



Interview
Yigit Koroglu



Articles
Sketchbook of Vince Chui



The Gallery
Jason Seiler, Lukasz Kotula &
Yuriy Mazurkin, plus more!

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2d artist

Concept Art, Digital & Matte Painting Magazine
Issue 057 September 2010

Cover Image By Andrei Parvukhin

CONCEPTS FOR CHARACTERS GAMES, SCI-FI & FANTASY

Concept Art for Games

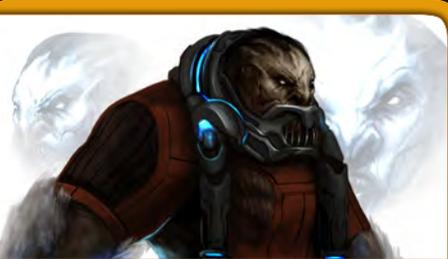
Bart Tiongson shows us how to create character concepts in the third chapter of our **Concept art for Games** tutorial series.

Painting Futuristic Marines

Richard Tilbury provides us with the next instalment in our **Painting Futuristic marines** series, this month painting an all terrain marine.

Custom Brushes For Sci-Fi

Richard Tilbury treats us in our **Custom Brushes for Sci-Fi** tutorial series with a custom brush master class!





Editorial

Hello, I hope you all had a great summer and enjoyed days lazing on the beach. It's sad to be saying goodbye to the long sunny days of the summer but there is no need to fear as 2DArtist is back with another amazing issue to brighten up your day!

This month we will start by

mentioning the array of fantastic tutorials we have for you starting with our brand new series Painting Creatures from Folklore. This is a great new series that will be tackled by some fantastic artists, and we kick off with **Andrei Pervukhin** who will be talking us through researching and painting a Goblin. Many of you will remember Andrei's Sewer dwelling monster that made it onto the front cover of the May issue, well Andrei has done it again and has provided another fantastic image for this month's cover.

In this issue we have the pleasure of introducing the second artist to tackle our brilliant series Concept Art for Computer Games. Thomas Pringle did a great job of setting the scene and creating some jaw dropping environments, but now the baton is passed on to **Bart Tiongson** to introduce us to the characters of the game. Bart gives a fantast insight into how to create characters in a professional environment, and teaches us a few tips to ensure the character is viewed in the correct perspective. This is a cracker!

Richard Tilbury is the provider of not one but two tutorials this month. First up is the penultimate chapter of the Painting Futuristic Marines tutorial series. Rich shows us how he created his All Terrain marine using photographs and textures to give it a rough and ready look. Rich also takes on the Custom Brushes for Sci-Fi series showing us how to create the brushes he used to make his epic Night Time Battle scene. Rich provides some really top tips for creating custom brushes, and shows how careful use of them can really bring your scene to life.

The interview is always one of my favourite parts of the magazine and this month is no exception. **Yigit Koroğlu** is the subject of our questions, and he shares with us how one day he decided a career in banking wasn't for him, and he began his new career as a digital artist. Yigit was a pleasure to speak to and his work is certainly a pleasure



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to look at, so much so that his fantastic image The Oath was chosen to feature in the recent 3DTotal book Digital Art Masters: Volume 5.

Vince Chui is a great artist, and a regular in the Threedy forums, and this month we get an insight into his work as he shares his excellent sketchbook with us. Vince doesn't only share his sketching and thought process with us, but also shows us how he develops his great ideas into finished polished pieces.

What a great amount of excellent articles to keep you going, as if that wasn't enough we also have a fantastic making of from **Lin Bo**, and a superb gallery filled with artwork from **Jason Seiler**, **Yuriy Mazurkin**, **Geoffroy Thoorens** and many more.

Have fun!

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2d artist

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Contributing Artists

Every month many artists around the world contribute to 3DCreative and 2DArtist magazines. Here you can find out a bit more about them!

If you would like to be a part of 3DCreative or 2DArtist magazine, please contact: simon@3dtotal.com



Bart Tiongson

Bart was born in the Philippines and raised in Toronto, Canada. Currently employed as a concept artist at Robot Entertainment, Bart was the lead artist on Halo Wars at Ensemble Studios and has over 10 years of industry experience. Bart loves to eat!



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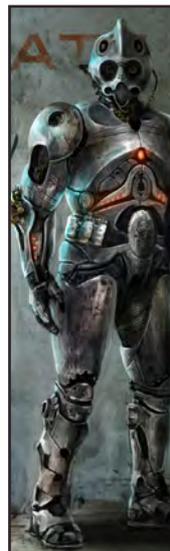
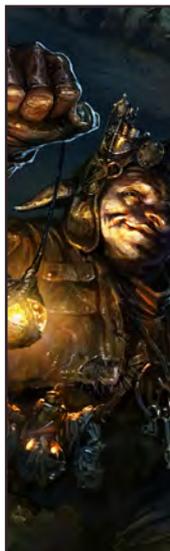


Andrei Pervukhin

Andrei Pervukhin is a 25 year old Russian artist who in 2007 graduated from the Veronezh art College. Andrei has worked

as an illustrator for a Moscow based publisher and does traditional and digital artwork. He has been doing digital artwork for 2 years. In his spare time he enjoys boxing, watching movies and playing computer games.

<http://pervandr.deviantart.com/gallery/>
earfirst@gmail.com



Richard Tilbury

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

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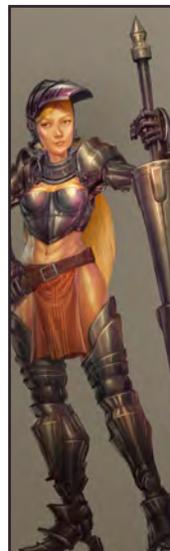


Lin Bo

Lin Bo has worked for a games company in China for 1 year.

He studied biology in college but finally found a job where he could use his love for painting and became a concept artist. Lin Bo's preference is to create environment concepts.

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Vince Chui

Vince Chui has in the past worked on video games, books and advertising and a wee tiny bit in movies. He enjoys character design and when he's not drawing he enjoys a good game of Ultimate Frisbee.

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“There are really gifted people out there who are lost in the crowd because they lack guidance”

This month's interview is with the fantastic Yigit Koroglu. Yigit comes from a part of the world that is surrounded by artistic and cultural inspiration, which shines through in his fantastic portfolio. He tells us about choosing his vocation and how digital art is quite a step from his original career path in banking and finance.

INTERVIEW WITH YIGIT KOROGLU

Interview with Yigit Koroglu

Hi Yigit, thanks for agreeing to be interviewed by 2DArtist. Tell us a little about your background and how you have come to be where you are today. How does someone who studied Banking and Finance end up as a digital illustrator?

I'm an illustrator and concept artist from Turkey, where it's a total mixture of Eastern and European culture. I think that has been the most important and dominant element in my life and the factor that led me to become an artist. When you stand at the point that I am now, you turn your face to the east and see a vast land of ancient and mysterious history going back to the Sumerians, then you turn your face to the west and find yourself engulfed in a culture that has been the roots of most everything in our lives since Zeus sat on his throne.

When I graduated high school I had two choices: one was to study something more common as a profession, like banking or management and the other was to study art. At that age, art looked a bit more risky in terms of money and esteem. That led me to choose the easier path and I started studying Banking and Finance. One day when I was in the third grade I had to check something from my old notebooks and realized that three quarters of them were filled with sketches of monsters, aliens, spaceships and mechas and it was at that point that I admitted to myself that I had chosen the wrong path and I left the school the following day.

I have been painting and drawing since my childhood so I practiced a little bit to reawaken my skills and entered Mimar Sinan University of Fine Arts, studying Interior Design. In those years I learned many aspects of design and art. After graduating I worked for two years as a freelance designer. However designing real spaces had many strict rules which were limiting my imagination and I didn't want to restrict myself to reality, so I searched for a more



independent ground to execute my ideas. At this point I saw the art of Kerem Beyit and was totally amazed. At the end of 2008, I bought a tablet and this is how it all started.

You say that you've been painting and drawing since childhood - what did you like to draw back then? And what would you say inspired you the most at this time?

I remember I was sharpening my pencils two-three years before starting elementary school. The earliest memory I have of drawing is

painting robots on the stickers of my Robotech VHS videos that I had recorded from the TV, if those couple of awkward lines could be considered as robots.

The most funny story from my childhood about drawing is when I learned how cartoons were made. After watching a documentary about Walt Disney on TV, I grabbed my pencils and drew nearly 15 pages of robots and He-Man fighting each other. I even added word balloons to the pages to be filled by my father





since I didn't know how to write. As a naive kid I thought those balloons would somehow mysteriously transform into sounds. I was desperately handing these drawings to my father everyday so that he could send them to the TV station to be shown on TV. Of course it didn't take more than a couple of days before some older kid in the neighbourhood told me that mine was just an idiotic and useless goal, which ruined my dreams. Those were the days that I spent my time by watching *He-Man*, *Robotech*, *Transformers* and playing with

Lego. *Transformers* is my favorite TV show of all time. I was, and still am, amazed by those shapeshifting mechs.

If you were to look back at the projects and pieces of art you have worked on, what would you say was your favorite and most rewarding, and why?

Of all pieces that I have made "The Oath" is my favorite. It let me be recognized by sci-fi art lovers and some magazines. But above all, that piece has been selected for *Digital Art Masters*:



V5, for which I also wrote a detailed step-by-step making of. I spent nearly one week painting it because of its huge size and resolution. I wanted it to be a cinematic looking piece with a gloomy forest background and I tried to make a contrasting focal point by creating dramatic lighting. From the viewer's positive feedback I think that I accomplished what I intended.

“When I decided to start digital painting , my goal was to be able to remove the boundries of my imagination”

When looking at your gallery it appears that you are quite comfortable with sci-fi and fantasy painting, which is fairly rare as artists seem to be drawn to one or the other. Which of these would you say is your favorite? And is there any other style or approach that you would like to try out?

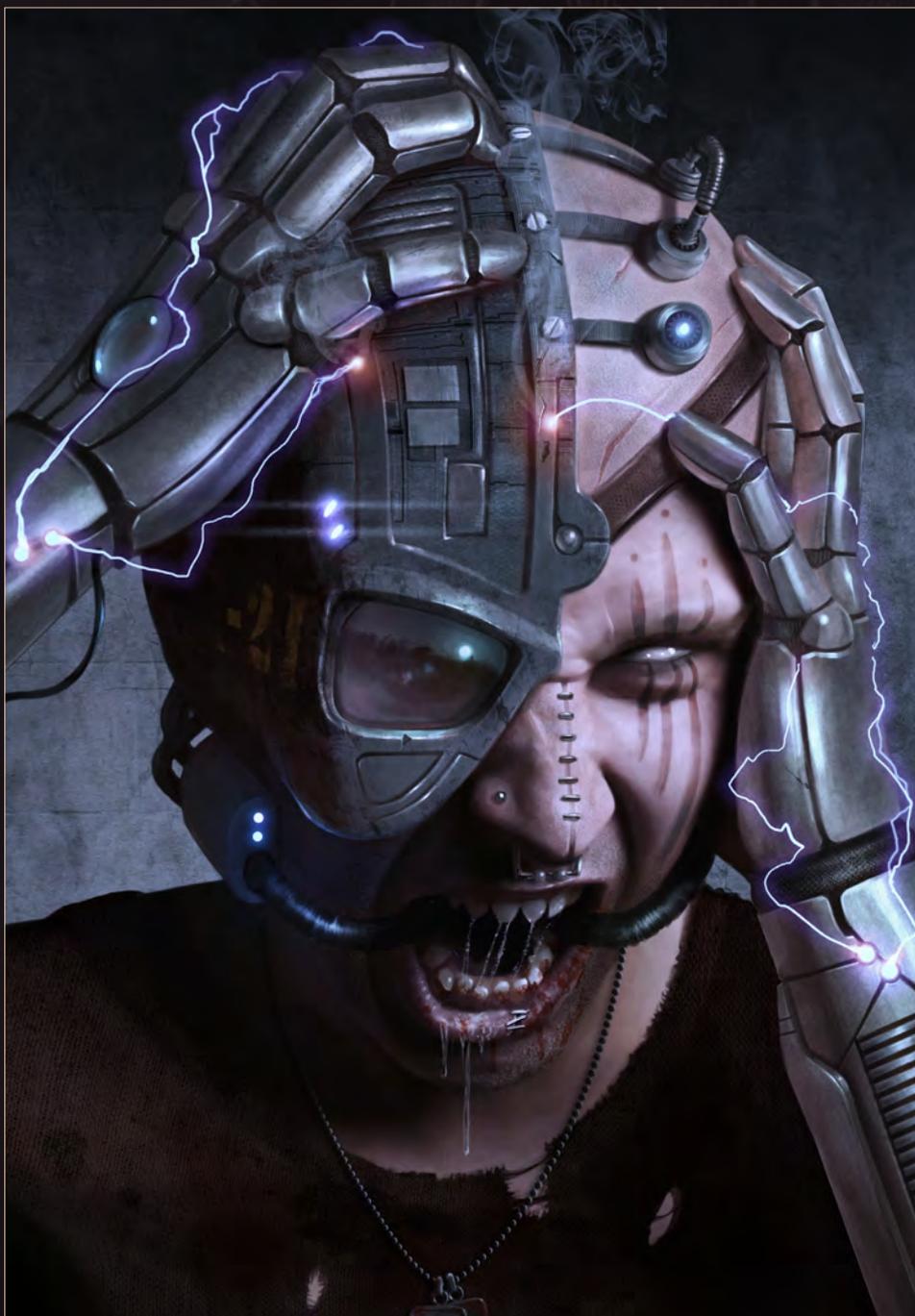
As I stated previously, when I decided to start digital painting my goal was to be able to remove the boundaries of my imagination, which was limited by the solid shapes and materials that overwhelmed my work as an interior designer. I'm sure all kinds of designers reading this know what I am talking about; it's hard having a unique design in your mind but being



limited by current technologies and therefore knowing it will only stay on paper. At that point I told myself if those kinds of designs were having to stay on paper, why put restrictions on them?

For me it's the same with the genres of art. I think there is a very thin line between science fiction and fantasy since one feeds the other. Who knows if the Uruk-Hai's described by J.R.R Tolkien weren't influenced by some scientist experimenting on a hybrid race of frog and a bird? A flying frog can be considered a fantasy

creature, but could also be the result of a sci-fi idea. There are very complex discussions about the boundaries of the two genres. As an artist, what I want to do is to not restrict my artwork to pure fantasy or pure sci-fi since my job is to expand people's imaginations as much as I can, so I try to mix these two at least on my personal paintings. I see artists as the sparks in the development of civilization. I think that our goal should be more than to paint something to decorate walls. I would like to try abstract painting since the results can turn out



wonderfully and can show the artist his own sub-consciousness.

I tend to ask everyone I interview what their ideal job would be. If you could take any job in the world now what would it be and why? My ideal job is what I am doing now actually. As I have said, I chose this job after years of experimenting [Laughs] in other professions. To be more specific about it, I love creating unique concept designs which let people wonder about the rest of the story or the environment they are in. The best ground to implement this is either movies or video games. So I would like to take part in a big project where people would say "now that is definitely something we haven't imagined before". To me, hearing something like this would be worth much more than any amount of money.

It sounds like art takes up a lot of your time. What do you like to do in your spare time and do you find that these things inspire your digital art? Yes art definitely takes nearly all of my time. I'm not talking about only making it but also following other artists, learning new techniques and searching for references to use in my work. Most of the time I spend more time on these than actually painting something. I have lots of things to learn and I'm sure this will continue



like this until the end of my life. Being amazed by every single new thing that you learn, like a child, is the most exciting part of the whole story.

Of course in art, especially in the digital medium, reading books will not satisfy your visual hunger. That's why I try to watch movies whenever I get the chance. I try to examine the details of the costumes, angle of the camera, designs of the monsters, environments or use of lighting in them. Although sci-fi and fantasy movies are my favorite, I try to follow all genres since sometimes you may get new ideas from the most unexpected sources. Also I have to know what is applicable with current technology or make-up techniques and know what has been done before so I'm not too repetitive. I think movies are the best way to get inspiration. I see them as distilled frames of life itself in which the screen helps us focus on the details, be it visual or verbal.

Other than movies I fill my spare times playing video games. I have a very good excuse to spend two-three hours on them because it's part of my job. I have to follow technological improvements in coding, 3D modeling and animations, know what players like and don't like etc. One of the most frequent things I do is go into public gaming forums for a game that is still under development and read what people think about a newly announced character concept. Later on when the game is released I observe how that character's design affects people's gaming.







You mentioned your love for *Transformers*, which is something we have in common! What do you think of the new movies and if you were designing for them would you have done anything differently?

The *Transformers* movies have everything in them that a man would like to watch; cars, robots, firepower and Megan Fox of course! I

think the films proved that nothing is impossible; there's always a work-around if you think really hard about it. I'd like to bow before the design team of *Transformers* because of their unparalleled vision and intelligence. With the effective cameras angles, complex 3D modeling, fast animations during the transformation of robots and successful combination of organic

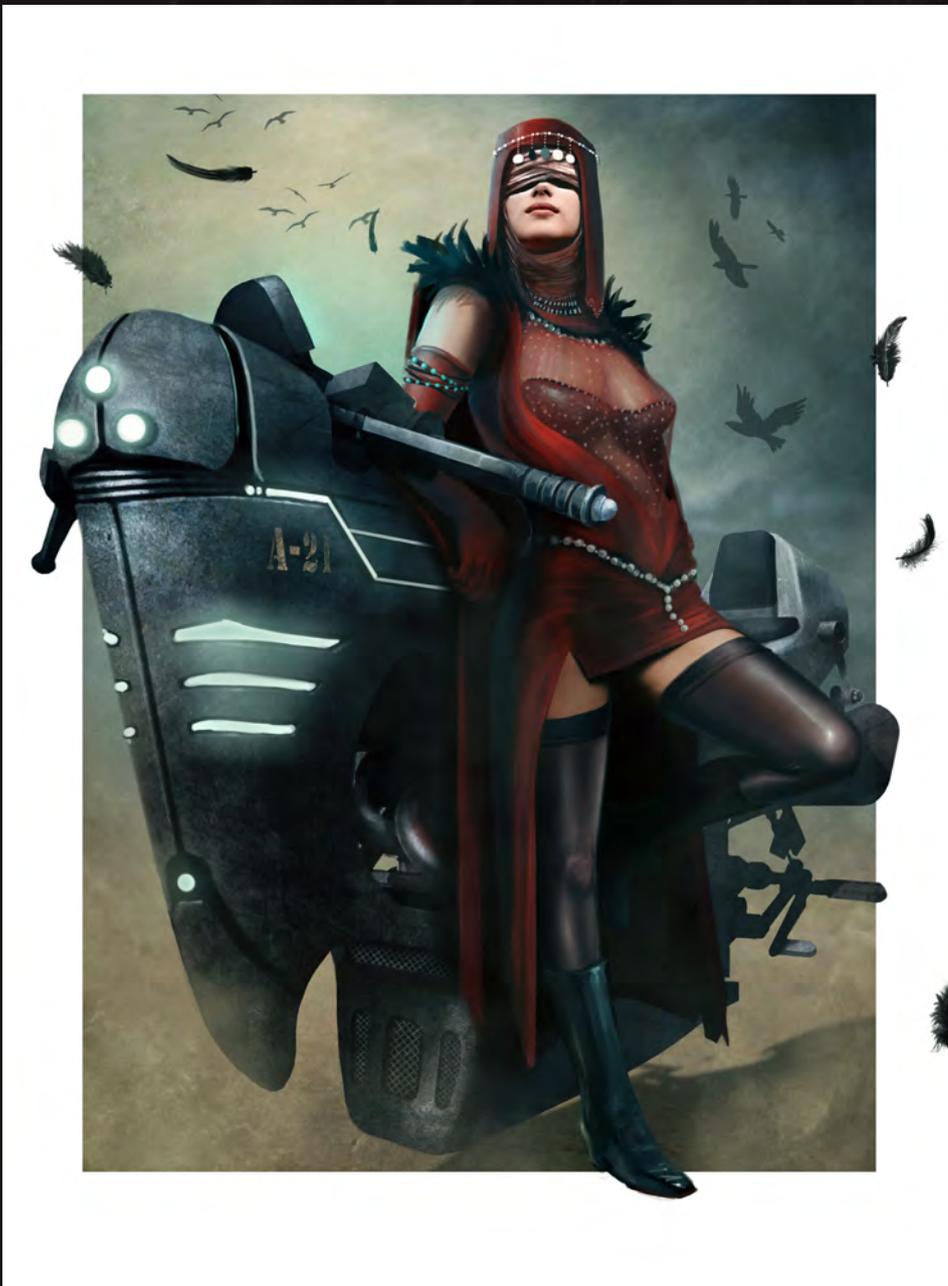
and inorganic elements within the film, they transformed the image of the cartoonish robots into something highly realistic, complex and mature. Yet, they were still loyal to the silhouettes of the characters that we knew from the animated series. This is a seriously hard thing to achieve and it makes me amazed by their talent twice-over. And if I were designing for the *Transformers* movies, I would do my best to keep the quality of it as high as I could, because at the moment it's flawless.

Can you tell us a little about the processes you use to create a digital painting? Do you sketch traditionally first or do you go straight on to the computer?

I had been drawing with charcoal, pen, pencil and markers until I started digital painting. For the first few months of using a tablet, I continued the habit of sketching with pencil then scanning it in and painting over it. As soon as I got used to the graphic tablet and could use it as freely as a pencil, I stopped sketching and started painting directly onto the computer. I admit that the feel of a graphic pen is very plastic and can't be compared to a pencil, but it surely is faster with digital media. Sometimes I sketch in Photoshop and make layers on top of that sketch, and sometimes I paint it all in one layer, which is much more like traditional painting.

