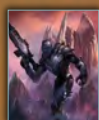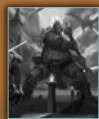# 2d artist

Concept Art, Digital & Matte Painting Magazine
Issue 059 November 2010
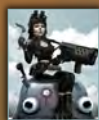
Interview
Ignacio Bazan Lazcano

Articles
Sketchbook of **Blackvolta**

The Gallery
Serge Birault, Steve Sampson &
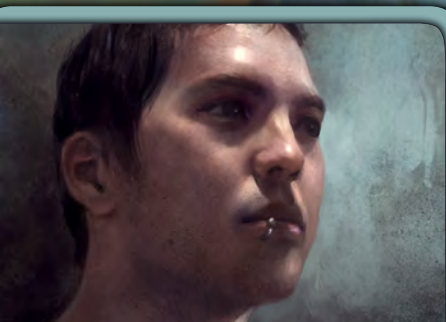Yap Jia Xing plus more!

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THE SIREN
CREATURES FROM FOLKLORE

Painting Creatures From Folklore
Min Yum shows us how to paint his deceivingly peaceful looking Siren in the third part of our **Creatures from Folklore** series.

Portraiture
Mike Lim (Daarken) kicks off our new **Portraiture** series with a fantastic self portrait.

Concept Art for Games
Craig Sellars continues our epic **Concept art for Games** tutorial series by showing us how to paint vehicles for our game.

Custom Brushes for Sci-Fi
Ioan Dumitrescu continues our **Custom Brushes for Sci-Fi** tutorial. wseries.

Editorial

November will always be known for its fireworks and explosive excitement, well the November issue of 2dArtist is no exception.

We will start by having a quick overview of this month's interview which is with the amazing **Ignacio Bazan Lazcano**. Ignacio is a regular contributor to the magazine, and I am sure many of you have been blown away by some of his fantastic images, but in this month's issue we go a step further and learn a little about the man behind the art. Ignacio has had a really interesting route into the CG industry, even to the extent that his first job involved creating concepts with crayons on paper!

Many of you will bee familiar with this month's Making Of artist **Gediminas Pranckevičius** (that isn't a spelling error, but a very bad joke!). There was a real buzz (really I have to stop!) in our forums about his amazing image Wasp Woman Returns, so we thought we would get him to show us how he created it. 3D was used heavily as a base to create a scene in perfect perspective and Gediminas shows us how he used this base to create an image with a real sting in it.

This month's cover image is by a really great artist, who is constantly churning out great image after great image at the moment **Min Yum**. Min continues our Painting Creatures form Folklore series by dealing with a Siren. The final image is a real treat, and Min does a great job with the tutorial to, so this is a must read!
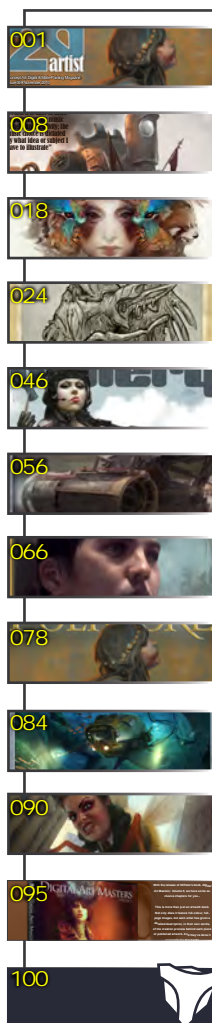
This month we have a brand new series which gets off to a brilliant start, Portraiture. Creating portraits is a common subject in any form of art so we thought we would show you how to paint a portrait from a Photograph, without doing a paintover. The one and only **Daarken** kicks off the series with a fantastic self portrait, and shows us how to tweak an image to ensure you have the correct shape, without having to re-paint anything.

Our Concept Art for Games series has been a real master class in concept art so far, so as we move onto accessories we thought we would invite another big hitter in the field of concept art to show us through to the end of the series. **Craig Sellars** takes on the task of

Contents
What's in this month?

creating vehicles to navigate the harsh terrain of the volatile prison planet, and sets the ball rolling with a prison transport vehicle.

Custom Brushes for Sci-Fi moves from the realms of space to an underwater environment this month as **Ioan Dumitrescu** shows us how to create brushes for an underwater sci-fi scene. Ioan has been a busy guy this month as he has been working hard to set up Behind the Iron Curtain, but he still found time to share some great tips with us!

This issue is brimming with great work and this is no exception in the galleries and Sketchbook. Concept art group **Blakvolta** show us some of their sketches, and the gallery features work from **Serge Birault**, **Branko Bistrovic**, **Kashubo Ivan** and **Keun–ju Kim**.

This is a real fire cracker of an issue!

Interview
Ignacio Bazan Lazcano

Articles
Sketchbook of Blackvolta

The Gallery
Serge Birault, Steve Sampson & Yap Jia Xing plus more!

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Get the most out of your
Magazine!

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

Setting up your PDF reader

For optimum viewing of the magazine it is recommended that you have the latest Acrobat Reader installed.

You can download it for free here: DOWNLOAD!

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

1. Open the magazine in Reader;

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

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

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
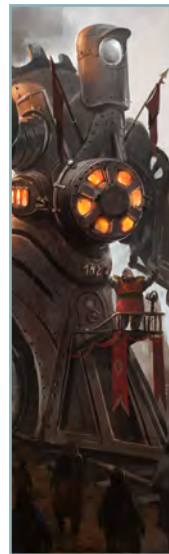
Ignacio
Bazan Lazcano

Lives in the beautiful city of Buenos Aires where he has been working for four years in the games industry as an illustrator and concept artist. He currently works for TimeGate Studios where his tasks include developing the aesthetics of the game right from the very beginning. In the future he'd like for Argentina to become well-known for its artistic talent, where he can learn – and teach – amongst the best.

http://www.ignaciobazanart.com/
i.bazanlazcano@gmail.com

Mike
Lim (Daarken)

After graduating from the Academy of Art University in San Francisco with a BFA in traditional illustration, Daarken began his career by freelancing with several game companies such as Wizards of the Coast, Fantasy Flight Games, Widescreen Games, Digital Extremes, and Upperdeck. He also taught a digital illustration workshop at the Academy until 2007, when he moved to Virginia.

http://daarken.com/
daarkenart@daarken.com
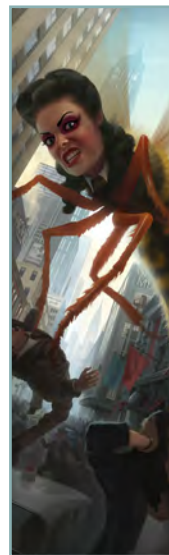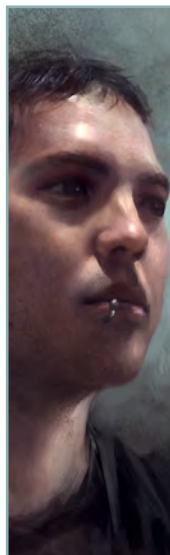
Gediminas
Pranckevicius

Born in Panevėžys, Northern Lithuania Gediminas lived with his family until he had completed his studies at high school. Being highly interested in fresco art Gediminas left his family behind to study fresco studies at the Vilnius Academy of Art. Gediminas spent 6 years studying intensively but it paid off as he now works freelance.

http://www.gedomenas.com/
gediminaspr@gmail.com

Craig
Sellars

Craig Sellars is a freelance Illustrator and Concept Designer living in Canada. After studying Industrial Design and Classical Animation, Craig worked as a traditional Layout Artist at Walt Disney and then transitioned to do digital work in the Games industry. As a freelance artist, Craig has worked internationally with numerous companies in the Games, Toy and Film industries.

http://www.greensocksart.com/
sellarsart@hotmail.com
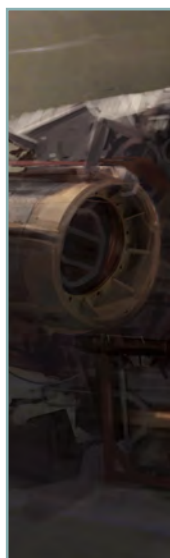
Would You Like To Contribute To 3DCreative Or 2DArtist Magazines?

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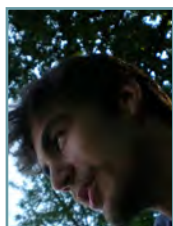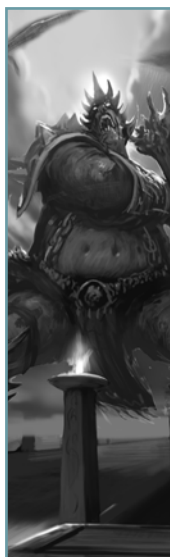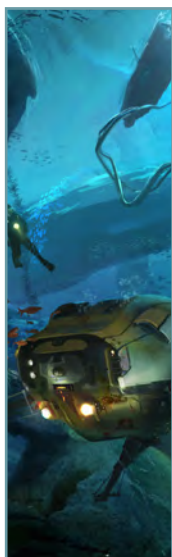
Ioan
Dumitrescu

Ioan Dumitrescu is a 20 year old architecture student and a self-taught concept designer. He loves drawing the things he imagines in his head and trying to convey a story to the viewer through them. He is currently working freelance.

http://jonone.cgsociety.org/gallery/661127/

jononespo@yahoo.com

Blackvolta

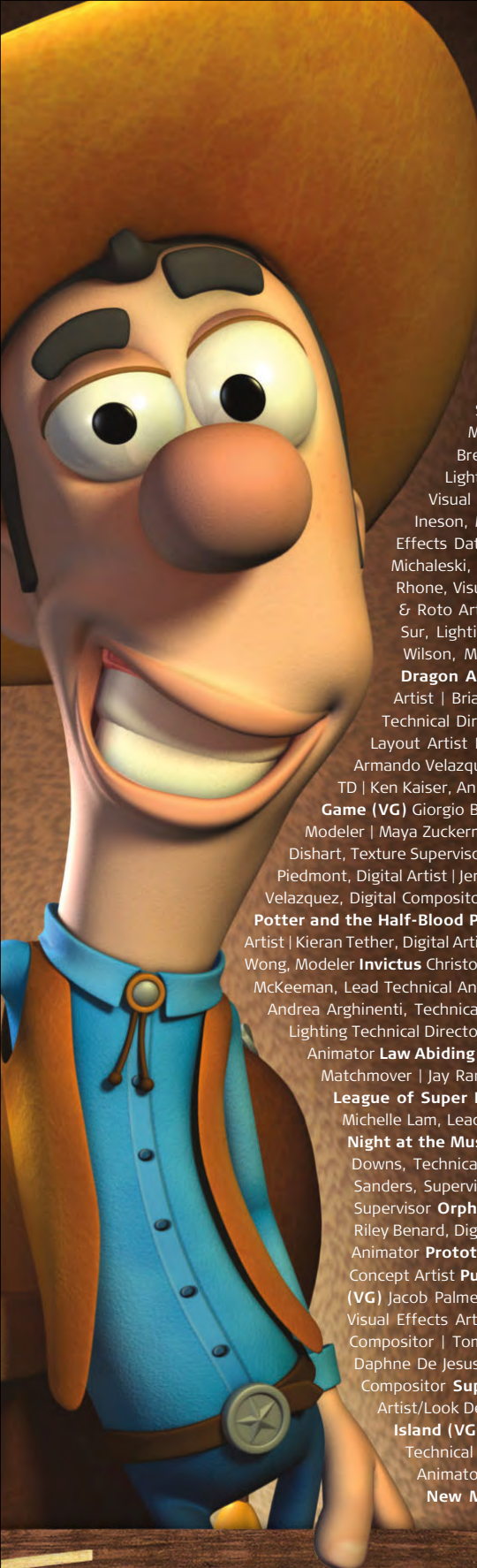Black Volta was created after the team worked on a TGC franchise called "Myth & Legends". They quickly realized that working together and sharing their experiences was a better way to improve their skills. So they created a company and Black Volta was born.

http://www.blackvolta.com/

bkvolta@gmail.com

Interview - By Ignacio Bazan Lazcano

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

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

VFS student work by Thiago Martins

"When it is time to draw or paint I put on music to help my creativity; the music choice is dictated by what idea or subject I have to illustrate"

INTERVIEW WITH IGNACIO BAZAN LAZCANO

Many of you will be familiar with this month's interviewed artist as he has featured in our magazines on many occasions, and been a great source of advice for us with his amazing tutorials. Ignacio Bazan Lazcano tells us a bit about his first job in the CG industry and how he likes to balance his time between digital painting, traditional painting and having fun!

Interview with Ignacio Bazan Lazcano

Hi Nacho, I feel like we have known each other for a while now as we have worked together so many times, but for those who don't know you can you tell us a little about yourself and how you got into the CG industry?

My name is Ignacio Bazán Lazcano and I live in Argentina. I have been working as a concept artist in the video game industry for five years.

My first contact with the world of digital art was just by chance. Thirteen years ago, a friend of mine told me that someone was looking for a sketcher for a PC game. It was a "no money-at-all" project, but we had dreams and wanted to make them reality. The PC game was finally finished and we could eventually sell some

copies. I felt very proud to have been able to do the drawings (scenery, backgrounds and so forth), using crayons! At that point I was neither a professional sketcher nor did I have any idea about computers and digital art.

After having obtained a university degree in Publicity in 2005, I soon realized that being a publicist didn't suit me at all. I didn't know what to do or where to go. I had been drawing since childhood, but it was still just a hobby.

I was lucky enough to get the opportunity to turn my hobby into a career when I was hired by a small company dedicated to video game development. At that time I had not had the chance to buy my own personal computer, so I didn't have any idea about using a computer to create art and did everything in the traditional way instead. Step by step I became accustomed to the way the industry worked.

Nowadays I work as a Freelance illustrator, and develop concept art for AAA video games. I have experience in advertising media, animation, pixelart, etc. I've worked for several companies, such as Gameloft, Global Fun, Sarabasa, and lately for Timegate. As for the future, I really want to be able to learn from the best artists of the world.

What are the opportunities like for a digital painter in Argentina? Do you find that you do a lot of work for foreign clients? Do you ever think of moving nearer to the huge projects?
In Argentina, lamentably, there are neither many opportunities for concept artists, nor any chance for other kinds of artists to work. My country has a high level of education and a very rich cultural history, nevertheless, many Argentine artists who have excelled because of their artistic talent have had to work abroad to win professional recognition. I think that in my country we haven't yet learnt the worth of this kind of talent; if an artist hasn't been recognized abroad first then he won't be recognized.

Argentina is a contradictory country. While everybody can study art, once you have been trained there are no working opportunities available to earn enough money to live well and meet your basic needs. Sometimes artists accept underpaid work to earn their living.

My income comes mostly from foreign clients. They appreciate my work and give me an opportunity to reach a professional level. My dream is to work for a foreign company and to be taught by the best artists in the world, then to

bring all this experience back to my country and work very hard to teach other artists also, and let Argentina be placed at the top, among the best countries to work in.

It seems like your route into the industry was a peculiar one. What advice would you give someone who had the ambition to be a concept artist?
I would say that the best thing to do is to work on any project you like, regardless of the payment you get for it. The most important thing is to have a good portfolio. Nobody will hire you if you only have one drawing to display. The point is to work on anything you can (comics, cartoons, etc). Exhibit your drawings in blogs, Facebook, Photolog, Deviantart anything. The world has to see what you are doing. Someone, sometime, is going to find you.

Better work will come with effort; it's like going upstairs, step by step, climbing up from one job to another. Luckily the entertainment's industry is large and constantly growing, and as a consequence needs qualified people. One can be a concept artist for advertising, movies, video games, etc. There's a lot of work to do.

I understand that you are a fan of music and you list drums as one of your interests, do you play? Also do you find that choosing the right music to listen to whilst painting influences your art and your mood?
I have always loved music and yes, I play drums. I like the drums a lot! I have been a drummer for twelve years, performing with several local rock bands. Nowadays, it is only a hobby, because I realized that I love drawing and painting more.

When it is time to draw or paint I put on music to help my creativity; the music choice is dictated by what idea or subject I have to illustrate. Generally I prefer British music; I love English rock bands, especially Queen, Supergrass, Blur, Morrisey, Artic Monkeys etc.

I am always amazed at the speed at which you manage to create breathtaking artwork. How long, on average, does a painting take you? And do you find you spend your whole time painting?
It is true that I work at high speed. This is because I know many exercises that help

ideas come quickly. Generally I find backgrounds and
scenes fairly easy, and I also like science fiction characters
very much. They are solid pictures that with simple bold
volumes and a pair of geometric lines become modern or
technological. The most difficult thing for me is gestures
or facial expression and action or battle episodes,
where human figures are generally in
foreshortening or perspective.

