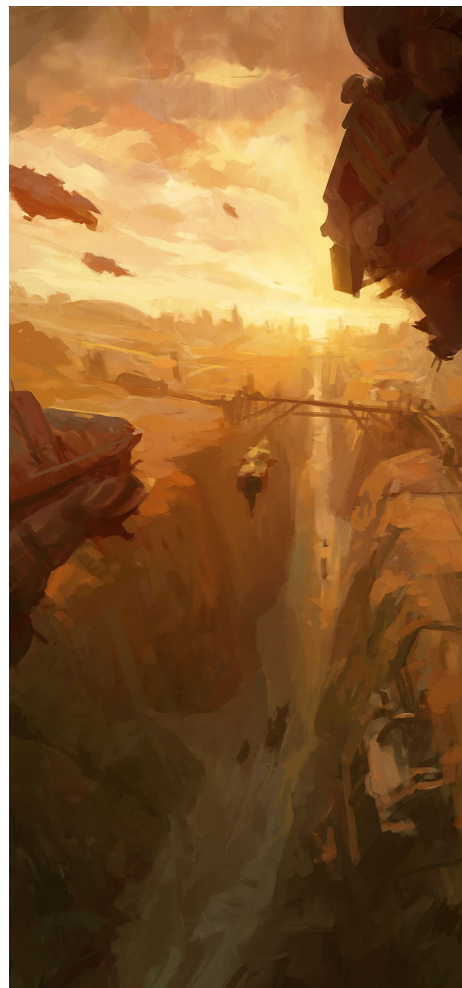
in Maya. I enjoy doing texture work, so the 3d aspect has just made my skill set more diverse, and I've managed to avoid being labelled as the 'one-that-can-paint-but-not-much-else' guy I used to be. There's constant balancing between doing one thing really well, and being able to work on all areas of graphical content creation.

Can you tell us about the types of brushes you use?

I have scanned some strokes of acrylic paint and used those in Photoshop, but it's nothing too fancy really. Ninety five percent of my work is done using the basic brushes including square chucks and some soft brushes for blending. I use a lot of overlaid textures too; those can provide interesting surface details far more quickly than any brush ever will.

Before starting a piece do you gather any relevant photos that may be useful as overlays or indeed take photos yourself?

I do look around for good reference images





An interview with **Mikko Kinnunen**

on both the subject matter and the colour scheme. So when I try to paint a sunset, I will actually find a bunch of beautiful sunset photos and try to capture some of the things that I feel are working in them. The problem with using reference photos as overlays is one of copyright. I may use some very obscure parts of photo texture that is out of context with what I'm painting. Like a brick photo in a castle wall or something, just to get some basic surface to work from. It's more about trying to come up with interesting surface variations, rather than using parts of a photo to depict a major element in the piece. If the photo textures (or custom brushes) start to dictate the artistic decisions too much, I usually just scrap them and paint over with a broad brush. I do take photos myself, but these days, I'm mostly using the resources at the company, instead of travelling around to shoot texture/reference photos.

Which games do you feel have some of the best art content and why?

I've always liked the art of Splinter Cell games. The overall mood is so strong in those. I don't play a lot of games these days, but I'm still very passionate about them. If the game play doesn't work, I don't care about the visual flair. To me, it's the overall package that either works or not, the artwork being just one, yet very important piece of the whole. Recently, I've been very excited about the new Unreal Engine and the trailer of the latest Metal Gear Solid title. The way the boundaries of art content are pushed marks for interesting times in the games industry!

Which artist's inspire you and have had a bearing on your own artistic development?

I've found so much great talent online during the past couple of years that it makes my head spin! I've always liked the 19th century painters; there's too many of them to mention. Among the digital artists, people like Ryan Church, Dusso, Sparth and Craig Mullins have had a huge impact on me. It's all a matter of visual taste and mine isn't the most original. I generally tend to go for better rendering over shape design or drawing. It's the flow of light that fascinates me. In that sense, nature is and will always be my biggest source of inspiration. I can walk outside with my dog and stare at the sky for a long time. It must look really stupid to anyone passing by!



Mikko Kinnunen

You can see more of this artists work at:

www.artbymikko.com

And contact them via:

mikko@artbymikko.com



stephan



Uninspired by the
Advertising Industry,
Stephan began his
education at the German
Film School, deciding to
invest time doing what he
felt was his passion...



An interview with **Stephan Stolling**

STOLLING



Most of your work seems to be 2D so what specifically led you to The German Film School as opposed to a course in pure illustration for example?

Well, to be honest. I didn't really know what to expect when I came to The German Film School. I always drew a lot during my childhood And at school. I knew that I wanted to do something like that for a living. I just didn't know how. I didn't like what I heard about the advertisement industry, which seemed to be the only serious way to earn some money with drawing things. From what I had heard it was a very stressful area to work in with not much freedom on what you are allowed to create. I

knew that if you want to break into the movie or games industry it became increasingly important to learn about 3D. The problem was that there was just no place to learn how to create 3d content. The public universities had a pretty bad reputation regarding new technologies and the internet was not as helpful and available to me as it is now, so I didn't really know what to do after school until my brother luckily saw a feature on the German Film School on TV which sounded like the perfect way to go.

Do you feel as though your knowledge of 3D has been beneficial to your 2D work in any way as a result of your training?

Hmmm, not really. When I did my first models during my studies, it was of course a big learning experience. It was so new and unfamiliar to work in a three dimensional way. You have to put much more thought into the topology of your creation. So maybe it helped me a little bit to think "around" the object when





I am drawing something. In a way my drawings became more 3d production orientated maybe. But having said that, I don't think that this had too big an impact on my 2d work. Understanding the 3d form is quite mandatory when you are drawing or painting. So pretty much every artist is thinking this way, with or without 3d program knowledge. 3d can be very beneficial as a tool for 2d images though. Sometimes I use 3d as a basis for my paintings, when I have to deal with difficult perspectives or when I have to work out complex 3 dimensional shapes which are hard to display in a 2d image. In these cases the knowledge of how to model in 3d is extremely helpful.


You mention on your website that you learnt a broad base of skills there but in what area does your passion really lie and why?

Even though (or maybe because :)) I learned about all the 3d stuff at the university my passion definitely still lies in drawing and painting. It simply is the easiest and most direct way to create something. You don't have to worry about all these technical problems and limitations that you experience in all the 3d projects. In fact you don't have to worry about anything. Even in the final stages of a painting it only takes a few brush strokes to change something you dislike. In 3d you have to go back to model, unwrap, rig or whatever and it can take quite a while. I find that painting/drawing is the most natural way of creating something. It is much more like a constant process. You are more in a creative flow.

3D packages are highly complex tools compared to say a brush or pencil. Do you think they over complicate the process to the point that reduces the artistic merit of a work compared to say a painting?

No, I wouldn't say so. They do over complicate it and thus make the actual creation of 3d artwork less artistic and creative. But the merit is pretty much the same if not even higher in 3d, because all the thought process that is involved into the development of a painting is put into 3d






work as well. It's just that the development of the two is very different. Where the painting stays very free and keeps the creativity of the artist involved until the picture is done, this part of the work is done preliminary in a 3d production by doing sketches, mood paintings, storyboards etc. I think they have a different quality to them. 2d artwork can serve a different purpose than 3d stuff. Because 3d takes way more work, longer time to create and usually several people in a team, a lot more thought is put into it usually. A painting is more like a snapshot of what's going on in the artists mind :) But the 3d tools progress very fast. Everything becomes more artistic and less technical. I just recently had the opportunity to take a look at. Mudbox. It's awesome and very easy to learn. I'm looking forward to the day when we can actually create 3d meshes by using our hands to mould and knead them into the desired form.

How do you think the opportunities differ for graduate artists' in film compared to game production?

Hmm, I am not sure. Since the job I have now is the first full time job I ever had I can't really compare the two. But I think it depends on what you want to do. Since the requirements for modellers, texture artists' or animators are basically the same in the movie and the games industry I'd say



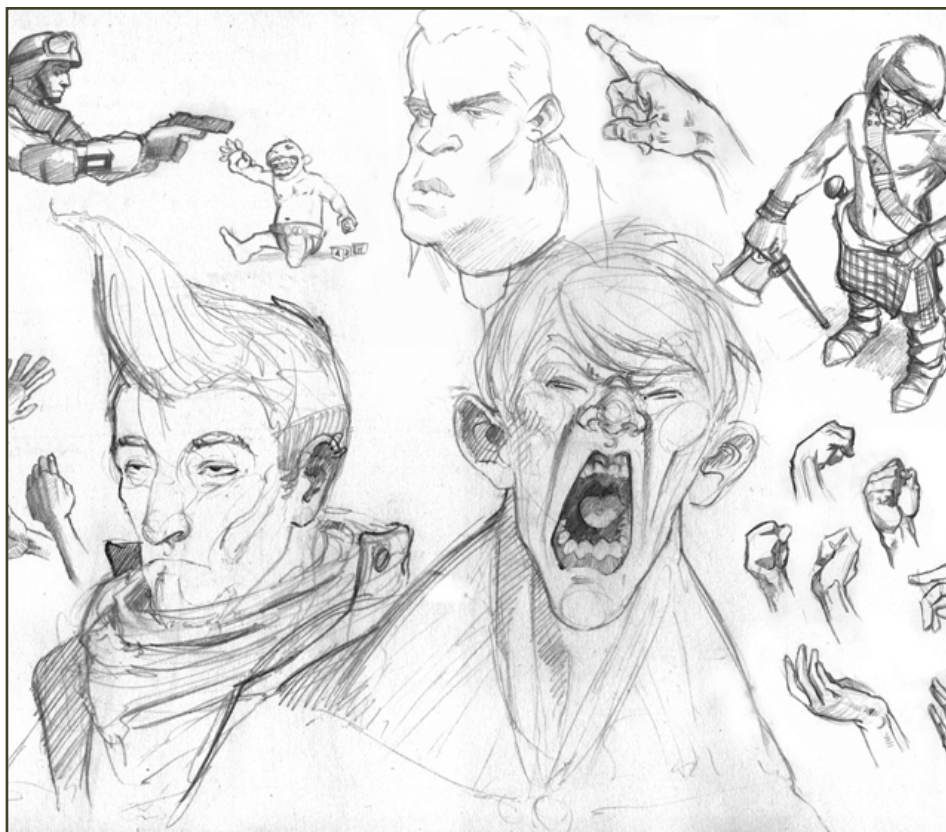
that the opportunities for graduates don't differ much. The education you get at the German Film School for example will allow everybody who puts some effort into what he learns to get a job in either field right after graduation I think. Having said that, I have to admit though that some kind of degree isn't worth all that much in this field. Nobody will hire you just because you have been to a good university. What counts is your portfolio. And the time in a university with lots of like minded people will help you build one.

What is it about the games industry that attracted you initially?

Well, I've always been an avid gamer myself of course and I've been drawing since I was a little kid. So this is simply a way to combine two hobbies of mine and even getting paid for it. It's awesome! Plus when I was younger I heard that most of the games industry is located in California. That was even more important for me back then. :) I could already see myself playing computer games and drawing monsters for a living and going to the beach during lunch break. Unfortunately it didn't turn out to be like that... :)

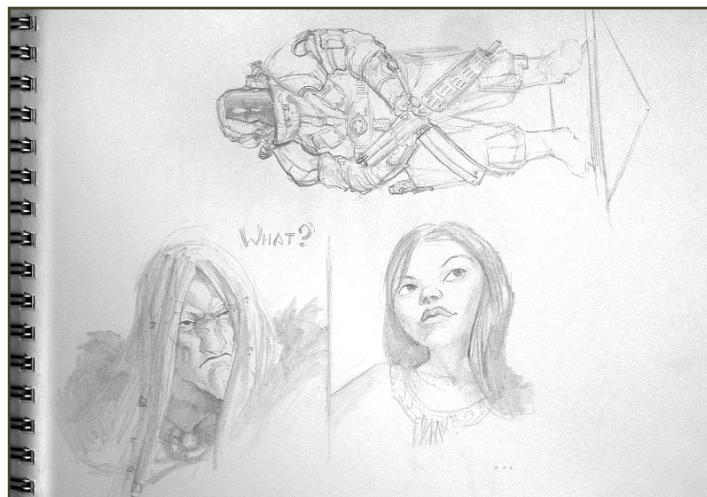
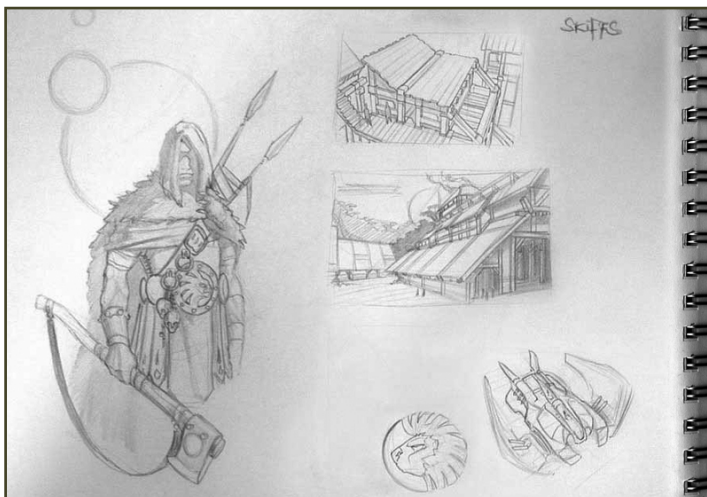


An interview with **Stephan Stolling**



What games have inspired you and which do you feel have been the most successful in terms of their artistic content ?

I have been really inspired by all the Blizzard games. Lots of people tell me that they don't like the artistic style of that stuff. The exaggerated proportions, the big hands and tiny heads. I can understand that, but for me it's not so much about that. I just loved the atmosphere of those games. The redneck space marines in Starcraft, the overwhelming Zerg masses or the beautiful landscapes in Warcraft. You are just instantly drawn into the scenarios. Plus all the games are actually real good game play wise. Blizzard certainly know what they are doing. I just hope they don't forget Starcraft 2 with all the World of Warcraft and movie making hype at the moment. Another really inspiring game was Home world. Again, it just felt epic. And I really liked the design. Those tiny fighter planes against huge battleships were impressive.





this field already. And they had a proper painting education and can basically create a painting that looks real from scratch without using any tricks if they have the time. So I kind of went into a wrong direction educationally to do something like this full time. But I admire the stuff that I see from artists like Yanick Dusseault, Craig Mullins or Deak Ferrand.

What do you feel are the most important things to practice or bear in mind when choosing an artistic path?

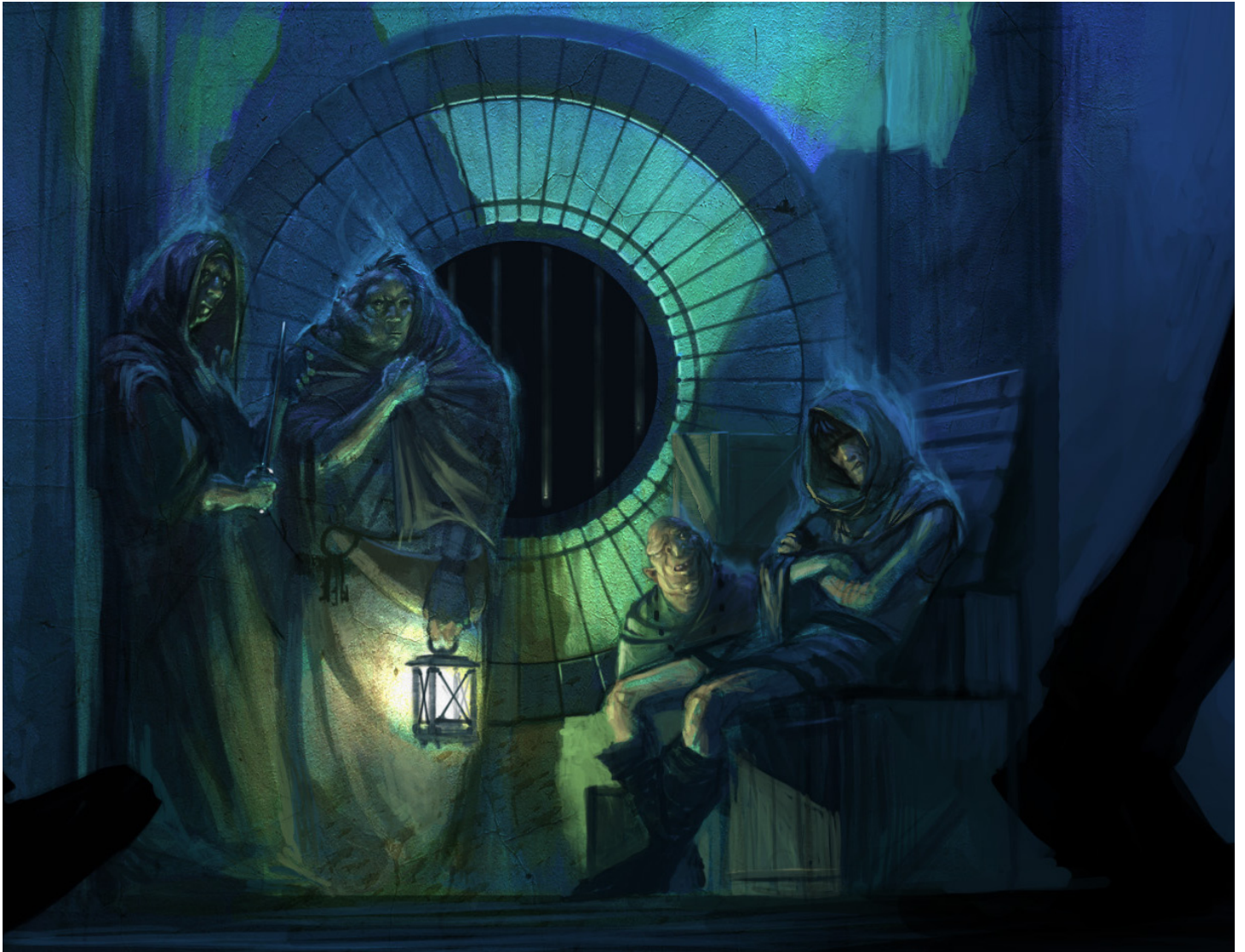
The most important thing is to draw, draw, draw! Unfortunately I realised that way too late. There's loads of kids starting off their artistic career by painting in Photoshop, because in a way it is the easiest path to choose. I did this as well, amazed by how fast I could put down

While playing I found myself often at times just admiring the beautiful cinematic scenery. The colours and especially the brilliant hand-painted cut scenes. Everything was just awesome. Evil Genius had a nice artistic style as well. It felt like a 60's James Bond movie mixed with the pink panther. Unfortunately it didn't sell many copies. I really would have liked to see a sequel. If you read this and didn't play it, go check it out. It's definitely worth it.

Matte painting featured in your list of topics covered at film school. Is this something you are interested in exploring further?