You mentioned that you felt that taking up a business or banking career seemed more secure and realistic at the time. Do you think that this is something that stops a lot of talented artists from pursuing a career in art? And if you were speaking to someone who thought like that what would be your advice?

Absolutely. Since 2009 I have met many young artists who didn't know what to do after graduation, and they told me that waiting for









their paintings to be sold wasn't an option, so they would better of working in a supermarket or something similar.

There are really gifted people out there who are lost in the crowd because they lack guidance. As an artist you have to push the limits of your imagination, work really hard, and be passionate about what you do. You have to be patient though. Do your best, submit your artworks to as many websites, magazines and books as possible, since being recognized is often more important than being able to design good concepts or marvelous illustrations. Your work won't do you any good if you keep it to yourself. Also today's artists have a really great advantage in the internet and digital art. As long as you love art and are determined, do not hesitate to get into the industry. Don't put money in the way as a problem, because that will definitely affect your work in a negative way. If you concentrate on your art, the rest will come swiftly anyway.



My advice doesn't solely include art, it applies to any profession. A person shouldn't wait for 6p.m to regain his freedom every day. We have approximately 70-80 years to live unless something terrible happens or until scientists

find some way to expand it. We can't spend those precious years dreaming of the day we retire from the job we hate. Do what you love; success and relief will surely follow.

If you could highlight one individual thing as being vital when creating an image what would it be?

There is only one, unquestionable answer to this: light. If there was no light, there would be no colors, shapes, shadows, perspective, or anything that we can see. As an artist, the more you understand light and how it effects the whole world around us, the more successful and realistic your paintings will be.

Think about texturing for example. What we call "texture" is actually the level and density of shadows on a surface multiplied by color, which is again a subcomponent of light. So the knowledge you have about lighting directly effects how believable your artworks are. You can make illusions on your works by just using lighting effects, and I am not talking about Photoshop filters here, which can trick viewers into thinking something is very complicated and realistic. But what you actually do is just use the right lighting, reflection and shadows on top of simple silhouettes. Even God said "Let there be light" in the beginning!

Thanks for agreeing to be interviewed Yigit, it has been a pleasure speaking to you and looking at your great work. Congratulations for your involvement with *Digital Art Masters: V5* - I hope it brings you even more well deserved success.

Digital Art Masters: V5 will definitely be a breathtaking book and it is a great honor for me to take part in it alongside the world's best digital artists. I would like to thank you as well for giving me this interview opportunity and thank everyone reading this.



Yigit Koroglu

For more work by this artist please visit:

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

Or contact them at:

yigit@yigitkoroglu.com

Interviewed by: Simon Morse



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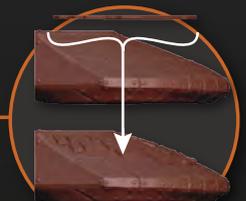
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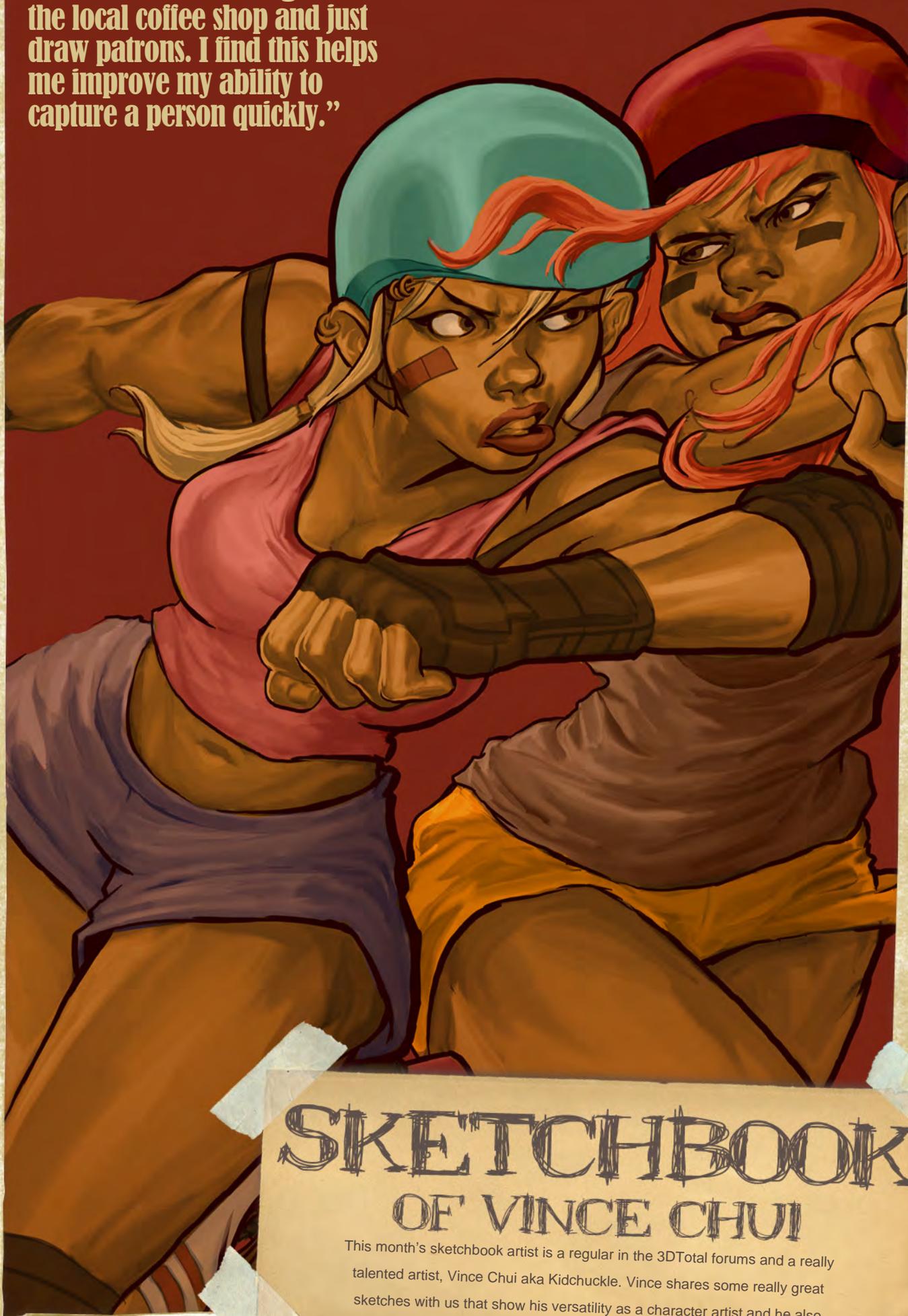
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ZBrush Artist: Steve Warner

“Other times I like to go to the local coffee shop and just draw patrons. I find this helps me improve my ability to capture a person quickly.”



SKETCHBOOK OF VINCE CHUI

This month's sketchbook artist is a regular in the 3DTotal forums and a really talented artist, Vince Chui aka Kidchuckle. Vince shares some really great sketches with us that show his versatility as a character artist and he also shows us how he develops his sketches to create great final images.

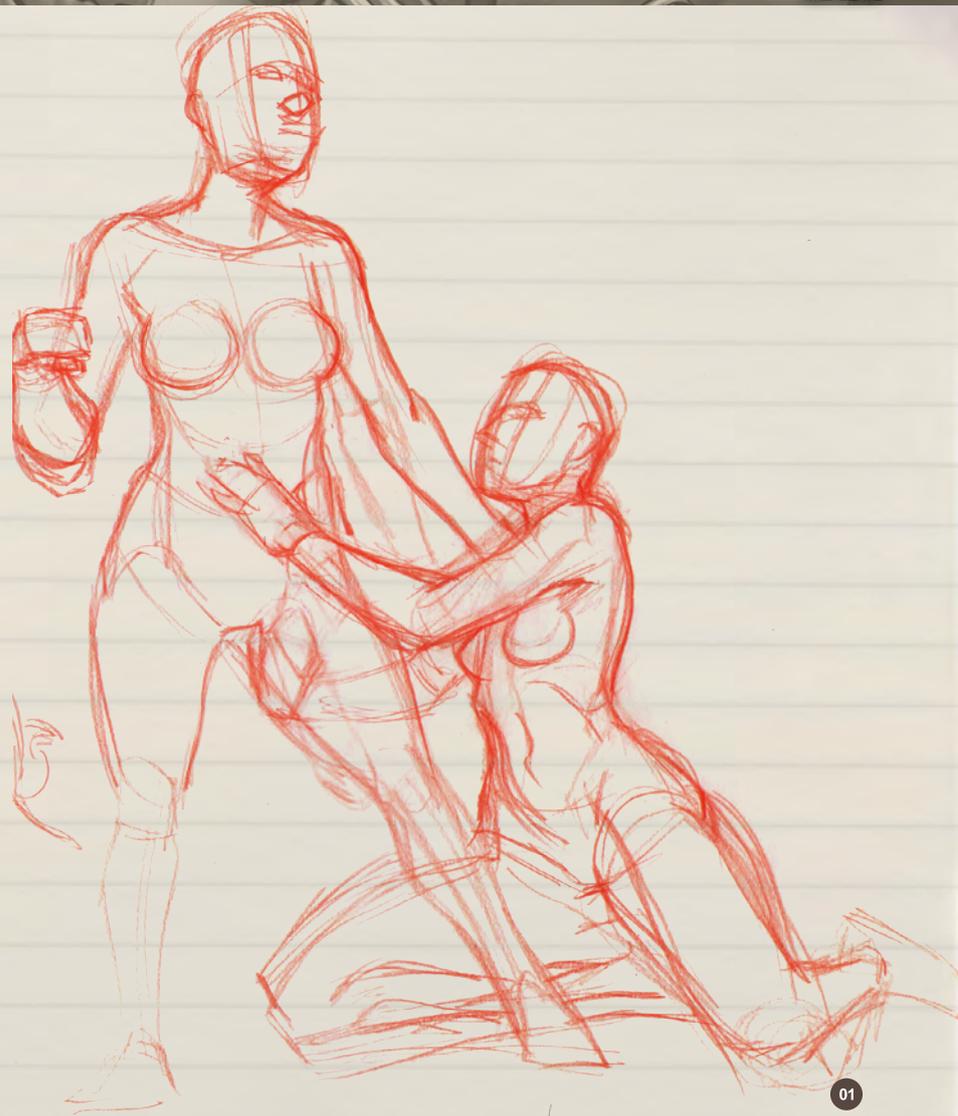
SKETCHBOOK OF VINCE CHUI

SKETCHING

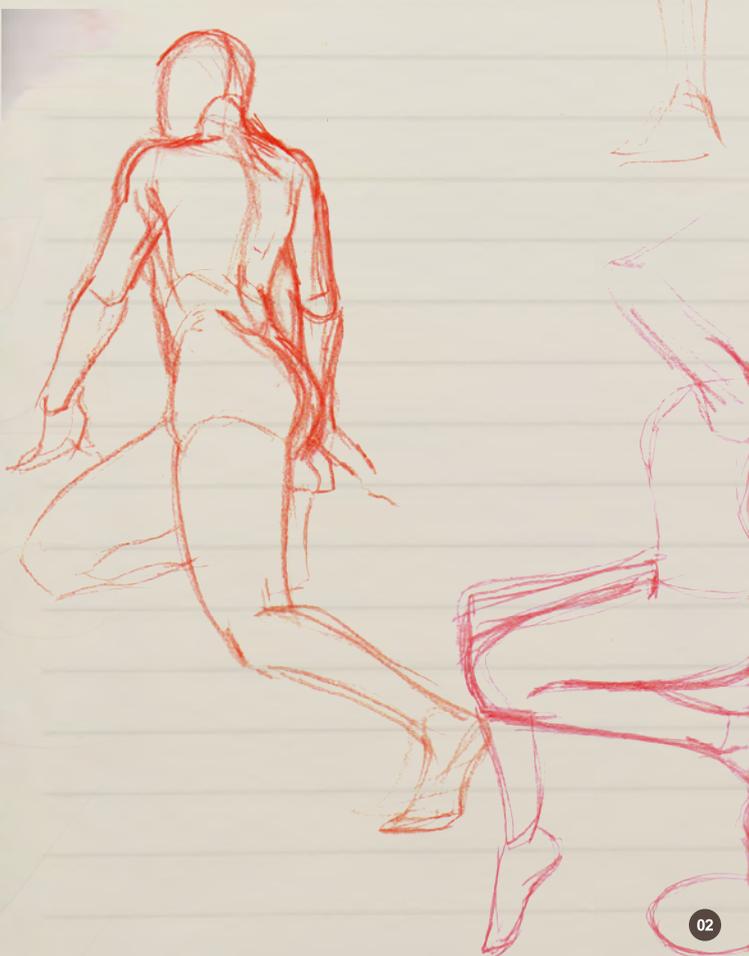
My name is Vince Chui aka Kidchuckle. Sketching for me means a couple of things: learning and studying, day dreaming, planning and work/fun.

The sketching tools I use have changed a bit over the years. I've moved over to digital, but I'm still quite fond of the old sketchbook and pencil.

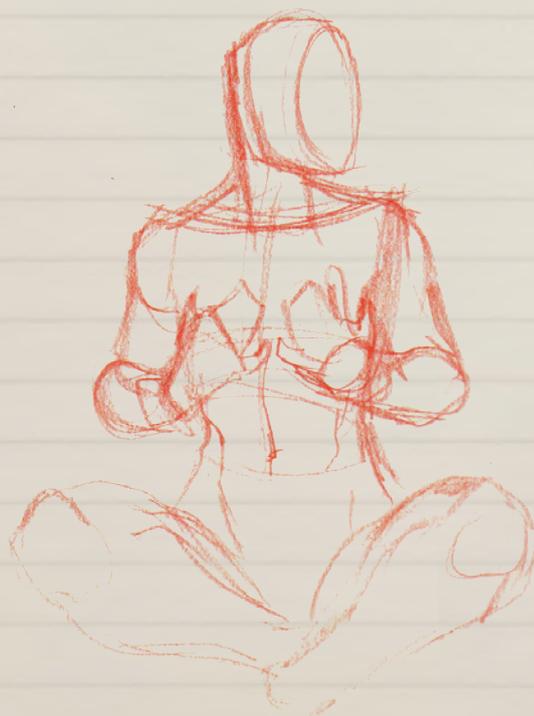
There are a couple things I like to do when I sketch. I like to do life drawing when I can. Here are a few quick studies from life drawing with a model. I do it to help me improve my speed, observation, poses, and structure. The materials used are red pencil and paper (Fig.01 – 03).



01



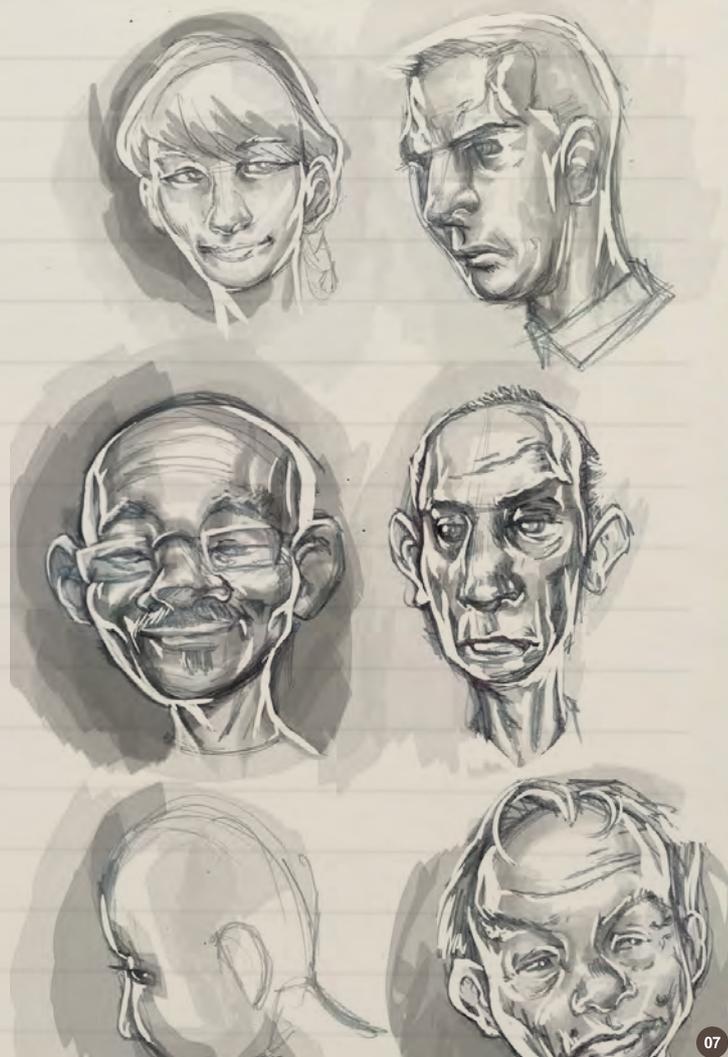
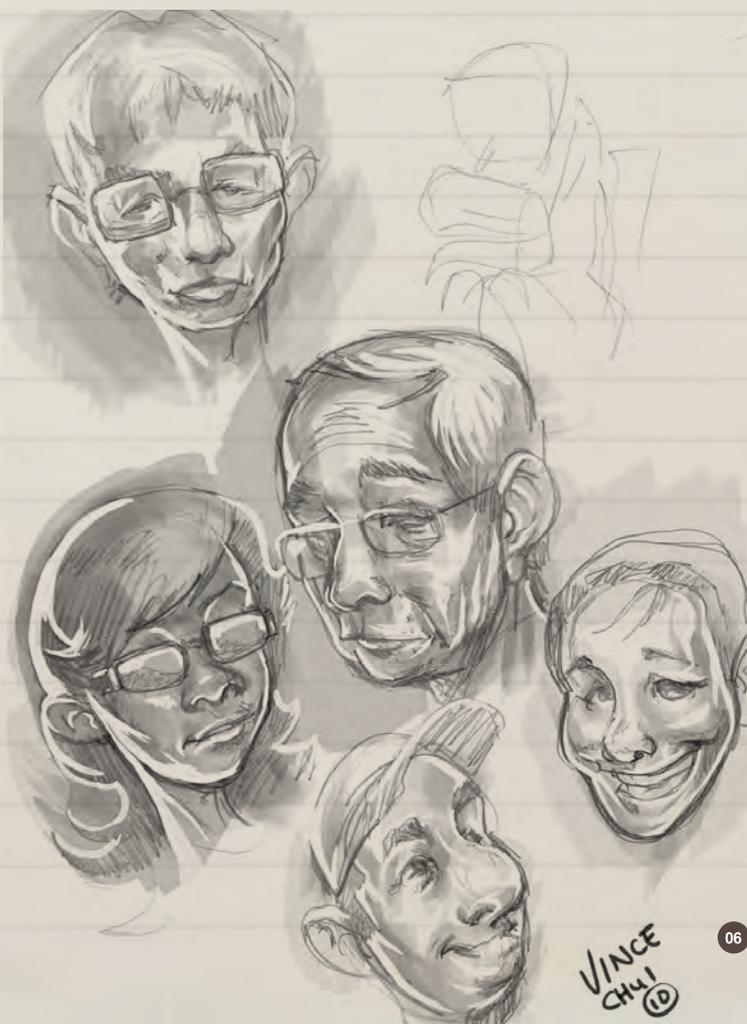
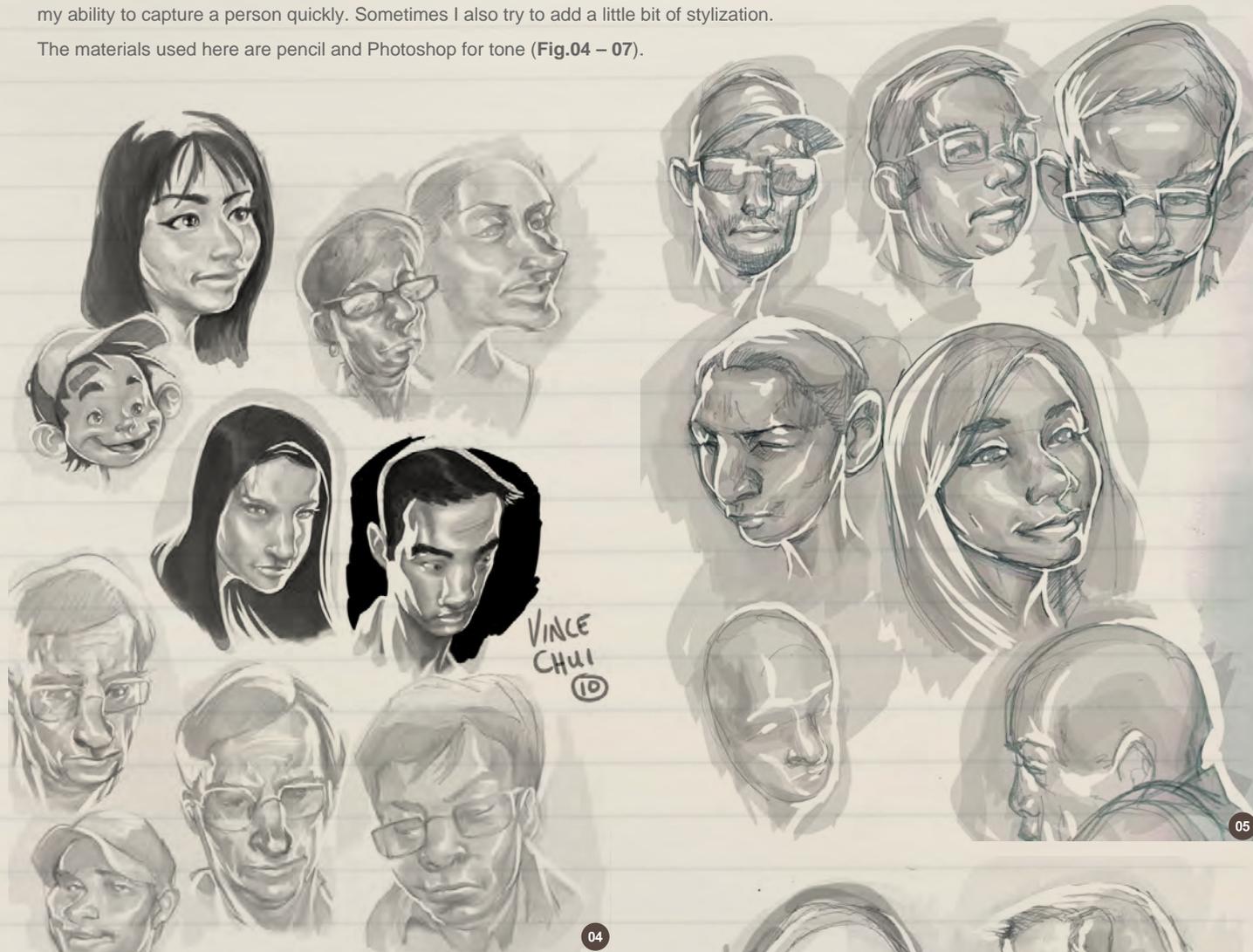
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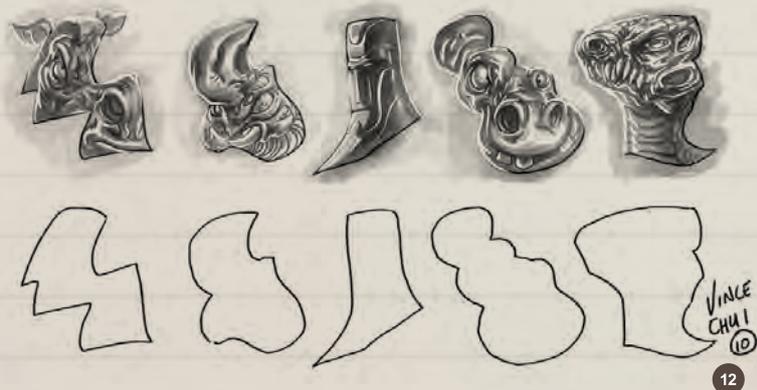
03

Other times I like to go to the local coffee shop and just draw patrons. I find this helps me improve my ability to capture a person quickly. Sometimes I also try to add a little bit of stylization.