Speed is the output of hard practice.
I draw eleven hours a day: in the
morning I attend art classes at the
university, where I do my best to improve
my expressivity. From Mondays to Friday
I dedicate eight hours a day to freelance
works. Of course that work is not the
only thing I do! Thus, during weekends
I take walks with my girlfriend or go to
the cinema with her, meet friends, or
sometimes I travel to nearby places, and
so forth.

I notice that you also paint traditionally
- how much time do you get to spend on
these kind of projects? And a really hard
question: which do you prefer, digital or
traditional?

I try to make a picture per month,
but sometimes it is difficult to find a
gap of spare time in my daily work
to do it. What's good with digital art
is that it is fast and cheap. Not long ago time
seemed to go more slowly, people were not
in a hurry. Art work was sent by post office in
parcels. On the contrary, today, everything

has to be done now! Clients want thousands of options, and all of them have to be made in 3D. As I always say, digital art is another means to hasten artistic production. I usually recommend understanding traditional painting first and only then, move on to digital.

If I could choose, I'd choose traditional painting. The great difference between traditional painting and digital art is that in traditional you can see the artist's brush strokes, textures, volumes and energy, whereas with digital it is similar to printed pictures, with smooth surfaces. Nevertheless, I like digital art because it is speedy and lets you get high quality results.

When I write my tutorials (which I like doing the most) I try to convey to readers the idea that the same picture could be done using a traditional technique. For this reason I usually don't speak much about the program I have used. On the other hand I always try to ensure that everybody realizes how I've created the image. This way people are not tied down to a unique tool, and can learn that things can be made in more than one way. You may have noticed that I like teaching very much, as well as learning of course, because the learning path never ends. I

thank God that I am ignorant about many things, and this gives me a personal goal to keep on enjoying myself in this wonderful world of drawing and painting.

You mention that you are a fan of teaching as well as learning. What do you think are the most important aspects of painting to understand as an artist?
Your question is very difficult for me to answer. I think that to be a good artist you must always look at everything and analyze the colors,

shapes, objects, anything that captures your attention, and enjoy yourself a lot while doing it! One cannot go through life as if you were a horse with blinders pulling a cart, always looking to the road and not having any idea about what's happening either side of it. If we are keen observers of everything we'll be able to develop a high level of sensitivity that will make the difference when it's time to draw or paint. Life is not long enough to learn everything you need. I think that the learning process never ends.

How do the subjects of your paintings differ from traditional to digital? Do you ever find that you are painting a traditional subject in Photoshop or a sci-fi battle on a canvas?

It is obvious that what I like most is to paint action scenes that take place with science fiction or medieval characters. When looking at my work, I realize that in nearly all my drawings there are several characters. I've always liked to draw details and stories in the same scene. But when I paint on a canvas, I don't know why but I'd rather paint "quiet" things, such us a landscape or a portrait. Perhaps the answer would be that because I have nearly no time to paint traditionally, whenever I can do it, I need to make something different from my daily work.

If you could work on any kind of project what would it be?

I would really enjoy working on the pre-production of a science fiction or fantasy movie,

such as *Avatar*, *Ironman*, *Star Wars*, *Lord of the Rings*, etc. That would need new worlds and characters to be created. I feel that it must be unbelievable to see the result of one's creations on the wide screen.

I know that I have a long and very difficult road to walk. But I also know that with patience and

effort someday I shall be among the greatest artists, I already see me there.

What's your ultimate ambition for the future?
My ultimate ambition is to work on something great! And to learn from people that have been working in this industry for many years, either on video games or Hollywood movies. Obviously, this is an elusive goal. I have to keep trying again and again until I'll get it. One has to compete against thousands of artists, all over the world, with great skills and that have perhaps got their university degree in places where companies visit universities to invite students to work for them. I know that if I get the opportunity I'll be able to do great things.

Well thanks for letting us interview you. I am sure that a lot of our readers would have liked to

learn a bit about the guy that keeps writing those excellent tutorials. When you make it to the top and work on those huge movies don't forget us at 3DTotal!

Thank so much for giving me this opportunity to express and show my art in this beautiful magazine. I know that showing my art in this space will give me the opportunity to work and complete my dreams, and when I take this chance I will remember this magazine. It was a great interview. I enjoyed to talk with you. I see you in the next tutorial!

Ignacio Bazan Lazcano

For more work by this artist please visit:
http://www.ignaciobazanart.com/
Or contact them at:
i.bazanlazcano@gmail.com
Interviewed by: Simon Morse

Interview with Adrian Smith

SHARE ONE PLANET

Share One planet is a global art competition organized to promote the necessity to take more care of the earth and its inhabitants. In this interview the organizers catch up with poster designer Adrian Smith who talks about the necessity to care for the earth and the process in creating his work.
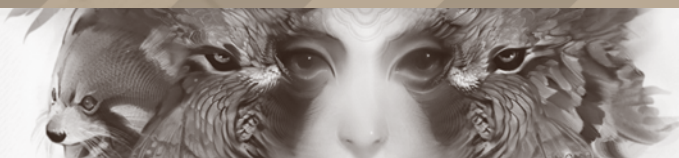
Interview with Adrian Smith

With in all those endangered species which "Share One Planet" competition focuses on, why you picked Yangtze Alligator for your poster? And how the image takes shape in your mind?
The great reptiles of our rivers, jungles and forests have always appealed to me. The larger reptiles such as the 'yangtse alligator' are very much kings of there species. Beautifully elegant as they cruise through the water and terrifyingly vicious when tackling its prey and then caring and tender when bringing up its young.

What are you trying to tell viewers through this poster?
Firstly I'm trying to convey the beauty of these animals while hinting at the life and lifestyle of these great lizards. Hopefully I've managed to put across a quiet moment in the day of a parent alligator.

In the poster we find unusual perspective. The adult alligator, the dragon head and the baby alligators locate in three distinctive levels. Why you apply such design?
My original plan was to have it so the first thing that attracted the viewer's eye would be the young alligators in the foreground.
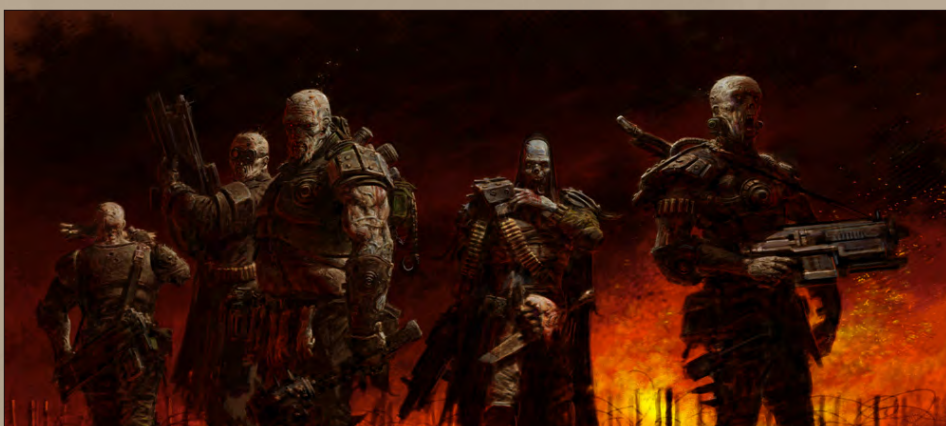
This would show the hope that is still there for these endangered animals. Then the eye would hopefully carry up to the half seen parent alligator showing the animal in its prime. Lastly I wanted the old statue/carving to both show, firstly the passing of time and also to show that throughout the centuries these animals have been respected by the common man. The rising water level is to show how we must be more careful in how we treat our shared environments.

When dealing with traditional fine art, details comes from observing actual subjects in nature. When it comes to fantasy arts, sometimes the artist is building something doesn't exist. How do you achieve believable detail in this instance?

I suppose my approach to fantasy art is to take something in reality and twist and stretch the idea in my mind and then put that onto paper. Then we have an object or scene or character that is strange and unearthly on first site but then we see similarities or hints of things in our real world. This helps sell the fantastical idea to the viewer. I suppose I have done the opposite with the 'yangtse alligator' illustration as I have shown a placid scene with the alligator and

young but then added the fantastical looking Chinese dragon statue/carving.

Is this poster your first creation with environmental protection theme? What's your idea of "eco-friendly"? For you what's the ideal living environment for human?

Ideally I think it would be best if we could live in harmony as much as possible. We should use our great minds around the world to do more with cleaner energy and take more care

in where we build our homes and factories. Whatever we take from the environment should be replaced or something new added in a positive way to balance everything out.

Share One Planet Competition

For more information about the Share One Planet competition please visit:
http://www.shareoneplanet.org/en/index.aspx

Share One Planet

Wild Animals CG Art Elites Invitational Competition

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Judging: 2011.3.1 – 2011.4.1 (BJT, GMT+8)
Awards Announcement: 2011.4.15 (BJT, GMT+8)

Organizers
Wild Animals Cultural Project Fund, China Foundation for the Development of Social Culture
China Institute of Strategy and Management
International Association of Computer Graphic Artists
China Association for Global Development under the United Nations

Executive Organizers
leewiART International Computer Graphic(CG)Art Promoting Organization
Beijing Imperial Court Cultural Development Company LTD

Artist:
Andrew Jones

website: www.shareoneplanet.org

mail: shareoneplanet@gmail.com

"Perspective accuracy in 3D or any other theoretical tool is just a shortcut to create the necessary illusions to sell any 2D fantasy art"

SKETCHBOOK
OF BLACKVOLTA

This month's sketchbook brings us something a little different, as it is not just the work of one artist but of a whole art studio! Black Volta work as a close team to create great concepts; one artist does the sketching, another will play with it and refine it, a third will add color... I think you will agree that it will be really interesting to look into their processes!

SKETCHBOOK OF BLACKVOLTA

We love to sketch and have always found it a valuable tool for speeding up the creative process. A lot of the work we do at the Blackvolta Studio is done by a few members of the team. We love to see what we end up with.