I had already done a few matte painting jobs for TV productions. But to be honest I didn't really like that work, especially because it was for ultra low budget, rushed projects. But additionally there's close to no artistic freedom and to acquire the level of detail that is needed for a painting that comes anywhere close to resemble real life and with the tight deadlines you need to use photos. So basically, after you finished your layout and getting the lighting right you work on the rest of it like on a collage, using lots of textures and things. And I think it is really hard to get to work on the good projects. There are lots of well established Matte Painters working in





the colours and actually have something to show. But unfortunately that doesn't get you very far. After a while you end up betraying yourself, doing the same pictures over and over again. I for example found myself using lots of silhouettes and very simple perspectives in my paintings. I simply lacked the basics in drawing. Luckily I met some very inspiring artists over the last few years and especially here on my first job who blew me away with what they were able to do with a pencil. Now I am doing my best trying to catch up. I remember how the professional artists' on the art forums were always going on about how important the basics and a traditional foundation are. Back then I thought that I could kind of go my own way, because then I was satisfied with what I could do. But now I could slap myself for not listening to them. So my advice for aspiring artists is: draw all the time!

Always carry a small sketchbook around with you and draw whenever you are bored. On the bus station, at home, at school. Do studies on different things. Draw what you like. Have fun with it. It's really rewarding.

Do you think it impossible to learn the fundamentals of 2D anywhere other than on paper and if so what are the key mistakes beginners make when starting with a graphics tablet?

I'd not say that it is impossible to learn the fundamentals on a computer. It probably doesn't really matter with what medium you work. The problem is just that when you work on a computer for all your stuff you tend to do certain things while omitting others. When you are drawing on paper you do lots of sketches, small drawings and doodles that don't really

have to mean anything. You have more freedom on paper as you don't feel the pressure that what you are working on at the moment has to be anything worth showing. It's ok to do crappy drawings that just help you learn stuff. Plus I really like the feel of working with a pen on paper better than drawing with a wacom. It is more responsive in a way. But I know some people who prefer drawing with a graphics tablet, so I guess its just personal preference. The mistakes you see most often on beginners work is simply a lack of understanding anatomy, 3d form, perspective etc. All these basic things that you usually learn when you try to draw from life. Instead less experienced artists get all wrapped up in colours and values, because you can still get good results with only that. But it probably will get back at you one day :)

Stephan Stolling

You can see more of this

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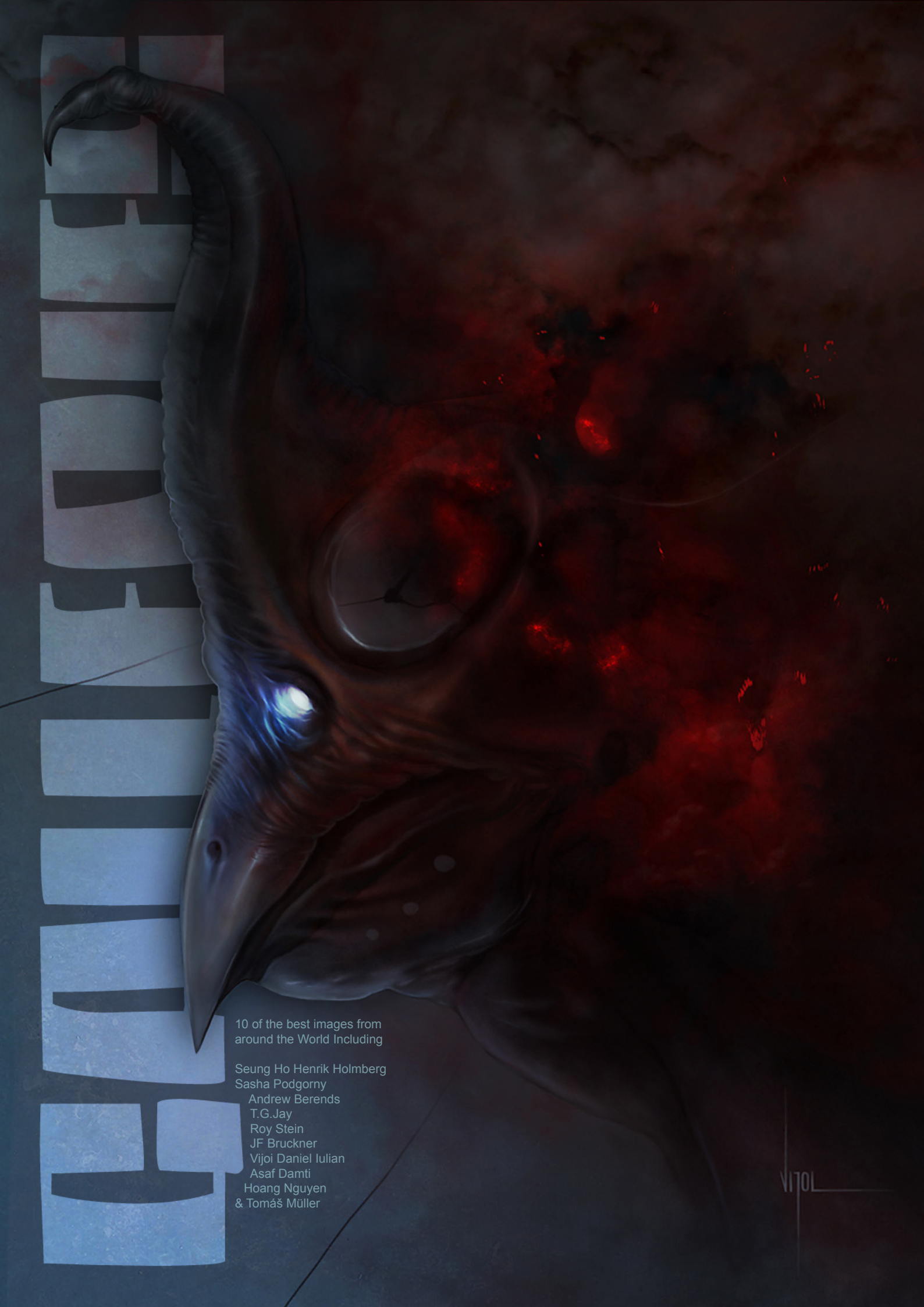
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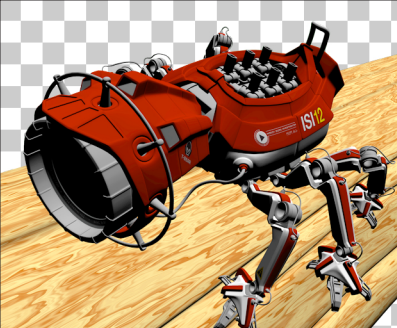


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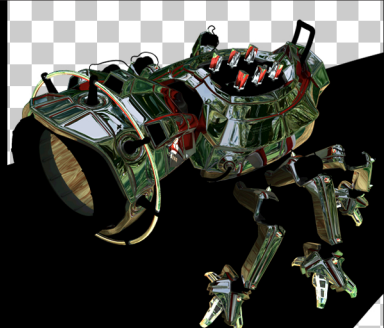
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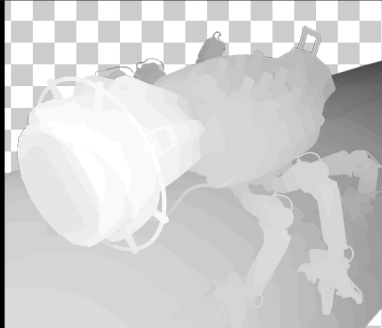
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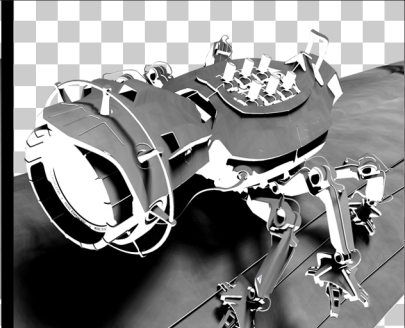
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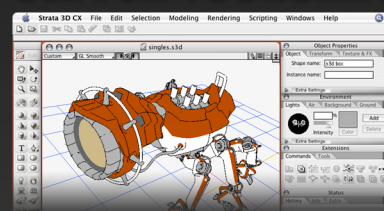


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Painting a Landscape

In this tutorial, I will teach you how to paint a landscape, mostly a cloudscape, but put into a grassy field. I'll teach you a quick and easy way to lay out your clouds, a new way of blending, and getting your light beams in them. Then I will teach you how to paint some quick mountains, lighting and so forth. So let's begin!



PAINTING A LANDSCAPE

In our first image, we want to start on the landscape with our basic colour palette. Ideally, I like to start off with my background layer first which would be in our case, the clouds. So here I'm going to think about what colour scheme I wanted for the image, something cold, warm, hot, or dark. For this particular image I wanted more of a warm feeling, something that you'd find in Arizona or Texas, on an early morning. So first I'll lay down a solid blue, just to use it as my starting point. After that I'm going to drop some browns, a focal point which would be the white, and some hard browns to remind me where my dark colours will go. What we do here is just use brief strokes, nothing too defined or that even gives a clear sense of what the image is going to be. Just hints will do. (Fig01). Next, we're going to use a different technique called smudging. It's more of a finger painting technique, used to just merge the colours together but with rough-yet smooth edges. To achieve this technique, you'll have to configure your brush settings, something like the setting I used in Fig02. After you have messed with your settings and decided on what you feel comfortable with, then we can move on. Now as you can see with this blending technique, the brush can be a little wild-especially when set on Pen Pressure. The harder you press on the brush, the more it will scatter the colours and push them aside. Think of a Wind shield Wiper effect, kind of. I first started with the left side of the image, blending those colours first. What you do not want to do, is go insanely quick and just smudge everything at once, take your time and be precise with it. (Fig03). With the next step, I started to blend more colours and smudge some more. But what I also did was go over some of the, what felt like to me, empty spots with a soft brush. With the soft brush, I made my own little

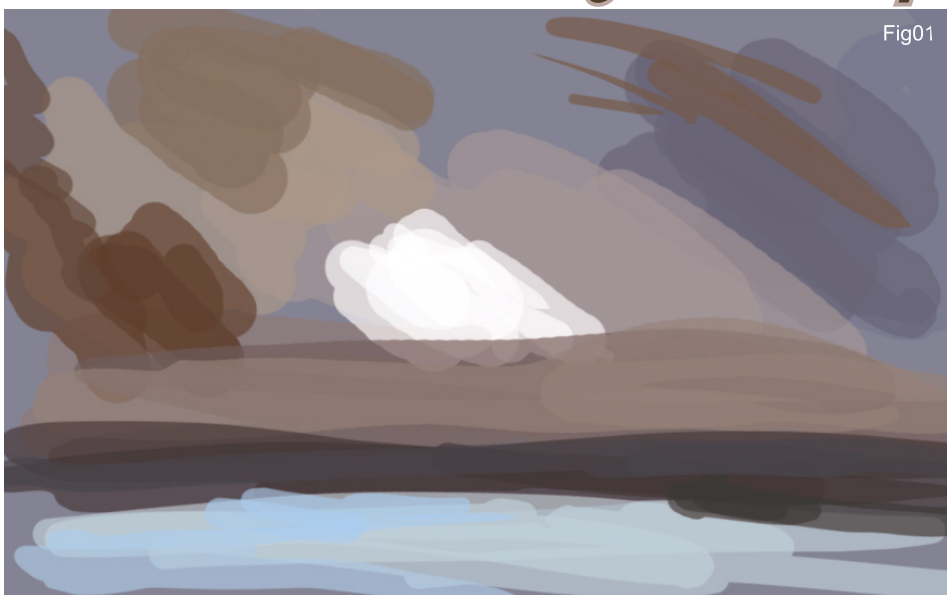


Fig01

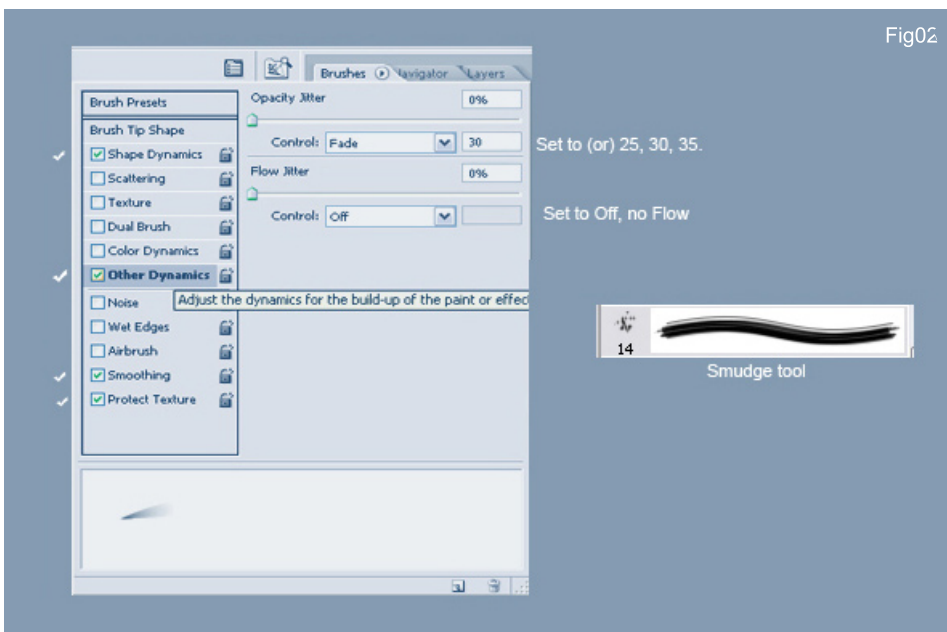


Fig02

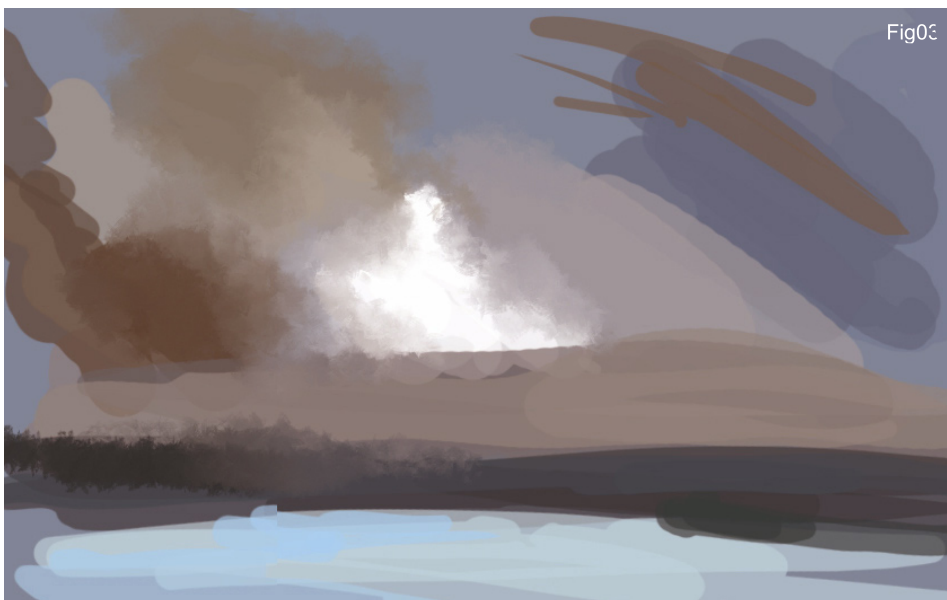


Fig03



Tutorial **Painting A Landscape**

quick brush strokes for background clouds or to just simply fill in negative space. You don't want all blue skies, but you also don't want all brown skies either. You want an even mix of both, so one doesn't overpower the other. (Fig04). As we progress, I start off first with the left side and add some more brown coloured clouds up top. After I've painted my clouds in the corner, I will go back to the paint brush and set it to Pen Pressure with just a simple Hard Brush. This is where I can start to block in some blues, beiges, and browns near the white spot. What I'm doing here mostly is just softly scribbling in spots here and there; you don't want one solid cloud block, because technically clouds aren't 100% solid, obviously. What I'll do with the random strokes is just scribble lines back and forth to achieve a faded look (remember Pen Pressure is on). (Fig05). Now we go back to the blending brush. Up in the right hand corner, I'll blend the colours together, creating more of a faint cloud and not thick hard lines any more. That's why this brush is quite good to use! After that, you can detail your remaining clouds that you have started. You'll notice a change in the left hand side of the upper cloud. A dark brown outline, which gives more depth to it rather than the flatness it, had before. (Fig06).