The materials used here are pencil and Photoshop for tone (Fig.04 – 07).



The zoo is also a great place to practice the more unusual things that we don't see day to day in life. The materials used here are pencil and Photoshop for tone (Fig.08 – 09).



Sometimes I do creative exercises. These were done for Design a Character club. I partake in some of their sketch challenges. The challenge was to use basic shapes as a base to design your characters

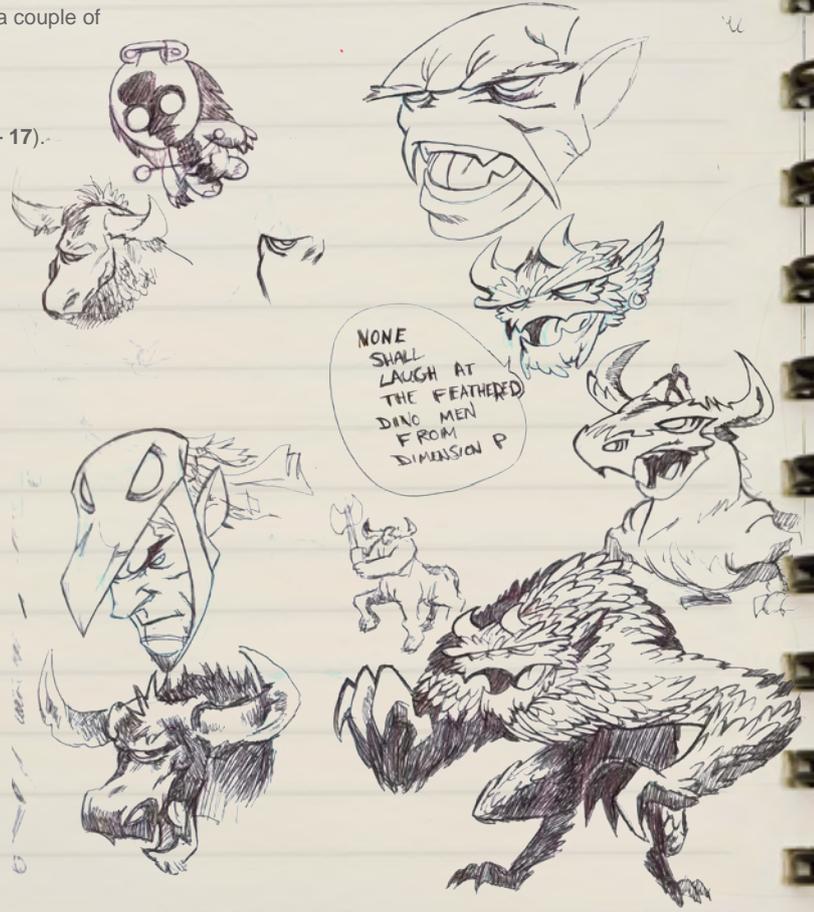
Photoshop was used for these (Fig.10 – 12).

Sometimes I just like to explore and see what I can create. Here are a couple of random fun goofy designs from my sketchbook.

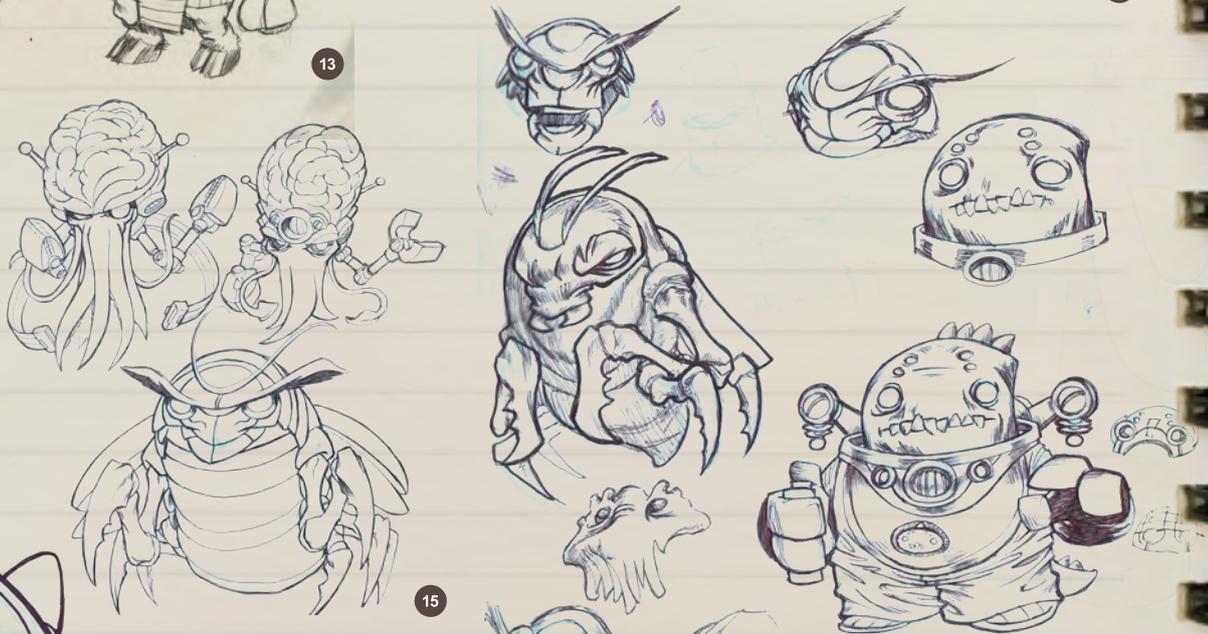
Materials used are either pencil or ink (sharpie or ball point) (Fig.13 – 17).



13



14



15



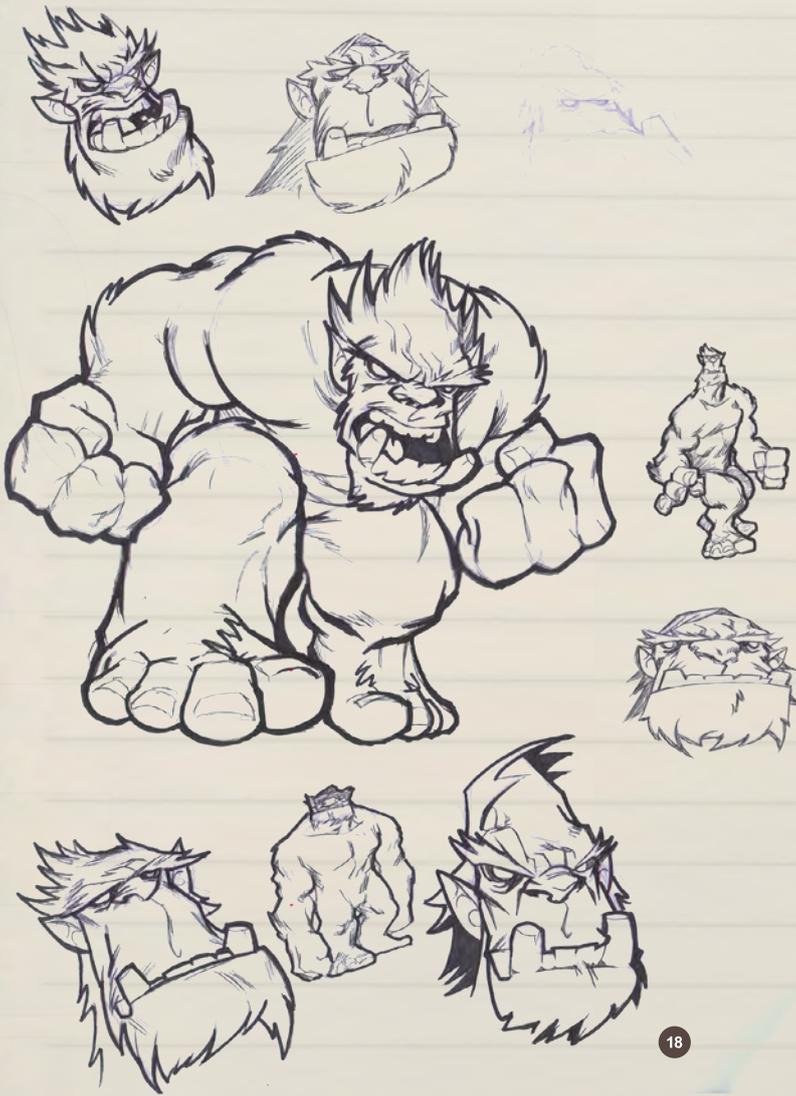
16



17

Sasquatch is an old piece, but I had a lot of fun developing it. Here are a couple of developing images (Fig.18).

This is more or less the style I was happy with (Fig.19).



18



19

Here are some explorations with poses and getting the feel of the character (Fig.20).

Here is a finalized rendering of him (Fig.21).



20



21

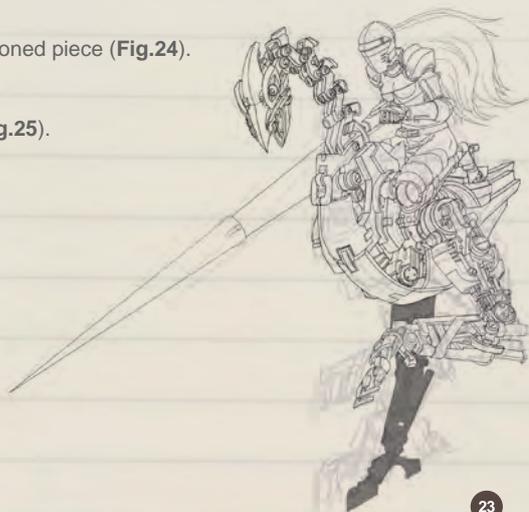
Outside of just developing characters, it's nice to plan sketches to develop them for Illustration work. Here's one I did for fun as a homage to an old arcade classic. I took inspiration from the old designs and redeveloped the designs. Here's the rough drawing. It's more like a thumbnail, where I'm just planning to figure out my layout and not get caught up into the details (Fig.22). I thought it would be easier to separate the two main figures.



Here's the rider and the Ostrich, I've worked up the details (you can still see the rough line work) (Fig.23).

Black and white toned piece (Fig.24).

Color version (Fig.25).



23



24



25

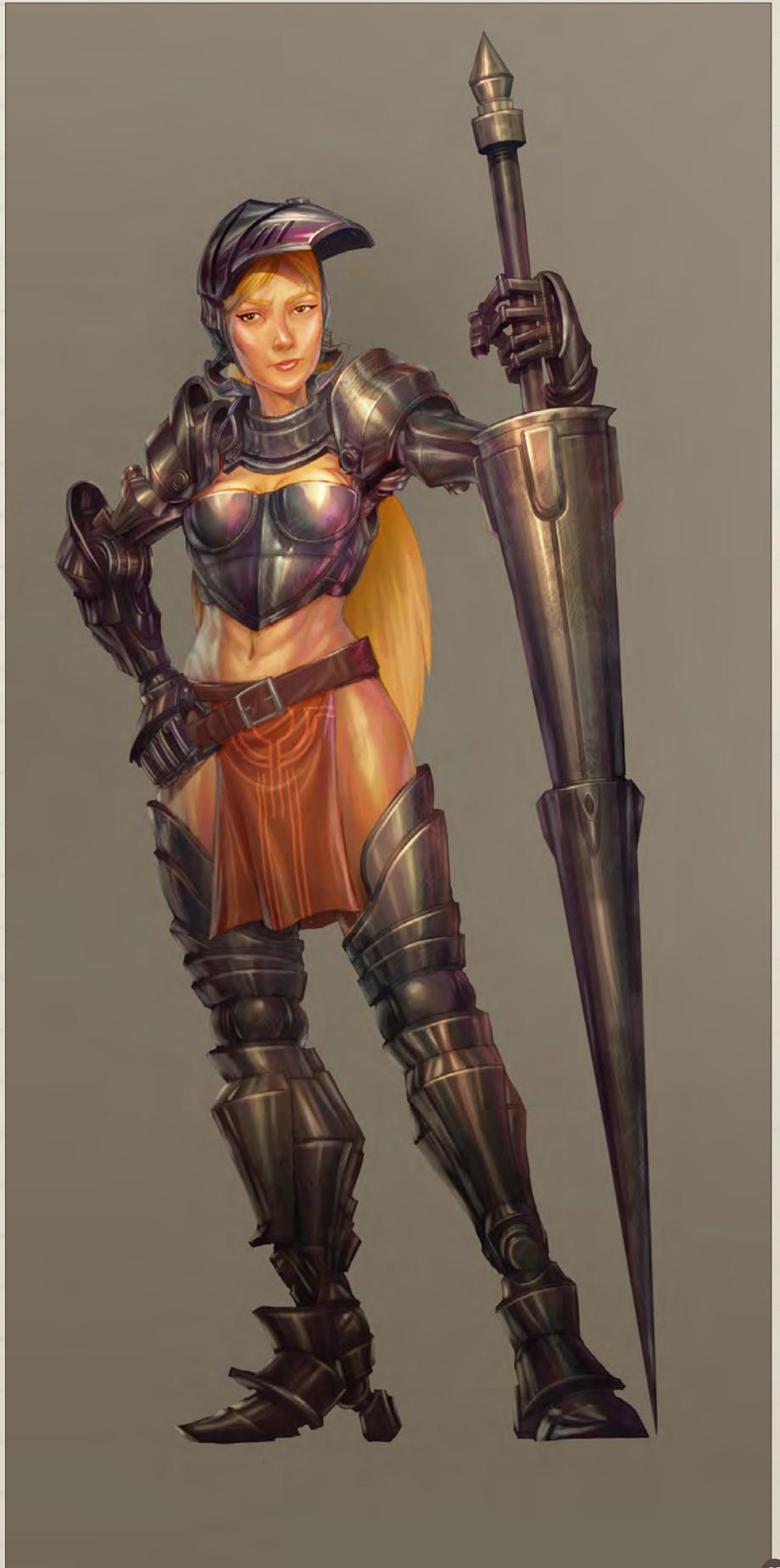
Here's the rider alone in similar format (Fig.26 – 28).



26



27



28

And then lastly here's the final Image with both the main figures and a background (Fig.29).



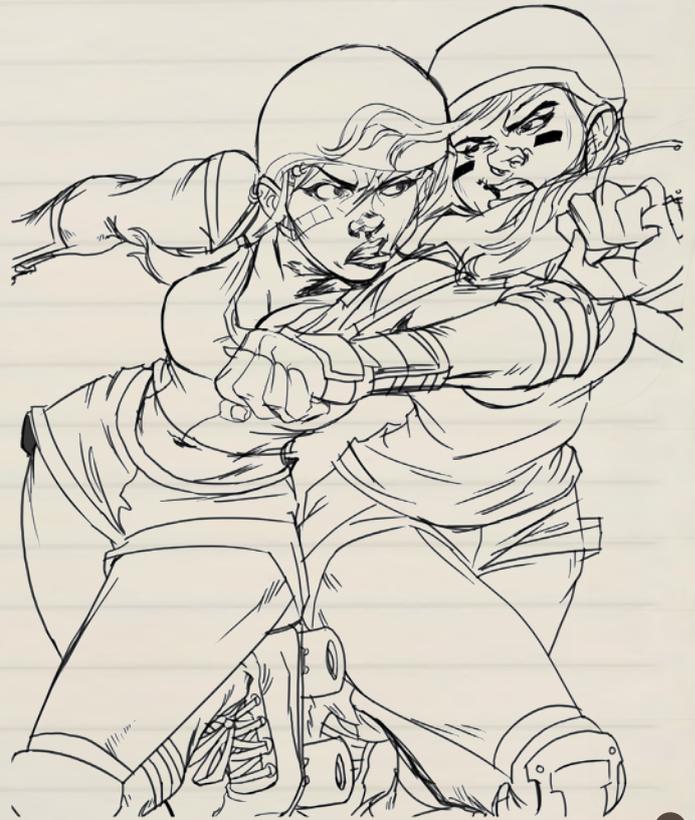
VINCE 09
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Here's another one, where I stylized the girls a bit more. I decided to make them rugged beauties, with a bit of a caricature feel. Also I wanted to bring in a bit of retro feel to the poster using a limited color palette. Here's a loose sketch (Fig.30).



Then I started to work on some loose tone to work out my forms (Fig.31).

I then worked on toning down the line work and blending it into the tones, as well as thickening the tones and smoothing them out to really develop the shapes (Fig.32).



30



31



32

I then start to drop in my colour palette using blend modes in Photoshop to quickly block in the colors. I then flattened my layers to simplify my Photoshop file (Fig.33).



TORONTO ROLLER DERBY



This is the final stage. I start to build up my saturation and punch out my highlights (Fig.34).

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Geoffroy Thoorens

Closet Monster

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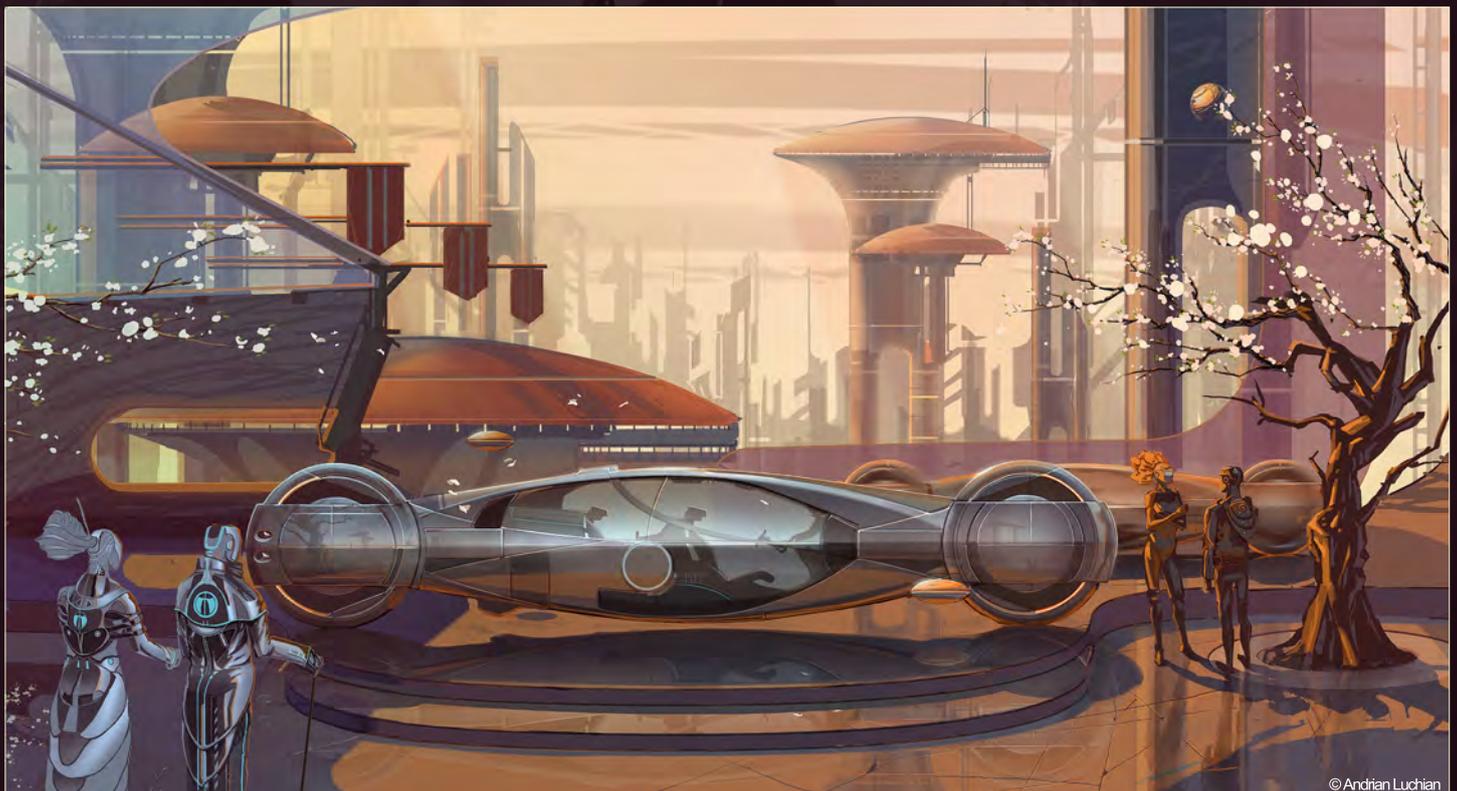
Days After Tomorrow

Andrian Luchian

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Under clouds

Alex Andreyev

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Leonardo DiCaprio

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Sentinels

Geoffroy Thoorens

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Call of Cthulhu

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CONCEPT ART FOR GAMES

Concept art for computer games is a fascinating field and an industry that a lot of aspiring digital artists would love to be involved with. This tutorial series has been written by some of the biggest and best names in the gaming industry, who will guide us through the way they would tackle the three main areas where concept work is required: environments, characters and accessories. The artists involved in this series have created a games brief themselves and are free to create their own vision of the description. They will reflect on the steps they choose to take from the point of receiving the brief up until they have created a completed concept for their required section.