In all the drawings there is an important technique or tool used to enhance the believability of the concept. For example in the image called "Strange Beauty" we apply a perspective system that allows us to calculate exactly where the viewer's eye is looking (**Fig.01 – 1x**) and calculate perspective points in a graphical way. But the main aim of this process was to portray a sense of greatness in the main character in opposition to the guys in the background. It also makes it seem as if the viewer is in the scene.
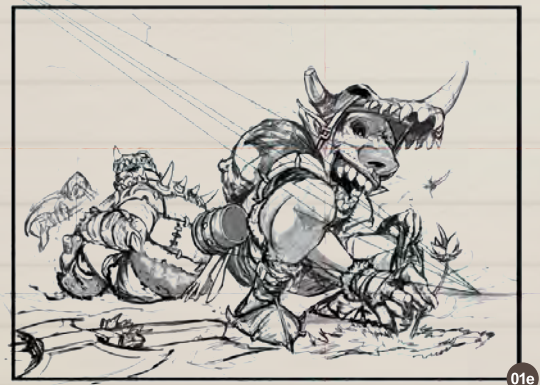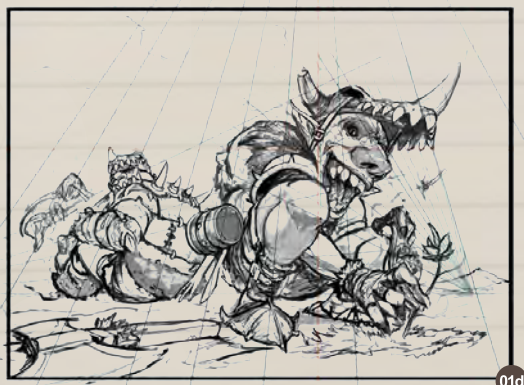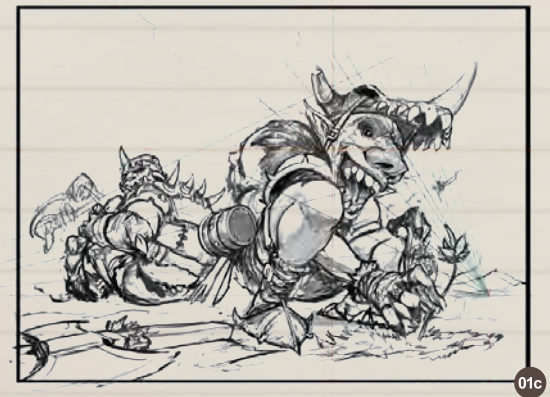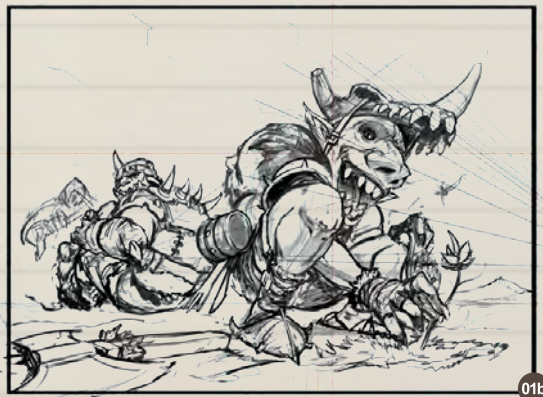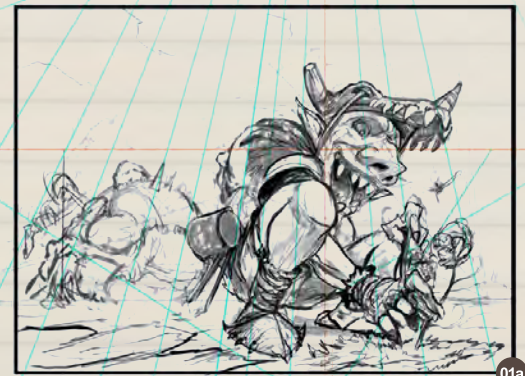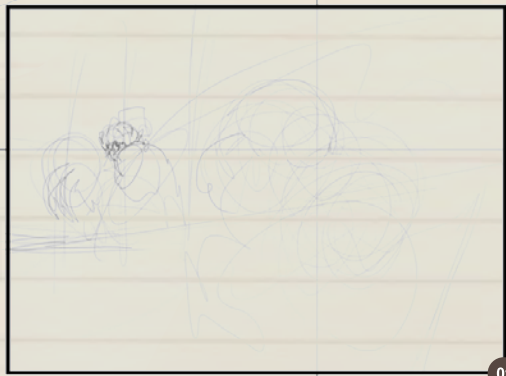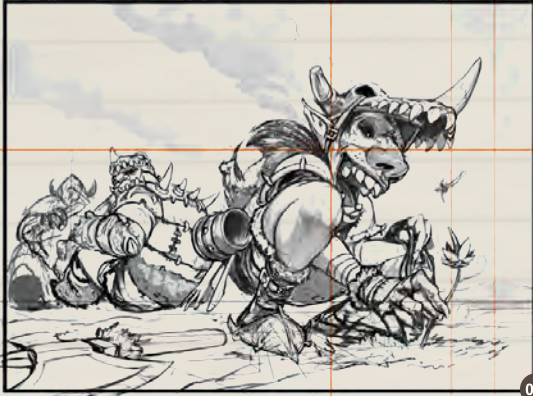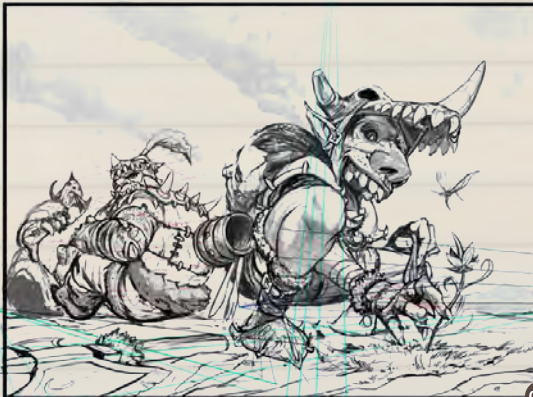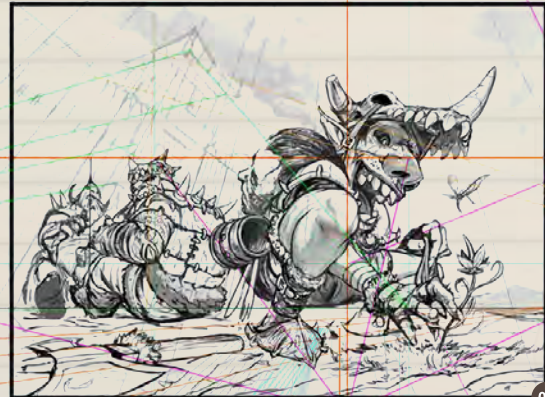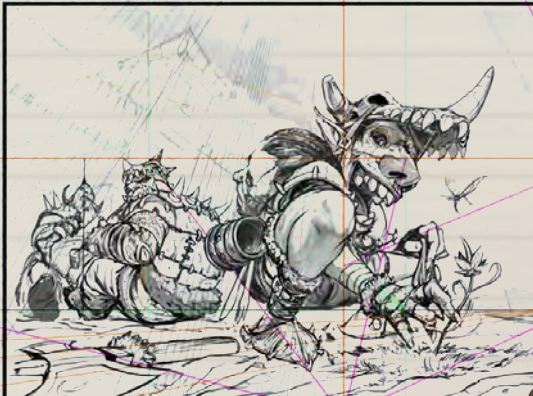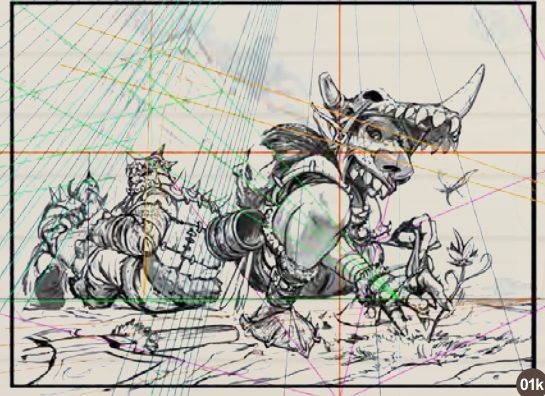
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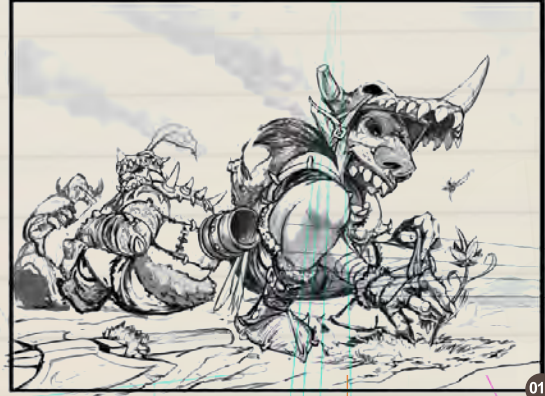
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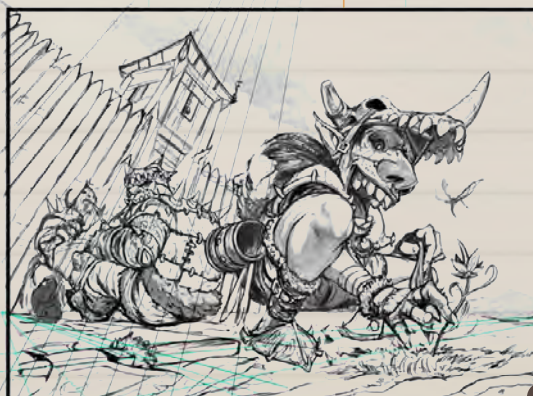
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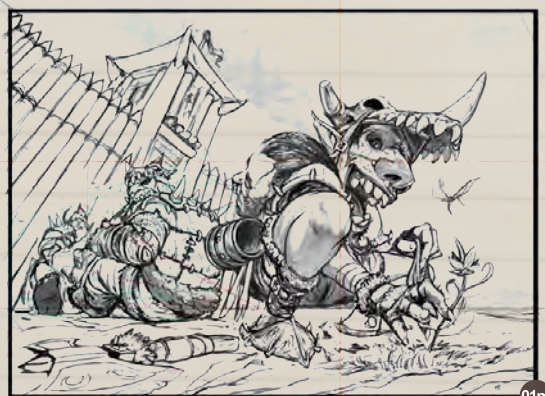
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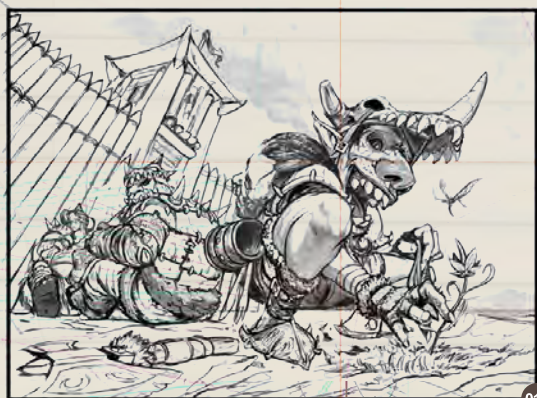
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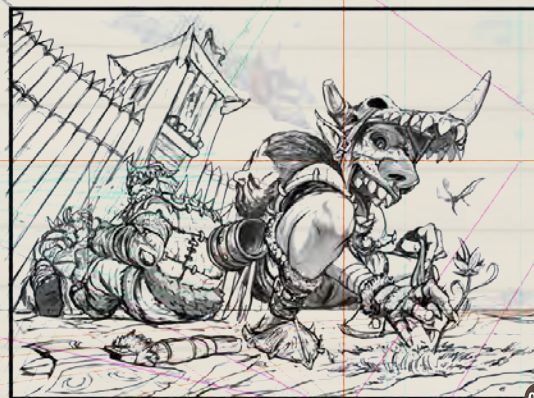
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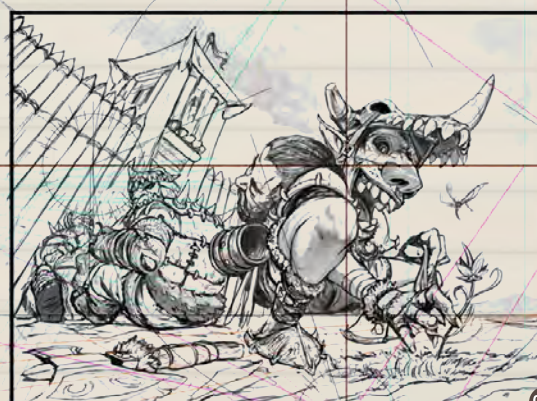
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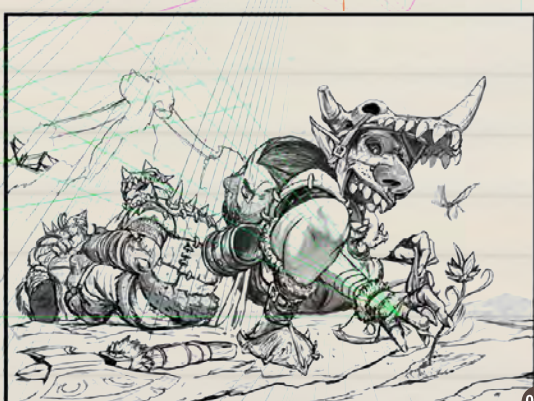
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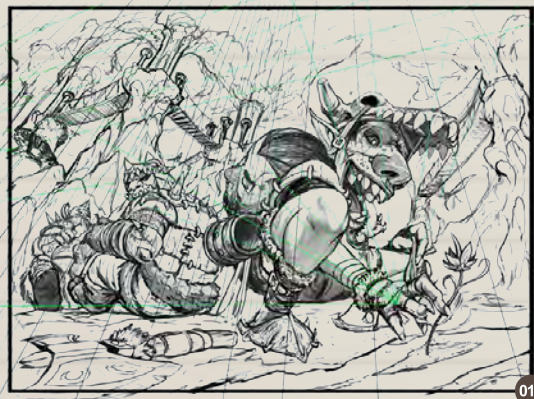
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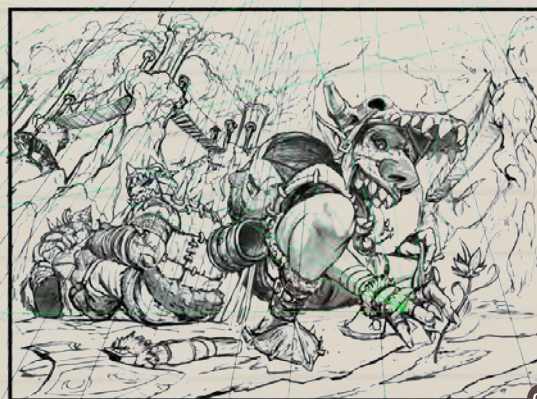
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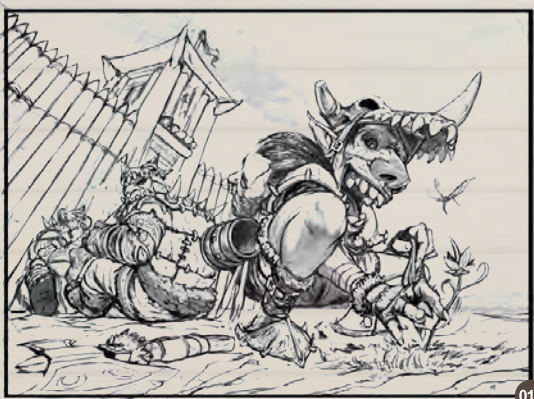
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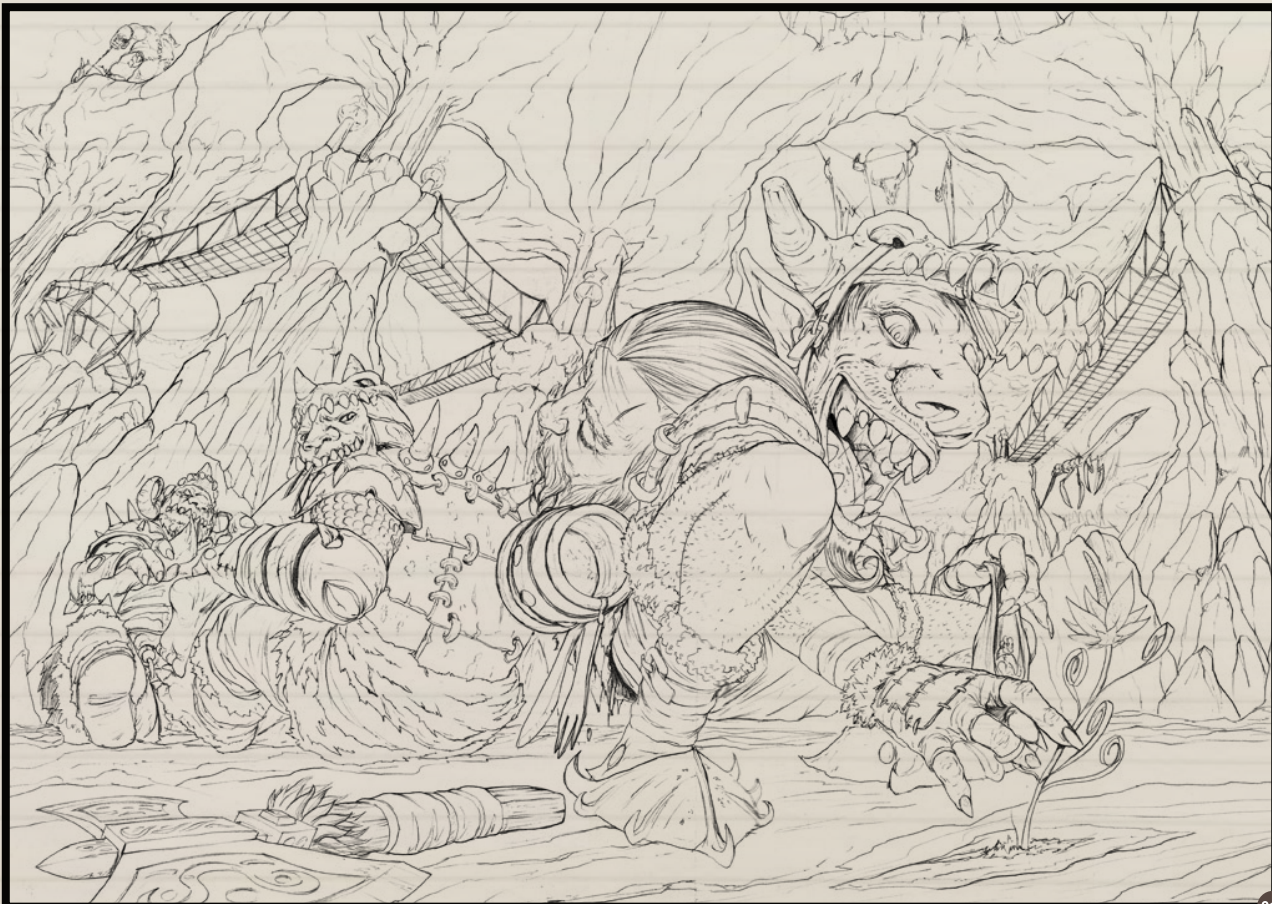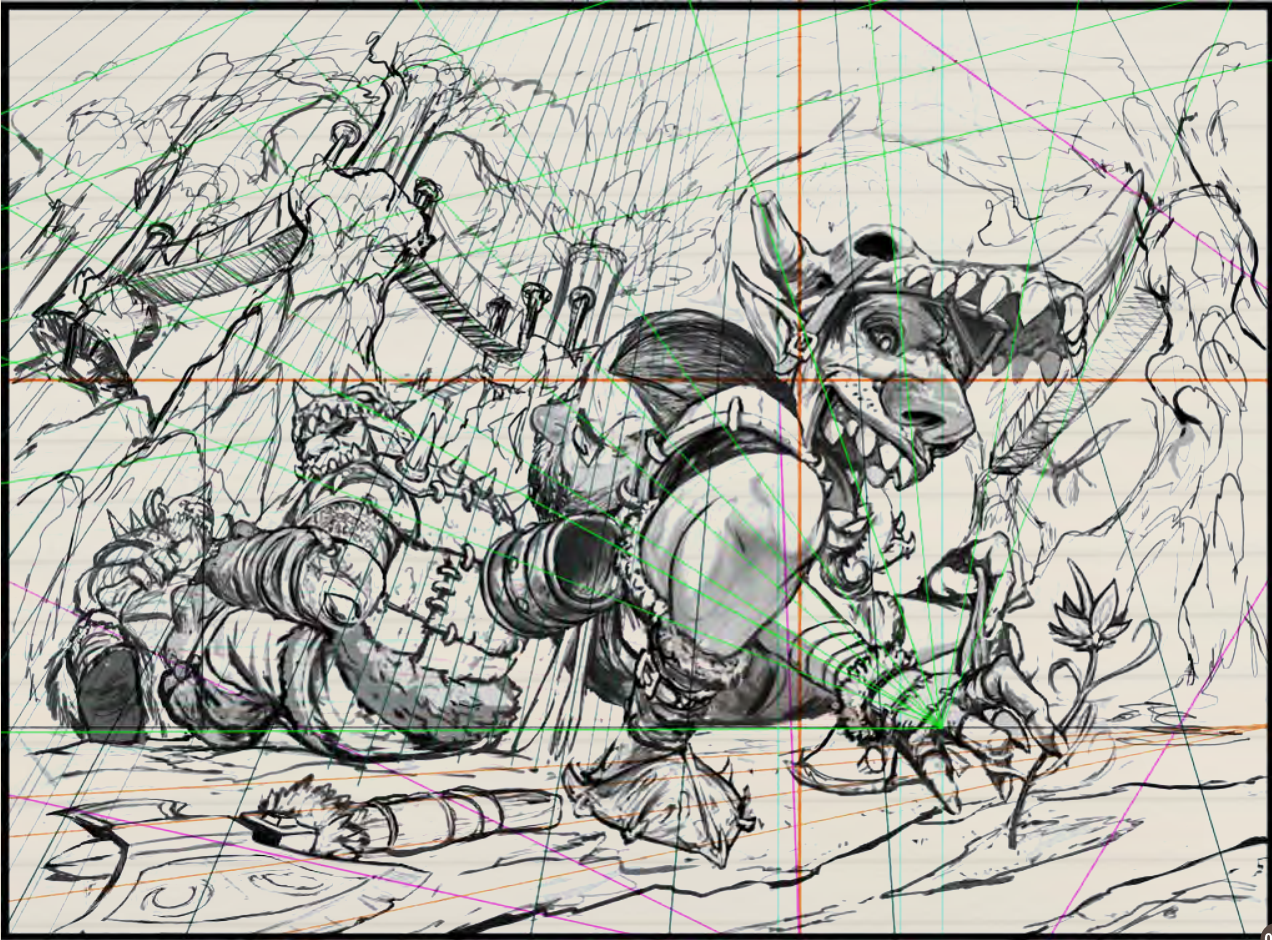
In the image called "No Way Out" the colorist started with the concept (**Fig.02 – 02e**). That simple sketch set out the idea for the final drawing, and from there it was just a process of discussions and adaptations. In this particular case we went over the lines in the beginning, but later asked ourselves, what if we model the structure of the character in 3D and just use it as an accurate reference? That process went a little bad because we modeled and rigged a 3D skeleton and tried to trace it, but the figures looked so rigid and strange that we quit that path. So we went back to basics and did the sketch without any perspective reference or 3D, just plain gestural drawing and we think it works better. In the final drawing the composition is a central ellipse, and that creates the perpetual sense of movement guiding the eye around this central form and allowing us to narrate all the actions on the scene.
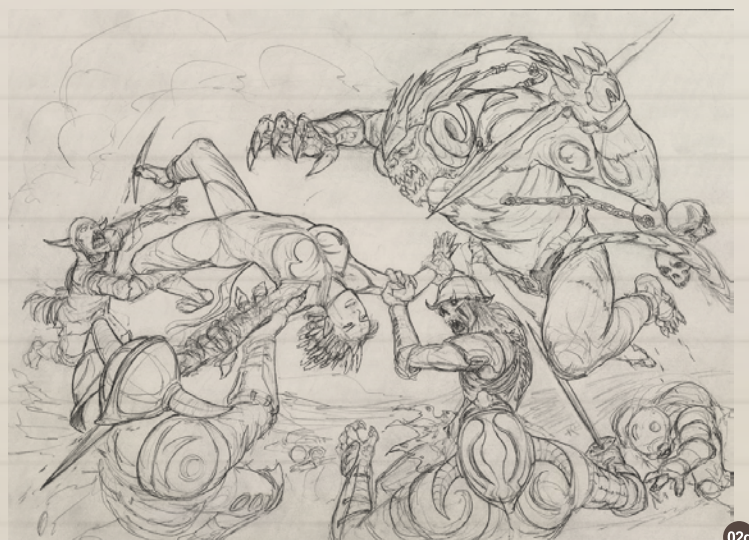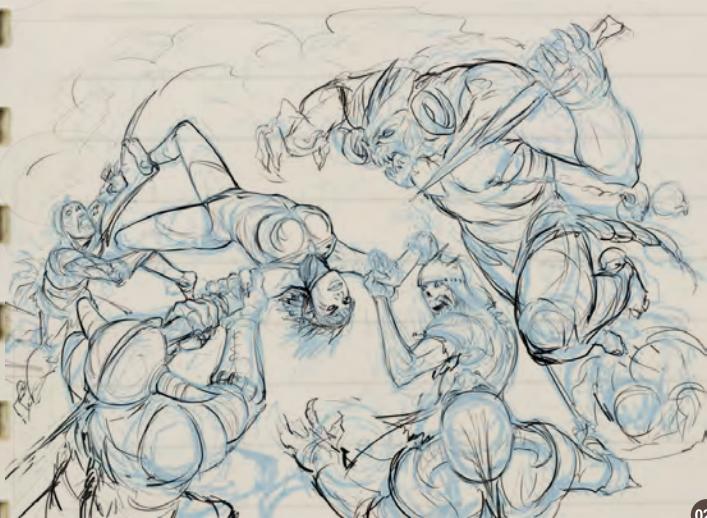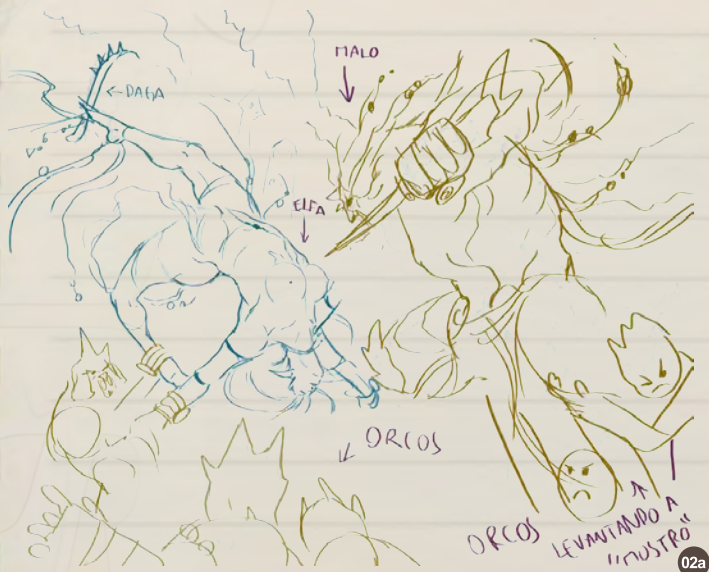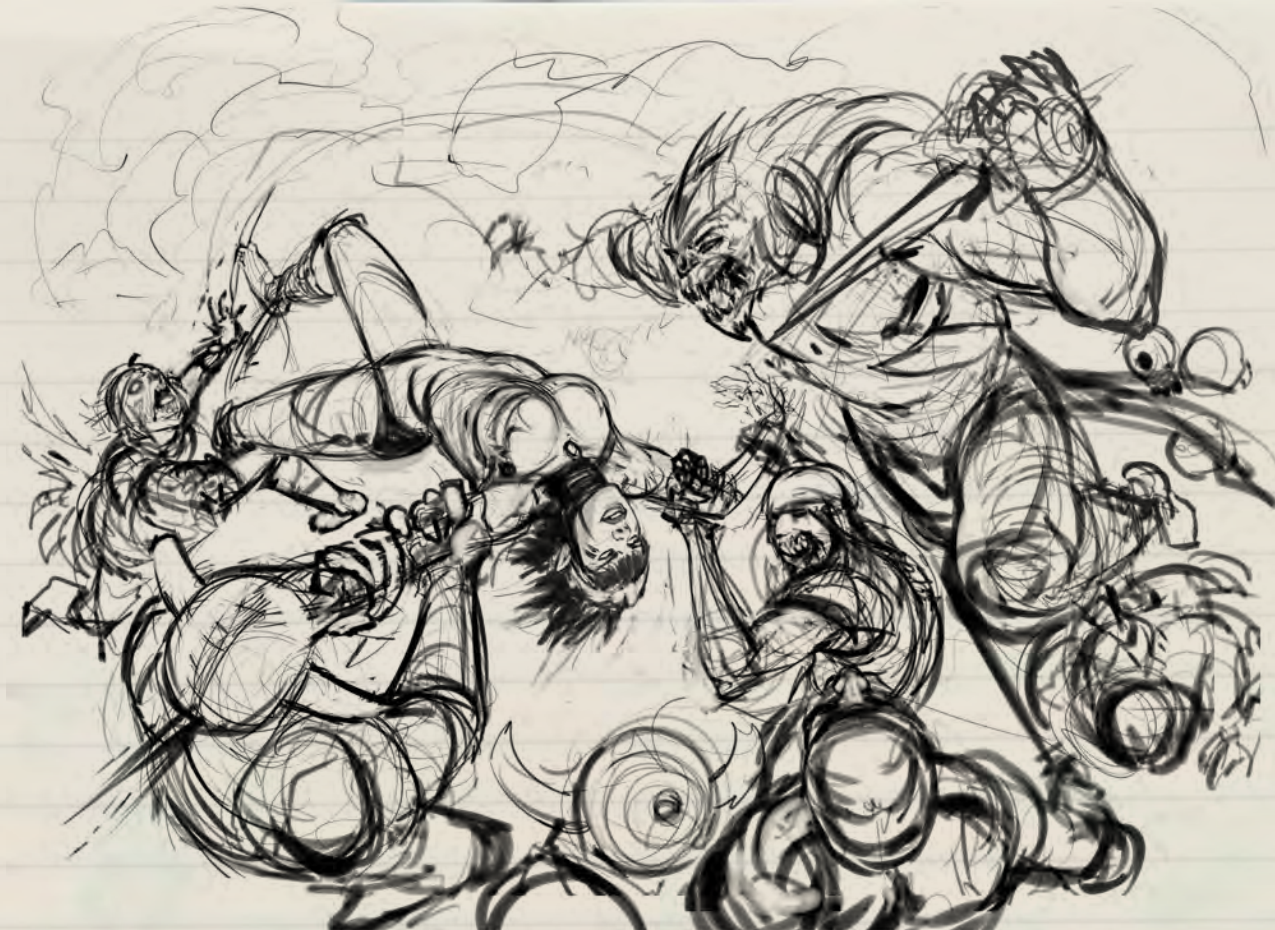
02e