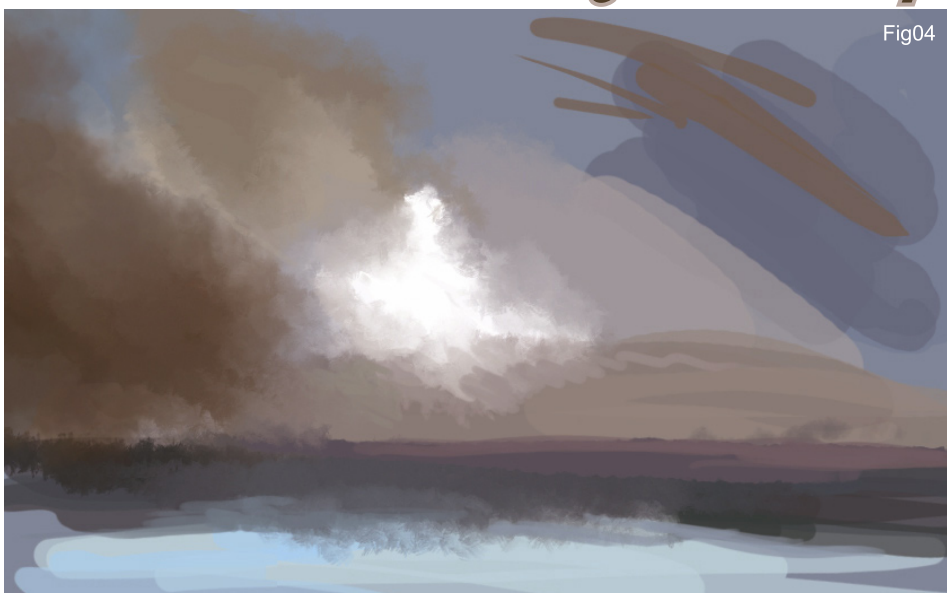


Fig04

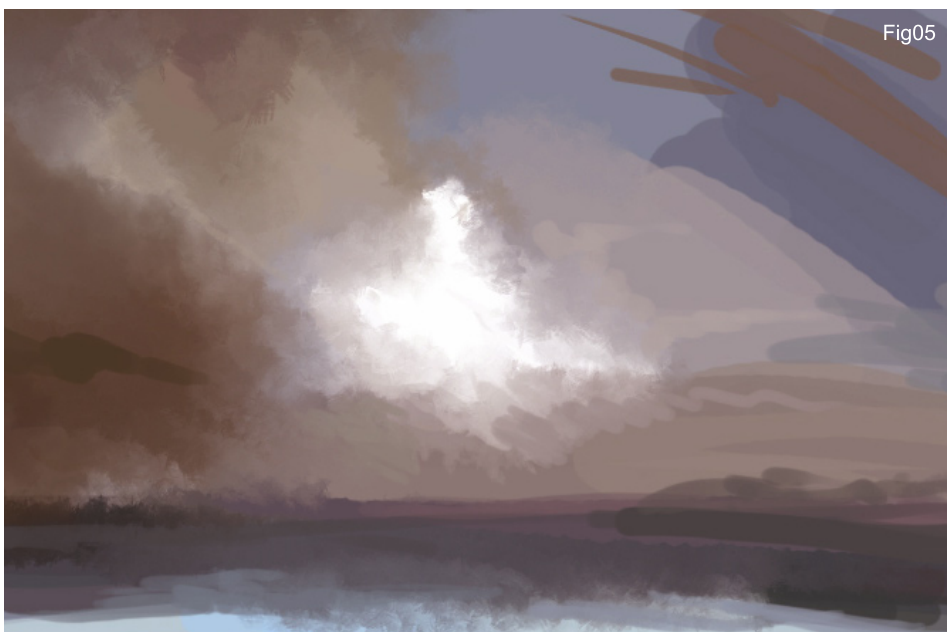


Fig05

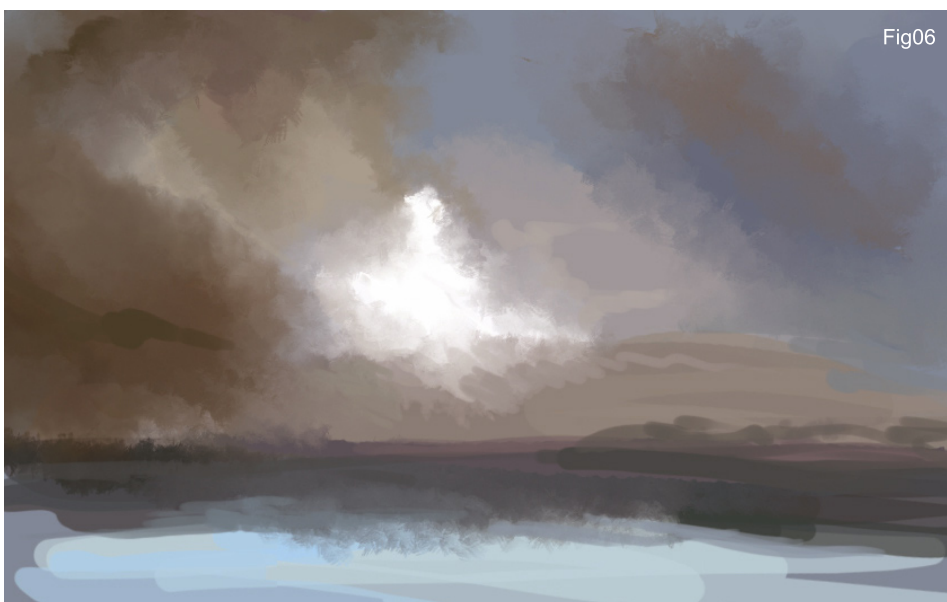


Fig06



Tutorial *Painting A Landscape*

In step six, we'll take a larger leap than before. This is a lot more of drawing than blending in this one. I used a size 9 brush, with pen pressure on and would eye drop colours from the image while marking lines and strokes over my clouds. Some will be for rays of light; others will just be for the lighter part of the cloud breaking through. As you can see though, I put some hard blues and light blues in there to break up the sky. Mostly near the focal point, I put some baby blue blobs up on top. At the bottom, I blended some of the colours together, while adding some new hues to the image. What those will be will basically break up the browns from the outer sky and cause a wall between the clouds and the soon to be landscape, which is painted dark brown at the bottom. (Fig07). Now we can go back to the blending tool and fix up the bottom of the clouds some more. And also, you can start to blend the other colours that you added in Step 6. Remember, as the distance fade, your colours should become smoother as if they're hit with a Depth of Field look. Once you have the achieved look that you're aiming for, you can start to touch up the clouds some more. What helps is if you have an already made Cloud brush, which I have a few of, and just blob in some random cloud colours to give more definition. When finished with the touching up, it's your choice to add some birds to give it more of a lively feel. (Fig08). Real easy step, just use a soft brush, with a yellow-almost white colour, set it to overlay, low opacity and just brush in a few strokes to make your light beams. (Fig09).



Fig07



Fig08



Fig09



Tutorial *Painting A Landscape*

The mountains in here are simple; I just used the same colour as the ground, and first blocked them in. Certain shapes don't all have to be the same but just mix it up a little bit. As the mountains go further into the background, they drop in saturation, so remember that. Once I have my mountains blocked in, you'll have to highlight them from the sun beams, which will just be a lighter brown or so forth. Use a size 4 brushes, pen pressured, to scribble some light source on them. (Fig10)

In step 10, you're going to be starting to smooth out the colours some more, bring down the hard shapes and just blending them over the other clouds. To do this, I used a soft brush again, and turned it on Flow. While lowering the Opacity to the slightest of 10%, you can really start to blend those hard edges in with the soft ones within a few strokes. We're also going to use this step on the bottom, underneath the clouds. Mostly that giant dark blue blob across the bottom layer. In step 9 they look way too hard to be in the sky, so we need to patch those up, by again going over in strokes. As you can see, I've also gone and shaped the bottom mountains again, just keeping them formed and not thrown in there. I've also gone ahead and added some more negative space to the clouds on the right side and at the top, so they don't hog up the entire picture. (Fig11).

Now you might be thinking, 'whoa where did that bottom come from?' Well I decided to open the picture more, so it's not so one sided, and I obviously took some inspiration from the Route 66 drive. So by doing that, I cropped a larger half at the bottom into the picture, and then used a hard brush to fill in my colours. To extend the perspective, I added some phone line towers down the road; it gives it a longer feel. In the clouds I wanted to add some bloom to the cloud. By doing so I use a soft brush set to screen, and pick a pretty pale blue to fill in those negative space spots in the clouds, as if the sky is



Fig10



Fig11



Fig12



Tutorial *Painting A Landscape*

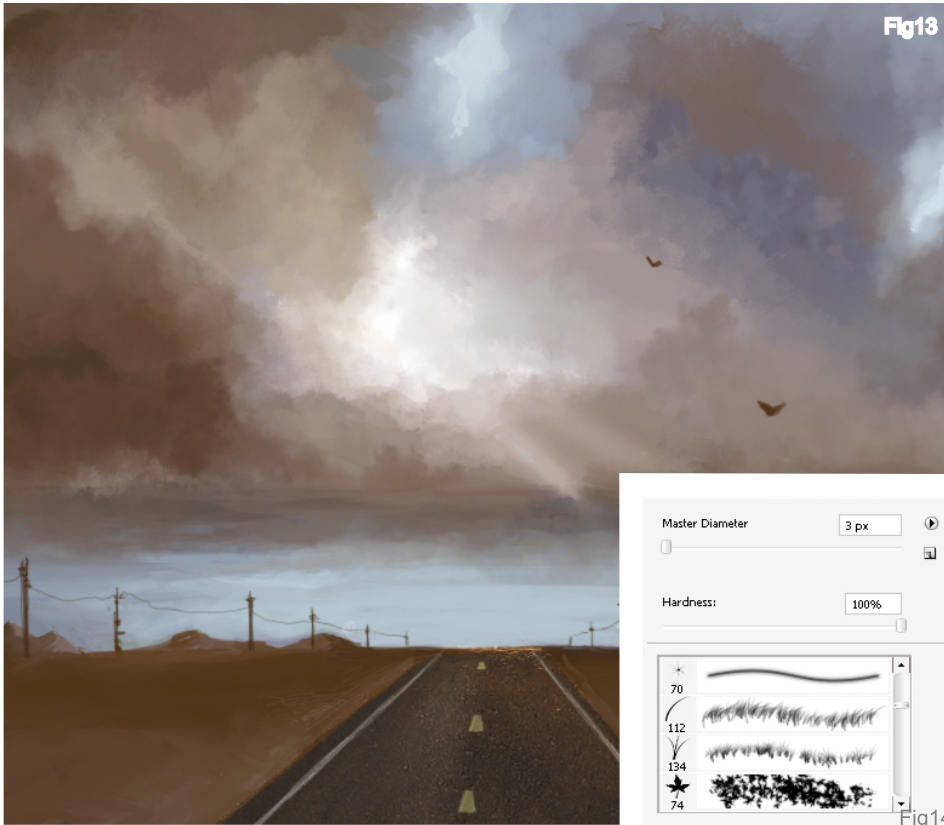


Fig13

pushing itself through. Also the main focal point, the white, I blotched in some other colours because the white felt too strong to me. (Fig12).

Now for the road texture, I created a dark brown texture on a new layer that would fit inside the road space, and then set it to the Filter/Texture/Grain. After I had the right texture I wanted, I then set it to Overlay over the pavement. I then painted two white lines down the road, as well as the yellow follow lines in the middle. Using a brush on Overlay, I created some glare off the sun onto the road. Once you're finished with that, merge all layers together. (Fig13).

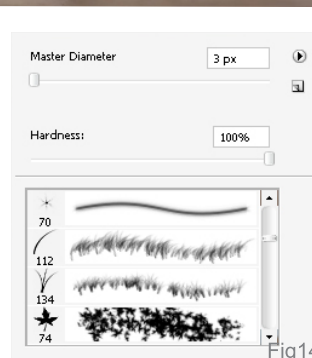


Fig14

For the final step, I wanted to fill in that ground on the left and right with just something simple. So I used the Grass brush



Fig15



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- Geoff Cambell, ILM Senior Model Supervisor

Painting clouds is not as hard as it looks,
Let Marek Hlavaty show the you the way to paint
amazing clouds in a easy, simple and efficient way...

CLOUDS ***from ABOVE***





Hi, my name is Marek. I work as an illustrator and background artist. Painting sky scenery and dramatic clouds is an important part of my job. I wrote this tutorial to share my skills in this particular area of painting. The creation of nice and realistic clouds is actually not too demanding on time or technology. In spite of this I had been painting clouds in a particular method, which had not been generating satisfying results for many years. The main reason for this was because I wanted to paint everything with one brush, soft or hard. I really didn't like clouds painted in this way. Recently I decided to change the way I do things. It resulted in finding out a method which allows me to paint very realistic sky scenery. First of all I'll explain the basic principle of painting clouds. I use two types of brushes. First one is soft with smooth transition, the second one is soft with harder edge. It's because when you take a look at the cloud, you'll find out that its kind of a strange blend of smooth transitions in one hand and sharp contrasts with hard and bright outlines on the other. In the next few pictures I'll show you how to perfect the illusion of marvellous fluffy cumulus clouds.

Step 01

This image presents the cloud painted with soft brush. It reminds me the cloud in general way, but on the first view you can feel, that its not quite there yet. (Fig01)

Step 02

I have switched from soft brush to harder and adumbrated the edges of cloud lightened up by sun (fig02). But there are still hard outlines on the shadowed side of cloud. We can solve this problem by switching to soft brush and creating smooth transitions. (Fig03)

Step 03

Now we need to get rid of this big white stuff in the middle of the cloud. It looks little bit useless, and besides that, its situated in the area which needs to be slightly shadowed. We'll also make the dark parts of the clouds on the left stronger. (Fig04)



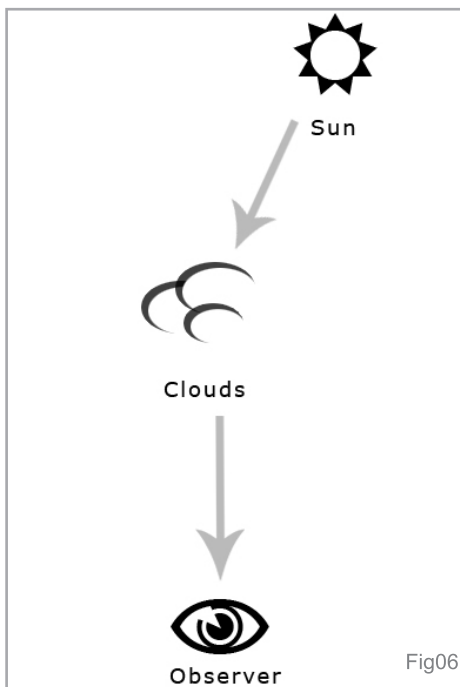
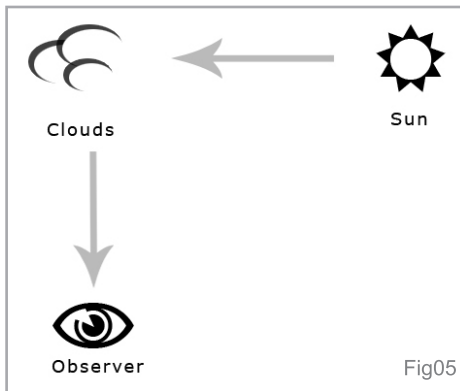
Fig01



Fig02



Fig03



Step 04

These kind of clouds can be created when the Observer, Cloud and the Sun are in the same position, as you can see on fig05.

Step 05

If we want to select the different lighting (for example the same as on the fig06, where the cloud is almost between the sun and the observer), we need to proceed in the same way, as what has been shown on fig07. The bigger part of the same cloud, which was the subject of our effort, will stay in shadow on our side of view. So we will paint over it by using dark colours and only let the edges shine, which are lightened up from the sunny side.



Step 06

We then add some details and lighten parts of the cloud, which are probably not sufficiently thick enough to create the deepest shadow. And that's how you paint basic clouds. (Fig08)

Step 07

Creation of these clouds takes me about 10 minutes and I've used just two brushes. One plain soft brush with Scattering function on (fig09), and the second one – harder brush, which reminds me of smoke or the little cloud (fig10). You just need to set up the plain soft round brush as a masking brush in the Dual brush menu. It's fully sufficient not to create a repetitive pattern when using the brush. When you learned these techniques, you can try to paint more challenging sceneries.

Fig08

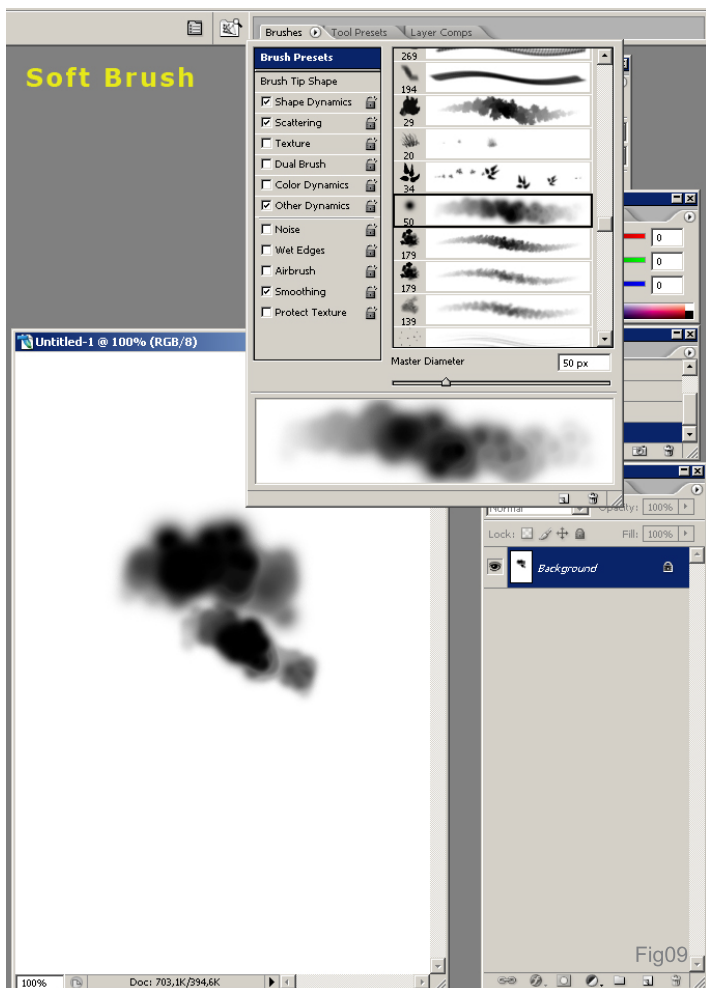


Fig09

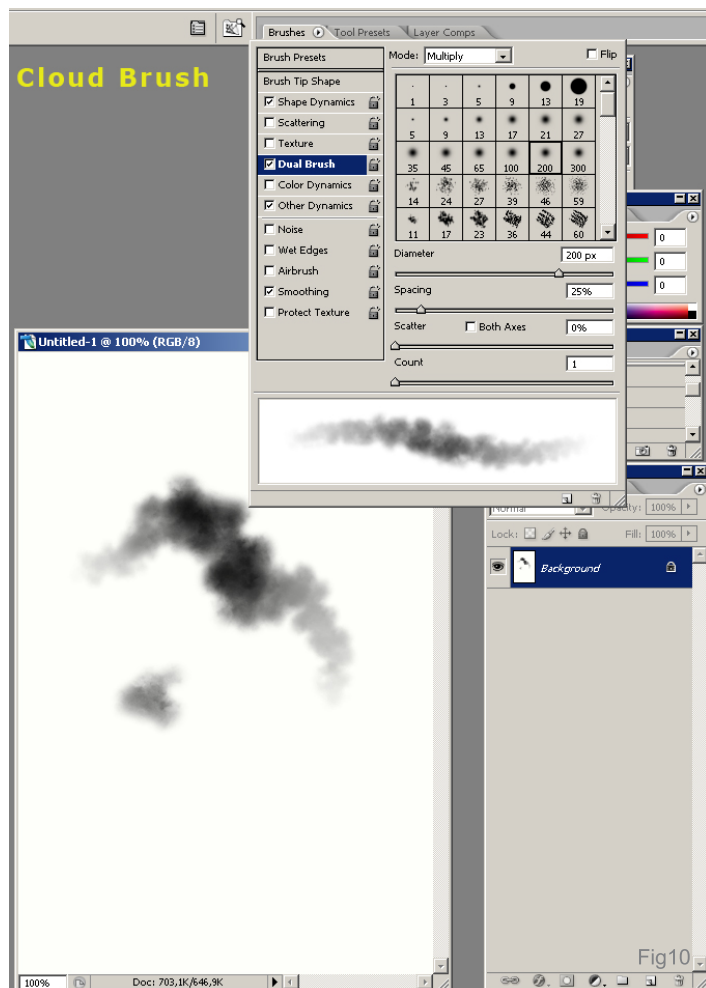


Fig10



Fig11

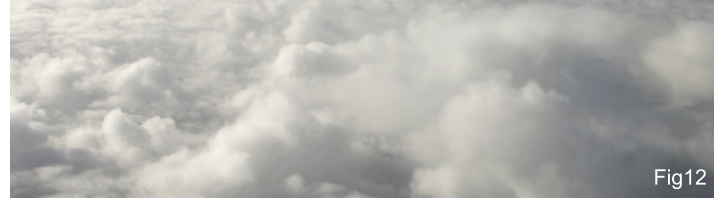


Fig12



Fig13



Fig14

Step 08

First of all we need references. I have found several photos of clouds, taken from high altitude (probably from an aeroplane window) on the Internet (fig11+12). Everyone who has flown sometime had surely seen a view like these. I've picked certain clouds which are lightened by bright white light, approximately in the afternoon. This are the proper conditions I need to create my

picture.