Game type: First person shooter

Genre: Sci-Fi **Year:** 2300

The setting is Earth and the prison planet, Asturia. 90% of the game is on Asturia.

Plot summary: Lex Crane, a former police officer, is now the chief of security at Skye Global, the largest manufacturer of pharmaceuticals on the planet. Lex discovers something about the company he works for that he shouldn't have, and this starts a chain reaction that causes him to be wrongly accused for the murder of his family and a local politician. He is sentenced to life imprisonment on the prison planet of Asturia. On the prison planet he is constantly targeted by the criminals that he put there all those years ago, along with an unknown enemy within the prison walls hired by Skye Global. Lex was framed by Skye Global's CEO, Lance Shepherd, and Shepherd is now trying to have him killed in a place where nobody will miss him or even realize he's dead. Lex is trying to escape from the prison and return to Earth, where he's convinced he can find the evidence to clear his name. Along the way he forms unexpected alliances and is disappointed by shocking betrayals.

The environment: The setting is dark and cold. The planet is basically a giant rock. There is no lush foliage or vast bodies of water. Instead there are pits of oil and sludge. The terrain has large, jagged rock formations jutting out sporadically throughout the landscape. The sky is constantly filled with flashes of green lightning, which brings on poisonous rain storms.

There is a giant prison facility that has been placed on the planet to house the galaxy's most violent and evil criminal element. Escape is rarely ever attempted because of the sheer fact that outside the walls survival is not possible. The extremely harsh climate, along with the predatory dangers that exist on the planet, make it so that the prisoners would rather stay confined to prison. At least there is food, shelter, warmth etc., inside the jail.

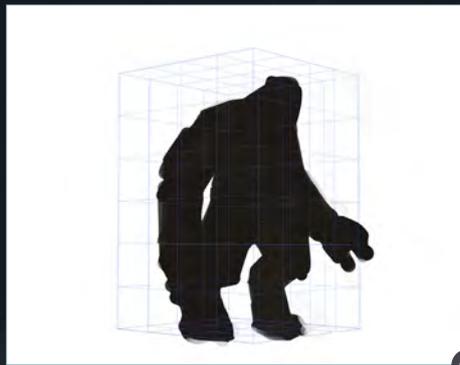
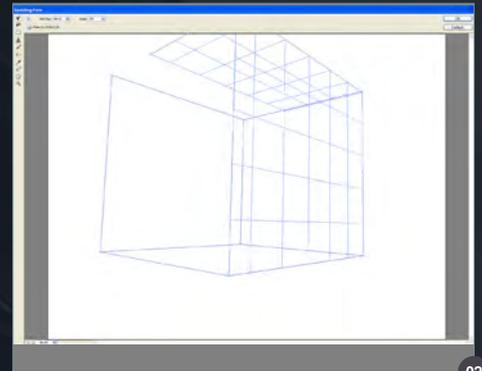
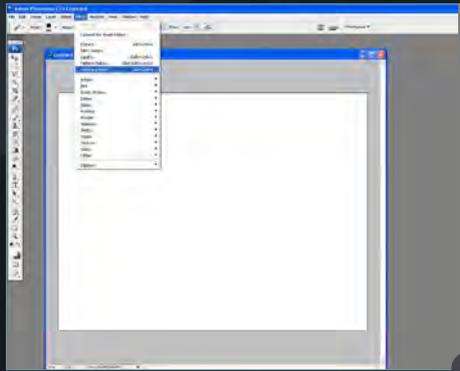
Prisoners are forced to work as part of their sentence. The labor camps are set up throughout the perimeter surrounding the prison. They are forced to mine for the oil that exists deep within the surface of the planet. Along with these intensely laborious tasks of digging and mining, the prisoners are also constantly expanding the facility to house yet more prisoners.

Concept Art for Games: Part 3 - Characters

Software Used: Photoshop

When I create characters I sometimes start by creating a perspective box in Photoshop (**Fig.01**). To do this I use the Vanishing tool in the Filter tab. A lot of people think that perspective is only important when creating vehicles or environments, but it is also something that should be kept in mind when creating characters. A lot of concepts I see feel flat or unclear anatomically. Various elements can contribute to this, but one thing that is often overlooked is the "broken" perspective. This can affect the anatomy, the costume design, and the overall proportions and silhouette of a character (**Fig.02**).

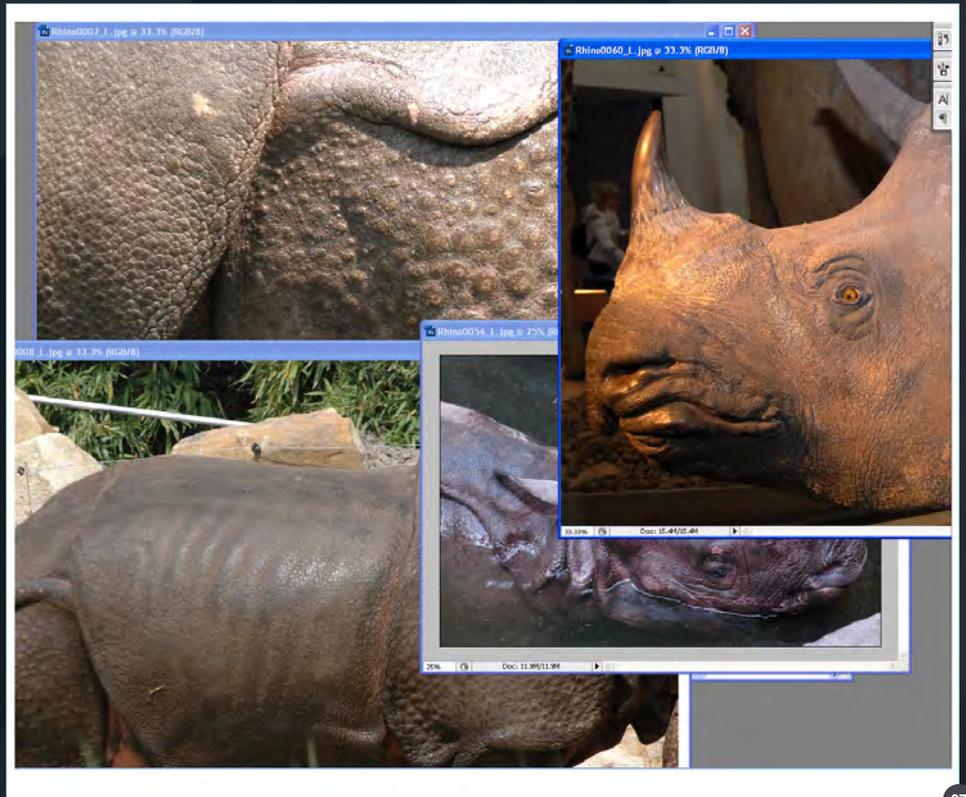
Most artists will create rough thumbnails before getting started on a character design. My process is no different (**Fig.03**). Sometimes I'll do sketches in my sketchbook, but these days it's usually more efficient to use a program like Photoshop, even for the roughs. In this image you can see that I have created blocky, very loose thumbnails to rough out the general shape (**Fig.04**). Think carefully about the personality and role of this character and make sure that the body type fits and feels right. I'm not trying to hammer down any specific design aspects at this point (**Fig.05**). Remember not to



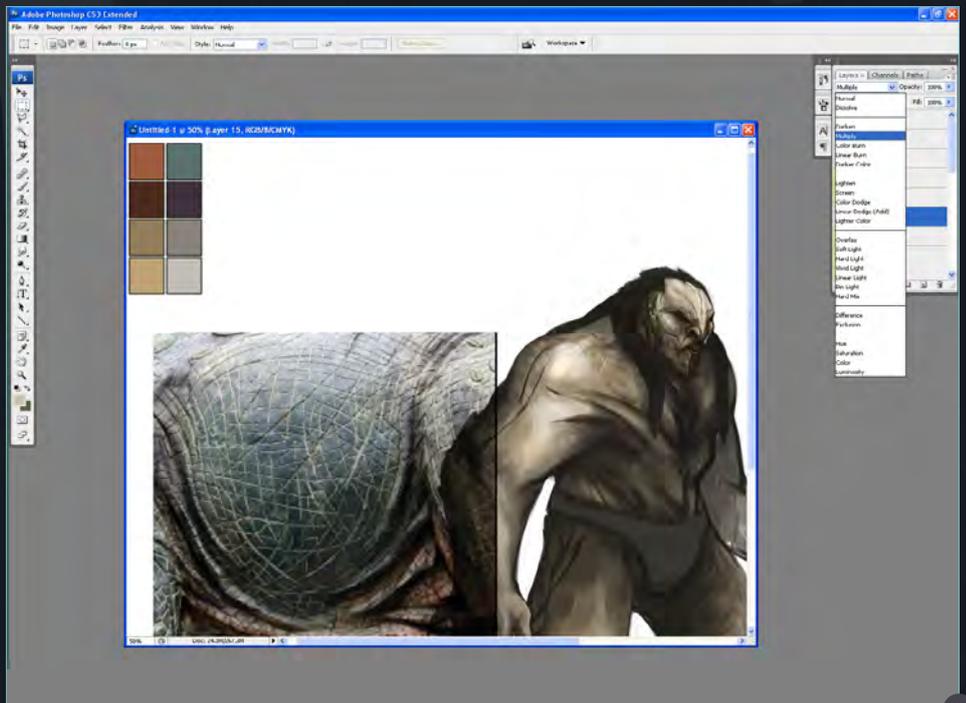
stray too far from the original thumbnails. Stay focused and stay on course. While sometimes the most creative ideas come from thinking outside the box and wandering slightly off of the original path, it can sometimes create more work later on down the road (**Fig.06**). Early on is the best time to let the "wild" ideas take shape, but once you've moved beyond the brainstorming stages, stay on course as much as possible.

Another thing I'll sometimes do, especially with animals and creatures and in this case an alien prisoner, is to grab various photos to help create a bit of "noise" and surface texture for the skin (**Fig.07**). Again, think about the personality and role of the character. What type of skin do you want this "person" to have? Is he soft and gentle? Is he cold, dark, rough and ferocious? With Taron Dax, I was thinking of a big powerful and lumbering character with tough impenetrable skin. I thought immediately of a rhinoceros. Here I've downloaded a bunch of pictures that I feel represent the material that I'm looking for. I used the 3DTotal free texture library for these images. It's always nice to have a big library of textures to browse through and their library has some awesome high resolution photos.

After I've detailed the design of the character quite a bit, I start applying some of the photo textures using the different layer options (**Fig.08**). I'm not always sure how a certain layer will affect the image, so it's good to browse through the list and see which one creates the coolest effect. In this case I use Multiply. The photo becomes slightly transparent and it doesn't interfere a great deal with the line work that I've already laid down. At this point, I've also decided on a rough color palette that I want to use for the character. I generally keep the colors fairly close in range with a possible complimentary or two. For example, if I want the character to be red I'll often include some other colors that are in the red family but will bleed over slightly into yellow. If I want to add a



07



08



09

complimentary color in there somewhere I'll add a subtle splash of blue or blue/green.

Here is a closer shot of some of the detail and texture work (**Fig.09**). It's still pretty loose, but you can get the general vibe of the direction this character. One thing to always remember is to do your research, know the story and character,

and understand the limitations of your game. You can't always create the most elaborately detailed concept. Sometimes it's necessary to know how and where to put your most important details, and leave other areas less complicated. In this case, since it's hypothetical, the polys are unlimited and we're going for an extremely high resolution, very detailed world.

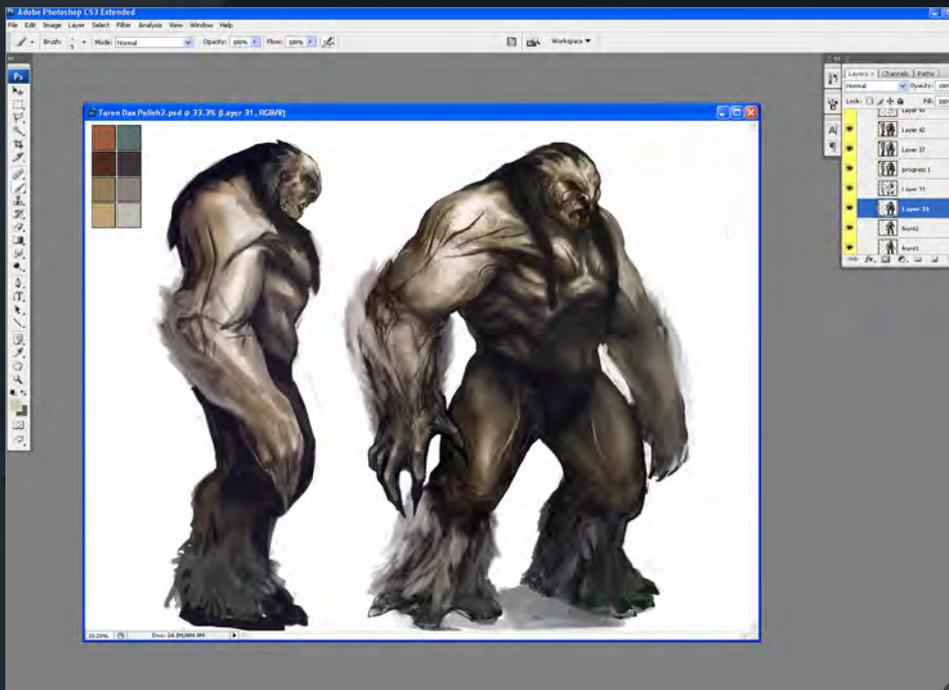
In this image I changed the anatomy slightly (Fig.10). I've puffed out the chest because I wanted this guy to feel really big and strong and at the same time have a very distinct pride about him. I've roughed in some hands as well.

Now that I've got a decent amount designed from the front angle, I create a profile view design using the same basic steps that I mentioned above (Fig.11). I jump back and forth between designs to make sure that there's a

decent level of consistency between the two. It's not always necessary for the design to be 100 percent accurate from all angles in terms of consistency, and you don't always have to put in every single detail. You want to leave some artistic freedom for the 3D modeler to work his magic as well. But keep in mind, if there is an area of the design that you want to remain absolutely true to the concept, you need to be sure you make it crystal clear in the drawing as to how it should look! Also in terms of the



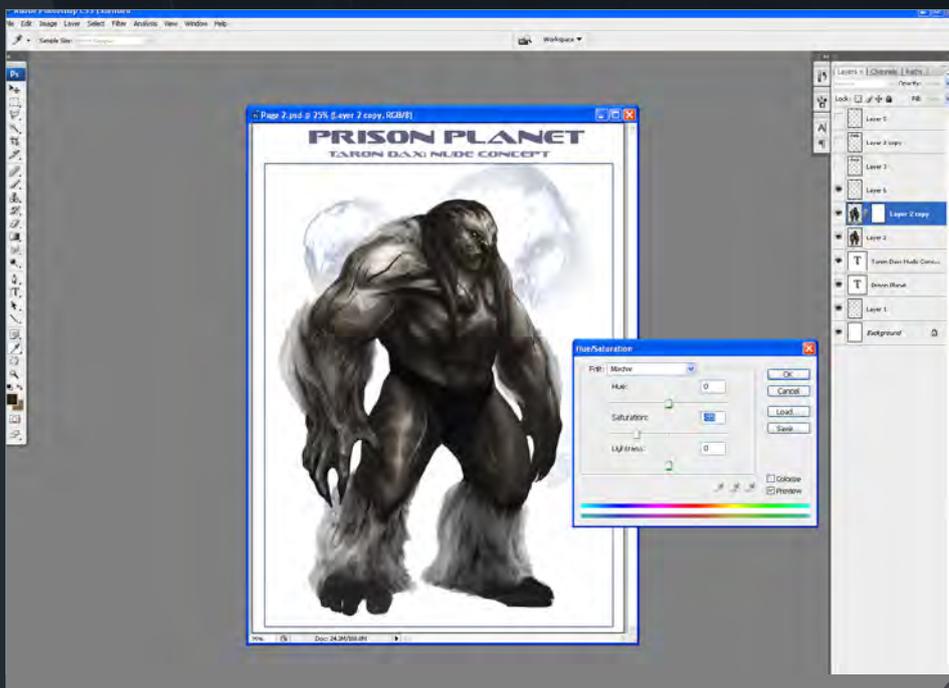
10



polish and rendering, don't lose sight of the fact that you are not creating an illustration; it's first and foremost a concept design. However, you want there to be enough rendering and color information to leave as few questions as possible for the modeler, or the client.

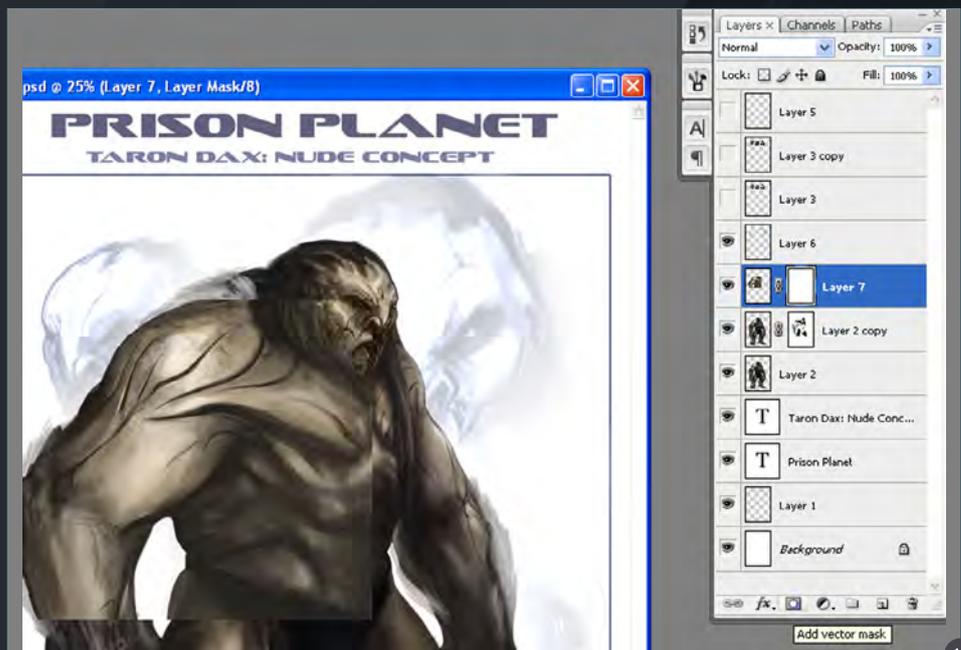
I'm pretty close to the final image at this point and I make some minor tweaks to the saturation levels (Fig.12). The mood of this game is dark and gloomy, and the same goes for the character so I bring down the amount of color a tad. Of course art is subjective and an artist's personal tastes will always inevitably shine through, so it's the concept artist's job to try and use his talents to create a character that suits the game design whether or not it's your preference.

11



It's pretty important to save different versions of your work just in case you end up wanting to go back and use a previous version. Save and save often. A good rule of thumb is to save whatever you're not willing to lose. The best way to learn this lesson is the hard way! I can't count the amount of times when I've lost a ton of work due to a program crash or computer crash. Even during the course of this tutorial, I experienced a power failure, but luckily I had saved the file and didn't lose too much work. It's extremely important to save every so often. It's also good to step away from your work from time to time as well. Here, I use a vector mask on a new layer so that I can bring back an older saved version of the face and shoulder area (Fig.13).

12



With the mask layer, I'm able to "erase" what I don't want from the layer but I can also bring it back at anytime without losing the actual information. Vector masks are a very valuable tool that I use all the time. It's far better than simply erasing elements from a layer.

At this point in time, when you are very close to finishing the final image, it's crucial to stay focused and not become complacent. Don't be lazy. Almost 100% of the time when I see something that doesn't seem right or the design could have been better in my work, I realize that it was most probably because I was being lazy and not wanting to put in the extra time to fix it. Now, it's not always possible to do this since time is an artist's enemy, but I think that an even greater enemy of an artist is laziness.