Having learnt about this 3D technique, we cut the uses to a minimum. Trying to create a balance between 3D and 2D has been interesting and useful though, and has crept into our workflow. In the image "Below the Bridge" we created a 3D box wireframe render and started sketching on it, then with the final sketch we create a 3D scene and drew the characters on it (**Fig.03 – 03f**).

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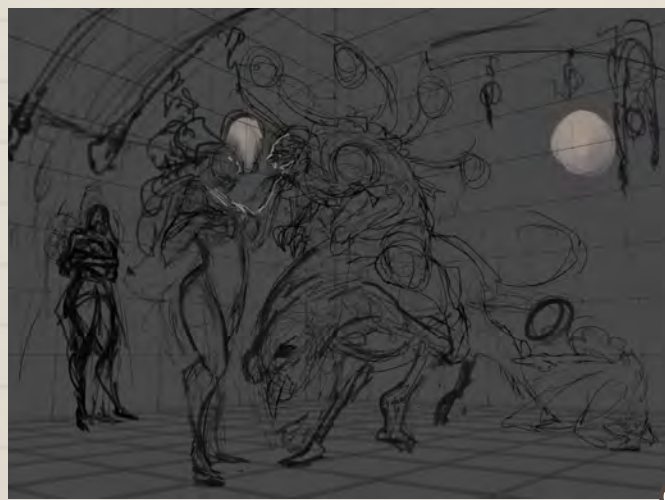
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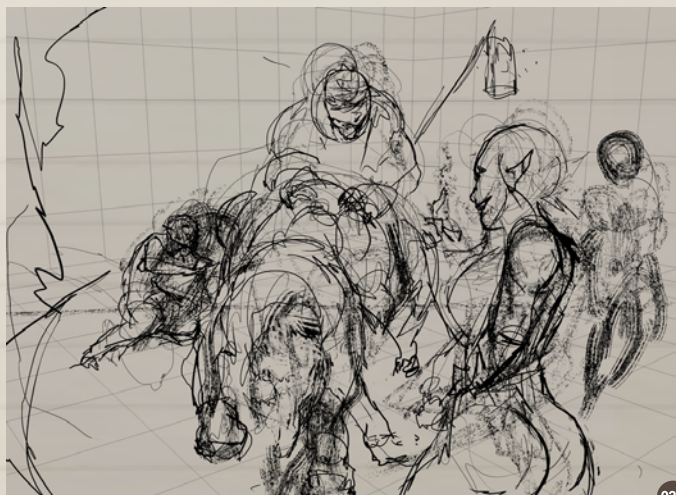
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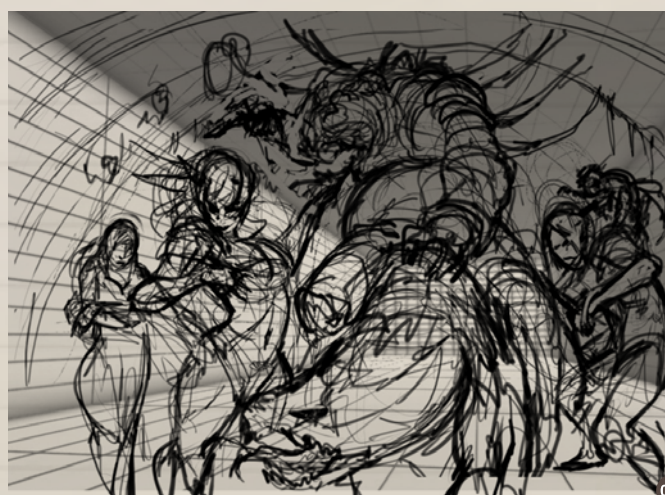
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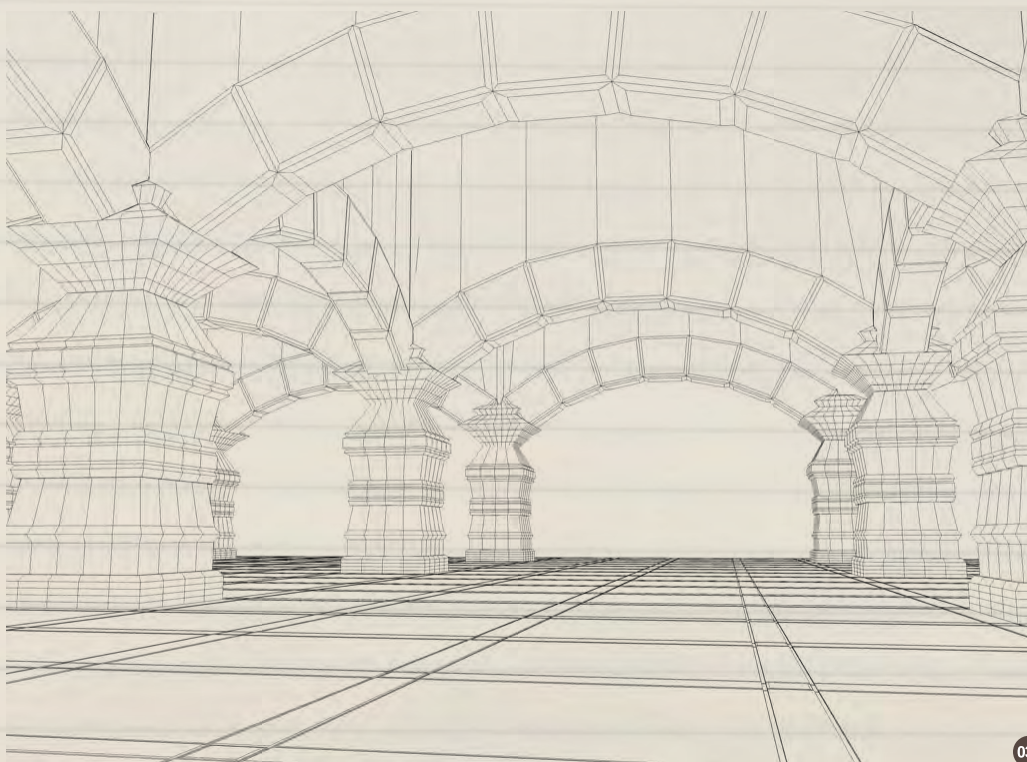
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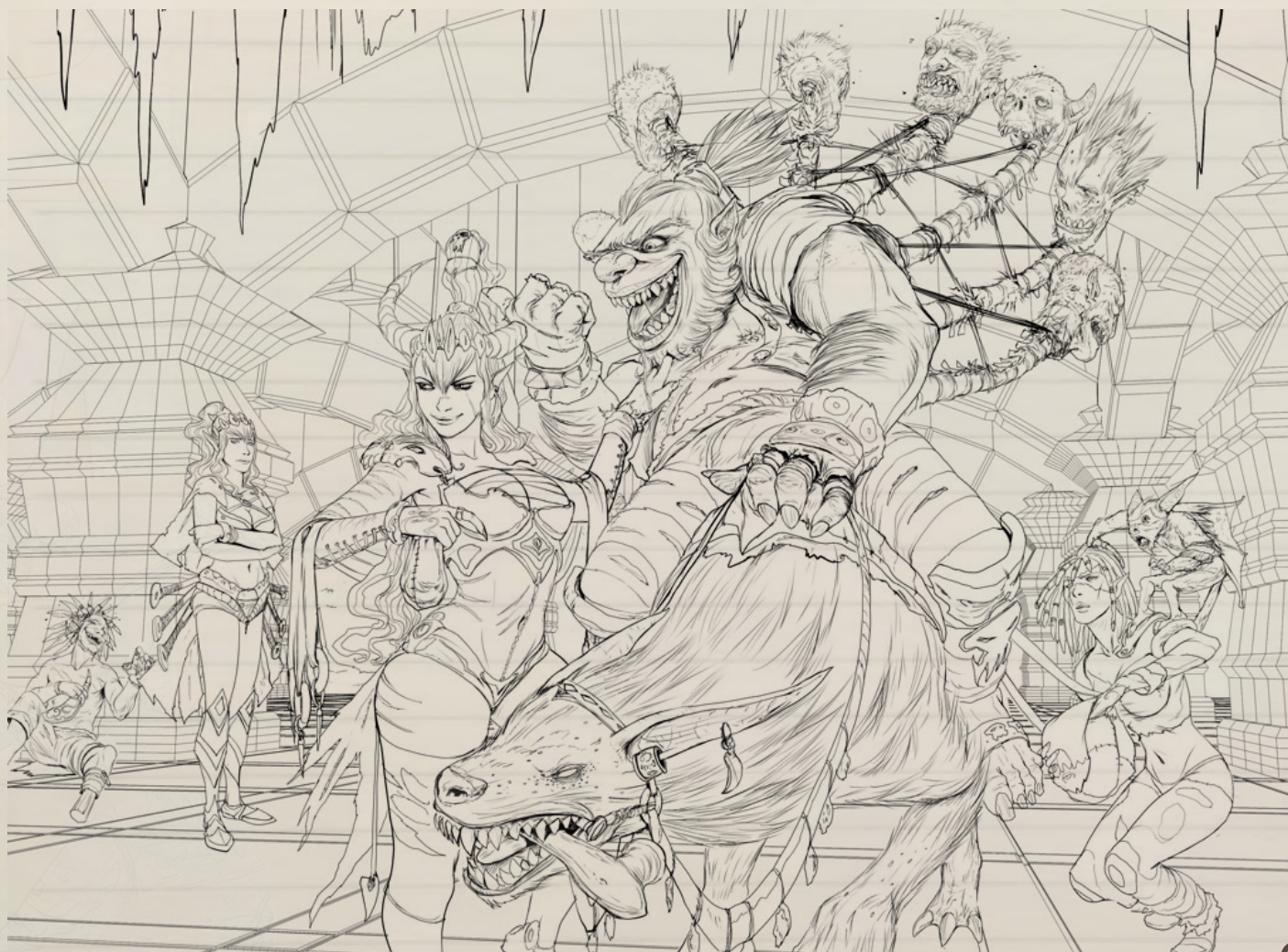
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We are trying to absorb this 3D technique into our process but with more sensitivity than accuracy, because in the end the feeling of the work is what connects it with the audience. Perspective accuracy in