Step 09

I have laid out a basic structure and some shapes. On the left side of the picture I'd like to have a big bunch of clouds, in the middle and on the right will be the clouds will be a little more scattered, extending towards the distant horizon. (Fig13)

Step 10

I adjusted the contrast and saturation of the picture. Then I have created the basic effect of Cumulous formations raising up from the normal height of the clouds. Compact clouds are used to create towers and hills of clouds rising up by airflows. You need to realize that all of the clouds create shadows behind and underneath



Fig15



Fig16

them, so you'll need to sketch that in. (Fig14)

Step 11

I have added more contrast and saturation again. The basic mass of clouds starts to look like what I had in mind. (Fig15)

Step 12

It's time to give the scenery depth and space feeling. I have concentrated on the clouds in the distance and added some breaches in the basic level of clouds. Airflows create not just towers and hills, but also some breaches and abysses. I have painted them by using a rich blue colour, so that it could look like there's an ocean under the clouds. I have lowered the opacity of the



Fig17



Fig18

layer with details in the back. It's because I wanted to simulate this misty atmospheric effect (haze), which usually appears looking over vast distances. (Fig16)

Step 13

I have added some more detail to the clouds in the front, without this they would look like they would be closer- and I did not want this. I want the observer to have the feeling that he or she is very high above the huge mass of clouds. (Fig17)

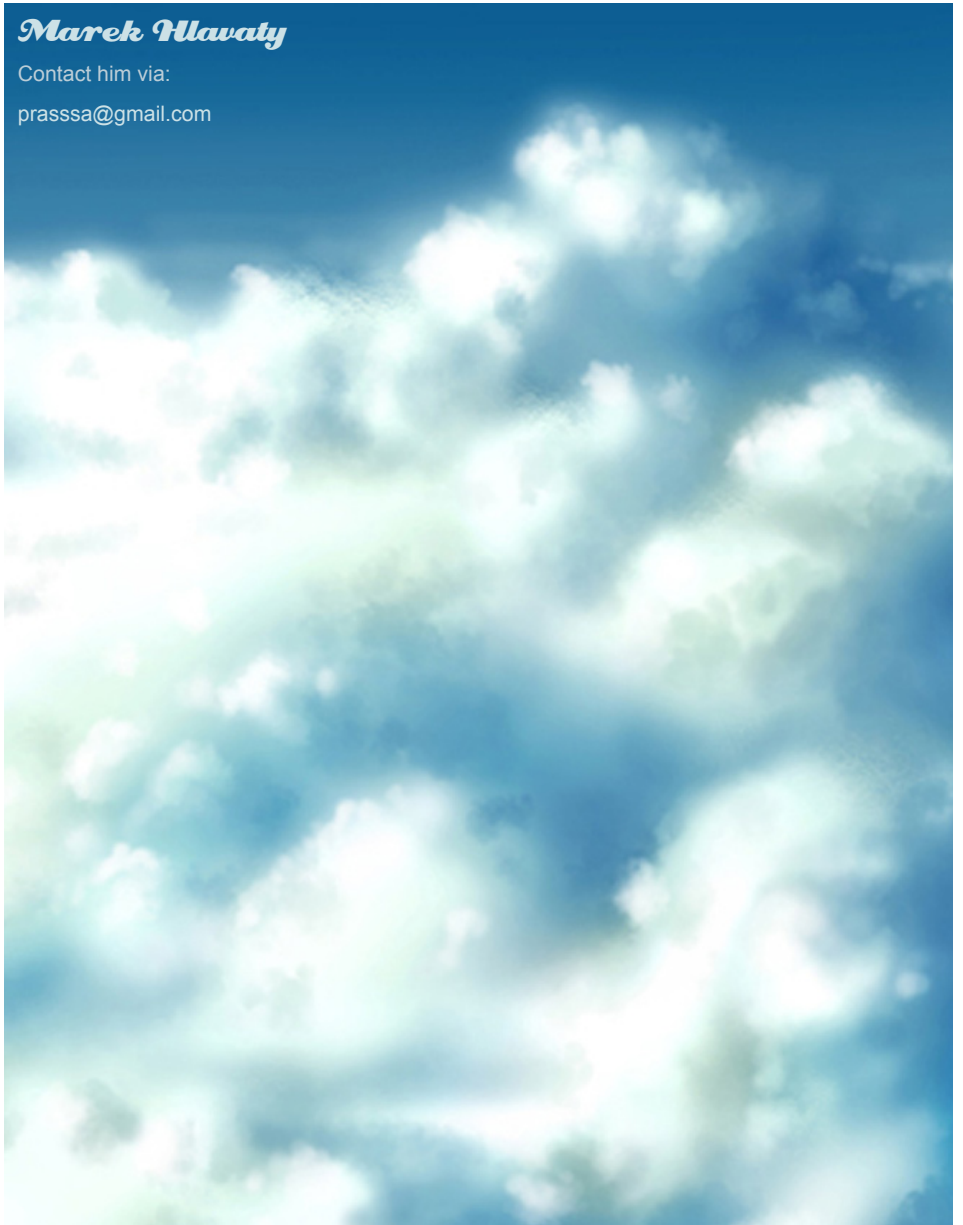
Step 14

To polish off my work I have tuned up the saturation of the cloud-shadows in the front and gave them slight tone of yellow-green colour. Thanks to that, they do not look so monochromatic. (Fig18) When I showed the finished picture to my girlfriend, she was able to tell me a very unbiased opinion. When you work on something long enough, you sometimes become blind to some of the errors that may lie within it. Having a person who hasn't been staring at the work as long as I have and telling me that it looks good must mean that my work on the background is definitely finished. The clouds look really spectacular and the viewer has the feeling of flight above the vast space. That's exactly what I was aiming for in this picture, and it only took me about 2 - 3 hours.

Marek Hlawaty

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ICE

BY ADONIS

Hello and welcome to the tutorial on how to create Ice on Photoshop. In this short, but useful tutorial, I will teach you how to go from a simple line art sketch, to a nice glossy piece of ice. Let's begin!



ICE

Step 1 (Fig 01)

We'll start out with a basic cool colour gradient background. Obviously, we want some blues just for this preview, but for an overall picture don't feel shy to try anything else. With this part, we're going to use either a black colour or a light blue for our line art. Sketch out any design that you want, whether it's an elaborate ice structure, or just a simple cube of ice. I'll start simple, so it's easier for beginner artists out there. Once you have that cube sketched in, you can start to move on to colouring.

Step 2 (Fig 02)

Here we have our first 'coloured in' cube. As you can see, nothing too complicated, mostly just blocks of colour. As always, I turned on 'Pen Pressure' to get more of a shading feel to the overall colour. You want the colours to blend more, so turn on Pen Pressure with an 80% Opacity. When the basic colours are laid in, you can now begin to smudge or blend.

Step 3 (Fig 03 & 04)

This step is up to your own preference, whether you like to smudge (as I do) or blend with other colours (as a painter would). For the smudge tool, we're going to pick it out of our brush preface (Fig04), after we have that settled, you can start to smudge the colours together. I took up and down strokes on the front side of it, while I did left to right smudges on top of the cube. To make the ice cube stick out a bit more, I added a white glare outline around the top of the cube.



Fig01

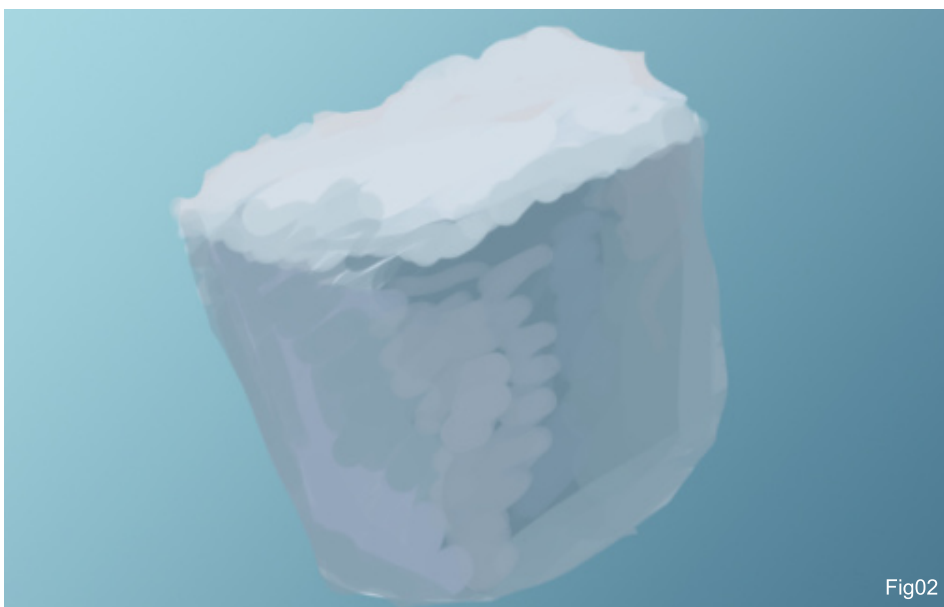


Fig02

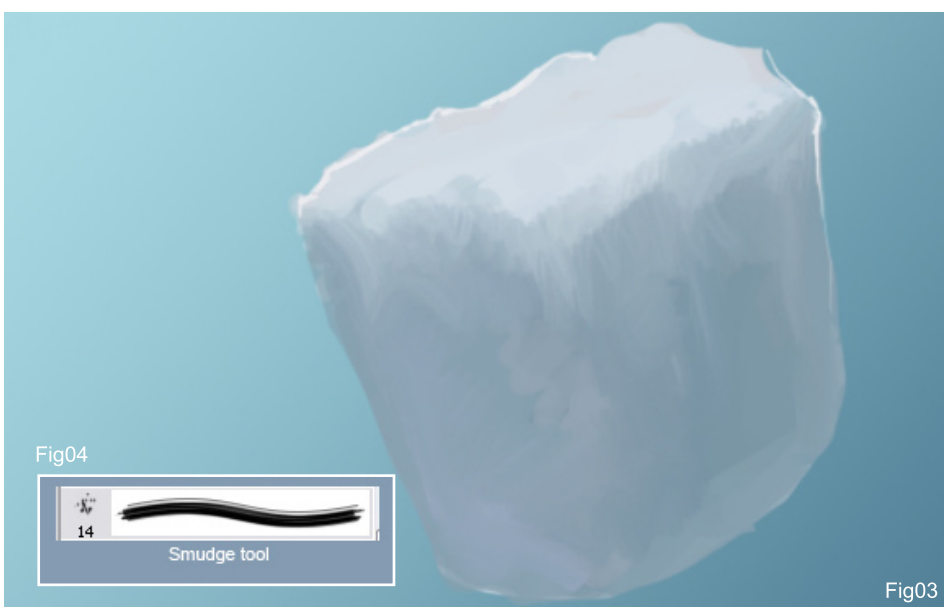


Fig04

Fig03



Fig05

Step 4 (Fig 05)

Now I start to do my first details, which are basically painting in the white scratches on the ice. As we paint those lines, make sure they're etching like, nothing straight and forward. These lines will be the scratch marks from other ice blocks, etc. What you also want to be doing, is adding depth to the ice cube, which as you can see in the lower left hand of the block, the lighter patch of the cube from the light hitting it on the other side. Again with the white outlines on the right side of the cube as well.



Fig06

Step 5 (Fig 06)

In step 5, we're going to chip out a chunk out of the middle of it. By doing this, use a size three hard brush on white colour, and just scratch in some lines, into a little chip like shape. At the edges of it, fill it in with some dark blues, again adding depth. Now for the bottom part of the cube, the dodge tool is our hero here. You're going to select the Dodge tool, and make sure it's on highlights, and then start to go over the ice and make your own indents. My advice is to use a reference photo so you know what you're going for. Make sure the Strength is set to 100 and just make those edges or glare hard onto the ice. Don't do too much, but make sure it looks 3D.



Fig07

Step 6 (Fig 07)

Now, I'm taking it that the black spots on ice are usually dirt, or other materials. But here we're going to use a dark blue and etch in the dark circles and blotches into the ice near the dent. After we do that, you can put back your larger size hard brush and turn the opacity down to 40%, this is where you can start to lay in the depth colours, such as medium toned blues, whites and etc. This will add a translucent depth to the overall cube. You can also see white streaks run down the body of the cube, such as mist streaks or beads of water dripping down.



Step 7 (Fig 08)

This is more of a smaller step, basically just adding more highlights to the image. Some scratches here and there, if anything, just take your time and detail.

Step 8 (Fig 09)

Here we can start to detail up the bottom a bit more. By using the dodge tool, start to put in more cracks and creases. Remember, ice isn't a perfect cube; it has ridges and hard edges. After you have messed with your scrapes and glare, go onto the right side of the cube and start to block in some more variations of blue, to give it a more ethereal feel as well. Mostly under the cracks you can add some blues in there as well, as we all know by now, adding more depth.

Step 9 (Fig 11 & 12)

In step 9, this is more about tiny details. For the speckles of etches on the ice, which look like dirt, I used the Scattered leaf brush (Fig 10), make sure you don't go too wild and fill up the entire cube with speckles, but just damper here and there. I also used a soft brush to go down the side of the ice, and to finish the top of the cube I chipped away at its top, giving it a rougher feel. Also I went and smoothed out the top with the smudge tool, and a soft brush on a white colour.



Fig08

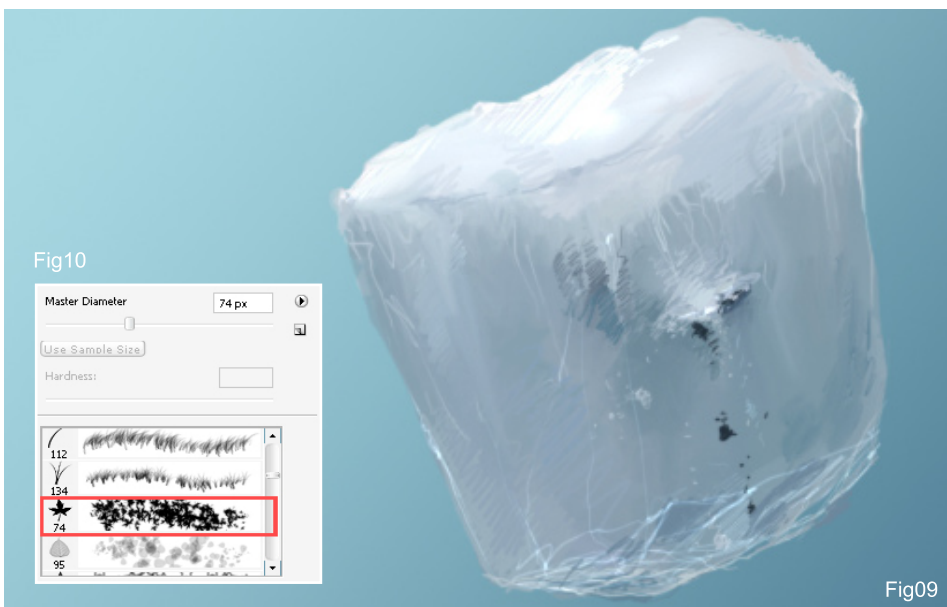


Fig09



Fig11



Fig12



Fig13

Step 10 (Fig 13)

In step 10, we can use a Soft Brush, set it to Screen, with 20% opacity and use a high baby blue type of colour. Once that is all set, start to create an overall glare on the ice cube, turning it into a soft blue hue now. Also smooth out that shadow.

Step 10 (Fig 14)

For the final step, this is where you can add the after effects to the entire image. For the top, I used a soft brush set to screen on a white colour and added a glow to the top of the bridge. Added some more water effects down on the side of the cube, and other drips of water coming off the cube. For the condensation part, I just coloured in a blue-white type of blob at the bottom, blended it into the ground and repainted drips of water that came between it. And that's it!



Fig14

Adonihs

More work from this artist can be found at
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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 will be doing skin.

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 : October 06 : part 10 : FLESH WOUNDS



This months' tutorial will conclude the series by finishing with flesh wounds as the subject. As last months' dealt with skin I will use that as a starting point and paint a wound over the image to save time. As usual I did a search for as much reference material as I could muster and decided to have a go at painting a deep laceration across the chest area as though our character had been struck by a sword. Whilst looking through the reference pictures I noticed how the numerous shades of red that surround a wound. Not only do you have the very dark red of the puncture and thicker blood but the skin around it also appears more red as blood gathers under the surface of the skin. As it clots it also appears darker and so you end up with a varying tonal range dependant on the area.

1. The first stage is to decide on where the laceration will be (the chest in this case). On a new layer I painted in two slashes using one of the standard hard round airbrushes with various widths and using a dark red (R53,G13,B10) as seen in Fig.1. This will determine the actual cut and utilise the darkest colour. Because I am attempting to paint a wound inflicted by a sword it is important not to make the wound too big. A blade is relatively thin and so even though a stab/slash may be deep, the puncture may in fact appear quite small on the skin. The bleeding around it will eventually help determine the extent of the damage – after all a small shallow cut will bleed far less than the severing of an artery for example.

2. On another new layer set to Soft Light and using a slightly lighter shade of red (R88,G33,B35) I began adding some redness around the cuts to help relate them better with the skin. You can see in Fig.2 that the marks are quite rough at this stage and a few around the left cut use a standard chalk brush to add some randomness to the marks.