This sheet is now a presentation ready to hand off to the modeler (Fig.14). Its purpose is to get the tone and character of Taron Dax across while at the same time clearly showing the design aspects. A side, front and $\frac{3}{4}$ view is usually enough. If the back has some extremely specific designs then that should be included as well.

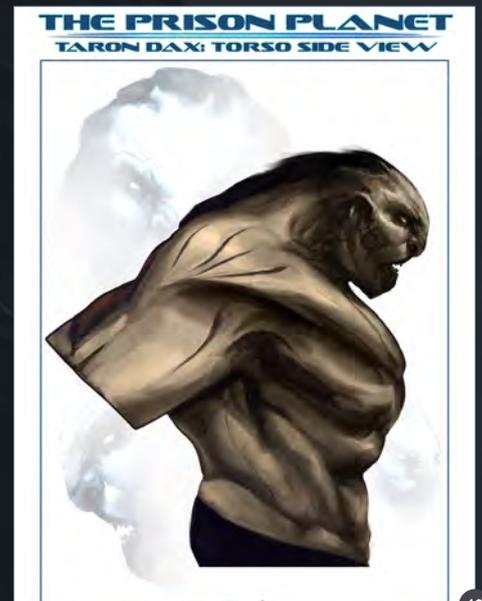
This is a full body front, $\frac{3}{4}$ shot (Fig.15). Again, all the specific details should be included here

so that the modeler, as well as anyone who looks at it, has no questions about the design and the personality of the character.

I found it necessary to show the side view of this particular character, not for the details as much as for the thickness and depth of his body (Fig.16). I wanted to make it clear just how beefy I wanted him to be.

Here the back is rendered out in detail for the anatomy and design (Fig.17). I've shown the costume as well as the nude for this angle.

This image shows Taron Dax in full prison gear (Fig.18). I wanted the prison jumpsuit to feel sci-fi and slightly futuristic. At the same time, I wanted to use a color that felt iconic to prisoners. I wasn't feeling good about the super bright orange usually associated with prisoners, so I toned it down slightly and went for a "blood red". I also played around quite a bit with the shackles and mouth restraint. In the end I wanted them to be very bold and heavy. I wanted it to look like they needed some massive chains to keep him restrained. I think it came across that way!



16

THE PRISON PLANET TARON DAX: REAR VIEW



17

By no means is this tutorial the be all and end all of designing a character concept. There are many different ways that an artist can come to the same end result. I've just shown my process, which is ever evolving. I'm always learning new techniques, and here I shared some of the things that I like to do when creating a design. Sometimes you just have to learn by doing. No matter how much you read, study, listen and analyze, often times the only way for you to "turn that corner" is to persevere and keep pushing forward on your own. The way to understand what someone is teaching is by doing it yourself. I'm asked what advice I'd give to someone that wants to become a concept artist and I'd have to say that as long as you have the passion, you will improve and become successful. Becoming a draftsman is the easy part; everyone can learn the basic fundamentals. To be a successful concept artist you have to have drive and determination, be creative and unique and you absolutely must enjoy what you do!

I hope this helps,

Bart Tiongson

For more from this artist visit:

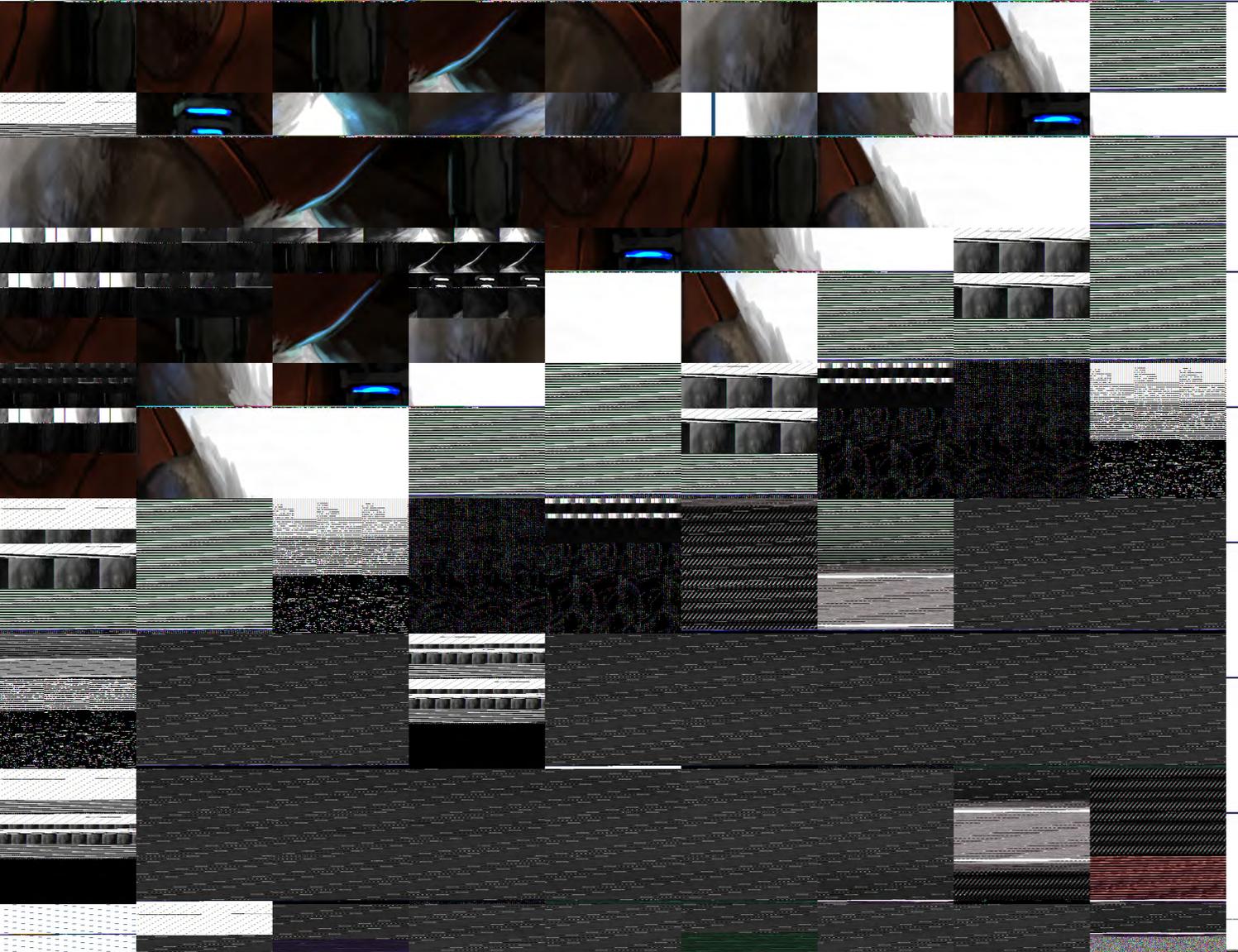
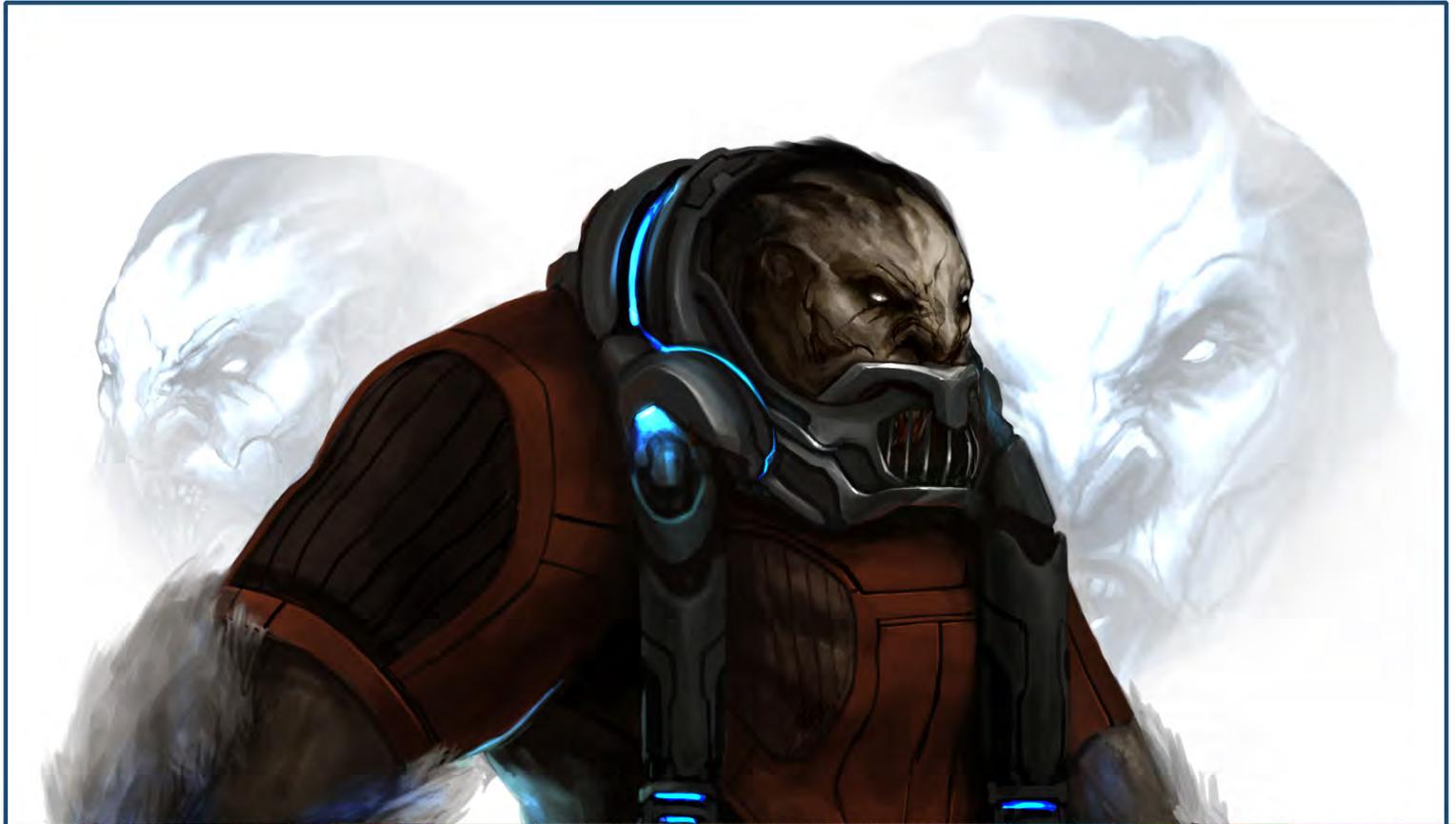
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M FUTURISTIC MARINES



Futuristic soldiers and marines appear in many pieces of digital art. We see them in huge sci-fi scenes or even as a lone soldier wandering in a deserted landscape.

They regularly feature in first person shooter computer games and even on the covers of books and comics. In this tutorial series our artists will be showing us how to create an original futuristic soldier that could live and thrive in some of the different environments a marine may face. The artists will also explore different methods of creating futuristic and organic armour and weaponry.

Chapter 1: Evolved Future Marine | Svetlin Velinov | July 10

Chapter 2: Hot Planet Hydro Marine | Ignacio Bazan Lazzcano | Aug 10

Chapter 3: All-Terrain Marine | Richard Tilbury | Sep 10

Chapter 4: Female Marine | Alex Ruiz | Oct 10

Painting Futuristic Marines: Part 3 - All-Terrain Marine

Software Used: Photoshop

Introduction

The task for this tutorial was to paint a futuristic marine/soldier, which initially conjured images of bulky, heavy armor typified by certain games such as *Warhammer*, *Starcraft*, *Gears of War* and *Halo*. There are some films that also seem to have established an iconic vision of a space marine such as *Aliens*, *Starship Troopers* and off course *Star Wars* with the classic Stormtrooper. The subject has definitely spawned some memorable designs over the years in both game and film and has been explored extensively. As such it is hard to extinguish all of this imagery from one's mind when it comes to designing something original.

The first step with any creative task is to research the material and find references. In this instance I typed Space Marine into Google and found all the usual pictures of heavily armored characters. I liked this approach as opposed to one that might look more like a stealthy assassin, such as the *Crisis* character with his nanosuit or Solid Snake from *Metal Gear Solid*. These character designs are very strong but they seemed too elite and specialised to represent an average soldier of the future.

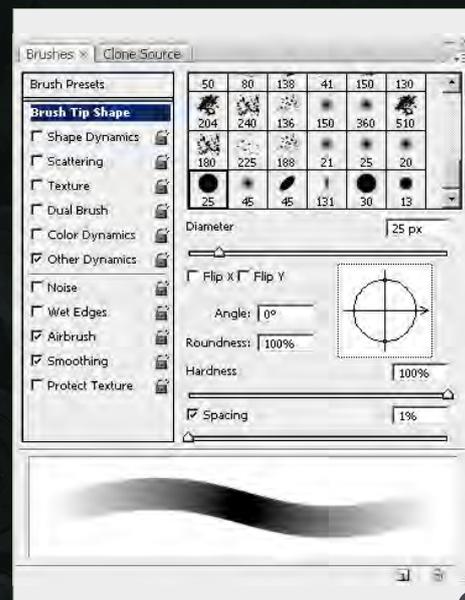


01

With this in mind, the main thing we're going to focus on is the heavy armor and the rest of the design will be established during the painting process.

Blocking In

Start by filling in a background layer with a solid color and then create a new layer in which to block in the character. I'm using a grey blue to begin with although this is only provisional. **Fig.01** shows the initial block in of the character that you should be aiming for, with some loosely painted sections of armor. The design at this point is far from finalised with this just providing a rough template from which to work. I find that it is easier to experiment on the canvas



02

and explore various ideas as I go along which often leads to happy accidents. I suppose it is a bit like sketching and painting at the same time but sometimes the image will suggest a direction to take and give the process a sense of spontaneity. Use a standard Hard Round brush, such as the one shown in **Fig.02**, with just a minimal number of tonal values to add volume.

In **Fig.03** you can see two variations where I've added in some rough shapes and line work to flesh out a general design. At this stage the process is very fluid, incorporating simple strokes to sketch out the main volumes and shapes of the armor.



03



04

Fig.04 shows another version with some color added on a separate layer. I prefer to keep the color on a different layer so that I can change it easily and try different solutions. I usually flatten the layers later on when I have decided on the final palette. For this stage I'm using a custom brush with some texture, but a textured Chalk brush also works well for general use.

The image is looking too monochromatic so let's add some more color across the character. Feel free to use random strokes as these can be tidied up later and once unified will help add some variation to the armor once it is refined. This process of adding in some color

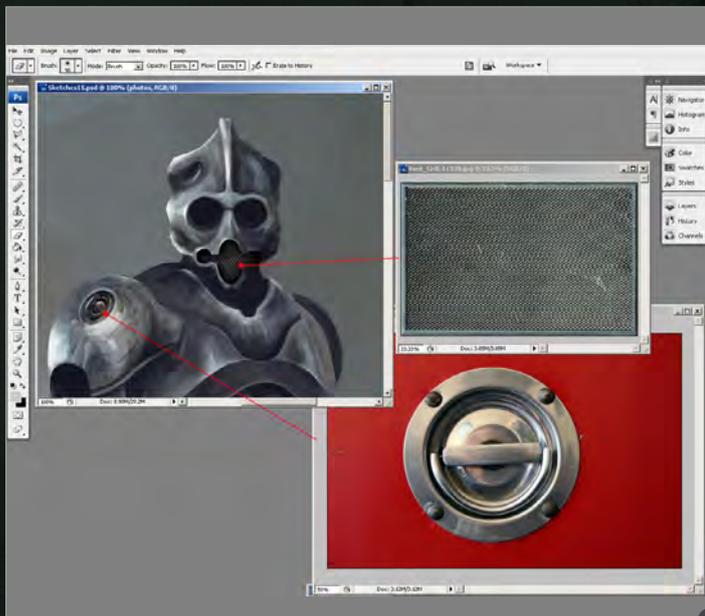
variation will help create a more realistic surface eventually. Also add some highlights along the left side using a bluish hue to help reflect the background and give it a little more drama (Fig.05).

Developing the Design

At this point it's time to start adding more definition to the character, using the standard Hard Round brush together with a textured brush. As let's modify the design of both the armor and the helmet - you can see the changes I've made in Fig.06.

The perspective on the shoulder armor looks incorrect and needs to be altered, notably the small hole. The best way to draw this shape accurately is to create an ellipse on a new layer and then rotate and scale it so that the perspective is correct which is how I've added both this and the ellipse on the chest (Fig.07).

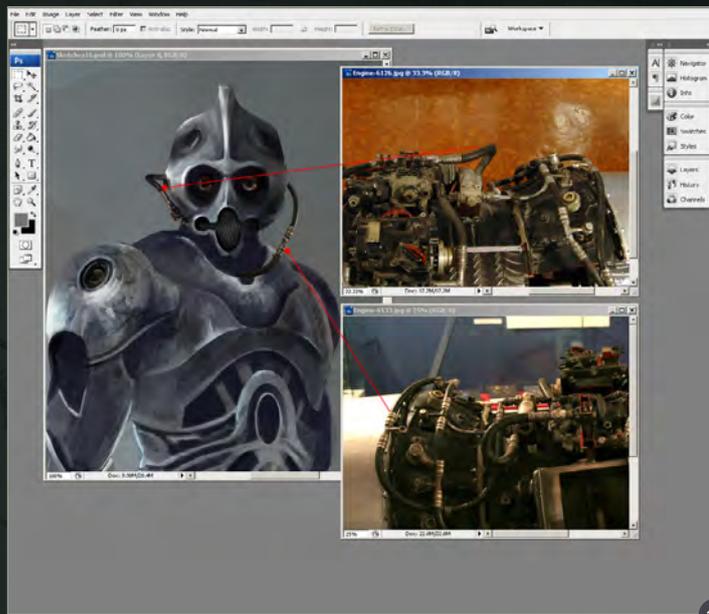
When trying to draw any sharp edges the best way is to either use the Pen tool, which is arguably the most accurate method, or alternatively the Polygonal Lasso tool which is quicker but maybe not quite as flexible. With a selection area you are assured a clean edge when painting and we can use this in order to get the dark curve across the upper chest.



The helmet and visor look a little uninteresting and more like something a high altitude skydiver would wear. Some of the most memorable head wear that have stuck in my mind are the older gas masks from the 1940s and Roman gladiatorial helmets, so we're going to combine the two, giving the helmet both a futuristic and antique quality.

In Fig.08 you can see the initial block in, which adopts the eye shapes from the gas mask and upper part from the Roman helmet. Feel free to play around with the design here until you get something you're happy with.

We're going to look at the texturing next. I'm using some photos from the industrial and urban objects sections in the free library at 3DTotal (<http://freetextures.3dtotal.com/>) so I would suggest you do the same if you don't already have any appropriate images. My photo choices can be seen in Fig.09.



10

The round cap has been simply skewed to match the perspective and the vent scaled down accordingly. Once added in they need some color correction and a little desaturating. Continue to add some more photographic elements from images - I'm using a picture of an engine, which can be seen in **Fig.10**.

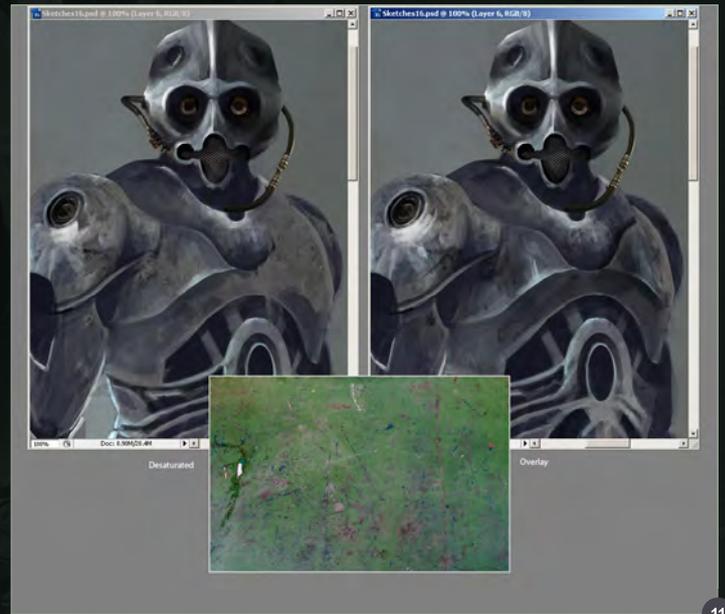
To help add some wear and tear to the armor, let's use another photograph. We could create a similar effect using a custom brush, but as I've already got an appropriate reference to hand, I'm going to use that instead. Once it's pasted into the painting, use the Eraser to focus the dirt in certain areas and then desaturate it (left inset in **Fig.11**). Once you're happy with the composition, change the blending mode to Overlay (right image in **Fig.11**).

I Next create a new layer, call it "highlights" and set this to Vivid Light at 77% opacity. Using a textured brush, paint in some reflections across various parts of the armor (**Fig.12**).