3D or any other theoretical tool is just a shortcut to create the necessary illusions to sell any 2D fantasy art (**Fig.04 – 26**).
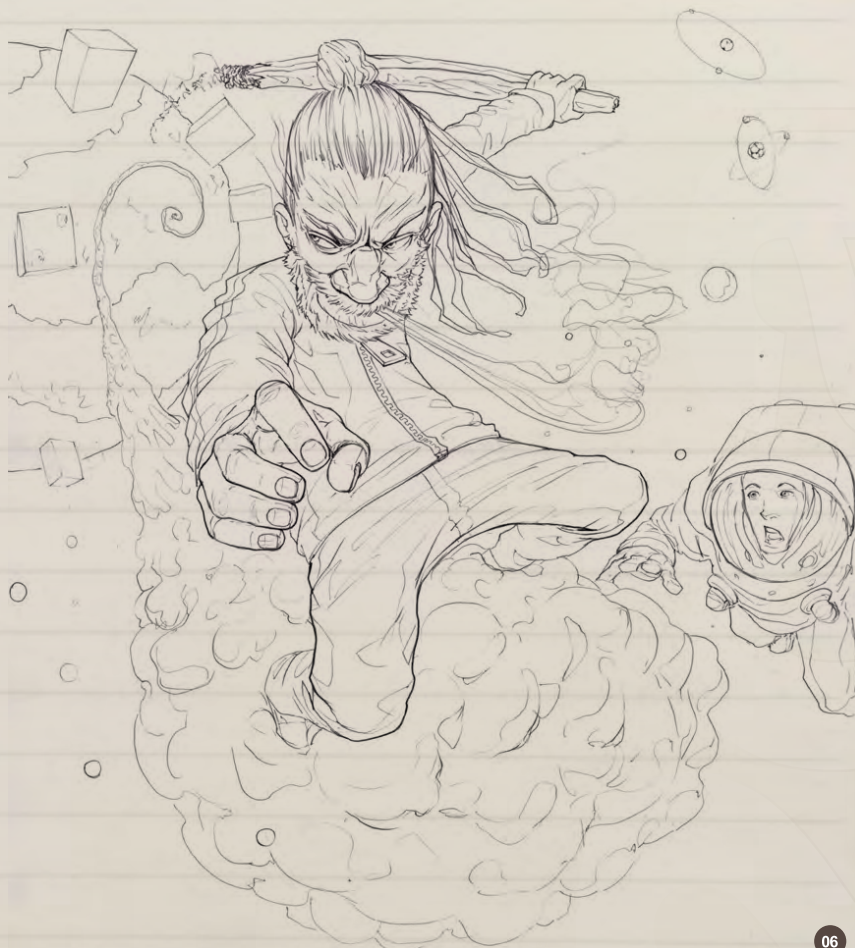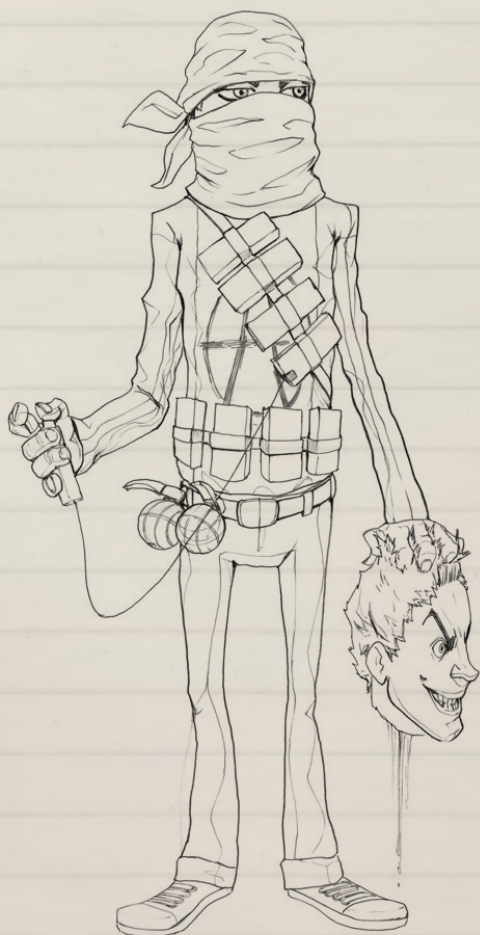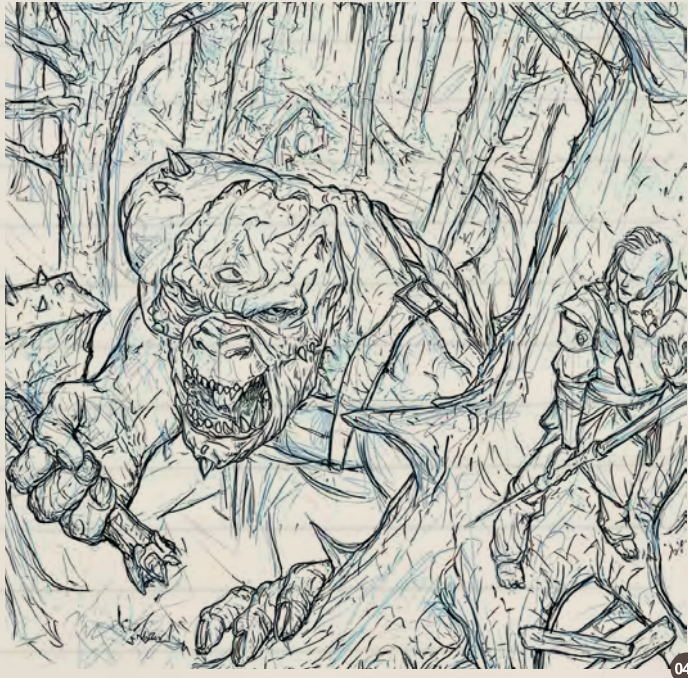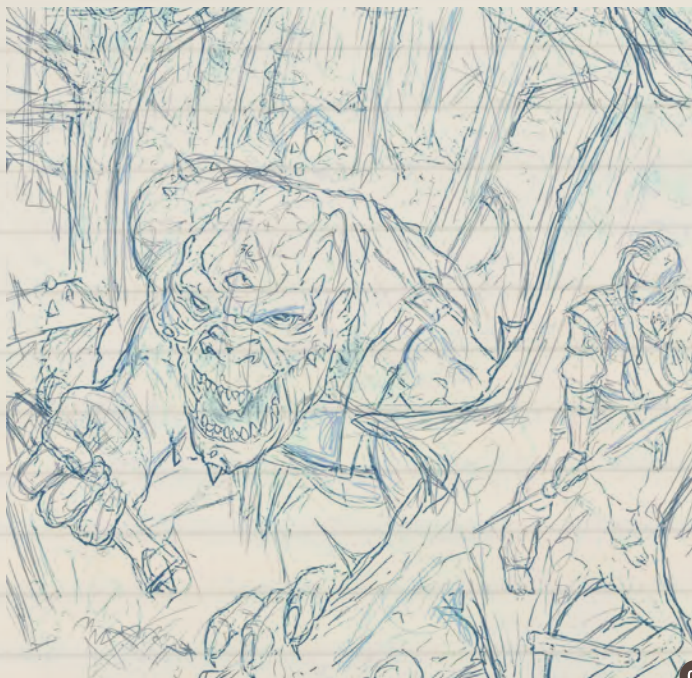
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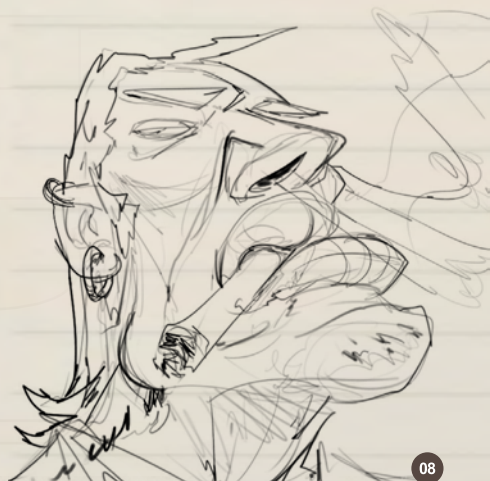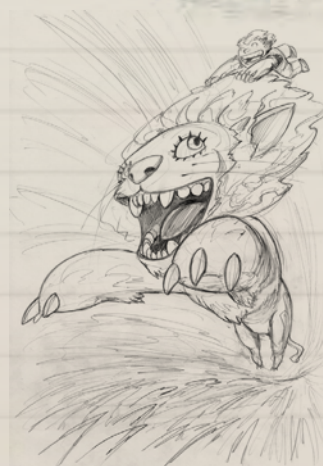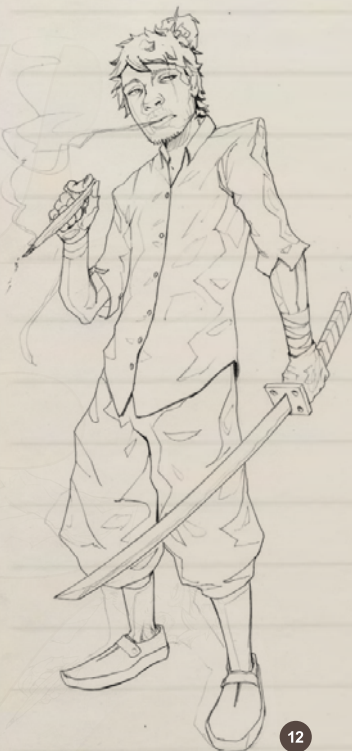
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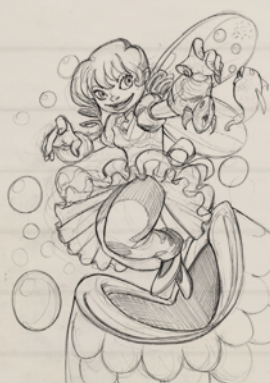