Fig01

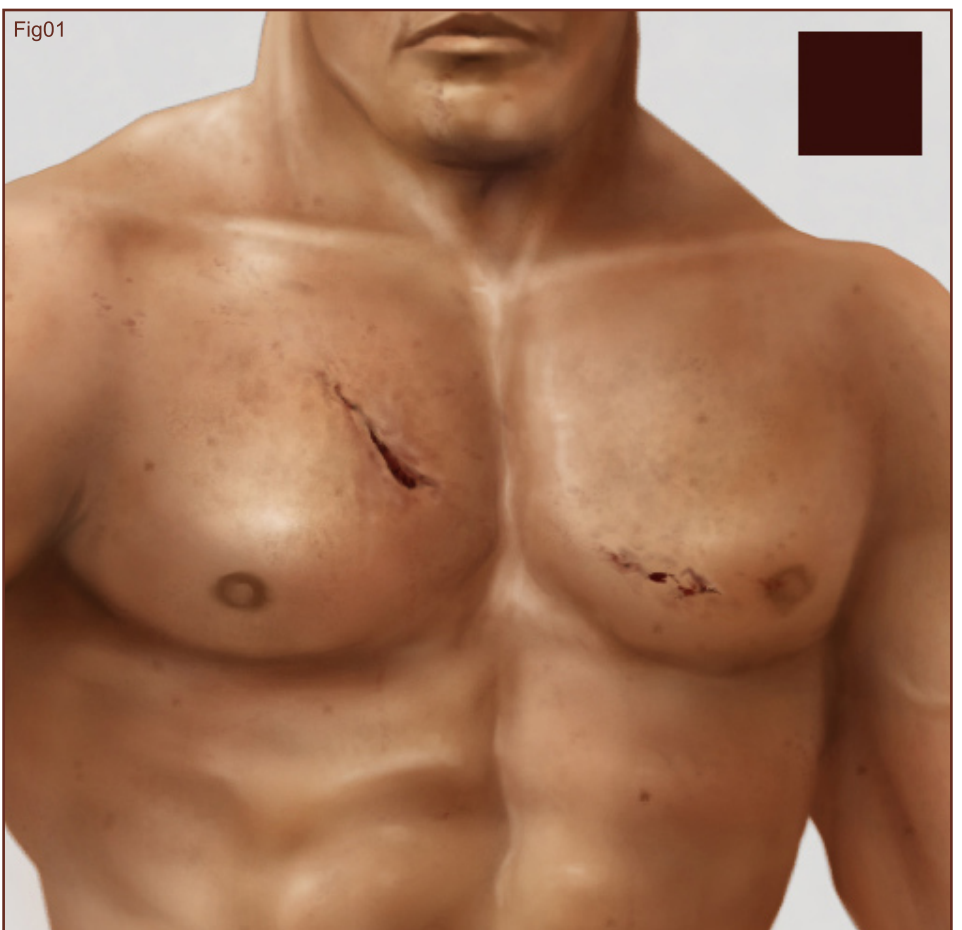


Fig02

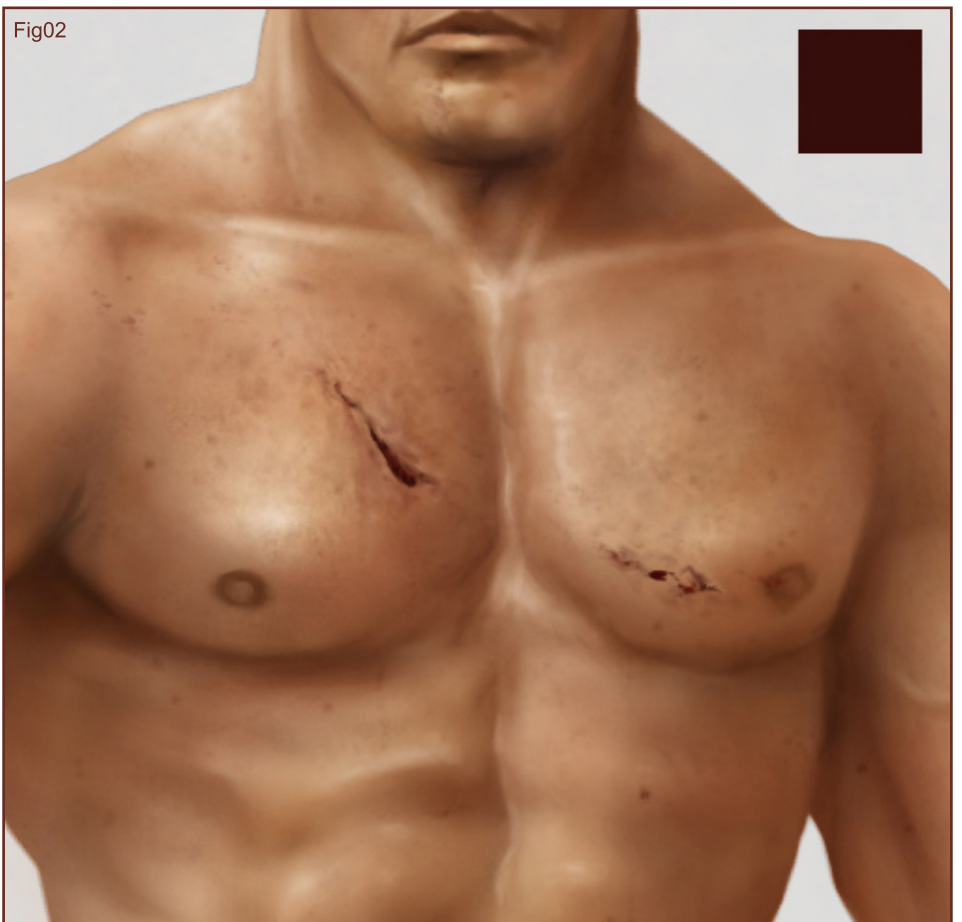




Fig03



Fig05

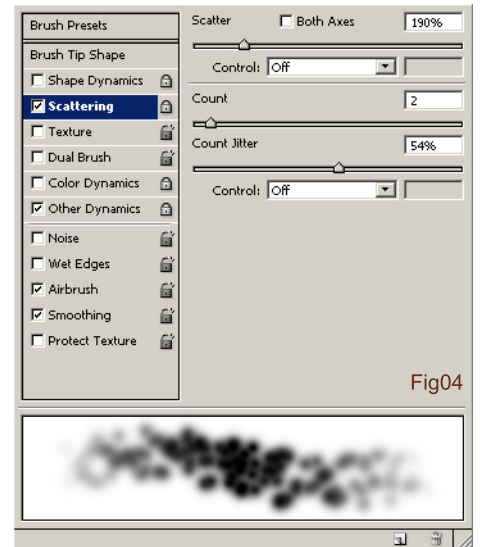


Fig04

3. The next step is to further elaborate on this by adding another layer, this time using a slightly different shade of red (R72,G7B,16) but again set to Soft Light (Fig.3). This layer will help describe the spattering of the blood from a deep incision and to help this I have added some scattering to the brush settings as seen in Fig.4. You will notice that I have also painted in some downward strokes to show that the blood has run down from the wound and dripped onto the abdomen as well as spattering the chin slightly.

4. Now onto perhaps the principal layer which I decided to call "Drips". This is set at the standard Normal blending mode and is done using the brightest hue so far (R97,G12,B11). This layer is the one in which we see the most obvious detail and drips and in Fig. 5 you can see what it contributes with all the other layers switched off.



5. One final layer is required to add in the finishing touches before we flatten the image and make any necessary refinements. This shall be the highlights layer and will include the very small but vital touches that show the reflective and wet quality of the blood. It is very easy to exaggerate this aspect of the image so beware! Use a colour that is slightly paler than the principal tone (in this case R169,G114,B93) and add a feint line along the upper edge of the cut to help denote the depth and show where the light catches it. In Fig.6 you can see the before and after effects of this layer. In the bottom half we see a few tiny highlights on the fresh blood inside the cuts as well as the highlight along the top edges. These are only very subtle differences but they do add a much needed touch.

6. When we switch all these layers on we end up with something similar to Fig.7. Some further adjustments I made was to turn the opacity of the drips layer down to 70% as well as tweaking the highlights around the right cut slightly.



Fig06



Fig07

Well this concludes the elements series which has proved to be an interesting and useful experience. A number of the subjects covered over the last year or so have been new to me and so each has provided a different challenge in their own right. I hope that you have enjoyed following them as much as I have enjoyed making them, and maybe even learnt something along the way.

Many thanks,

Richard Tilbury

Contact this artist via:
rich@3dtotal.com



By Benita Winckler

ELEMENTS

DIGITAL PAINTING TUTORIAL SERIES

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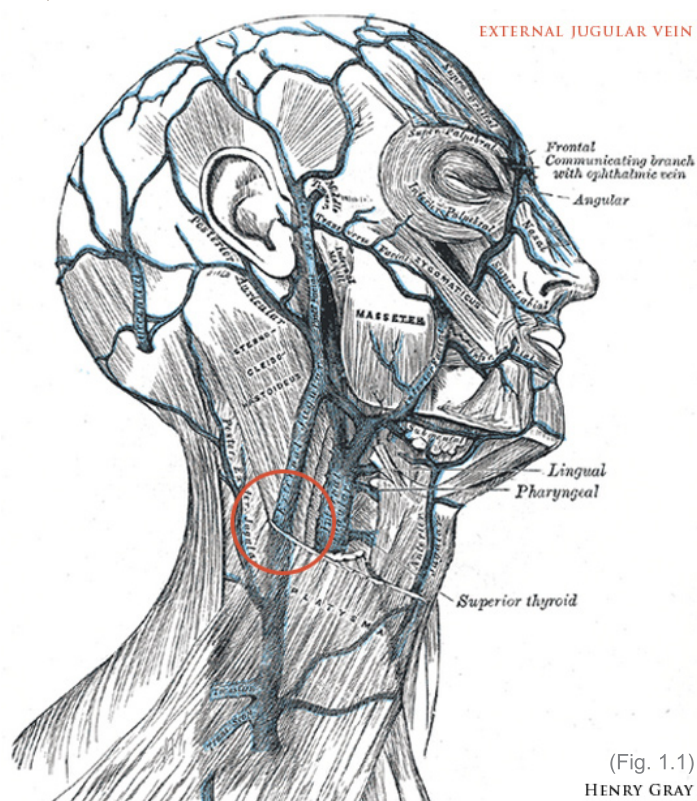
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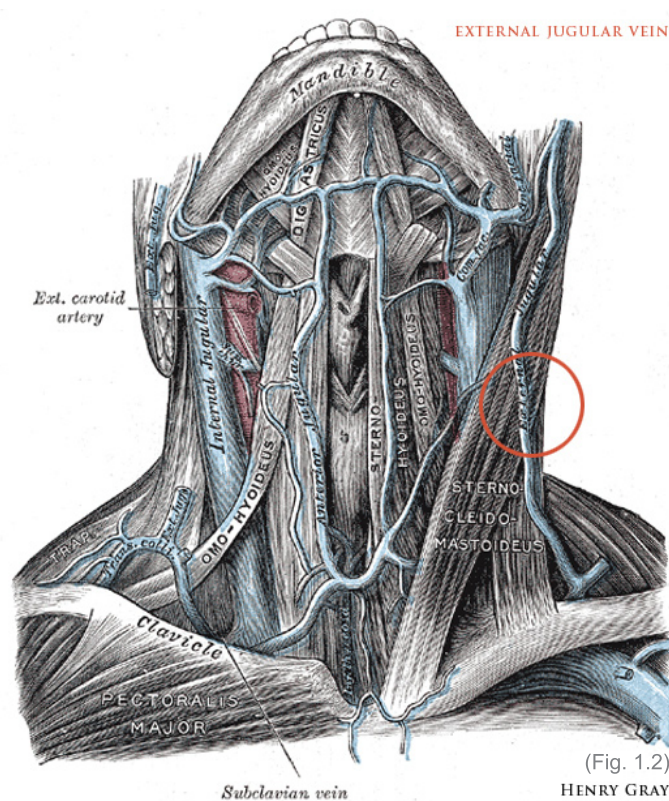
Issue 08 : August 06 : part 8 : EYES

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Issue 10 : October 06 : part 10 : FLESH WOUNDS



(Fig. 1.1)
HENRY GRAY



(Fig. 1.2)
HENRY GRAY

Introduction

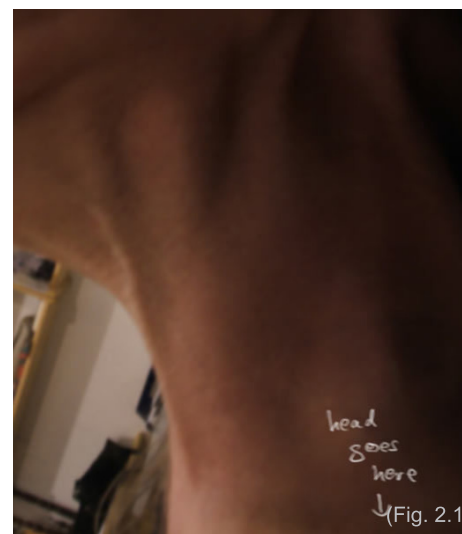
When I heard about this topic my first thoughts were: Ummm... wounds. This sounds like an unedifying topic to spend my time with. Giving it a bit more thought I suddenly noticed that this could be a nice excuse to paint a vampire lady. So in this tutorial we will use Photoshop to develop the image of a lady who just got bitten by, well: a vampire.

Concept and Inspiration

A nice new project should start with an inspiring idea. Thinking about vampires I knew that in the end this image will look mainly dark with her pearly white skin being lit by a hidden light source accentuating the bow of her neck. Red hues dominating the image and some small touches of turquoise as a complementary colour contrast in the center of interest. The bite wound unobtrusive, maybe something you might notice rather on second glance. With her pose conveying most of the feeling - not the blood.

Investigation

Of the subject, studies & reference materials. To become acquainted with an unfamiliar subject it's best to do extensive research and collect as much information about it as possible. In this case, I also needed to know where to place the vampire marks accordingly. Since the Arterial Carotis - which would have been my favourite choice (thinking as a vampire here) - runs deep under the surface, we'll have to come up with a visually more appealing solution. I suppose our vampire wouldn't mind if he was asked to nibble at her Vena Jugularis Externa instead. Figure 1.1 and 1.2 are showing some anatomy illustrations of Henry Gray. The red circle marks the place where the wounds will be placed. The information I got this way was a good start but I needed to see things for myself. So I did some studies of me hanging headfirst, (getting a red face and a slight headache) to see where this vein goes (Fig.2.1) and (Fig. 2.2). Now that I knew where to put the bite I could move on to the next issue: blood on pale skin. Google provided me with some errr... unpleasant images so I closed the page in a rush and started thinking about approaching



(Fig. 2.1)



(Fig. 2.2)



Fig03

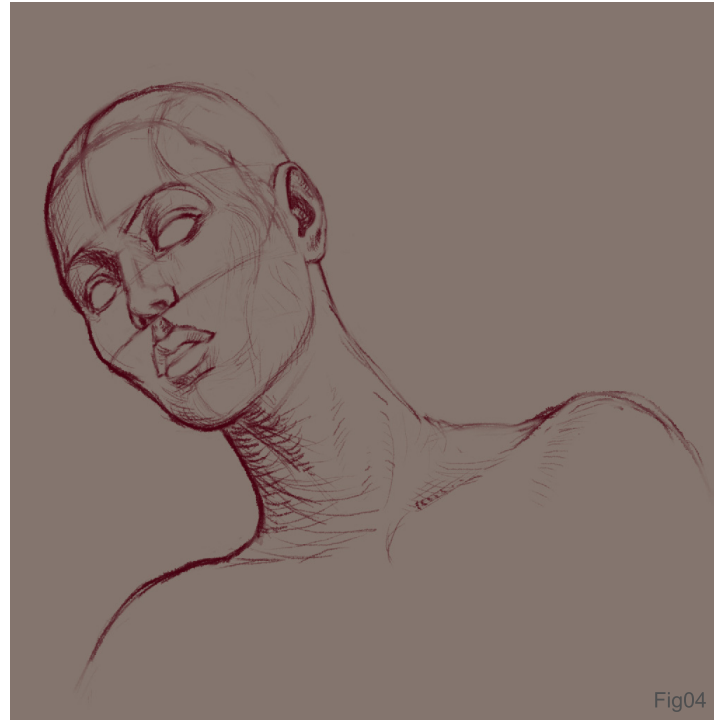


Fig04

the subject in a different way. After paying our refrigerator a visit I decided to go the "Heinz way" - Tastefulness guaranteed (Fig. 3). In #1 you can see not only that one of my beloved fingernails broke lately, but how the shadow is causing the colours to fade, making the originally red ketchup spot look like some undefined dark area. But even without the colour – would this same hand be seen in another context, one could immediately read the dark spot as blood. Looking at #2, note how the viscous and shine through substance is lit by the sunlight in the room. The colours are bright and lots of shiny little light reflections indicate that this is a wet surface. Also note: The areas where the fluid film is thick are of a richer colour

than the areas with only a thin film. Here the lucid skin can be seen through the covering fluid, resulting in a mix of colours and a much lighter appearance. And although we have to take this visual information with some freedom of interpretation (since real blood looks a bit different from ketchup of course), overall the image did suit our needs.

4. Line art

Now that the research part is done we can start with our image. Figure 4 shows the rough beginning of the line art. I also like to sketch right ahead with colours but this time I found some analytical lines to be helpful to get the perspective of her face and neck right.