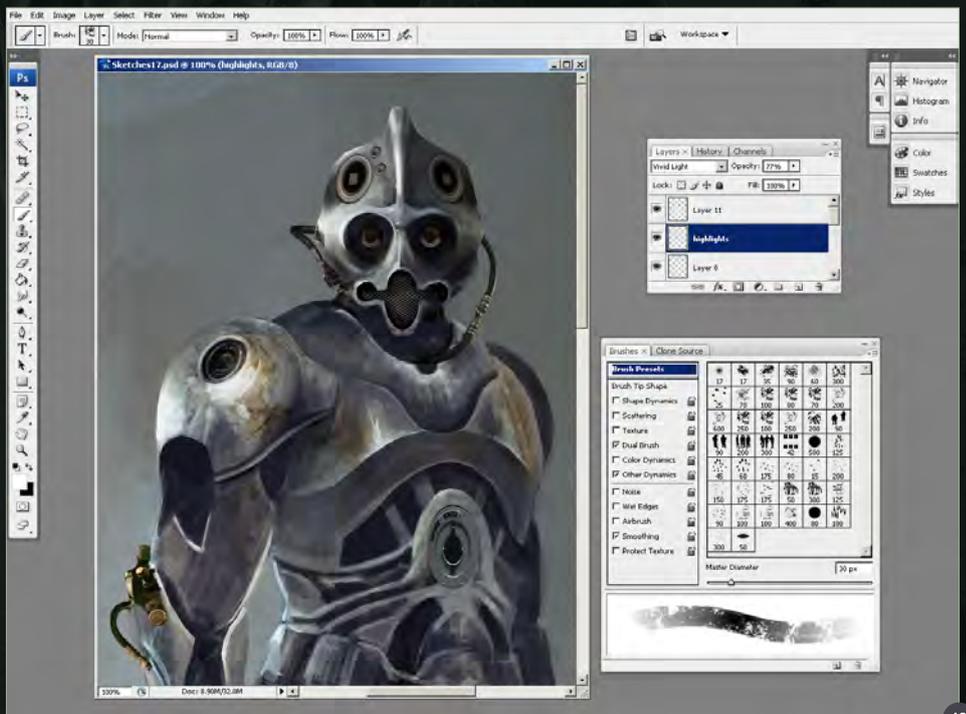
Also modify the layer mentioned in **Fig.11** by altering the Color Balance and shifting the slider more towards yellow.

To better show how this highlights layer looks, here is a before and after image in **Fig.13**.

The left image shows the layer set to Normal



11



12



13

mode at 100% Opacity using the color seen in the small square. Once the blending mode and opacity has been altered the result can be seen on the right.

There are already some highlights painted onto the main layer but with this new layer they have been emphasized and also help add some subtle reflections on those areas facing away from the light. By creating this new layer the highlights can be toned down and controlled independently which is always useful if you wish to make the armor look more battle worn etc.

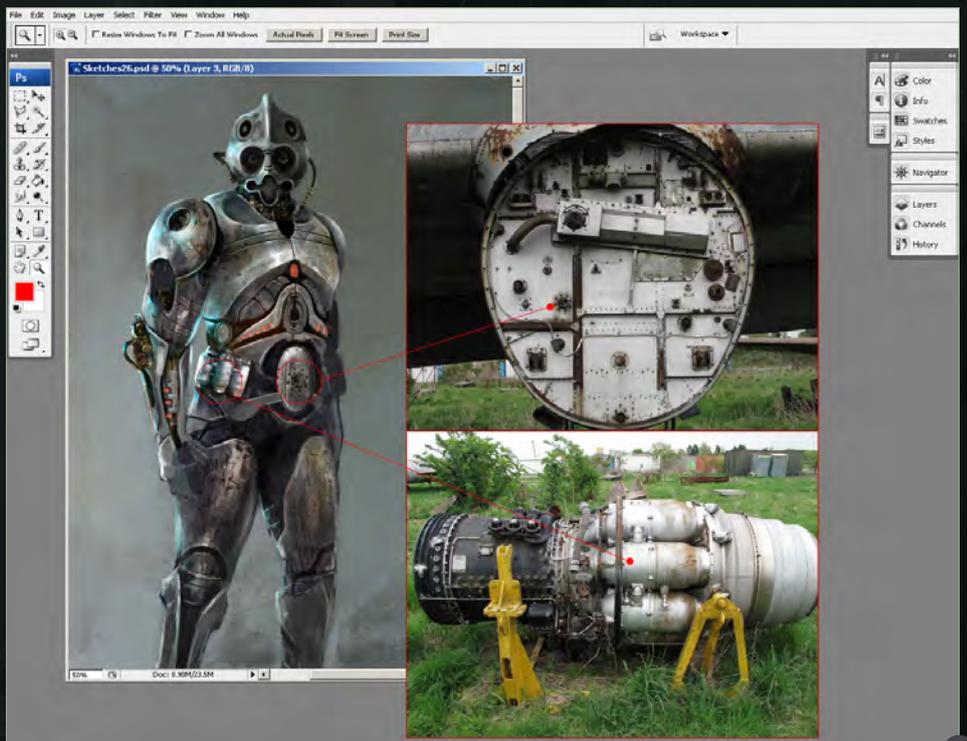
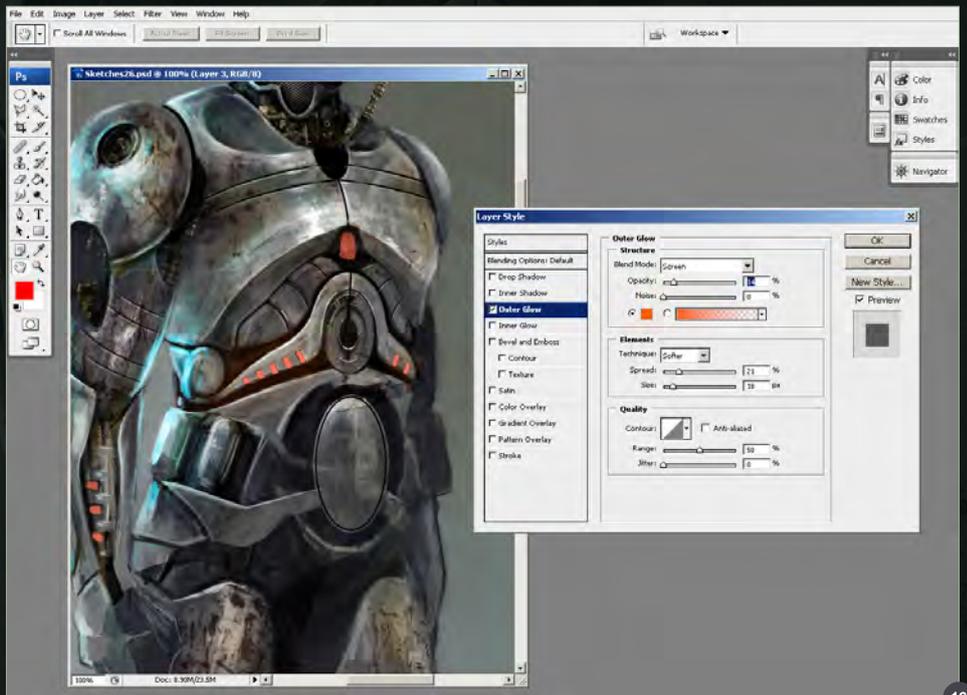
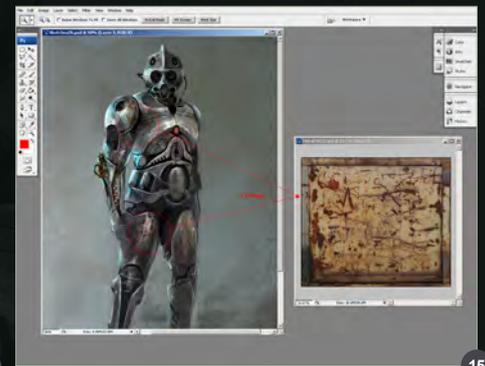
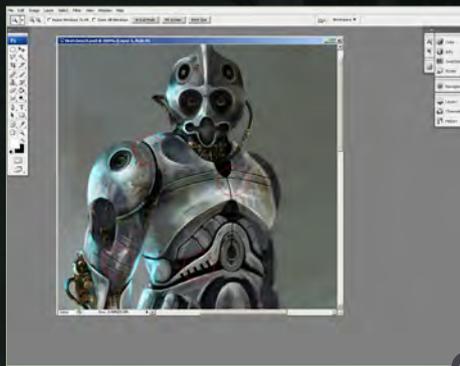
Refining the Design

With the helmet alteration, we can now build on what we have so far. Make some selection areas using the Elliptical Marquee tool and then used Edit > Stroke to create some accurate seams across the body armor. Then use the Rectangular Marquee to delete the teeth across the chest torso (**Fig.14**).

To add some further wear and tear, pick a worn metal texture from the 3DTotal texture library and copy this into your file. Use the Warp tool to stretch it across various sections of the body and then set the Blending mode to Overlay. Make some color adjustments where appropriate and reduce the saturation somewhat until it matches the color scheme more accurately (**Fig.15**).

On a new layer, paint in some lights within the sections that were erased earlier. To enhance this add an Outer Glow Layer Style - the settings and effect of which can be seen in **Fig.16**. You can see how this compares to the other orange sections that are devoid of the glow.

Two more additional photos that I've sampled to help add more realistic detail can be seen in **Fig.17**. Again these were taken from the library under a search for aeroplanes, so you should be able to find some equivalent images easily enough.



PIRATES - 08



With some further enhancements and some readjustment to the posture the marine is complete! Here is the final image (Fig.18).

Richard Tilbury

For more from this artist visit:

<http://www.richardtilburyart.com>

Or contact them at:

rich@3dtotal.com

PAINTING CREATURES FROM FOLKLORE

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- Free Brushes

Fantasy plays a huge part in digital art. It influences thousands of artists from around the world and has become a large part of the film and gaming industry. So much of what we see within this genre is drawn from fairy tales and folklore. In this tutorial series our artists will be showing us how to research creatures from folklore and use this gathered information to create an original and accurate depiction of these fantasy characters.

Chapter 1: This Issue | Goblin | Andrei Pervukhin

Chapter 2: Next Issue | Fairy | Nikolai Aleksander

Chapter 3: November Issue 59 | Siren | Min Yum

Chapter 4: December Issue 60 | Ogre | Richard Tilbury

Chapter 5: January Issue 61 | Troll | Simon Dominic Brewer

Painting Creatures From Folklore: Chapter 01 - Goblin

Software Used: Photoshop

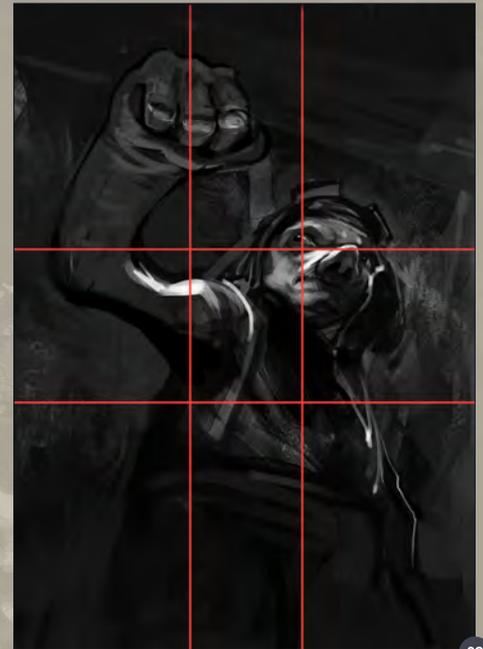
Hello everyone! When tackling a project such as this one I first think about the composition as a whole. What will the goblin look like? And what kind of environment will he be in? For this project I decided to keep away from the typical J.R.R.Tolken goblin and make something that looked original and was closer to the description we are given in folklore. In folklore a goblin or the kobold is the spirit of the mines. He is constantly knocking on the rails and scaring the miners. A lot of characters based on goblins don't seem to reflect this.

With this idea in mind, it's time to start creating our image. We're going to begin painting in black and white because it helps to set out the composition, light and design. It also helps us to imagine what the final piece is going to look like. You can use some textured brushes at this

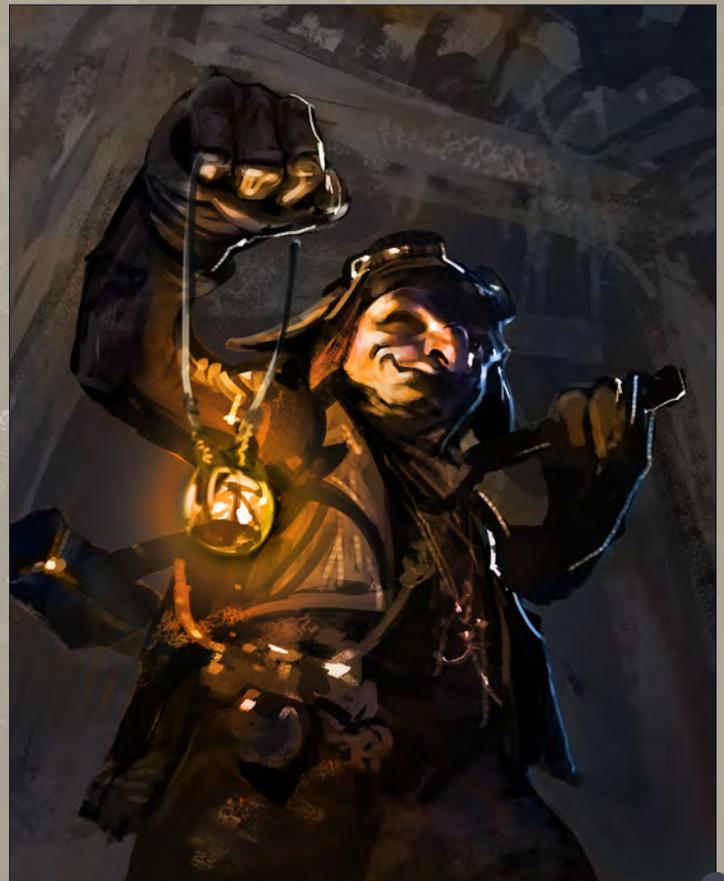
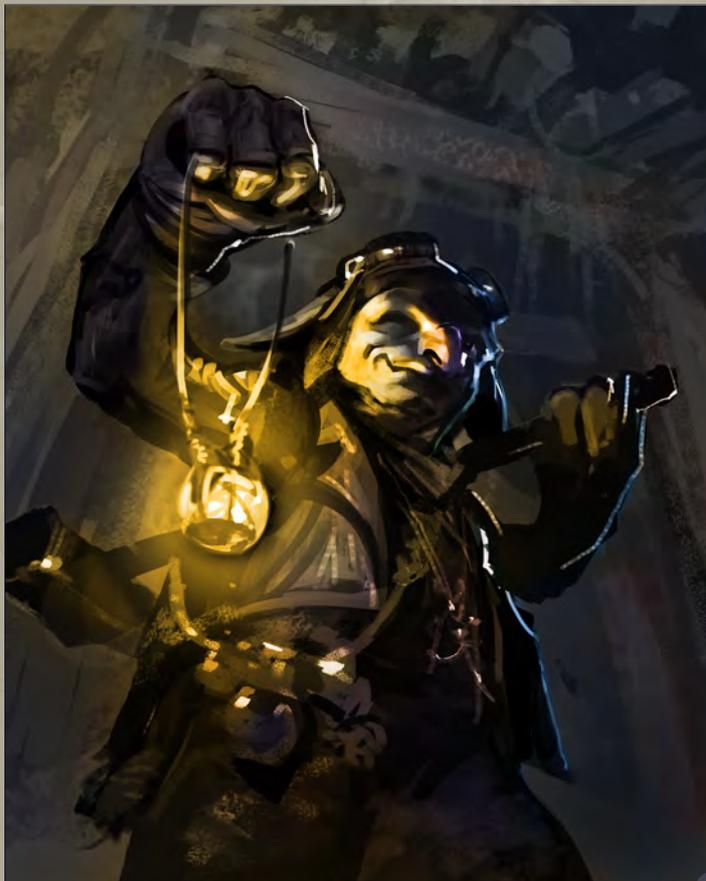


stage, like I am, but don't worry too much about the finer details (Fig.01).

For the next step we're going to use the guide called "golden section". This shows the centre of the image and helps us to identify where the main focus of the viewer will be (Fig.02).



Next it's time to look at color. For this, add an old fashioned fantasy looking lamp and some light and glow on a separate layer. Use layer modes to find which light looks best (Soft light, Overlay, Color). Fig.03 – 04 show a couple of the layer modes that I'm trying out. I think Fig.04 looks the best, so let's go with that one.





After establishing the light, we want to start working on detailing the head of the goblin. I find that working on the head of a character will often set the tone for the rest of the image (Fig.05 – 08).

With the head detailed, it's now time look at the clothing of the goblin. Start by refining the design of his clothing and accessories and then continue to detail the clothing, always remembering the importance of the light. Continue to consider this as we move on to working on the hammer on his shoulder (Fig.09 – 11). For each of these stages it's a good idea to work on a new layer, adding one on top of the other. To start with I'm drawing on a normal layer, then after that I start drawing on a new soft light layer, then normal again, then Overlay again. Scroll through the layer modes to find which works best for your image.

Next comes the lantern. You can see the layers and settings I've chosen in Fig.12. Create the





09



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lamp in black-white, then on top of this add two layers - I'm using Overlay and Color. On these layers then add a Create Clipping Mask layer "Lamp" and then paint the lamp.



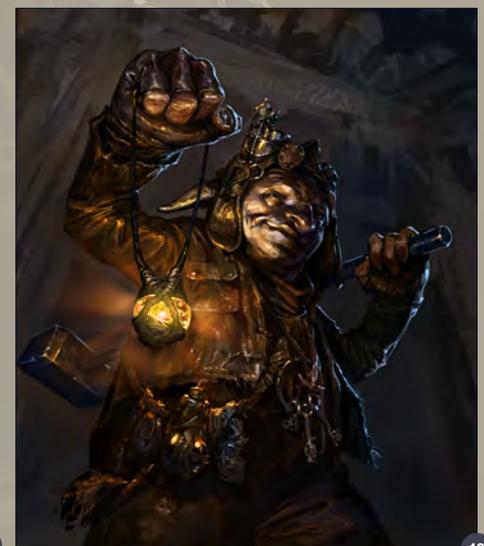
11

To create the light from the lamp, paint in two layers of "hard light" under the lamp. Then create a layer mask for a few corrections and alterations (Fig.13).

In the next step we're going to carefully cut the goblin from the background and move it to a new layer so that we can start thinking about the background. I'm going to paint the background



12



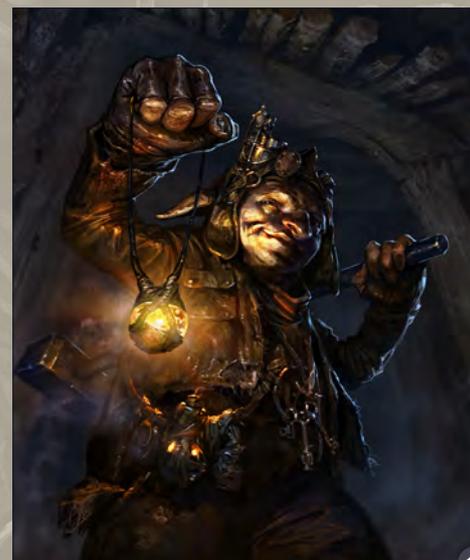
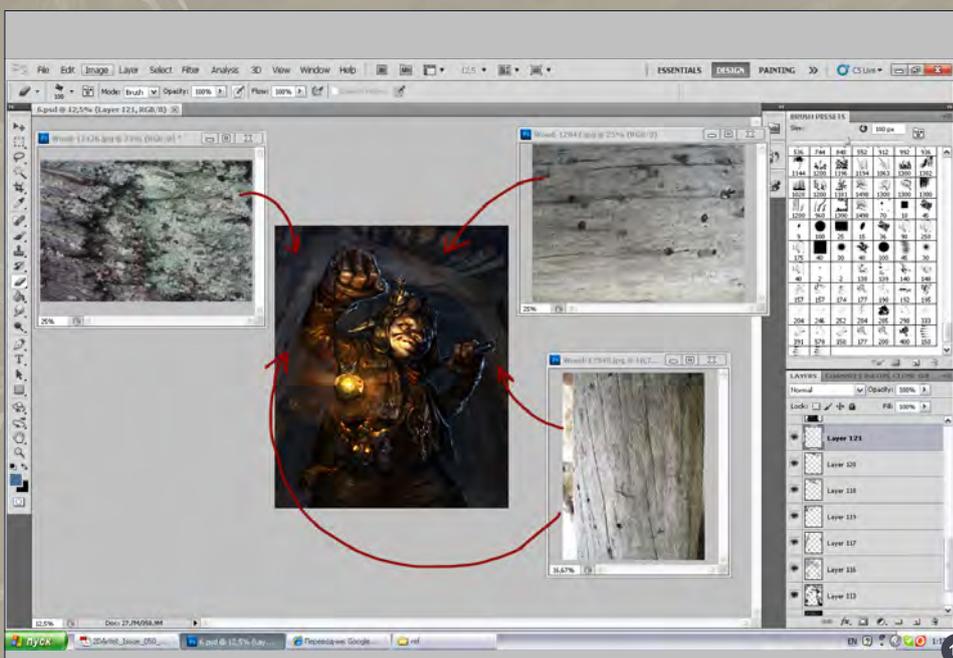
13

and then add some textures from 3DTotal's texture library (<http://freetextures.3dtotal.com>). You can see where I've added the photographs and the effect this has in **Fig.14 – 15**.

Let's increase the atmosphere of the image by adding some smoke (**Fig.16**).

Once happy with the overall picture, it's time to string together all the layers from the top. In the resulting layer, use the filter Sharpen > Smart Sharpen as this will give the completed image a precise look.

To finish, create a new layer and fill it with a gray color (in the table color picker I'm using the parameter B: 50%). Then add Noise > Add



Noise (amount: 400%) and use the filter Stylize > Diffuse, with the parameters of the layer set to Soft Light and Opacity: 15%. Finally, on the top, use Curves to correct the color slightly.

And with that it's done!