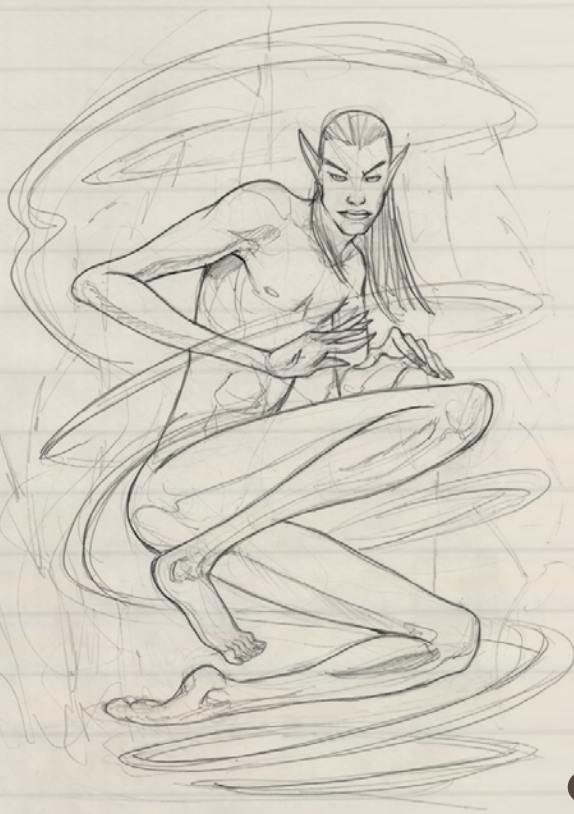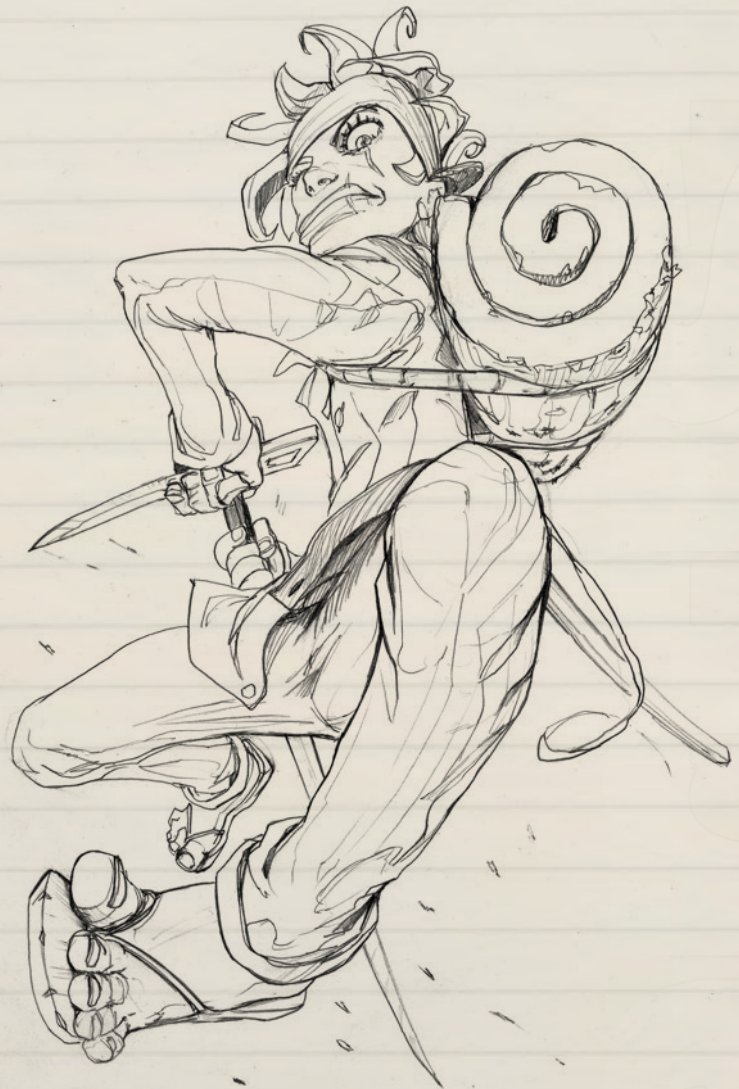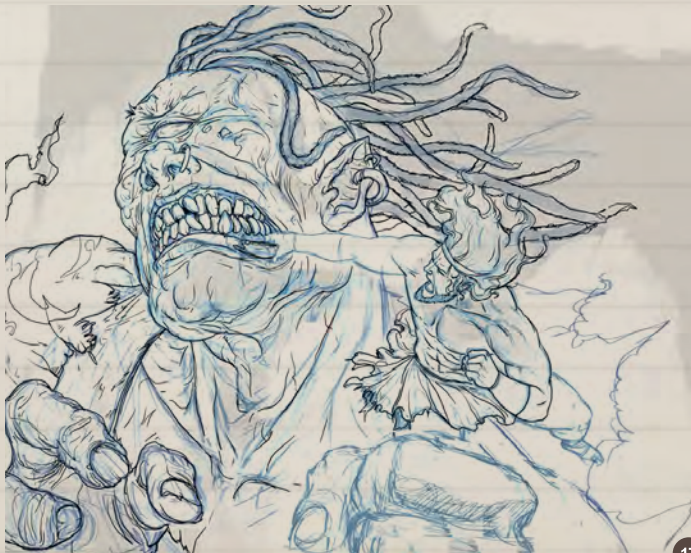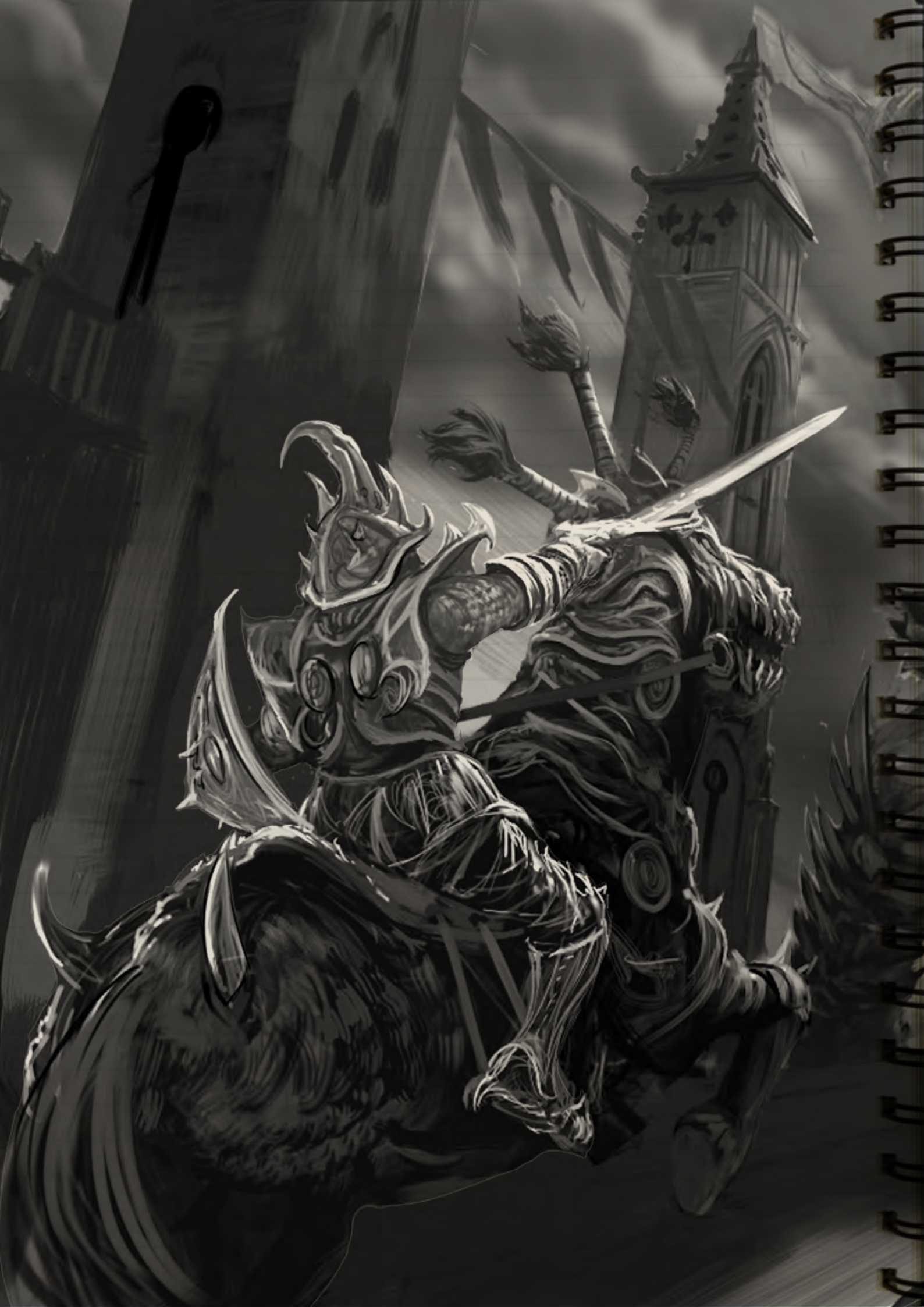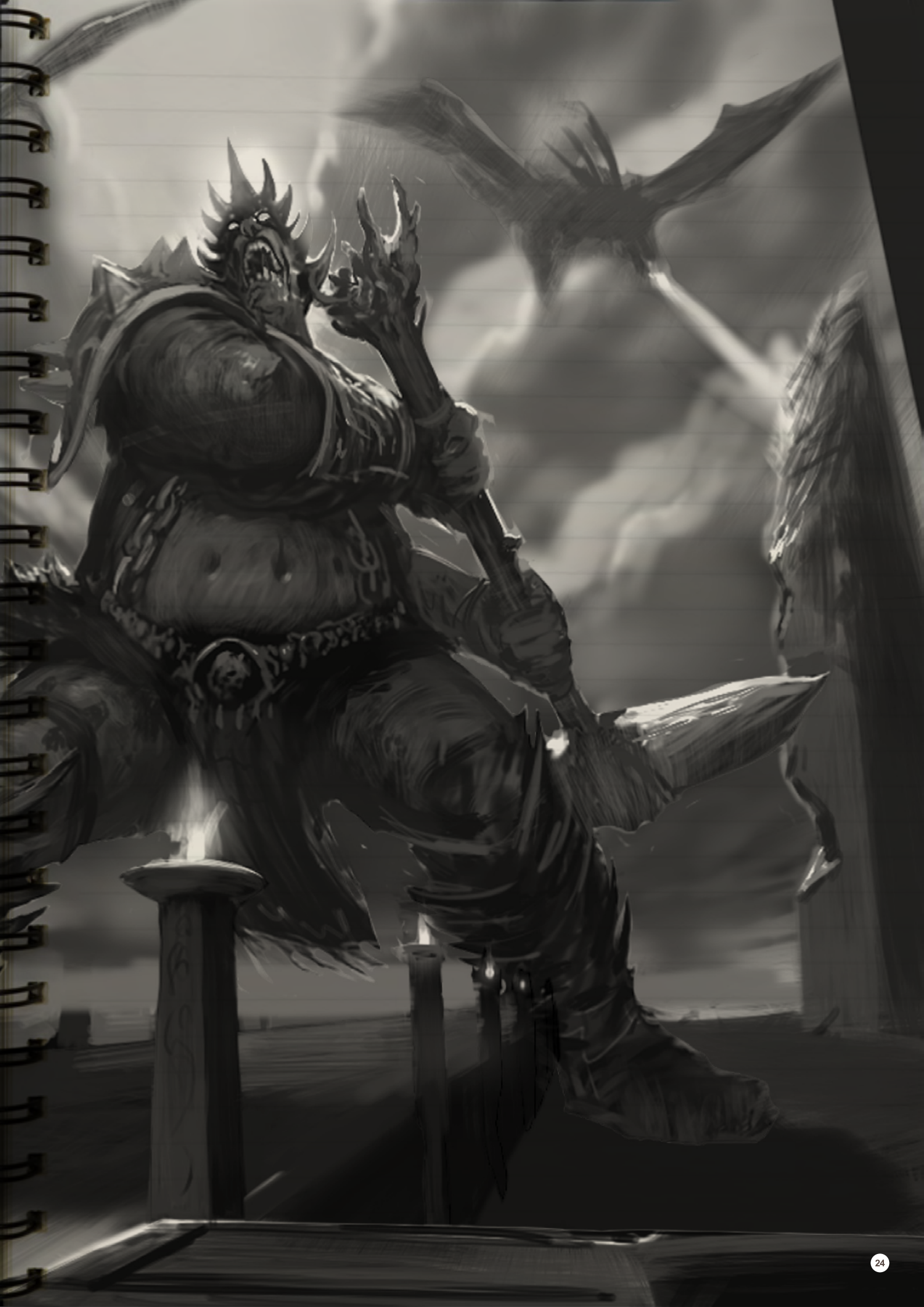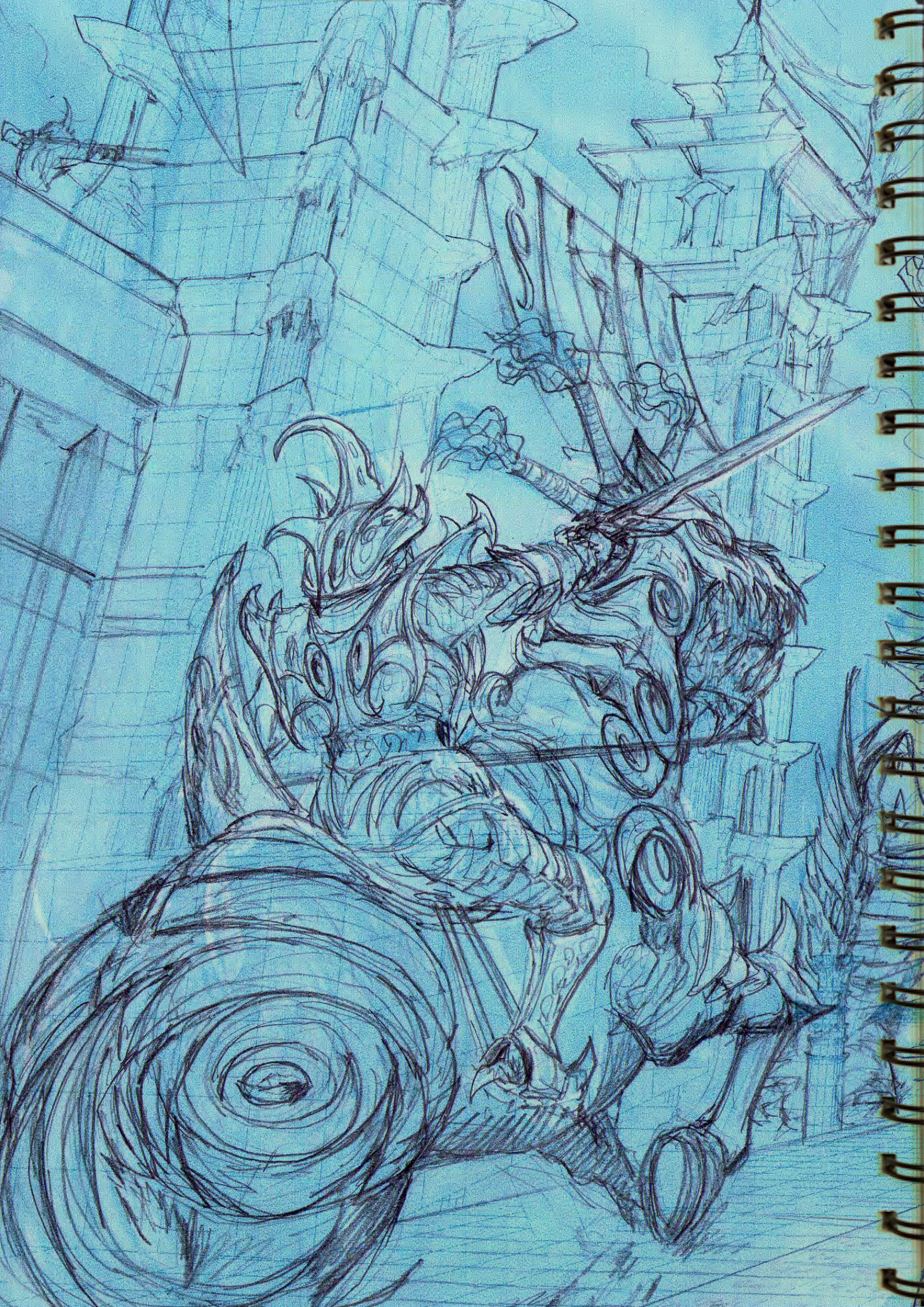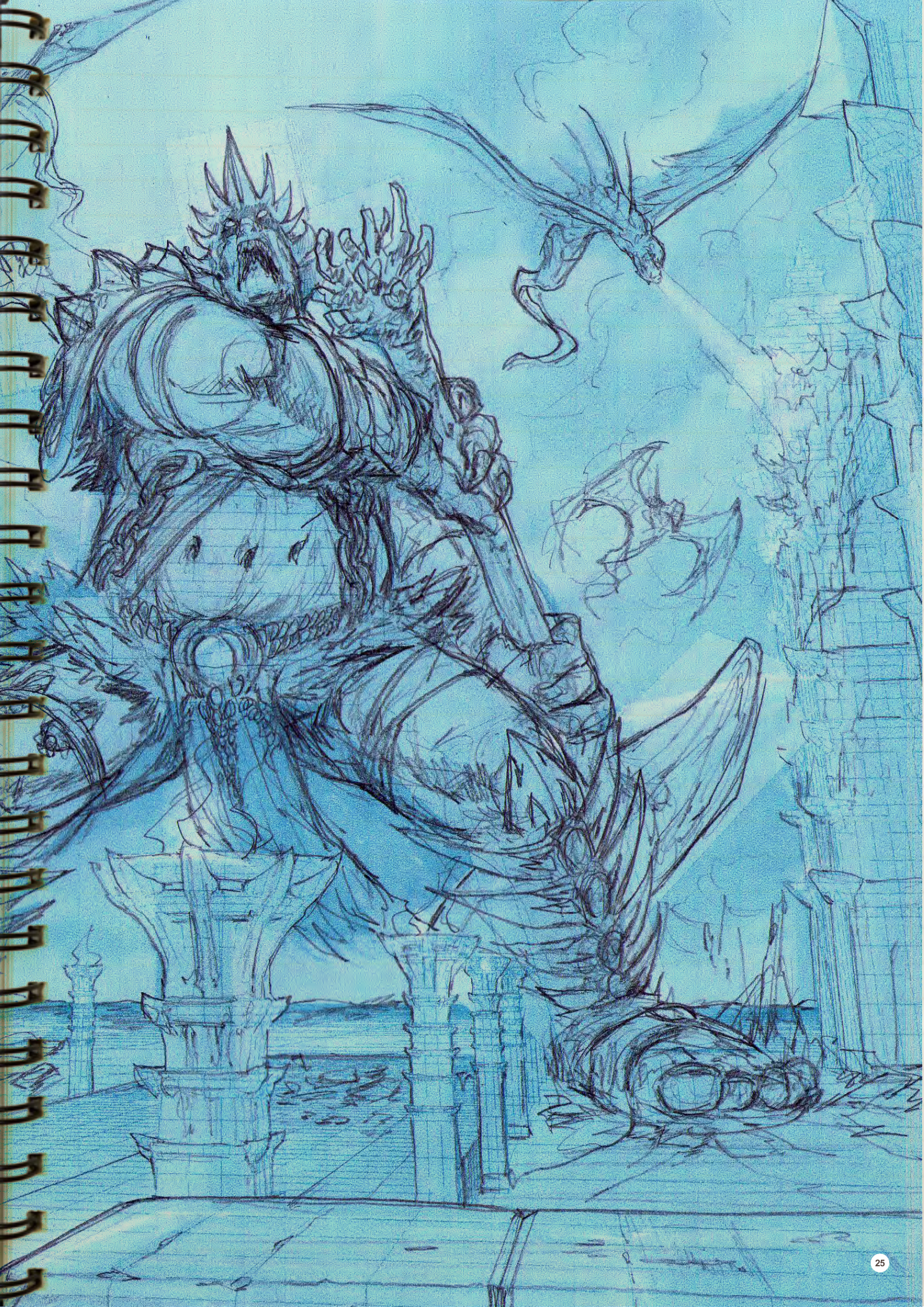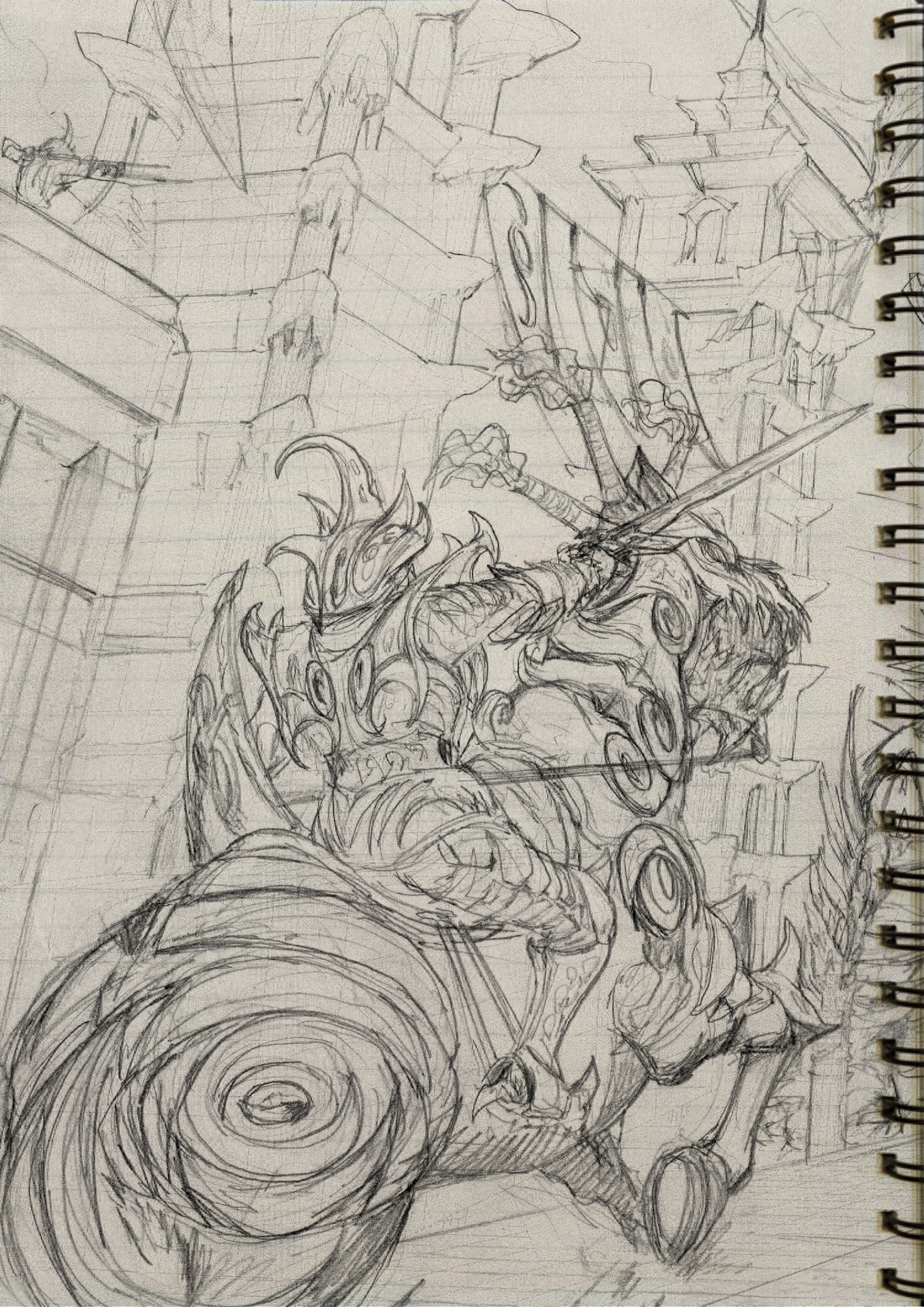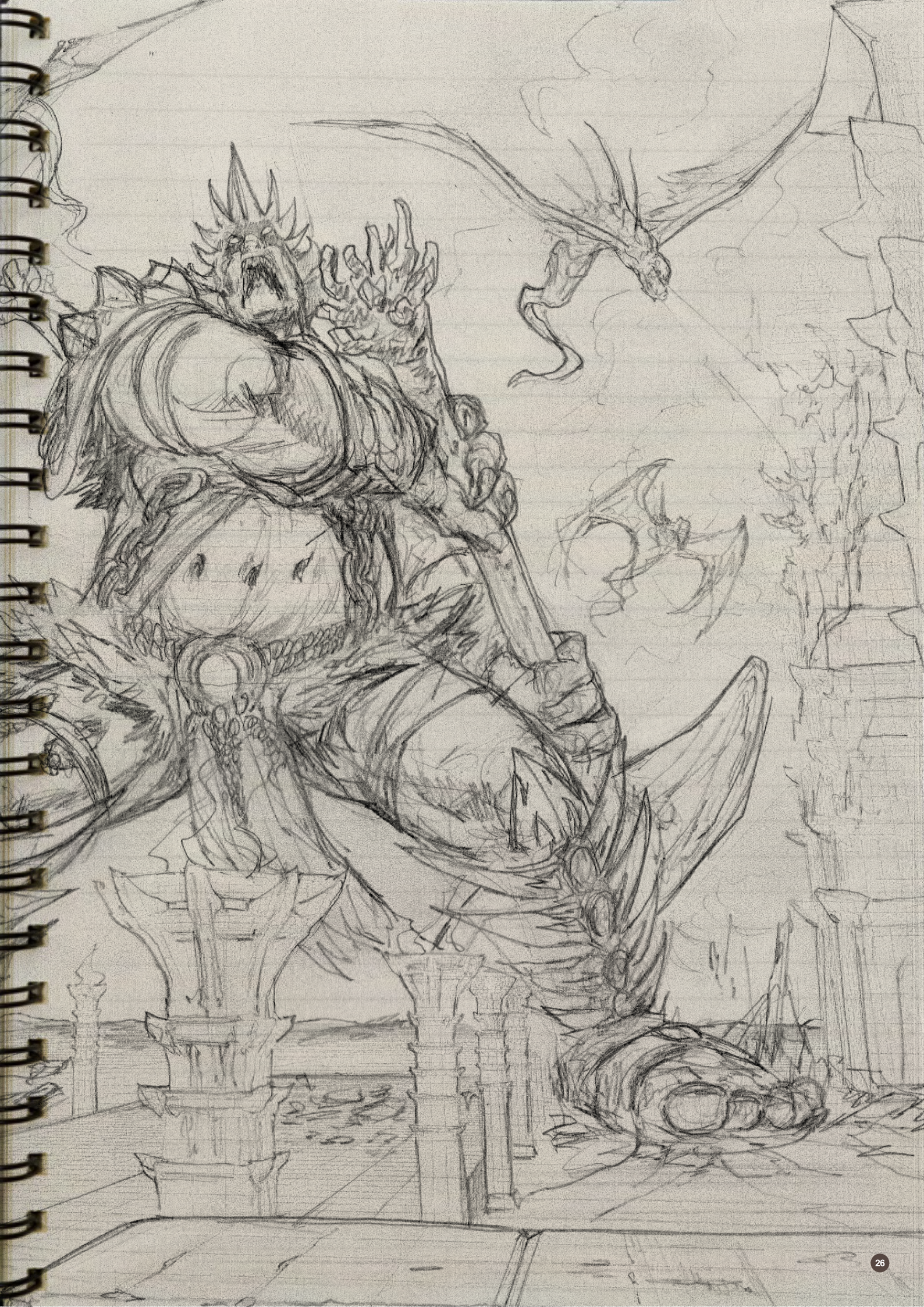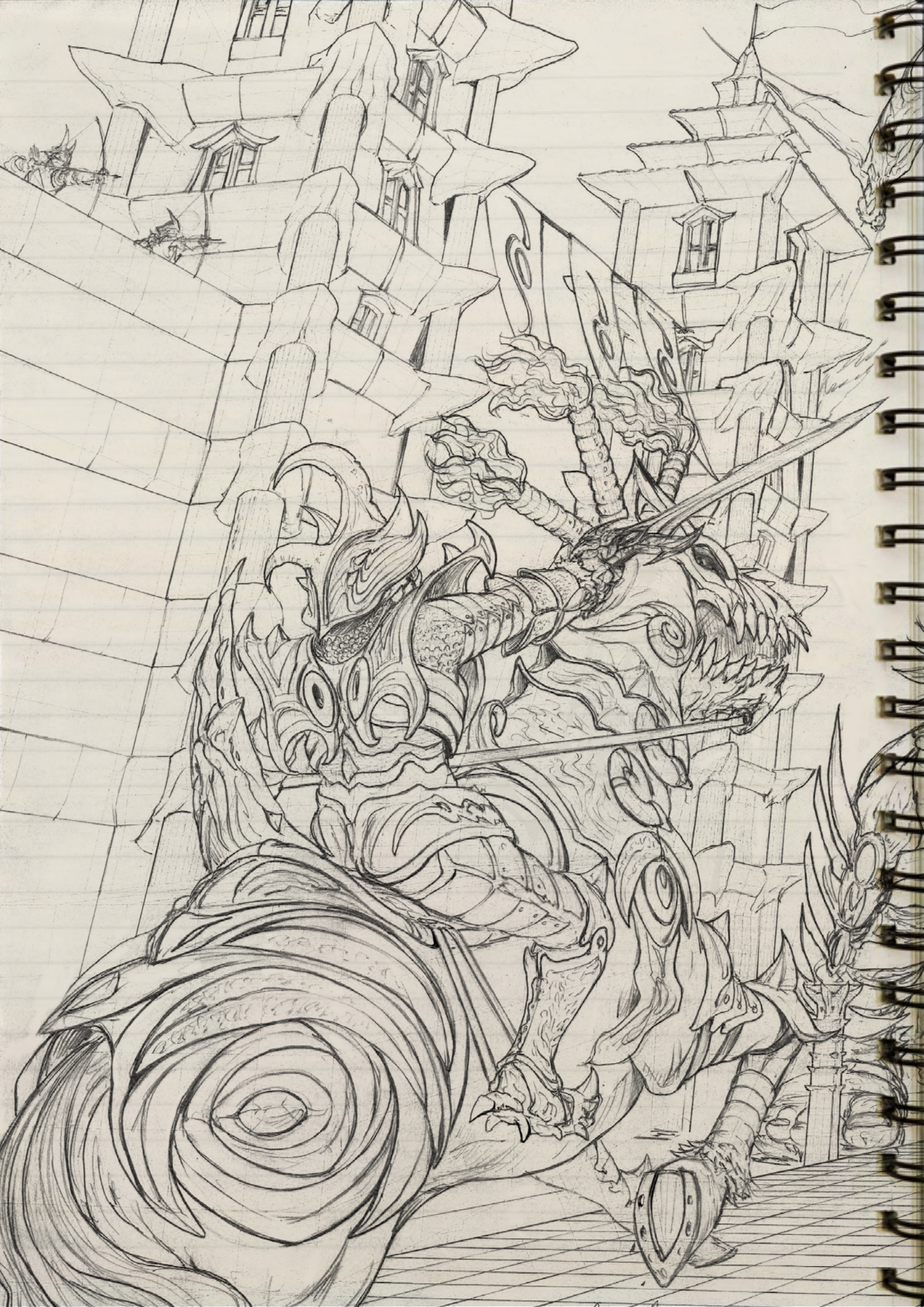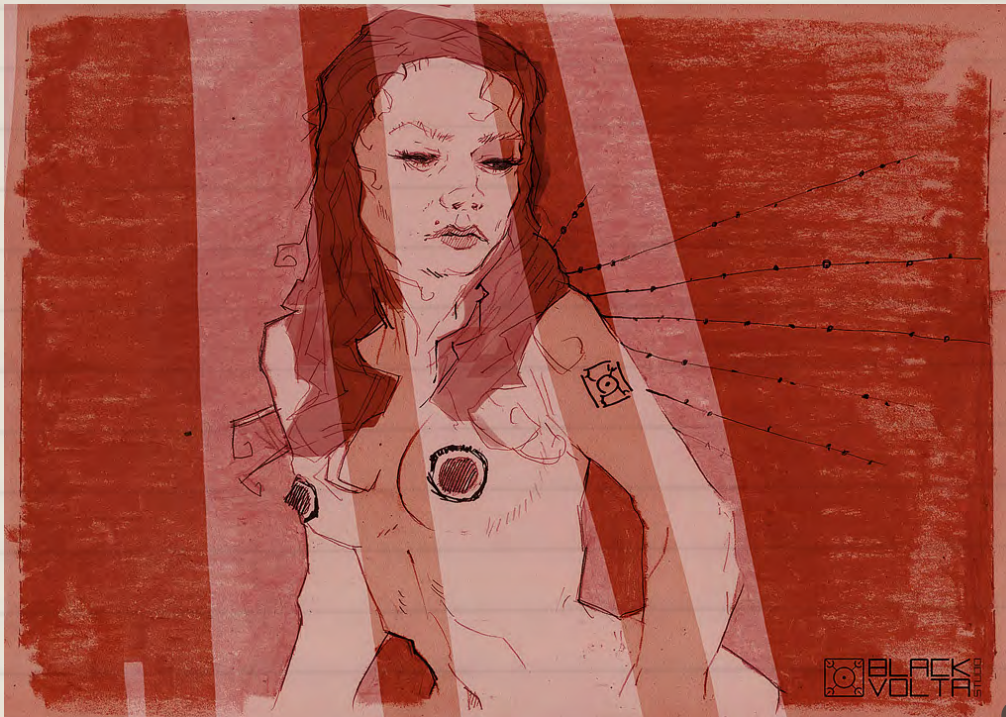
However we're always exploring other ways to get a better result. Such as analog media, whether ink, oil pastels, oils etc.