5. Colouring WFP

These days I consider ultra clean backgrounds boring to work with, so I start the painting process with some messy brushwork in the background to give the image some life and make it my own (Fig. 5). After some more brush strokes to suggest the lighting on the character and it looks like this (Fig. 6). In this early stage I like to work with simple hard edged brushes since they offer a lot of control about the form that needs to be defined. One of Photoshop's standard brushes (Airbrush Pen Opacity Flow) is a good choice for this purpose. As you can see, the line art is still there on top of the painting on a separate layer. The lines in



Fig05



Fig06



Fig07

the upper part of the image suggest what will be thick tapestry in the end. Once the image has progressed a little more, this layer will be merged with the background layer. One nice aspect of Digital Painting is: Colours are for free! One can be just as self-indulgent as one want (Fig. 7). In Figure 8 we see that there have been some slight changes. To give the image more believability I decided to show her in a swoon - eyes closed, slumping down, the head supported by a cushion. And although I have spent a good amount of time to study

the pose of the left hand, it had to be removed in order to keep the focus on the other hand which is touching her chest and therewith is an important storytelling element. (If you are losing blood your heart will beat faster). Figure 9: Working on the whole image, I darkened the background so that her white neck would become more prominent. I wanted it to look as if someone would hold up a small light, like a candle for example. Note the intense green-blue tone on her neck where the bite will be placed and how the lace on her shoulder leads the

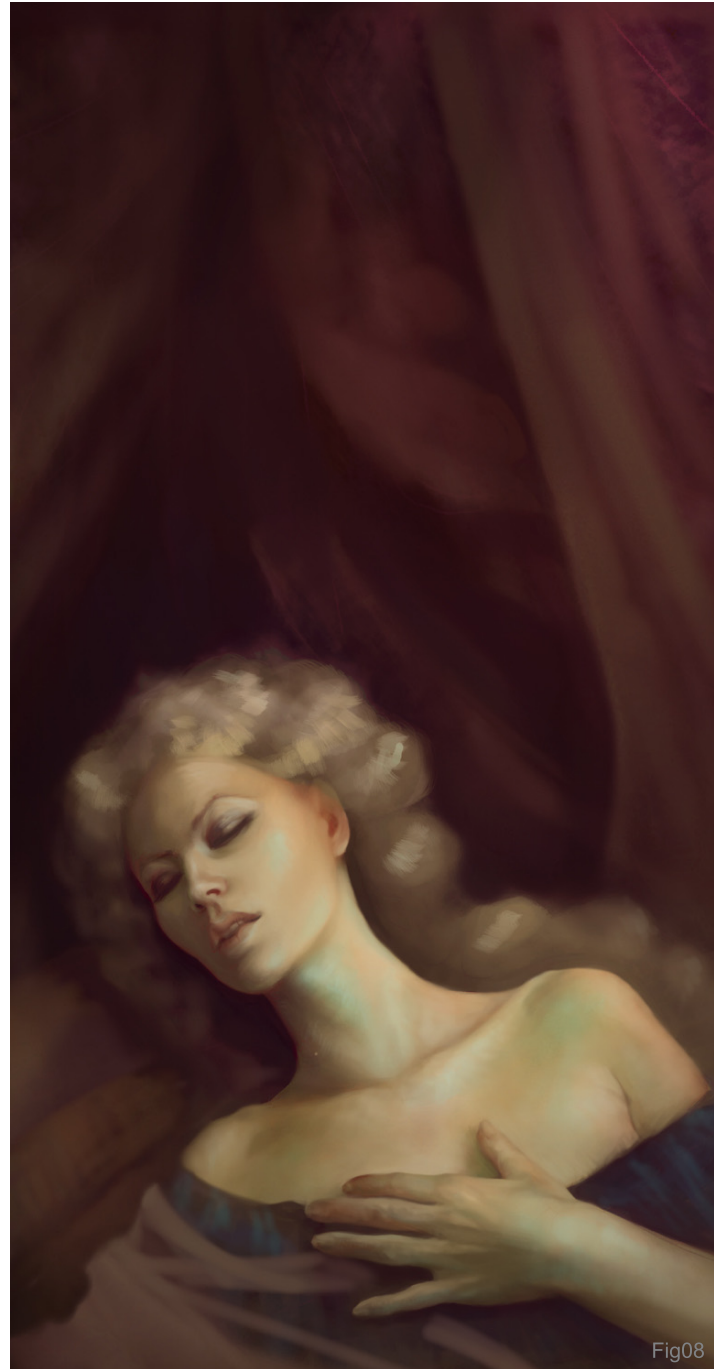


Fig08

view to the area of her heart. A bit more painting on the overall image - introducing even more green hues as a colour contrast to the red of the wound - and we are halfway ready to start working on the vampire marks. But before we go there, let me show you a quick example of how value can influence our perception. In the left image of figure 10 I have chosen a dark red hue to paint some bloodstains on the corner of her mouth. Compare this image with the one on the right side and note how the left image gives the impression of a wound rather than

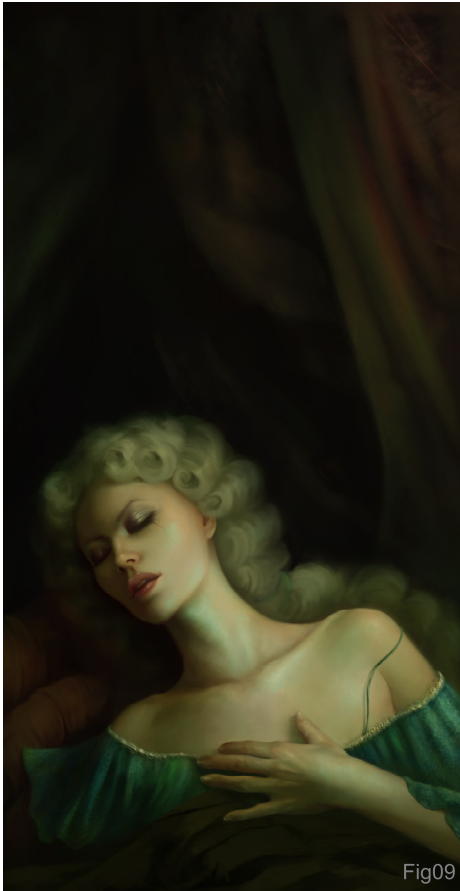


Fig09

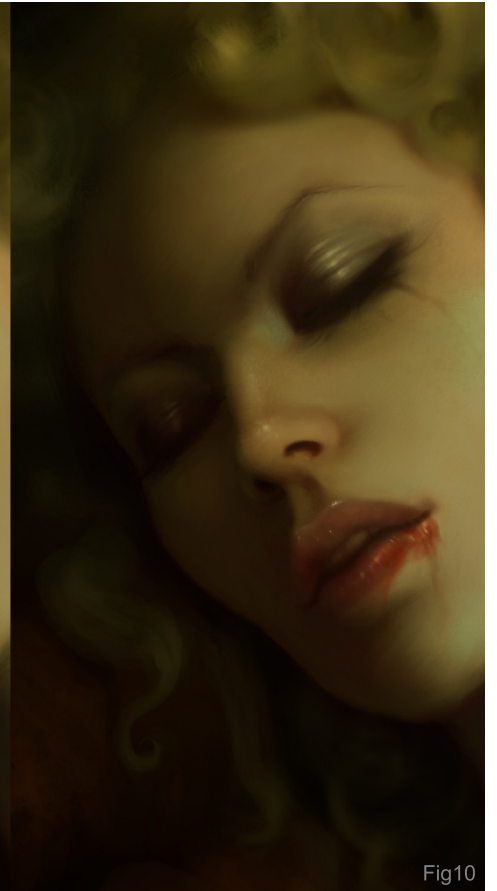
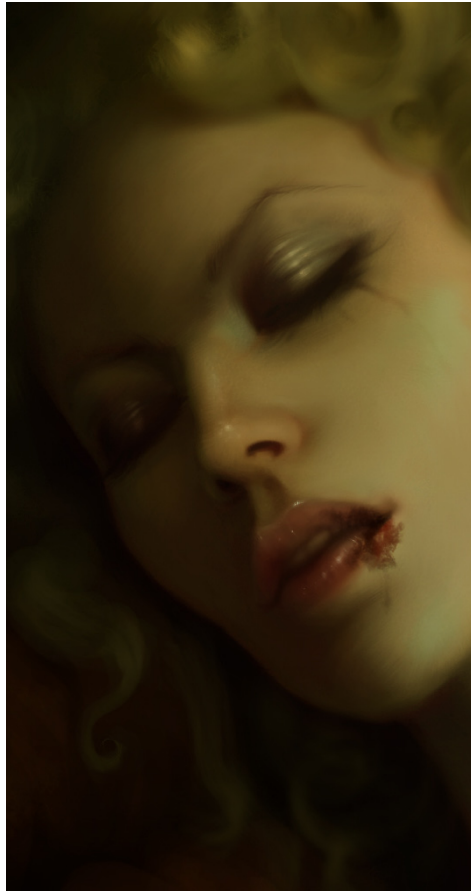


Fig10

just some bloodstains. These dark spots create much more contrast, than the ones on the right side. Hence they make for a more dramatic look. The lighter red spots in the right image could of course be mistaken for signs of bad table manners, or smudged lipstick instead of bloodstains. But they look far less dramatic. One can see the skin beneath the fluid and it appears to be intact. Looking at the left image again, it could just be dried blood since there are no obvious light reflections, but there could also be a deep cut or something – we don't know, the colours are too dark to be at ease. (Fig. 10). Let's look at the vampire bite. Figure 11 shows a close-up of her neck. Everything is prepared to add the gory little details which will tell the story. Figure 12: First I added the external jugular vein and some dark greenish hues in the area around it. If you have ever knocked your leg at some obstacle – this is the look we want to achieve here. I'm using a soft edged brush with the opacity linked to pen pressure and change the brush size while I'm working. If the underlying form is well defined

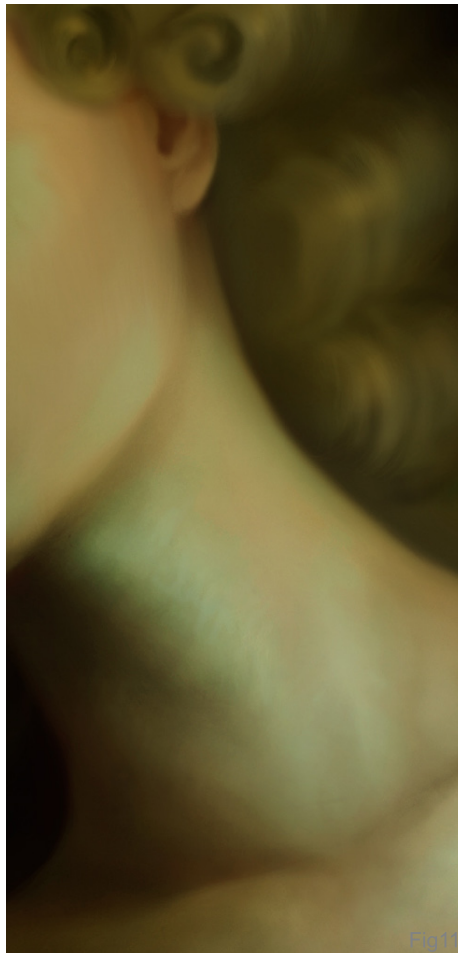


Fig11

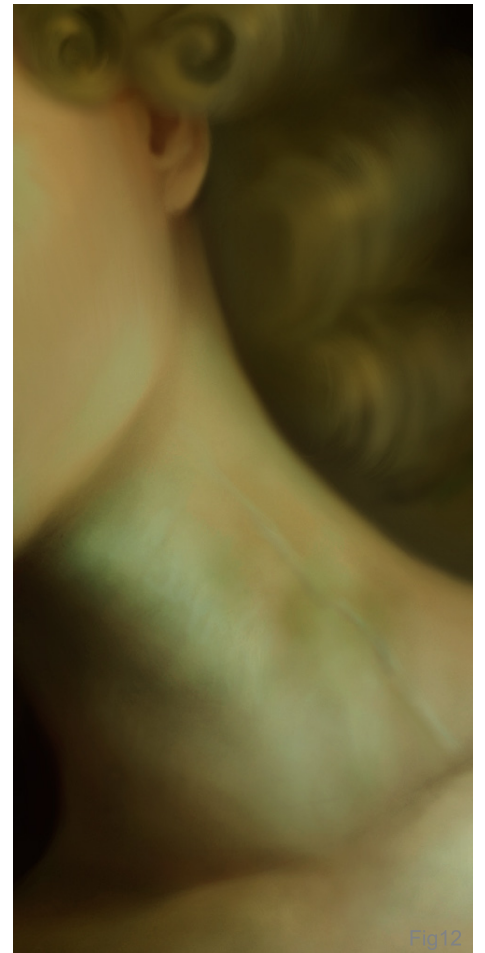


Fig12

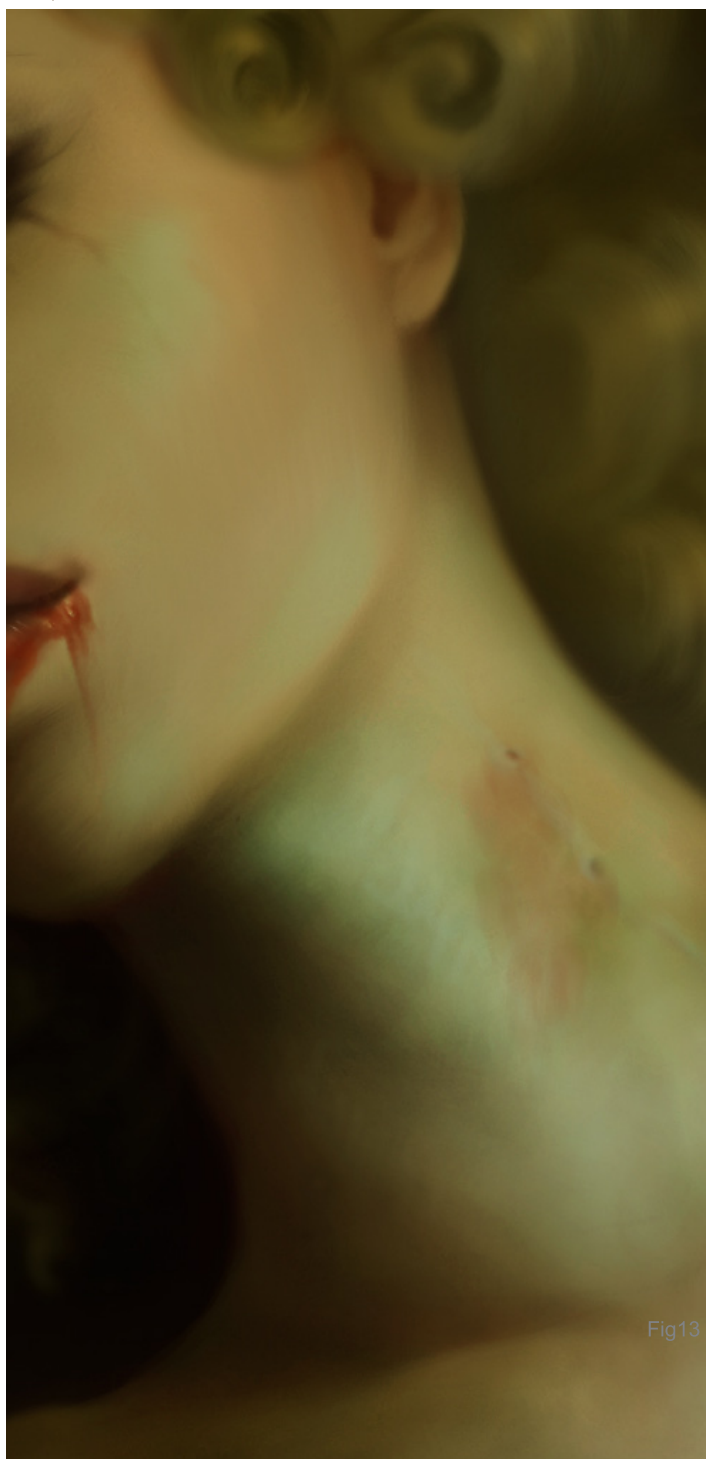


Fig13



Fig14

you will have no problems applying these low-opacity extra shades of green. In the next step we want to add some hints which might suggest that the dark visit just happened. To do this we need a little more red and some fresh marks in her skin. Figure 13 shows the result. Now we are nearly done. In figure 14 you can see that I made the two marks of his teeth even darker to increase the contrast to the skin. And since skin has some sort of thickness too, I painted the

borders of the wounds slightly embossed using a light pink colour. Some extra blood drops trickling down her neck casting the tiniest shadow, some minuscule light reflections and the image is finished (fig. 15).

6. Conclusion

There are a variety of things one could have done in a different way than shown here. But at least the following basic principles will stay the

same: Be a good observer of the things around you. If a subject is new to you, do research. Soon you will get a feeling for it. Another thing: Show your work to friends or co-workers and ask how they perceive your image. Sometimes this can bring up that one missing "thing" you were looking for but couldn't see. I hope you did find this walk-through a little useful. If you have any questions or feedback, you can contact me via email.



Benita Winckler

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Fig15

THE BABYSITTER

Throughout this tutorial, Roy will show you how to use Texture manipulation.

In order to help achieve that realistic, messy look, Simple and effective it gives you the ability for shorter deadlines and great results.

BY ROY STEIN





Hi, my name is Roy Stein, and I'm a 3D Artist/Compositor and illustrator working in an American \ Israeli animation studio in Israel. In this tutorial, I'm going to show you how I use Texture manipulation in my painting process, in order to help achieve that realistic, messy look, which is quite difficult to get just by mixing colors in a painting program, not to mention it gives you the ability for shorter deadlines.. The main elements which I use in this technique are the back walls of the cave, the front rock, and the drum/skull.

Step 1

Scribbling some colors together based on the sepia colour scheme I decided on to achieve the atmosphere I want and to construct a basic composition

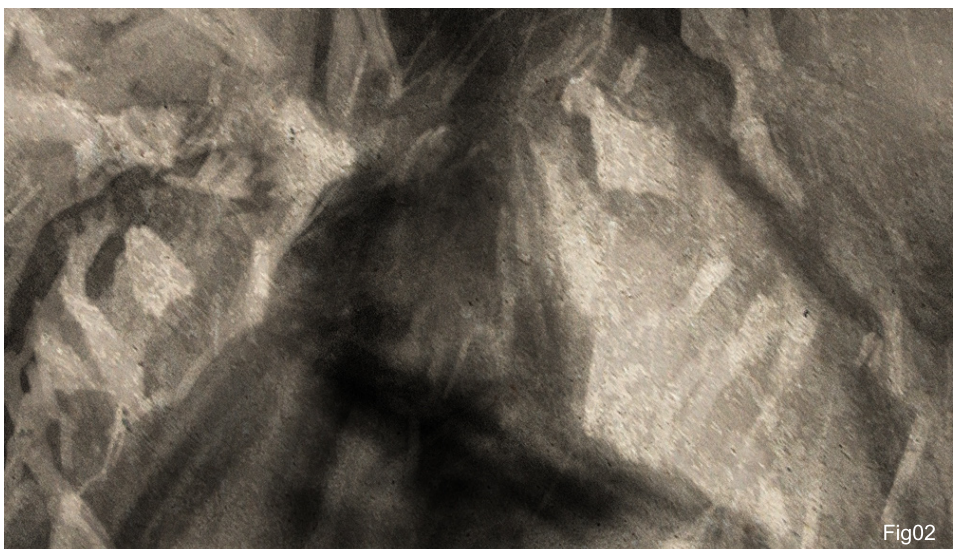
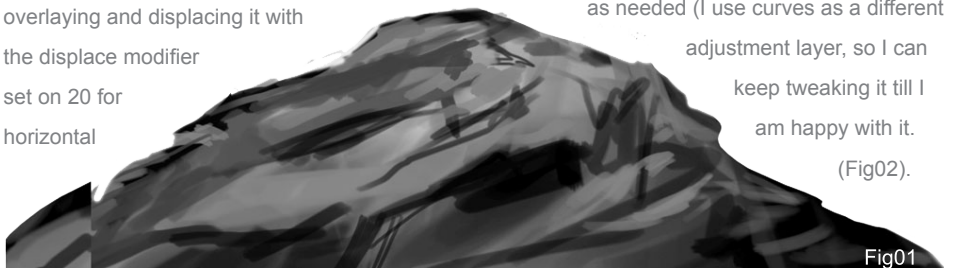
Step 2

Creating a displacement map - this by transforming the rough sketch into black and white, and saving it to a different PSD file. Here you can see the map I used for the rock (fig01)

Step 3

After doing so, I am taking one of the stone textures from my new collection of the 3DTotal Textures CD's volume 2 release 2, overlaying and displacing it with the displace modifier set on 20 for horizontal

and 40 on vertical (using the PSD above as a map), the next step is overlaying the displaced layer on top using "pin light mode" (on top of the colour layer, of course), and setting the curves as needed (I use curves as a different adjustment layer, so I can keep tweaking it till I am happy with it. (Fig02).