Andrei Pervukhin

For more from this artist visit:
<http://pervandr.deviantart.com/gallery/>
 Or contact them at:
earfirst@gmail.com



**FREE
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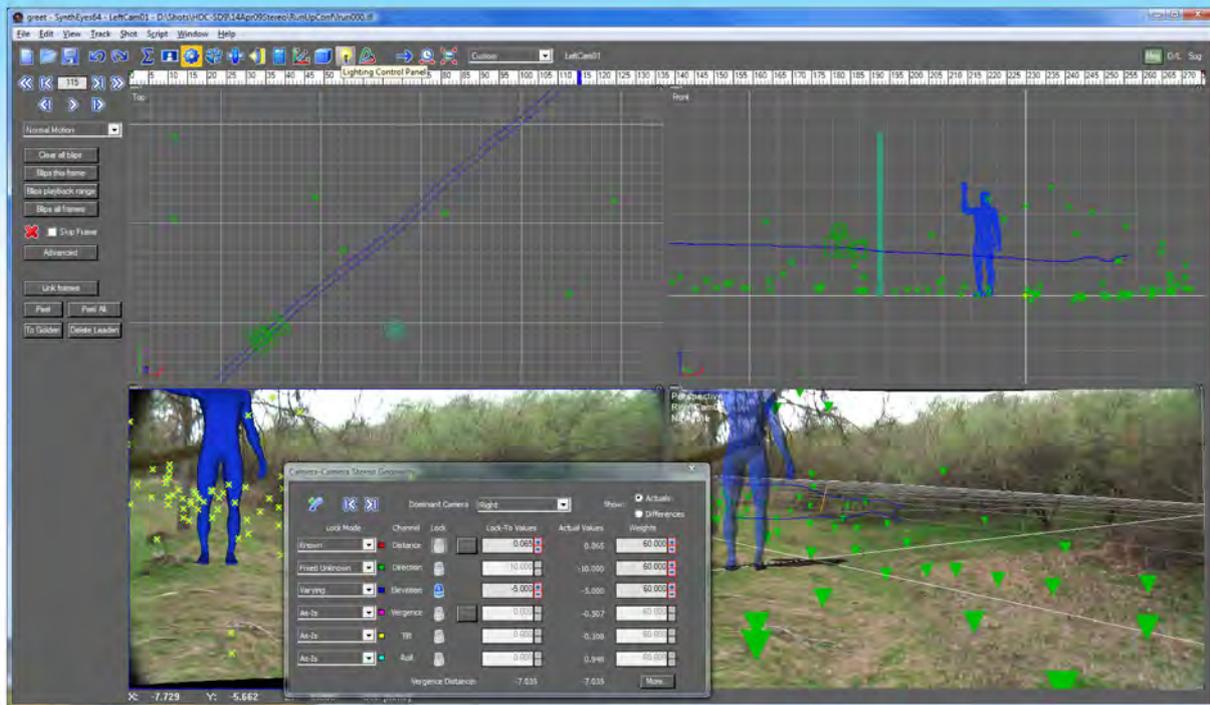
- Free Brushes



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“Rock and Clouds At Sunrise” second runner up



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SCI FI

CUSTOM BRUSHES



Custom brushes are not only a great way to increase the speed at which a painting can be completed, but can also create an effect that would otherwise be impossible. They can be used in many different types of scene, but many would argue that they become most useful when creating a space scene. In space many items need replicating or reproducing in vast quantities, which can be difficult, but custom brushes can make this process much easier and simpler. In this series the artists involved will be showing you how to create brushes to improve your scene and how to use them to the best effect.

Chapter 01: Asteroid Belt | July 2010

Chapter 02: Egyptian Sci-Fi Scene | August 2010

Chapter 03: Night-Time Sci-Fi City Battle | September 2010

Chapter 04: Underground Corridor | October 2010

Chapter 05: Sci-Fi Ruins | November 2010

Chapter 06: Underwater City | December 2010



– Free Brushes

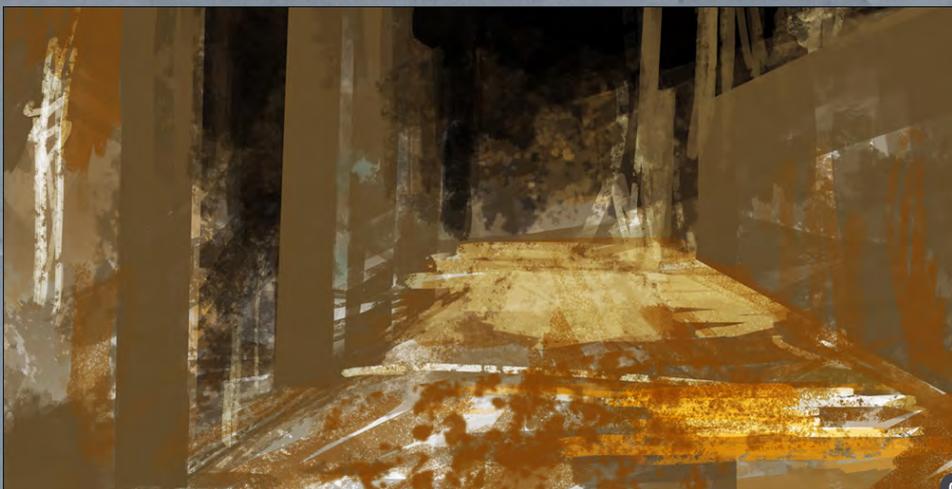
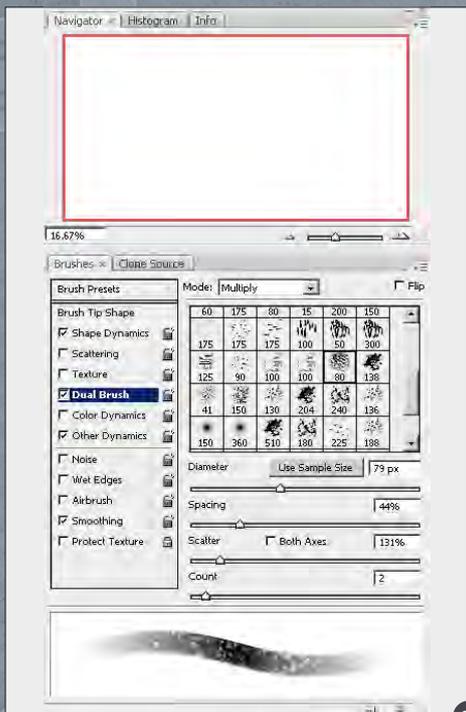
Custom Brushes For Sci-Fi Chapter 4 - Night-Time Sci-Fi City Battle

Software used: Photoshop

Introduction

The theme of this tutorial revolves around some kind of conflict within a city environment, but with a Science Fiction slant. In this instance it will focus on a lone soldier isolated from his unit, hiding in the foreground from an approaching search party of enemy troops.

The principal aim of the exercise is to create an array of custom brushes that will help add a certain dynamic to the painting, helping to create some of the details and shape some of the forms.



Custom made brushes can add a textural realism to your paintings and be used to not only paint designated shapes but also to add variation to surfaces and the canvas in general. They can be used for specific tasks such as depicting clouds or smoke, or in many cases simply to add a more random quality to your brush strokes.

Coupled with this, they can prove to be an efficient way of repeating a motif/texture and hence streamline your workflow.

Each time you create a new brush they can be saved into a library or your "virtual studio" if you prefer, and then used in the future for similar tasks.

During this tutorial I will aim to show how custom brushes can be tailor made for specific tasks and hopefully provide a glimpse into their value as a painting aid.

Blocking In

Before creating any custom brushes I blocked in the rough composition and established a preliminary color palette. As this scene will evoke a battle between opposing factions it made sense to include fire and smoke, which is typified by most war torn environments.

Fig.01 shows the initial blocking in with a street stretching away, flanked by a wall on the right and a series of pillars on the left. I chose a

warm color scheme to reflect the fire that would eventually illuminate the scene.

These shapes were blocked in using some of the Standard Hard Round and Chalk brushes, with Dual Brush enabled within the Brushes palette.

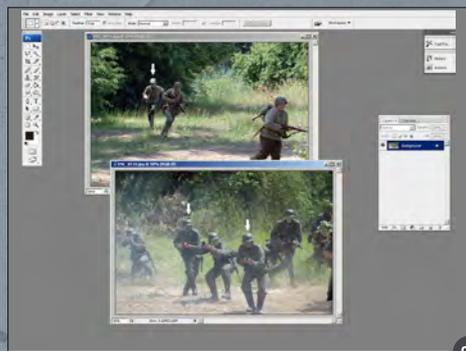
In **Fig.02** you can see the brush settings with Dual Brush enabled. By using a single brush such as one of the default Chalk brushes you can vary the strokes and brush marks by just changing the secondary brush in this section. I often do this during the initial stages to help generate some randomness across the canvas.

Creating a Custom Brush

Now that there is a provisional composition in place I can get on with creating a new brush used to paint something quite specific - an approaching group of men. As these will be in the distance, almost in pure silhouette it will be useful to have a brush that gives me the freedom to quickly add in extra figures at any point.

To save time and avoid having to manually create them I scanned through the library of photos freely available from 3DTotal (<http://freetextures.3dtotal.com/index.php>)

I found two suitable references which I used as my starting point (**Fig.03**) and which can be found using the links below:



<http://freetextures.3dtotal.com/preview.php?mi=6864&s=c:Uniform&p=0&cid=15>

<http://freetextures.3dtotal.com/preview.php?mi=7066&s=c:Uniform&p=8&cid=15>

I created an approximate selection area around the men marked with arrows and then pasted them into a new file. I then re-scaled them before turning them into a silhouette using pure black.

To create a custom brush from these, make a selection area around them and then go to Edit > Define Brush Preset and name your new brush (**Fig.04**).

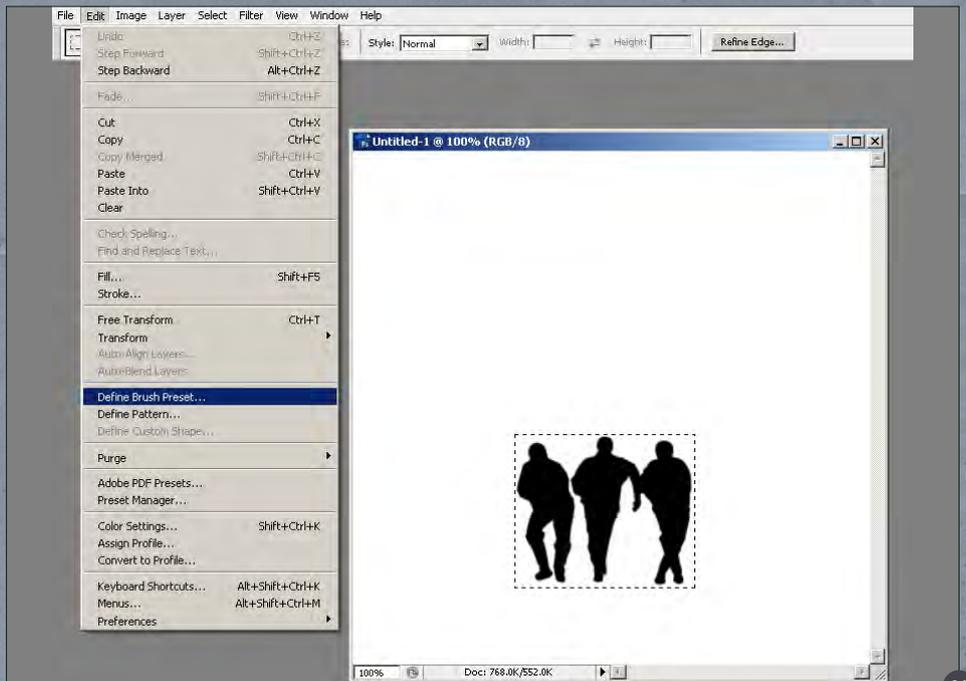
To see your new brush, select the Brush tool and then click on the small thumbnail along the top menu to gain access to the Brush Preset Picker. Scroll down to the bottom and you should see your new brush (**Fig.05**).

In order to refine and further customize your brush, toggle the Brushes Palette on by clicking on the small menu icon in the upper right. This will open a dialogue box similar to that shown. It is here that you can modify your brush and control how it is applied, but in the case of this particular brush there was little to alter.

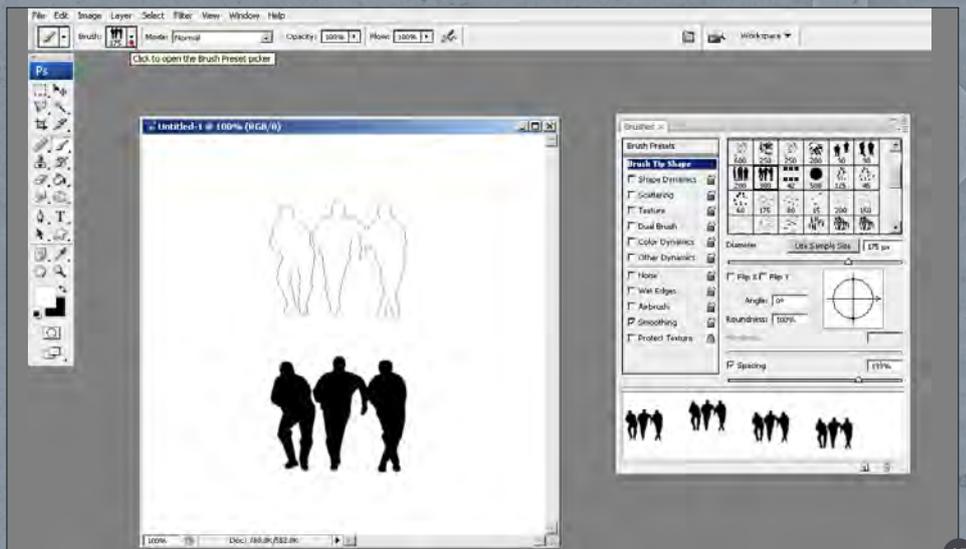
Notice that the Spacing is ramped up to 199% in order to separate the brush marks, thus breaking up the characters into discernible shapes whilst applying a single stroke.

Fig.06 shows the resulting mark if this is turned down to 1%, which is often the default setting, so be sure to make this your first port of call. No need to alter the Angle as I wanted the characters to remain upright at all times and the same applies to the Flip Y tick box which would turn them on their heads!

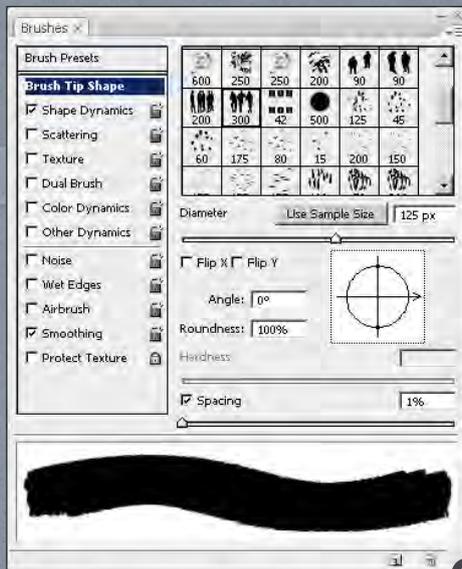
The next group of important settings are Shape Dynamics, where you can alter how the brush marks vary with each stroke. The settings for this brush can be seen in **Fig.07**.



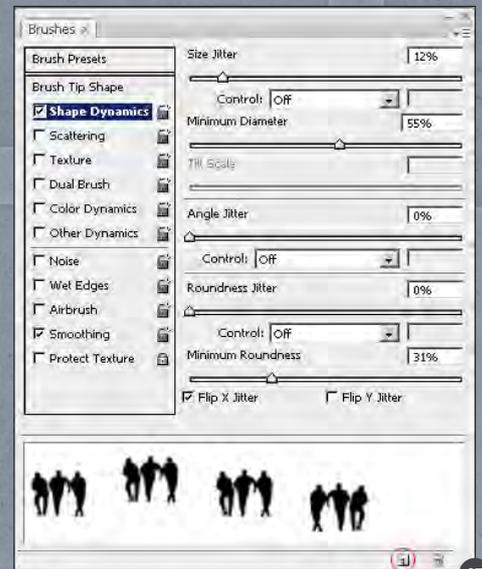
04



05



06



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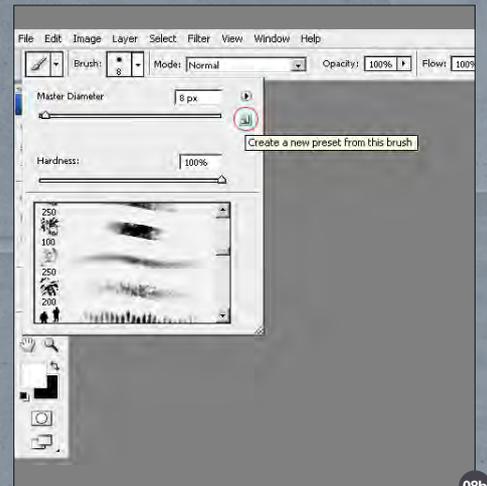
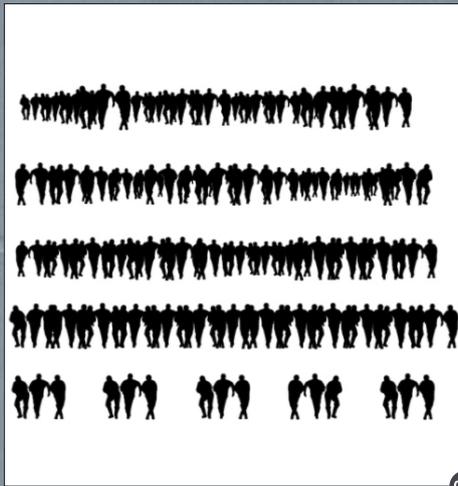
Angle and Roundness are switched off as these would affect the upright stance of the characters. Size Jitter alters the size at which the marks vary in each brush stroke with Minimum Diameter affecting the extent. These have been enabled to ensure that the sizes of the characters are not exact with each stroke.

In **Fig.08a** you can see five separate strokes, each using a different variation of settings. The bottom row is the saved custom brush. The one above has had the Spacing reduced to around 72% but maintains the same Shape Dynamics.

The top two strokes have the Size Jitter at 100% but with the lower one using a Minimum Diameter around 50% and the upper around 0%.

Obviously the brush will not create a perfect group of characters and as with any tool require some control, but with careful editing and some erasing it will provide a good starting point. Once you have modified the settings to your liking it is important that you save your brush otherwise these alterations will be lost. You can do this by clicking on the small icon ringed in red at the bottom right of the Brushes Palette (**Fig.07**).

This new customized brush will now appear at the base of your brush presets. Alternatively you could save the brush from within here by clicking on the same icon (**Fig.08b**).

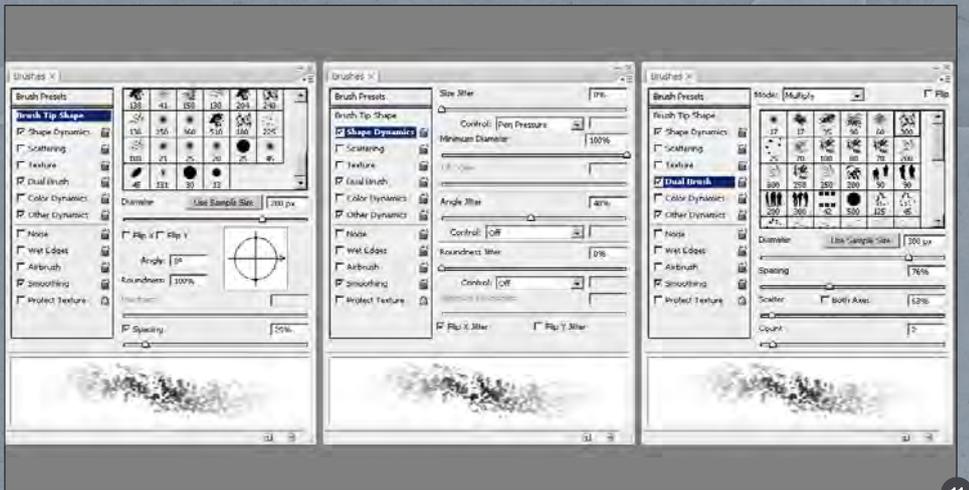
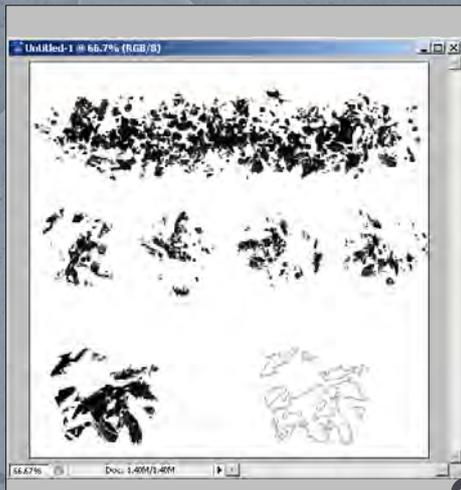


I started off moderately and just added a few characters to begin with as I was not sure how many to include at this point (**Fig.09**).

The next brush I made was used to paint debris and rubble strewn across the street. **Fig.10** shows the brush (bottom row) and how the

marks vary with a stroke (top row) once the settings have been modified.