BLACKVOLTA

For more information please visit:

http://www.blackvolta.com/

Or contact them at:

bkvolta@gmail.com

The Gallery

This month we feature:

Kashubo Ivan

Serge Birault

Othniel King

Gediminas Pranckevicius

Tiago da Silva

Rafael Nascimento

Steve Sampson

Branko Bistrovic

Yap Jia Xing

Keun-ju Kim

Climate Changes 3

Tiago da Silva

http://grafik.deviantart.com/

tmds77@gmail.com

(Above)

Docking on P66

Othniel King

http://www.othnielking.com

king.othniel@gmail.com

(Below)

Pre-Loader City 2

Kashubo Ivan

ivankash.art@gmail.com

My Little Friend

Gediminas Pranckevicius

http://www.gedomenas.com/

gediminaspr@gmail.com

(Left)

Mermaids Anguish

Branko Bistrovic

http://www.brushdreams.com/brankosfurnace.swf

bisvic@gmail.com

(Below)

Battle Princess

Keun-ju Kim

http://rabbiteyes.net/index.html

skipio-hanibal@hanmail.net

Fluffy pup

Yap Jia Xing

angusyap@hotmail.com

(Left)

Abducted

Rafael Nascimento

http://rafaelnascimentoart.blogspot.com

rafaelp.nascimento@hotmail.com

(Below)

Stone Fish

Steve Sampson

http://www.thedarkinker.com/

contact@thedarkinker.com

Alien Tako Sashimi

Serge Birault

http://www.sergebirault.fr/sb/index.php

serge.birault@hotmail.fr

e-on software is proud to announce the winners of the

3D Character Rendering Challenge 2010

Rendered in Vue

Vue artist Ryan Malone: "Reclamation", winner

Rendered in Vue

Vue artist Michael Thayer: "Dryad Dance", first runner up

Rendered in Vue

Vue artist Mats Molund: "Claudia", second runner up

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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.

Chapter 5: Accessories | Craig Sellars

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 5 - Accessories

Software used: Photoshop

For my first chapter in this project I want to design a drop ship or prisoner transport for the prison planet Asturia.

When I set out to design anything for a game the first thing I consider is how whatever I am required to design can help tell the story and add to the mood.

In this case I'm setting out to design a transport vehicle solely used to ferry highly dangerous prisoners to and from the remote planet's surface. I want the vehicle to feel heavy and a bit clunky - sort of utilitarian where form follows function (that is to say that the ship's construction is dictated purely by the mechanical requirements, with no thought to making it aesthetically pleasing). I decide it's important to emphasize how inhospitable the planet's environment is so I want the vehicle to look run down, as if flying in Asturia's atmosphere has taken its toll on the ship.

When sketching out initial ideas for something like this, I would usually use a blue pencil then markers and a tech pen for cleaning it up, but I have increasingly started to use Photoshop for the sketch process as well as the finished pieces since it is so efficient and versatile.

I'm trying to design something that is heavy yet feels fast with a lot of control surfaces (**Fig.01**). There is a lot of potential for moving parts, constantly adjusting as the ship flies through the turbulent atmosphere. While I like the idea of this design I feel it's a little too bird-like or elegant to be a heavy old prison transport.