Step 4

Now I am placing another cool stone texture from the same collection under the curves layer, erasing the mask where needed, and giving the texture a colourize filter to make it warmer- and fade the action to 60% (ctrl+shift+f) (fig03)

Step 5

More adjusting- painting detail with the eraser in the curve mask to extrude the higher bumps in the cave wall. (Fig04)

Step 6

Shifting to dry media brush set and starting to paint over the textured surface

Step 7

To finish off the rounded cave feeling, set a radial gradient from brown to white, in overlay mode on a top layer. (Fig05)

Step 8

And to achieve that cracked and aged fill, I am setting a new layer, and with a small brush starting to paint cracks all over with pure white, then, beveling the layer and using "darken" in layer mode. (Fig06)

Step 8a

Here is the result of background element with the foreground rock. (Fig07)



Fig03

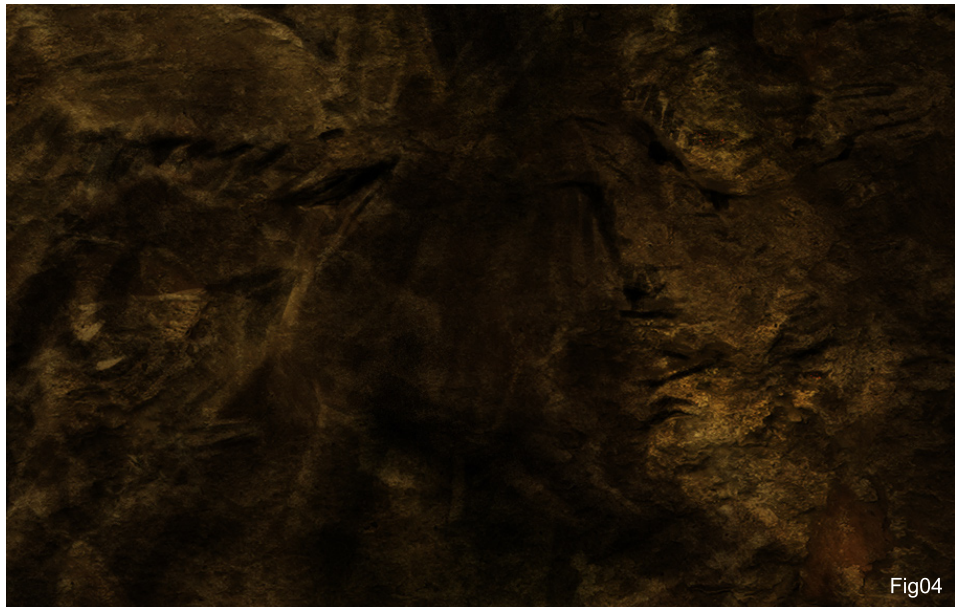


Fig04



Fig05

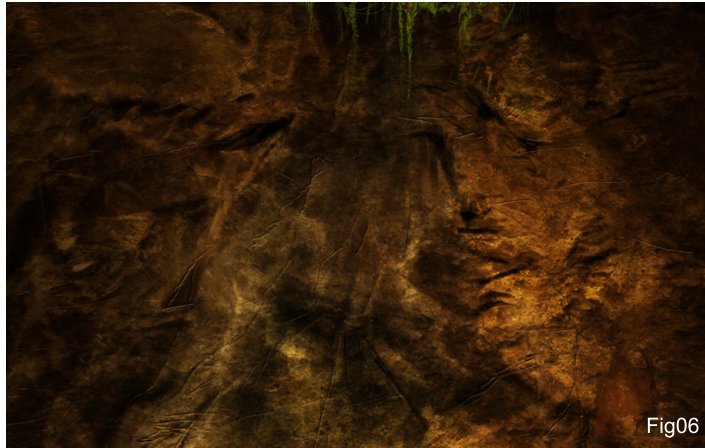


Fig06



Fig07



Fig08



Step 9 In this step, I'm showing you a sequence detailing my method of blocking in and refining the main character, which is actually developed together with the background painting in order to keep everything levelled. The main figure is blocked in first, then using only large brushes, defining the major shadow and light areas. After a few runs on top of the sketchy figure, I go into further detail, and start to create the face features, the hair strands and the outfit. (Fig08)



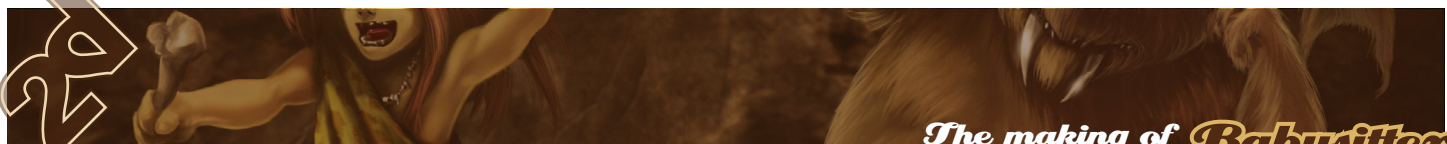


Fig09

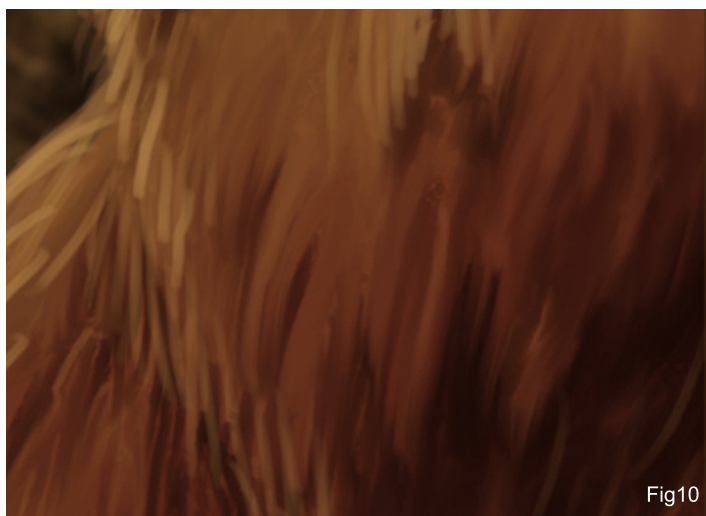


Fig10

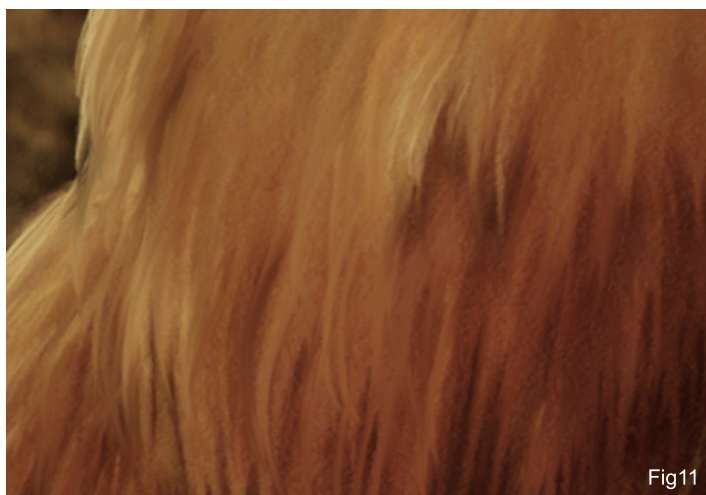


Fig11



Fig12

Step 10

I had a lot of trouble deciding what kind of monster would the babysitter be. I knew he had to be cute enough, though, so he won't look like he is going to eat the little girl once she is off the drum show. So I made this combination of a sabre tooth tiger, a dragon (wings) and, well, a teddy bear. Here is a very rough sketch I made on a piece of paper, before he was digitized. (Fig09) The fur on the beast babysitter is created by first mixing the colors according to the lighting and atmosphere, then smudging with a dry messy brush (do not dare to use the soft brush for that..) And finally adding small brush strokes with the size set on pen pressure. (Fig10 & 11)

Step 11

Here are the textures used in the painting, from the Aged and stressed v2 R:2 Total Texture collection (Stones: 05,10,13 Misc: 09,19) (fig12). And this is the result - about 20 hours of work total. (Fig13) Thanks for reading!



The making of **Babysitter**



Fig13



Roy Stein

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www.2dartistmag.com

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Issue 010 October 2006



In this tutorial you
will find out how
Andrew Berends
made his Jealous
Bodyguard,
surprisingly
using only
1 brush...

JEALOUS BODYGUARD



The making of *Jealous Bodyguard*

Jealous Bodyguard is one of ten pieces for a self promotion project that I am currently compiling called "Companions." Each image within the book refers to people and animals from an imaginary place focusing on the relationships between the human inhabitants and the local wildlife.

"Jealous bodyguard" was created with the idea of an animal used for protection as well as companionship for a young, regal, woman. Naturally the thought pattern centred around a creature that was graceful yet fierce led to the idea of a large domesticated cat not unlike a Bengal tiger, fierce but just as capable of affection. Originally the idea was to have the woman portrayed as a sweet, adoring, princess with her loving pet, but when the image didn't spark enough interest amongst my peers I decided to focus on the 'Guard' aspect of the animal.

My aim then became to make the animal appear extremely protective without affecting the demeanour of its owner, almost as if its aggressive posture and behaviour were expected. Consequently this led me to shift the woman's appearance just as much. Instead of a serene princess she became a stern beauty just as fierce as her pet. The process I used to make this image is a-

Fig02

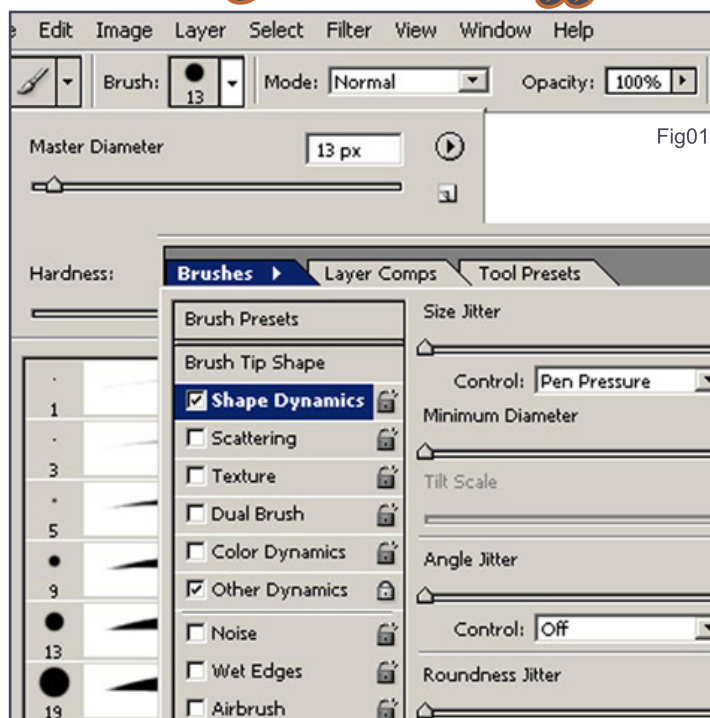


Fig01

typical in how I work, including how I setup the image as well as how I use my Photoshop tools. Anyway without wasting any more time I'll endeavour to explain the breakdown of how this image was created.

Step 1 Now it may sound weird at first but I only used the one type of brush, the hard edge not for any particular reason nor do I not use other brushes I just felt that this gives me the most control. The only adjustments I make to these settings are to the opacity and flow and in my own case I change the, flow, opacity and size jitters respectively to 'pen pressure' (fig1) only because I'm using a Wacom tablet. If you are using a mouse making the last three changes will have no affect what so ever. I usually sketch out the image I intend to paint by hand, scanning it in as a guide and adjusting the levels to make the lines stand out a bit more (fig2).

JEALOUS BODYGUARD



In this case however I used both my original sketch and added to it in Photoshop. I employ the talents of my associate Samantha (Sam) to act as model for the young woman and base the facial expression and skin tones on hers. (Fig3 inset). Before I block in any colour I make four separate layers, the bottom being skin, the next being the garments beneath her long dress and finally one for the dress itself.

Step 2

With Sam's face sketched into the image, and enough separate layers to easily be able to adjust things down the track, I begin the blocking in phase. I settle on an Orange and blue/violet colour (fig3) scheme in order to avoid the cliché elegant queen or princess dressed in white flowing garb. I've also established that her cat companion will be a white creature not unlike a white tiger or lion so I've based its skin as beige, this will also help contrast between the two subjects. Concerning her skin tone, the original photo shoot with Sam was in a poorly lit room so some adjustment will be necessary to accommodate the fact that the image is light with sunlight in mind. For now though I simply select the darkest tone of her skin in the photo I selected, in this case the point of deepest shadow was beneath her chin. This allows me to more easily build on her skin tone with white and pink highlights.

Step 3

Using the hard edge at about 50% opacity I lay down some highlights and darken the shadowed areas of her face. I also make her lips redder to suggest cosmetics of some sort. As I continue this process I am constantly sampling the shades that appear in-between the darker and lighter tones due to how much pressure I am putting on the stylus. I also block in hair and eyebrows to better adjust the shadows around the eyes and see if the skin colour is heading in the right direction. Once I feel I've created an accurate enough bridge between the light and dark elements of her face I give the whole thing a once over with the smooth tool at 15% opacity



Fig03



The making of *Jealous Bodyguard*

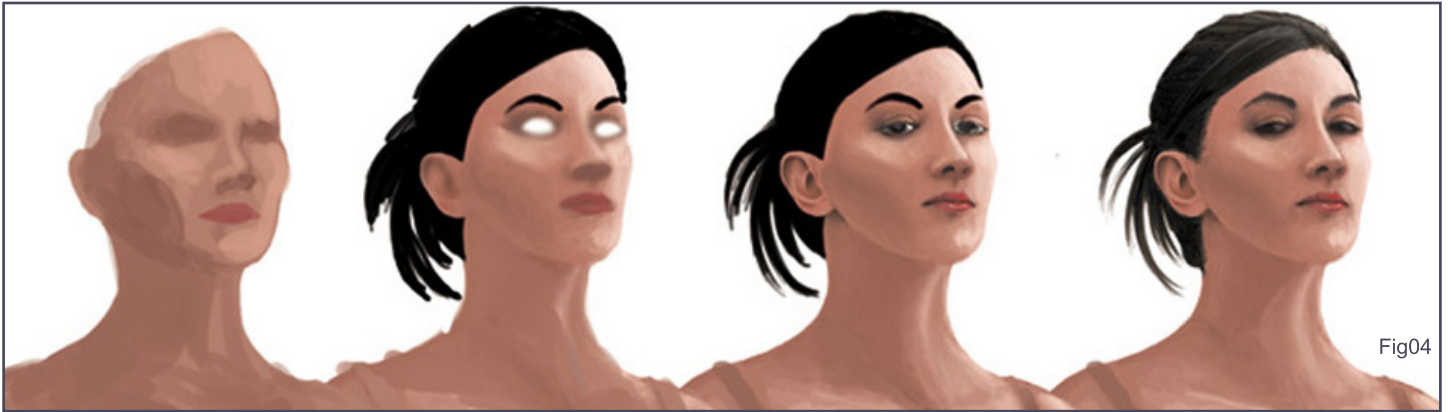


Fig04

to soften her features. Next I add her eyes and darken the edge of the lids to suggest more cosmetics and put a slight highlight to her hair and give the hanging strands some direction with the smudge tool at 20%. (Fig 4). This trend continues into the blocking out of the tones in her dress. (fig 5) Using the burnt orange to increase the highlights and darken the shadows in the folds of the fabric. I modify the 'wing' for lack of a better word (I'm not a seamstress after all) on the front of her dress to look more like a shield and follow the form of her body more closely.

Step 4

I want to make her dress look less plain and more ornate so I decide to include a pattern to the blue of her upper dress and to the draping fabric down her legs (fig 6) firstly making another layer so I don't do anything I can't take

back. I settle on the design and flatten the blue dress layer and the pattern layer together and adjust it to fit the folds of the fabric across her chest, around her shoulders and down the front of her dress. (fig 7). Meanwhile the cat's head follows the same process (fig 8a,b,c) of laying down tone then slowly building up the detail, including eyes, adding teeth and finally adding a lightly striped pattern to its fur both on its face, neck and legs.

Step 5

Once I've got the two of them completed for the moment I assess the background (fig 9) not honestly having had much thought about it until now. Using some 3d modelling I establish a basis for shadow and perspective of a sheer stone wall. Once I've added in brickwork and the subject's shadows cast along the stony floor I decide that some wall hangings are desperately

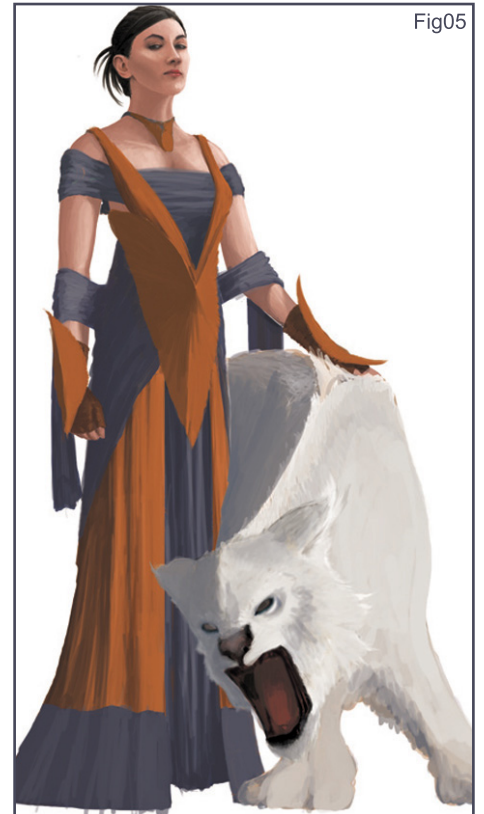


Fig05

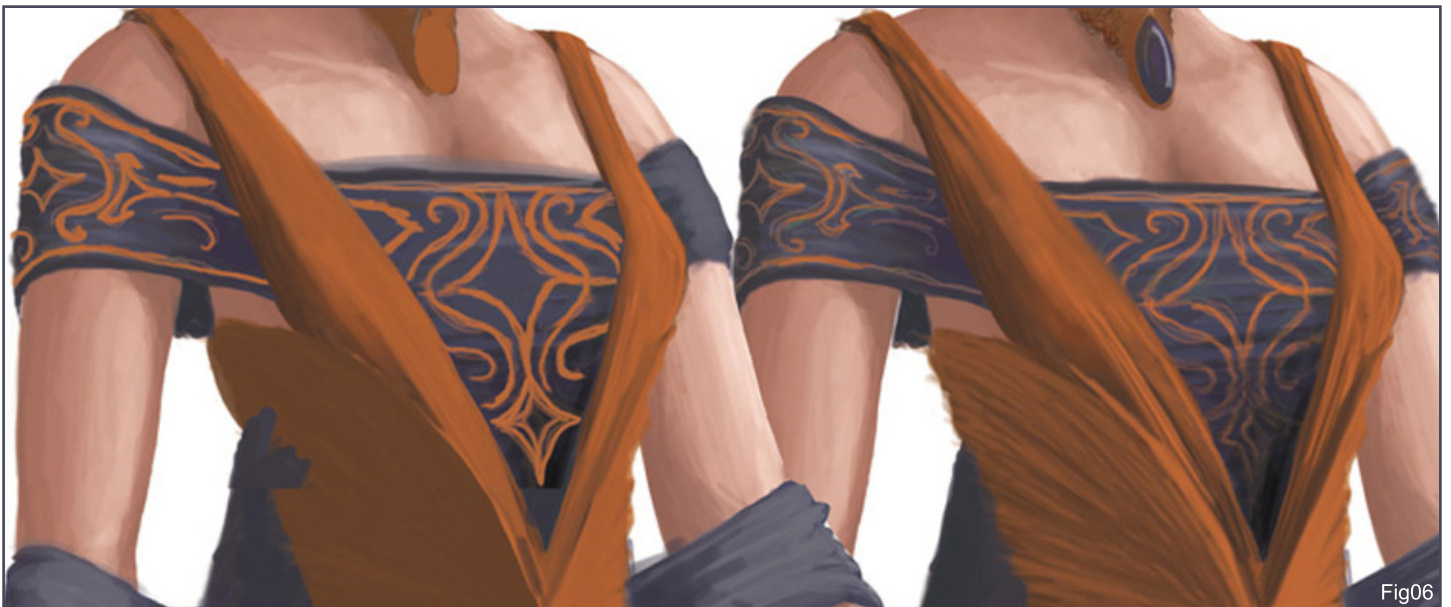


Fig06



The making of *Jealous Bodyguard*



Fig07



Fig08a



Fig08b

needed to fill in the blank space.