The middle row shows the brush "stamped" four times using the mouse which shows the varied nature of the individual marks once the settings have been tweaked as seen in **Fig.11**. The Dual



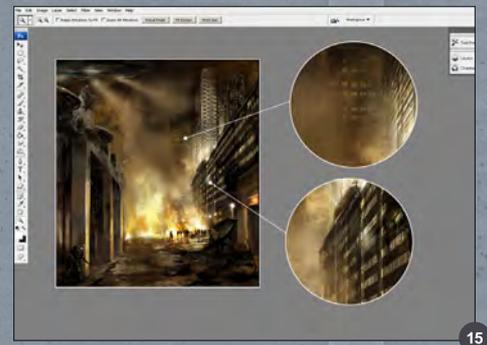
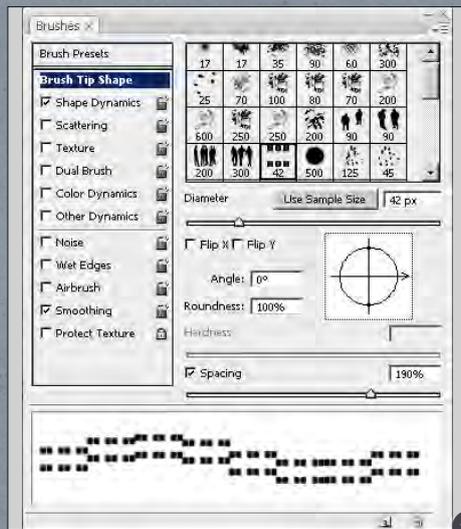
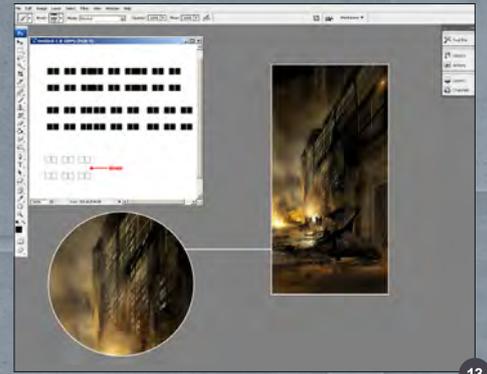
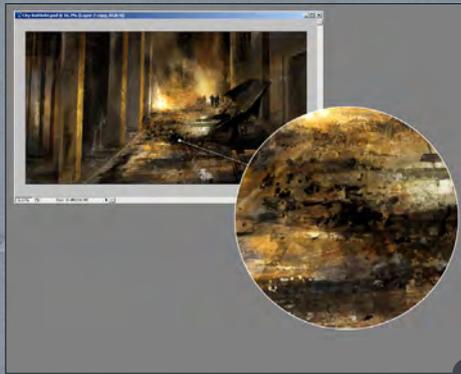
Brush used is a general spatter brush but any textured brush will do a similar job.

You can see the effects of this brush in **Fig.12** and how it can quickly produce a random scattering of marks.

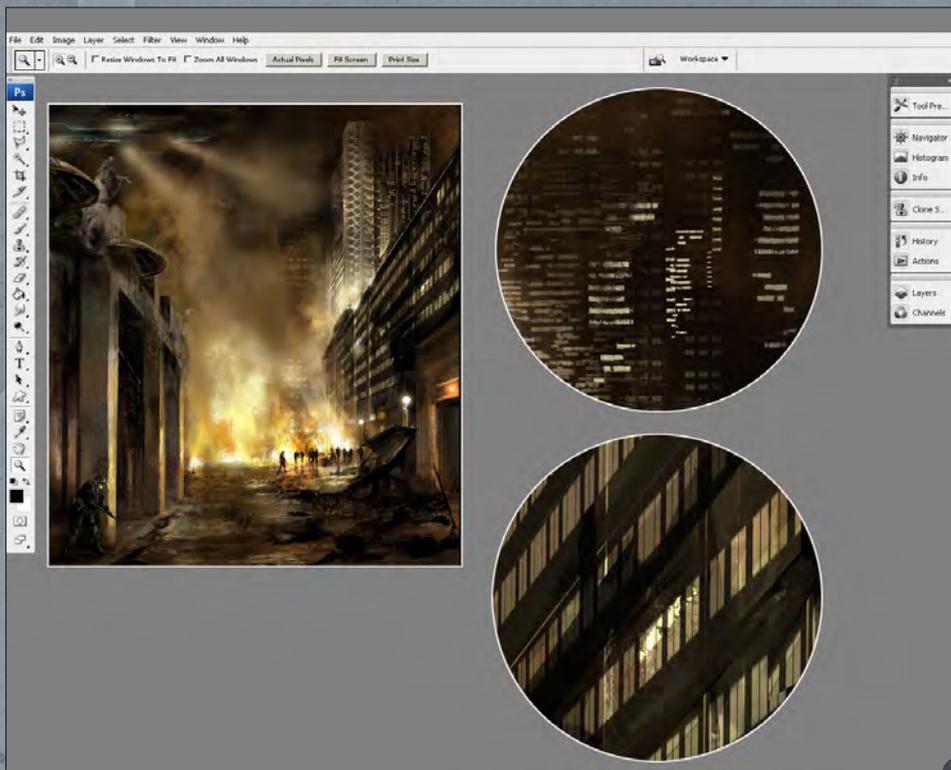
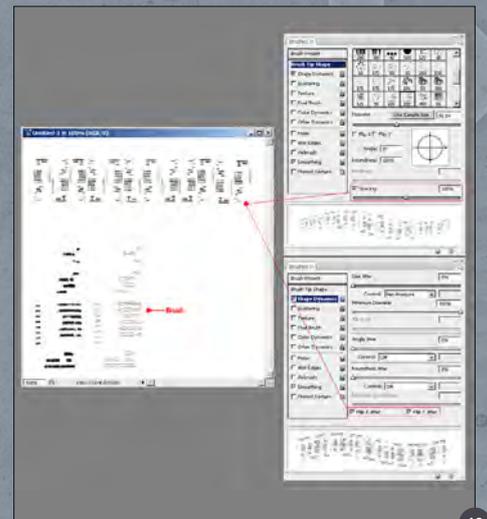
I decided at this point that the composition and perspective was not working and so I extended the canvas vertically. I also created a new brush to paint windows onto the buildings, which you can see in the upper left area. This is a very simple brush which comprises of twelve small squares divided into six groups of two (**Fig.13**).

The only setting that really needs altering is the Spacing, which you can see in **Fig.14**, and which ensures that the windows don't overlap with each stroke. If this was turned down to 1% it would result in two unbroken lines running parallel.

I then used this same brush to portray the two high rise buildings in the background as shown in **Fig.15**. By altering the spacing you can create different arrays of windows and vary the look of the skyscrapers.

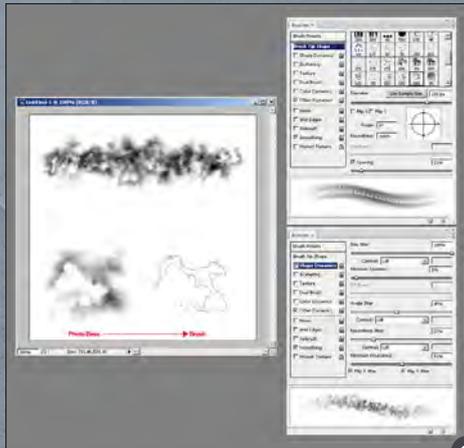


To add some extra variation I made a new brush which can be seen in **Fig.16**. It started from the previous brush which I used to paint a slightly



broken line by playing with the Spacing. I then used a textured eraser to mould this into a random pattern of small dots which you can see bottom left next to the brush. Under Brush Tip Shape I set the Spacing to 100% and then the only other thing I modified was the Flip X/Y Jitter under Shape Dynamics which just rotates the brush during each stroke.

You can see the results of this brush in the upper right of **Fig.17** where I have painted in some windows on the side of the skyscraper. I also added more windows along the right part of the street making the doorway look larger.



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I have had some provisional smoke painted in, which was evident in Fig.13, but as this is a key feature of the scene I decided to create a custom brush expressly for this purpose.

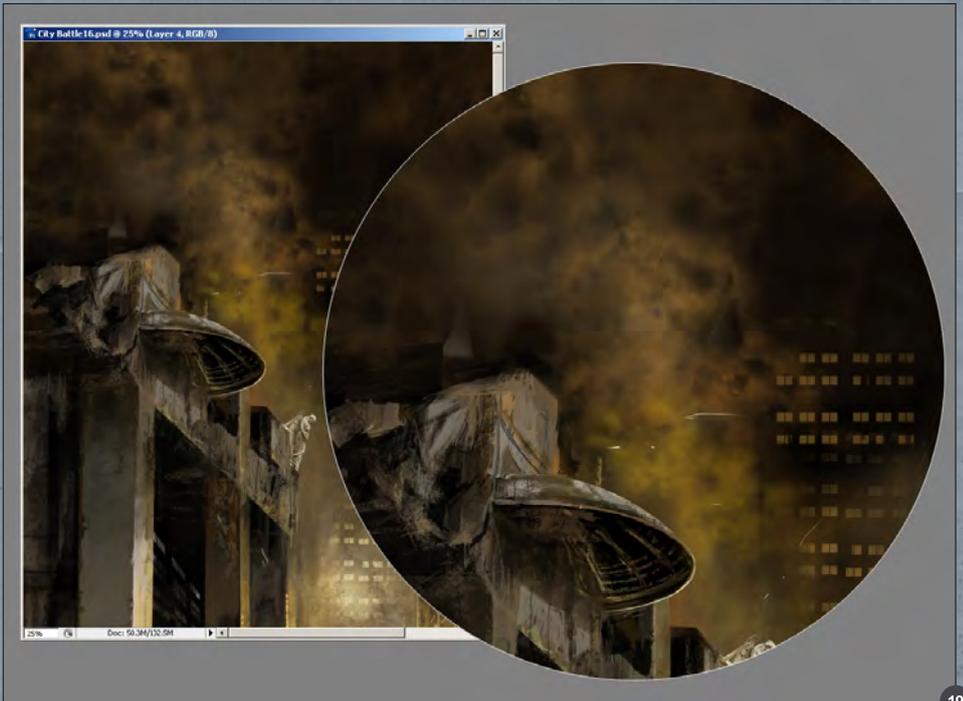
Fig.18 shows the brush and the resulting stroke once the Shape Dynamics/Spacing have been altered. The way to create a brush similar to this is to use a photo as a base and then use a soft Eraser to form a soft edge around the selection area. Once saved out this becomes a brush with an apparent hard edge but when used still retains the soft edge of the photo (top).

I then used this brush to add in some smoke rising above the left building as seen in Fig.19.

The last and final brush I created was similar to the window brushes and was used to add some detail on a large spaceship hovering above the city. It was made up of a few random lines and dots and had the spacing altered to form a consistent pattern. I also checked the X and Y Jitter under the Shape Dynamics. This ensured that with each stroke the marks are rotated to break up the symmetry, as shown by the lower brush stroke in the left box (Fig.20).

You can see the result of using this brush in Fig.21 (inset).

This concludes this tutorial which has focused on the more important brushes that were created specifically for this scene and showed how useful these can be to digital painting.

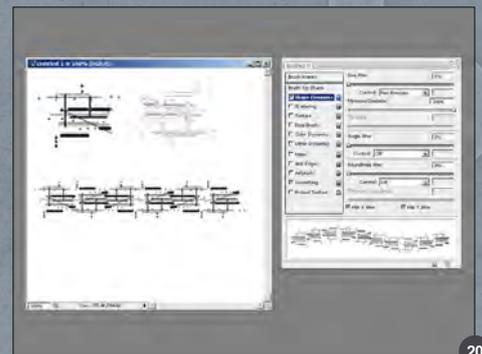


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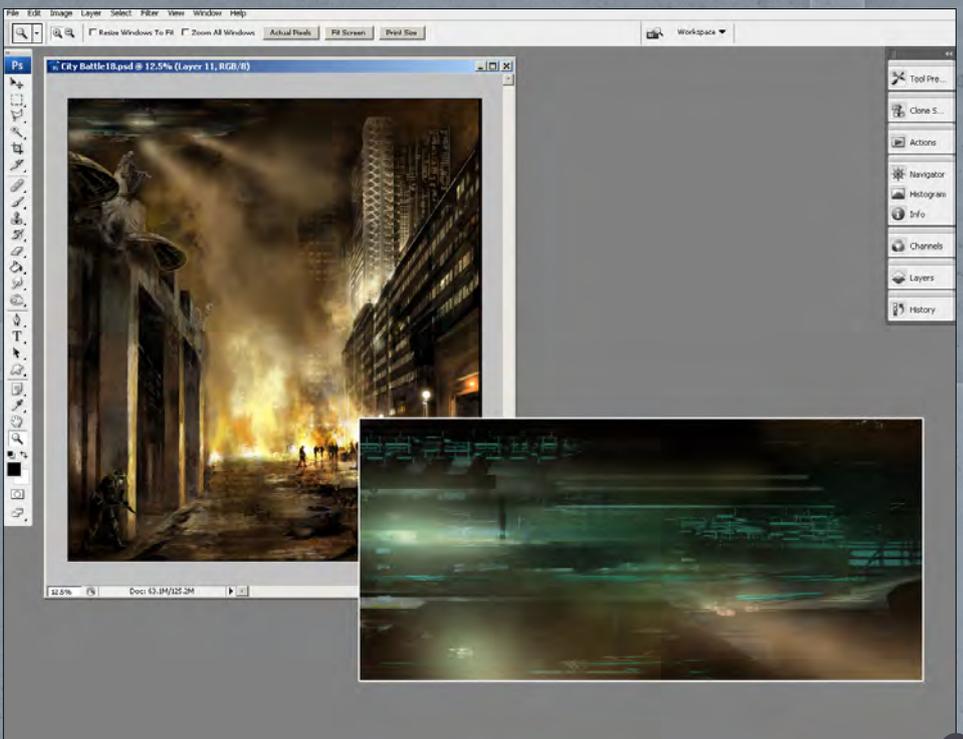
I have deliberately avoided a step-by-step guide to the painting process as this tutorial is primarily about the brushes, but despite this I have tried to outline some of the key stages involved along the way.



– Free Brushes



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Richard Tilbury

For more from this artist visit:

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: VOLUME 5

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MAKING OF BY LIN BO SEA WAR



“As soon as I had decided on this idea I started to block in some really rough brush strokes with simple flat colors”

Lin Bo provides this month's Making Of, showing us how he created his image "Sea War" which featured in the gallery in the August issue of *2DArtist*. Lin Bo shares his entire process with us and talks us through his compositional and design choices.

Sea War

Software Used: Photoshop CS3

Hi, everybody, my name is Lin Bo. In this tutorial I will show you how I work, from the original concept stage through to the final image. This is my first tutorial so please forgive me if I miss anything out. Now, let's start!

At the beginning I had no clear idea about what this painting was going to look like. All I knew was that I wanted to create a sea war between two naval fleets. As soon as I had decided on this idea I started to block in some really rough brush strokes with simple flat colors (**Fig.01**). I wanted it to be clear from the angle of the scene that the two fleets were attacking each other, so I chose a subjective viewpoint.

I started to develop the scene whilst trying to get a clear idea about what the image would look like and what it would convey to the viewer. I painted some fire into the closest boat, and on the other side of the scene I placed an island which could be the destination of the war (**Fig.02**).



01



02

I added another boat in the middle to balance the picture (**Fig.03**). I also increased the contrast of the image. I decided that the side defending the island would have blue sails, whilst the attacking boats sails would be white.

At this point I didn't feel like the image was working; it felt a bit boring and simple. I decided the defending side should be a tribe with trained dragons (I think this was inspired by *How to Train Your Dragon*). The inhabitants of the



03



04

island can ride dragons to attack others. This explains why the closest boat is on fire. I also thought it would be good if the boat on fire was full of dynamite and about to explode. Finally I chose to set the scene at dusk, with the sunlight coming from the left (**Fig.04**).

The sea needed more attention, particularly the performance of the waves. As it was dusk I added an orange color to the bottom of the cloud.



05



06



07

This seemed like a good point to add some detail to the buildings on the island. Because these are far away I kept the detailing quite simple. Also the clouds still looked too messy so I cleaned them up a lot (Fig.05).

I enlarged the image and added another dragon circling above, in order to make the picture more interesting. I lightened the background also at this stage and darkened the foreground, this was to add to the depth and overall feel of the image (Fig.06).

The image was nearly finished at this point, so I started adding details starting with the ropes on the boats. I also added another dragon to the



08

mid ground to add to the interest in this part of the image (Fig.06).

There were still a few problems with the image but these were solved by continuing to develop

and detail parts of the scene, particularly in the foreground (Fig.07).

Here is my final image (Fig.08). If you have any question and suggestions about the image, please let me know!



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DIGITAL ART MASTERS VOLUME 4



With the release of
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chapters for you...

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This month we feature:

"Capsula"
by Eduardo Peña





CAPSULA

By EDUARDO PEÑA

SOFTWARE USED: Photoshop CS3



INTRODUCTION

To share the creation process of this dream-like world with you, I would first of all like to point out the factors that made it possible for me to enjoy it. I find it important as an artist to understand and to continue exploring the visual language that I encounter on a daily basis; enriching and building it up in order to better understand your needs as an artist. It's also important to be able to understand your personal inclinations in order to depict your aesthetic criteria in this marvelous art and design discipline. In the case of my work, it is the subject of science-fiction that I lean towards.

For me, it's essential to understand what it is that one desires to experience. An image is capable of expressing emotion; it can intervene with the senses to create an atmosphere that can trap and expose a rich narrative which communicates with us, affecting our feelings and perceptions towards a visual piece.

Before entering technically into the creation of a new image, I always imagine that I am the protagonist of a situation in a distant and curious context. I try to think, and even live, a hundred percent in that space—I breathe the air, I feel the climate, I abandon my senses and explore what surrounds me. I also love to play music in this kind of situation. Music is such an important element that articulates and invigorates my experiences.

CONCEPT

For Capsula, I decided to create a crossing in a distant future, far away from prejudice but full of benevolent mysteries. I am a pilot, an explorer; I'm walking towards a strange vehicle. I'm walking calmly, as if the motion is part of my everyday life, something that I always do with great pleasure. There's a lot of mist surrounding me. It's a strange climate, the light is very intense, the air is very dense, but there is coolness in the environment... Thinking in this manner, I was already beginning to define what my chromatic palette could be, and the types of line that I would use to build up the fictitious world—which is in fact simply a translation made from my experience with the formal world which I actually inhabit.

WORKFLOW

For most images I don't tend to use a defined formula. I'm constantly exposed to a good dose of experimentation in my work, since the virtual medium allows me to take



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

advantage of this perfectly. There are times that I begin with "accidents", other times by using some classic rules of composition. In this case I decided to start with a common tool: some perspective lines that would help me to work out the composition I wanted to elaborate upon. What perspective does is to help me organize the objects in a three-dimensional environment. Once these parameters were established, I started work.

I started with some forms and indefinite spots, playing with accidents to see what could happen (Fig.01). The process was very enjoyable, I was literally playing, and that's where the process is so important; it's where you decide your strokes, spots and lines, trying to organize them—not to limit their expressive powers, but to visually nourish a great idea! Strokes and textures are versatile; they allowed me to play and permitted me to think about what I really had in mind, carving it little by little until my head told my hand, "Good, that should be the way to do



It I continued the transition process, generally trying to maintain total equilibrium in the work.

Most of the time I work in black and white, for both control as well as to be able to establish contrast and value before the color resolution (however, this is all very relative according to the needs of the moment). So, continuing with the accidental and structured construction of the piece, I carried on consolidating the form and the visual force that was going to project the image (Fig.02). I tried to leave references aside as much as possible and relied upon my own natural software: my head. To make the process more interesting, I believe that to think and to imagine is more enriching, helping you to leave aside prejudice and really enjoy what you're doing.

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Little by little I defined the space, implying objects and structures in different areas of the composition in order to better describe something of the context where everything was happening. I also started building the central part up, with the initial form of the transport having been conceived (Fig.03), which could be something mechanical, robotic.

In this phase of the image creation my head started calling for color. It was almost like a biological need: I want to see color. I applied a layer of color, using the Colorize option, introducing a layer of texture as an experiment. Through this, I acquired some textures and interesting forms that helped the visual richness of the



image (Fig.04—05). This method is also a good way of helping to build new proposals that, at the time, we may not have thought of previously. It's always necessary to experience many different forms, to constantly create new methods of construction.

There's obviously nothing new in the way I am presenting this work to you, but the way in which you use and take advantage of this information for something more personal is down to you; only you will know what you can take from this visual language. I'll continue creating work with a certain approach until the time I say, "Hey, that's enough!" There is always a limit. How do we know when to stop...? Well, as I've mentioned before, our natural compositions mean that we will always be our own eyes; we are the only ones that know when to stop, or when to continue (Fig.05).



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In the majority of my works, including this one, I like to work with the least quantity of layers possible – a maximum of three layers. This allows me to leave aside my insecurities and gives me the courage to take responsibility for my errors. I continued working my chromatic palette, with cold colors, and at the same time carried on building all kinds of elements that surround the image, including the ones that began in the composition and my odd machine.

At this stage, the machine had already been defined as a quadruped robot, but little by little I tried to give it a more particular form, trying to make it bigger, more impressive, but at the same time kind and harmonious. This was a pleasing contrast, since I didn't want to show anything of aggression in the environment (Fig.06a – b). I find that the circular form gives it a more organic touch, and for this I got inspiration from the scientific expedition submarines (Fig.07). The machine, as well as a means of transportation, is an exploration vehicle. It is large

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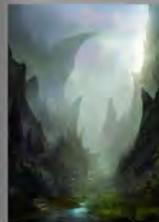
because, on the trip I'm planning to take, I want to go somewhere far away from technology. Perhaps it might need some kind of extra help to get me there? ... We'll see.

As a final touch, I added some finishing details and felt happy calling the piece complete (Fig.08 – 09).

CONCLUSION

I very much enjoy visualizing stories, bringing them to life on my canvas and creating a history of work that I can obviously continue into the future. Finally, I hope this has been pleasing for you to read. I'm thankful for your attention.

ARTIST PORTFOLIO



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DIGITAL ART MASTERS: VOLUME 1, 2, 3 & 4

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