As a finishing touch I add in the notion of blossoming trees, somewhere out of sight, by adding petals to a layer above the rest. (fig10). Well the finished product is something I enjoyed and hopefully you've enjoyed this tutorial. I wish you all good luck in your own work and thanks to '2dartist' and "Zoo Publishing" for giving me this honour. Cheers

Andrew Berends

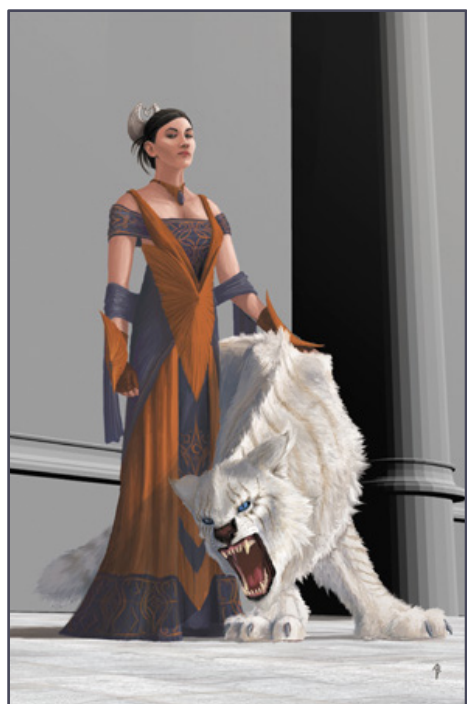
More work from this artist can be found at www.hawkfishmedia.com.au

And contact them via:

ab4185@yahoo.com.au



Fig08c





The making of **Jealous Bodyguard**



The background of the entire page is a detailed, painterly illustration of a stone wall completely covered in thick, vibrant green moss and ferns. A rustic wooden frame, made of weathered logs and branches, is built across the wall. In the center of the frame is a rectangular opening. Inside this opening, a warm, golden light glows, and a dark, shaggy, bear-like creature is visible, looking out. The overall atmosphere is mysterious and magical.

Set Out for Lover

This is a story about love, expectation and courage. When light comes through the darkness, they will meet again.



The making of *Set Out for Lover*



Deep in the forest, there are some “tree guys”. They live happily there, although some of them are interested in the outside world, as is Jay’s lover, Melody. She left for the mysterious world and told Jay that she would come back when sun shone in the dark forest. Several years later, sunshine lightened the whole forest. Jay set out to prepare a big surprise for Melody even though he didn’t know whether she would come back... Yes, it’s my new story about hairy, shaggy tree guys. The story will become a CG Short later on. I have dreams to finish a real CG short in a few years and all the conditions are ripe right now. I’m working on the concept of the story, which means that my project begins. “Set out for Lover” describes the scenario, where Jay is setting out for his lover [fig01]. It’s the first scene designed for “Tree guys”, and I believe it will affect the entire quality and style of the short. I painted many necessary details which seem to be over painted now, and it took me several weeks to achieve all this in my spare time. I realised that painting a rough sketch is very different from painting in details, so this was a great experience to learn from.

In this tutorial, I will show you some of the skills I used to achieve the work, although I don’t have much of an art background and I am completely



self-taught. Two years ago I picked up Maya, and last year I was involved in painting. You can learn these skills easily., but, nevertheless, it’s worthy to mention that 3D skills helped me a lot. I’m working hard at shading and rendering

- it’s another efficient way for me to understand light in the world. Everyone can learn from 3D applications or give them some consideration, especially for lighting situations.

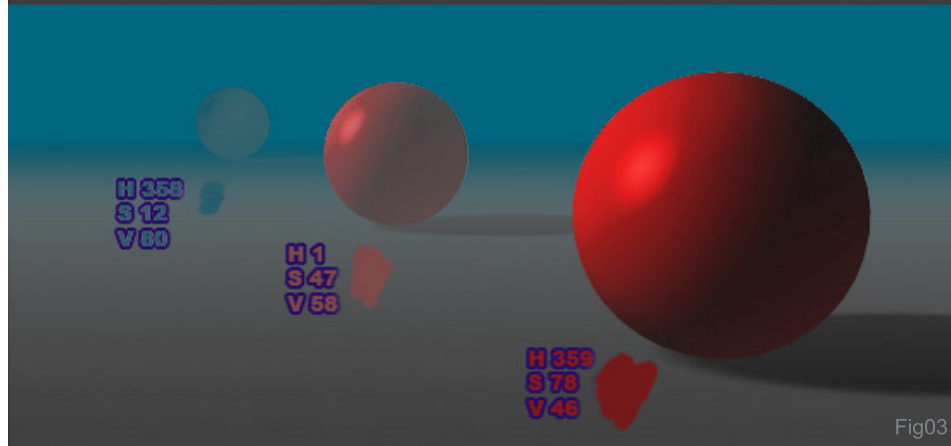
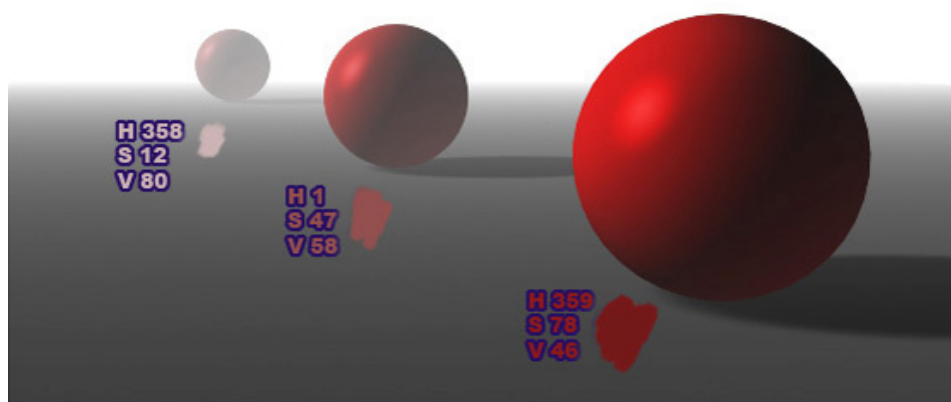
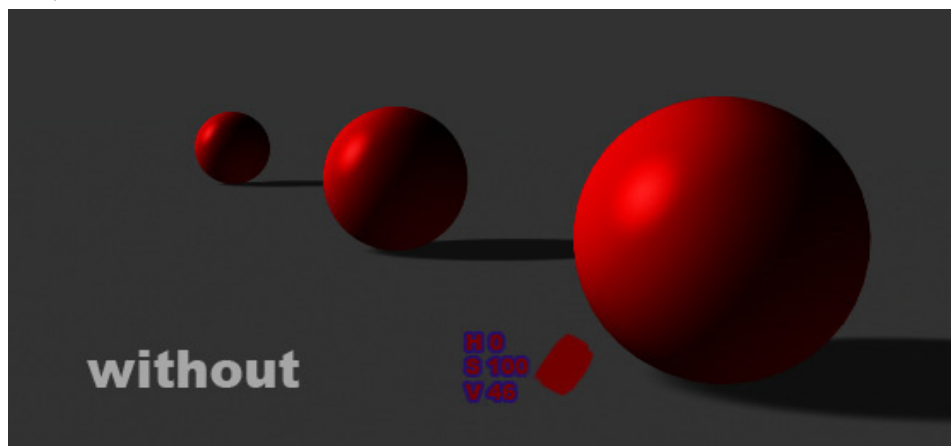


Fig04

colours look further away, whilst warm colour looks nearer. Last but not least, light fog can emphasize the object you want to describe more - it increases the contrast of the entire image and catches your eye more easily. You can also add dust in the light fog [fig03].

Story makes work attractive

Someone told me that he saw something happen within the frame - he could imagine the story happening outside of that frame, although his story is very different from mine. "Set out for lover" owns its background story. I designed the expression and action for the tree guy, the plant and the hanging bridge for the scene. When the viewers are told the story, they may look for details in the work again [fig02], which adds excitement. If your work can catch someone's eye within 15 seconds, it must be good work.

The atmosphere is visible

General speaking, we can't see the atmosphere around us - its shape and colour is unpredictable. When we forget the atmosphere, our work feels flat and strange. Atmosphere makes work appear more realistic - you can feel the distance between objects in the scene. There are 3 ways to get these effects...

Firstly, the closest object looks saturated and high in contrast, whilst the furthest object looks de-saturated and low in contrast. Secondly, cold

Colour can help you travel further

It's difficult to describe colour theory in such a short tutorial, but you can recognise the difference between the image with cool colour and the one using stronger colours [fig04]. The top part of fig04 lacks colour - you can see the blue-tone - since only one colour tone describes sketch relations, rather than colour relations. Light is in all the places in which we encounter it on a daily basis. There are millions of colours, but which one should we choose? There's a general rule that a combination of warm and



cold colour makes the image feel more alive. Let's talk about "Set out for Lover". It is a green-tone image, neither a cold tone nor a warm tone. Most of the image is filled with green and cyan, so the warm area in middle of the image, which is the key area and the visual centre, seems to be prominent. However, we usually think that an area without light should be dark, but extreme dark in the painting is uncomfortable. In fact, everything in the scene is illuminated. Some areas get less light whilst others get more. With less light from the environment, the reflection would be more of a cold tone rather than an extremely dark shade. In my work, the fire adds a warm tone; red, orange and yellow are all warm tones. The place near fire should be bright yellow whilst places further away from fire should be darker reds.

Leaves

See Fig05 for two photos, the first of which describes the back-light effect of hundreds of leaves with the leaves around the edge being bright and saturated. The second photo describes the difference between the front and the back of leaves. The front appears darker with high reflectivity, whilst the back seems more translucent. We can now paint the leaves. Before we start, we should know about shading. Shaders are used to determine the relationship of colour and illumination. What is the relationship between translucency and colour? It seems to be more saturated near the 'terminator' when objects look translucent. The front side and back side of leaves have different relationships. Fig06 shows five shaders, where the last one is the shader of leaf. You also can see the relationship between colour and illumination. It's hard to get a breath-taking result in one go - the more times you paint, the more levels you get - the more levels you have, the more realistic the painting will look [fig07].

Paint the leaves step by step

1. Define a leaf brush and paint the leaf shapes. If you have a tablet, it's easy to use pen pressure. One stroke forms one shape.



Image07

Fig05

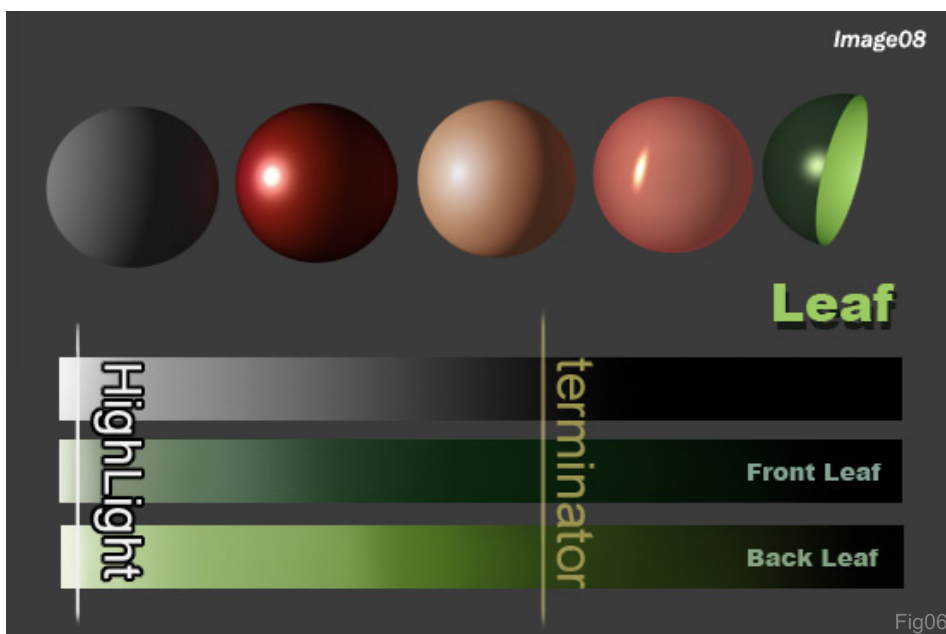


Image08

Leaf

Fig06

2. Add brighter saturated colours to the middle of all leaves.
3. Use a rough drop shadow on the leaves.
4. Add darker and saturated colours to the front surfaces of the leaves.
5. Drop highlights on the front surface. Pay attention when distributing highlights.
6. If leaves are looking a little thin, add some more to "buff" them up.
7. Don't forget the back-light effects. The light is warm and bright. You can see Fig07 for help.
8. Blur the image and paint again...

Add some effects

When you've finished your work, you can finally add some effects, which will give you more detail and make your work look more realistic. I used sharpness, glow and lens blur, but you can perhaps use others. [fig08,09,10]. The smallest size CG brush is 1 pixel. As you know, because some details are smaller than 1 pixel, they're hard to paint by brush. However, 'noise' and 'sharpen' can help achieve that. When you use the sharpen filter, you will always be surprised by the details that the sharpen filter can achieve.



Image09

get Shape

+ translucence

+ shadow

+ front diffuse

+ highlight

+ more leaves

+ backlight

blur paint again...

Final result

Fig07



The making of *Set Out for Lover*

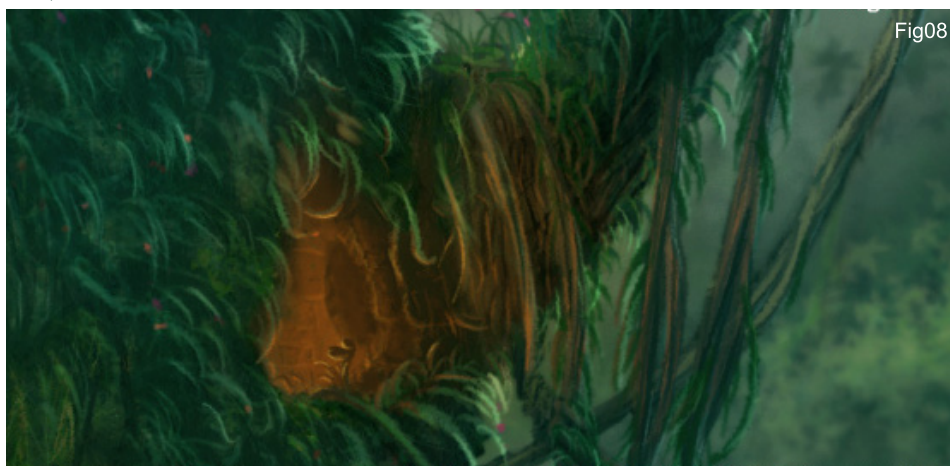


Fig08

Both glow and lens blur do the same thing, which makes the image look 'real'. Images with glow and lens blur are supposed to appear to look like a photo, or a snapshot, from a movie, and they reduce the appearance of brush strokes.

Be Patient.

There is a Chinese saying; "painting can shape a person's temperament", and I think this is justified. I tell myself that I'm pursuing art, and I never give up until I feel satisfied. I convince myself of the belief that constancy helps me to do better [fig11]. I think it will help you as well.

Conclusion

This isn't a step-by-step tutorial with all the painting details, and it doesn't discuss applications, but is a general brief account of my work "Set out for Lover". I've told you the most important skills that I have applied. If there are any questions, please send me an e-mail, or leave a message on my blog: tinyglobe.spaces.live.com. Any discussions and comments are welcome. I hope this tutorial is worthy and that you find it useful.

T.G. Jay

More work from this artist can be found at:

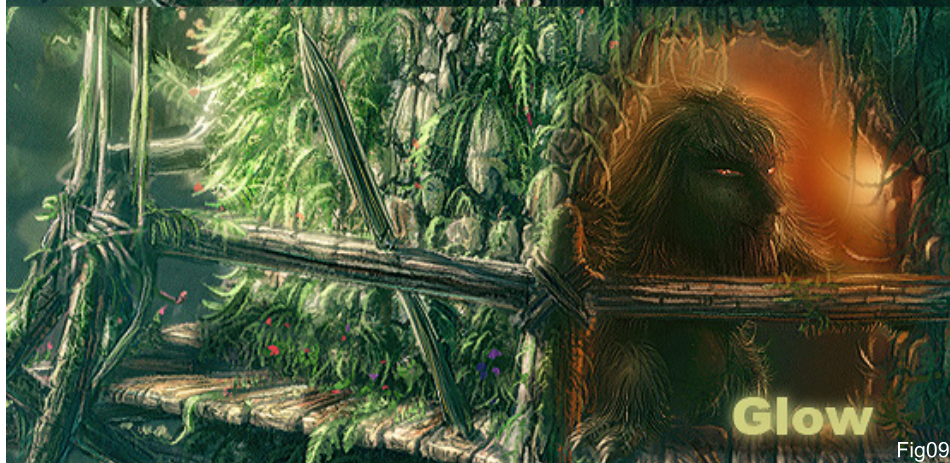
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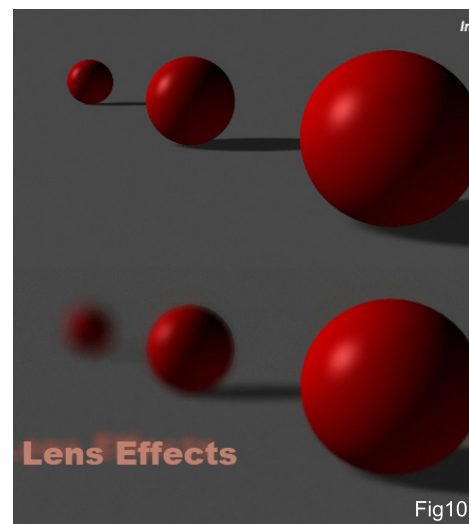


Sharpen



Glow

Fig09



Lens Effects

Fig10



The making of **Set Out for Lover**





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