With this rough sketch I go for a more traditional rectangular box shape, in the spirit of classic shuttles like in *Star Trek* (**Fig.02**). However to make this shuttle look more utilitarian, I add large, oversized engines to the sides, expose mechanical details along the underside and add some less prominent control surfaces for added movement. Whilst I like the heavy feel of this design, I think it lacks an distinct silhouette.
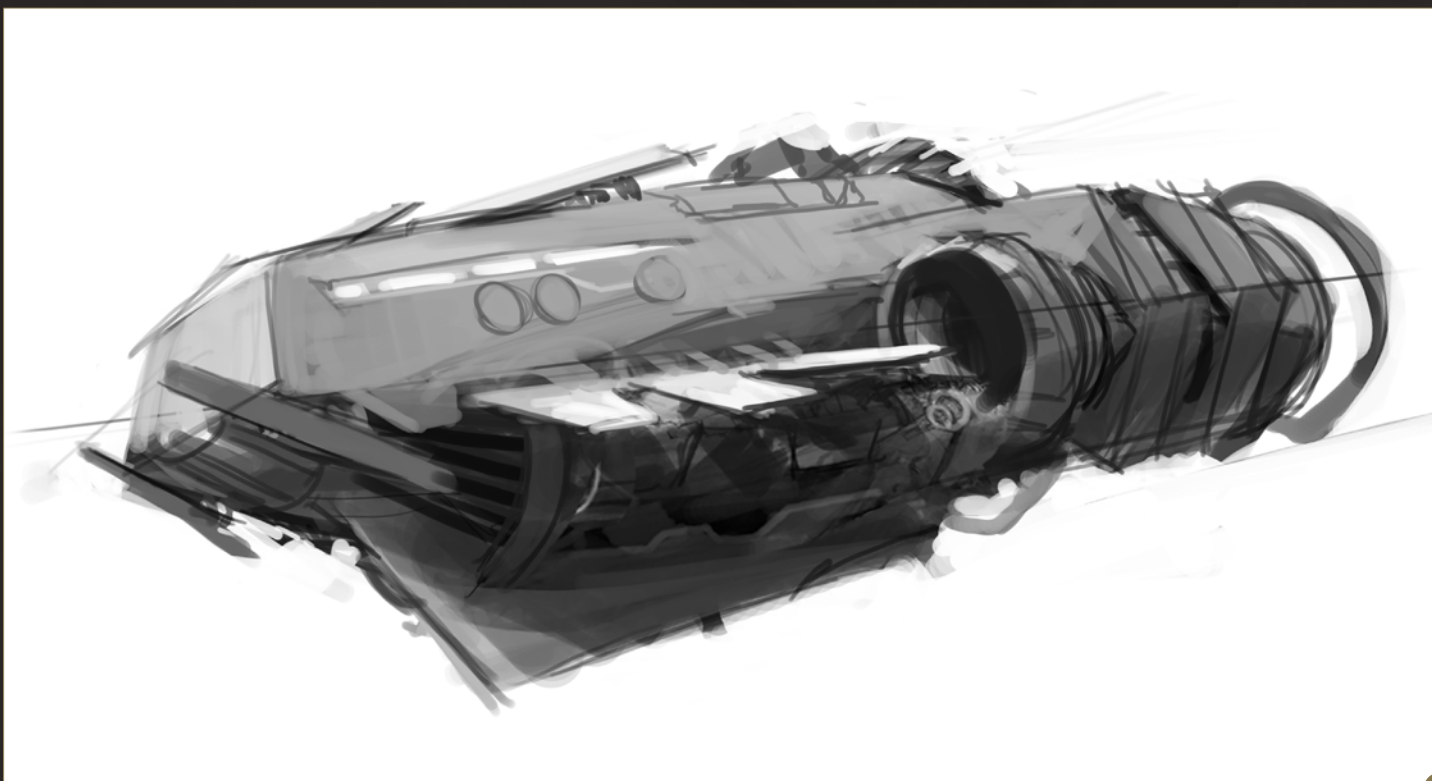
For my third sketch, I try to create a fuselage shape that's more like a tugboat or transport boat with a prominent control room/cockpit up front for maximum visibility in turbulent atmospheres (**Fig.03**). At this point I realize that this boat theme provides an opportunity to incorporate more "story" into my design, and I place the compartment that the prisoners ride in at the bottom of the vessel. The idea is that since they are so dangerous, the prisoners are kept in the bowels of the ship and as far away from the crew as possible. Also, the fact that they are kind of hanging on the bottom of the ship like cargo, reflects how little concern the crew has for the prisoner's lives.

While looking through references of heavy military machinery and I come across an image of what I think is a portable bridge. I really like the aggressive and unconventional shape so I incorporate this into the design, thinking these large forward projecting shapes could be control surfaces that regulate the descent of the ship as it both flies and falls through the turbulent atmosphere (implausible from an engineering standpoint, but sometimes it's about creating interest above all else). I finish this idea off with a heavy array of engines retrofitted to the sides.

At this point it's time to review my three sketches. **Fig.03** is the direction I decide to take as it fills all of my design goals.

To start out, I sketch my design on a blank canvas (**Fig.04**). At this point I am carefully choosing an angle that gives the most dynamic view of the vehicle. Sometimes, I'll do this step by creating a simple 3D block model so I can rotate around to get the best angle.

Next, I place a background wash of color behind the sketch (**Fig.05**). This is to represent the sky
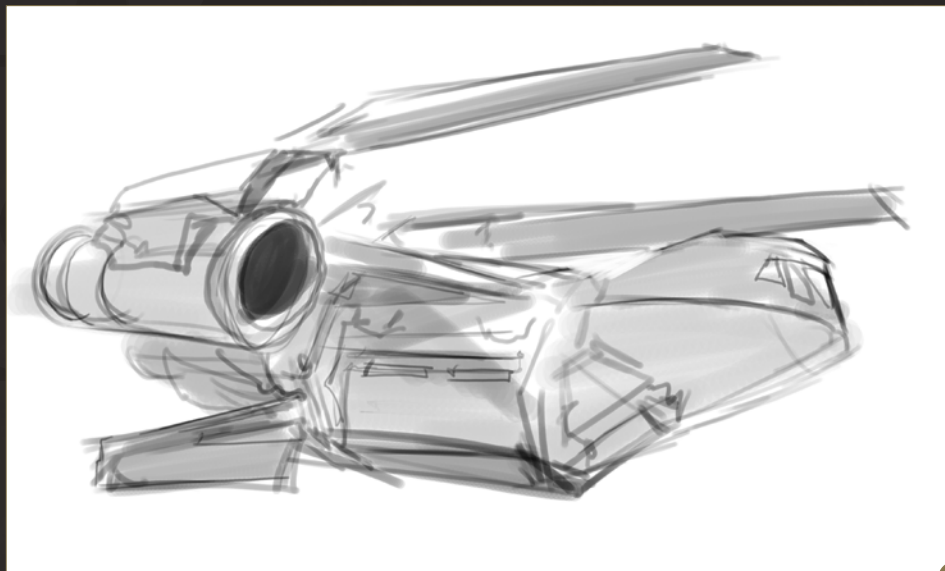
and color of the planet's atmosphere, but more importantly it is the key color for my painting and the base into which I will paint. I create this "wash" by layering in a couple of non-descript sections of a sky photo, then adding solid color overlays on top and adjusting the transparency so I have some color variety and texture.

Next I start layering in textural images as overlay layers (**Fig.06**). These are made up of photos of metal and rusty surfaces etc and provide me not so much with detail, but with local color that I can use to start painting and defining the vehicle. At this point I alter the color and value of the sky to make the vehicle stand out more against the background.

Even during the final illustration stage I am always altering things as I work out what looks best and here I adjust the overall color again (**Fig.07**). At this point I am mainly drawing into the image and establishing the lighting on the vessel, all to help define the surface planes. I am also starting to think about detail a little and, when looking in my reference folder, I find a photo of a big iron collar fitting on an old industrial pipe. I paste that into my image for the front opening on the cylindrical engine body. I often do this early on not just to provide detail for a specific area, but I find it encourages me to push forward in defining other things as quickly as possible

I continue to draw into the ship, conscious of preserving areas of blank or empty surface to compliment the areas with large amounts of detail and "busy-ness" (**Fig.08**). I always try

to make sure I am keeping in mind the purpose of my design within the story. So at this point I add and define a metal framework surrounding the prisoner compartment at the bottom of the vessel. This is a retractable cage which surrounds the prisoner compartment and visually emphasizes the dangerous nature of the characters locked inside.

At this point I am adjusting the values as I go, refining the shadows so they aren't too dark and tweaking the color of the light (**Fig.09**). I also focus on the engine area. The two distinctly different engine housings

sandwiched on top of each other feel a little too clumsy, so I paint out the top housing and imply the mechanics of the upper wing base which is now visible.

I also feel at this point that the nose of the fuselage is a little too organic for my clunky spaceship design so I shave it down a little to be more boxy, then add a glass canopy for the cockpit that is more evocative of an old

transport train and more in keeping with my theme (**Fig.10**). It seems that the wings feel a little too flimsy even for my fictional design, so I incorporate some heavy struts that anchor them to the main fuselage and support the overhead wings.

At this stage I am nearing the end, and I work over the whole vehicle adding some details and removing others. I continue to tweak the overall

color and add background flecks and streaks to better imply a sense of motion in the final image.

This finished illustration would then be presented to the Art Director and other stakeholders on the projects. If approved, front, side, top and bottom elevation drawings would be generated for modelers to work from. This type of color illustration is often pivotal in getting an idea approved, as it portrays the concept

in a dynamic yet descriptive way that allows everyone to get the feel of the potential final design (**Fig.11**).

Craig Sellars

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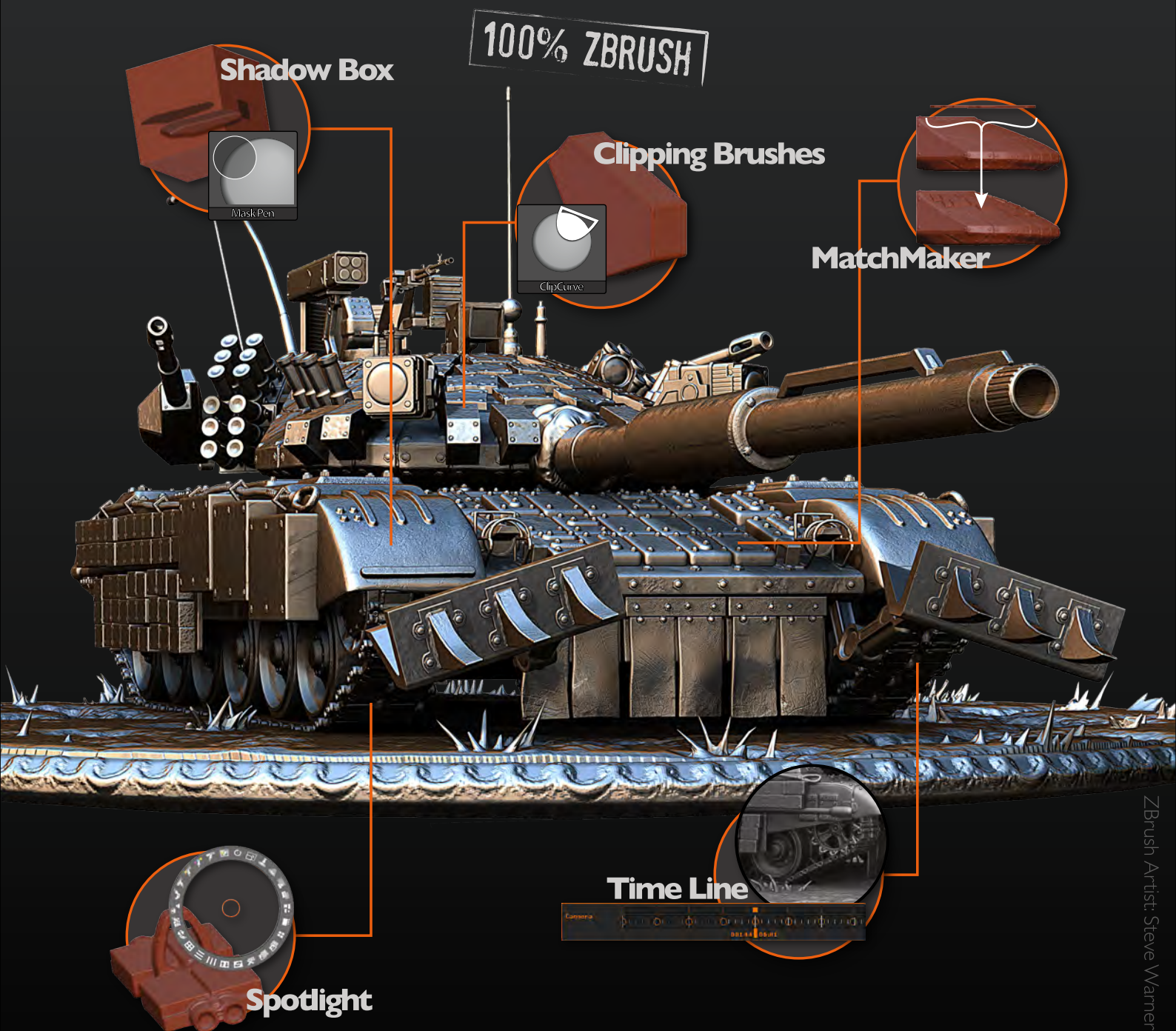
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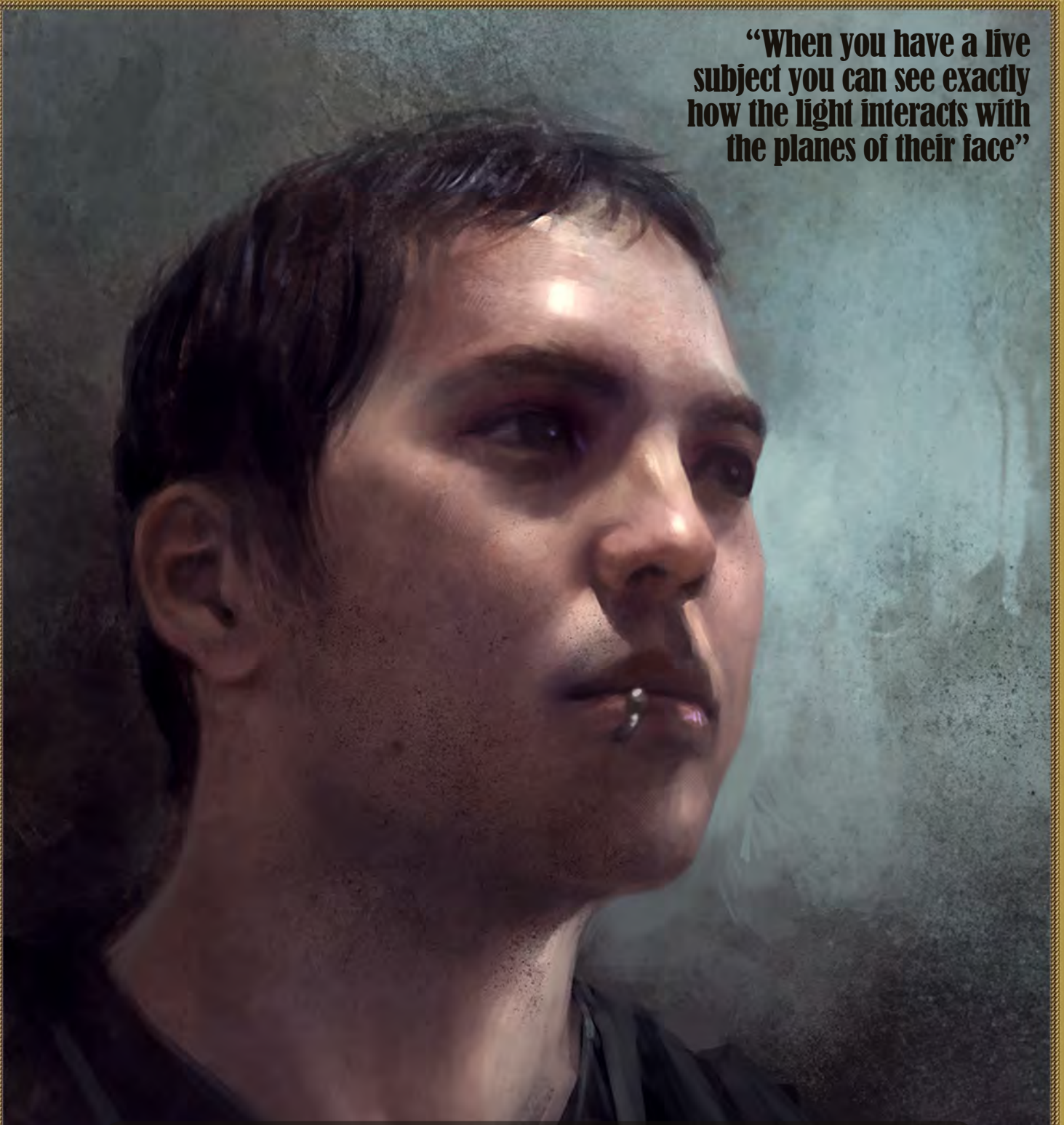
Portraits are one of the most commonly tackled subjects in all forms of art, but also one of the most common that we see go horribly wrong. In this series our talented artists will be showing us how to use a photo reference to paint an accurate portrait without being tempted to do a paintover. We don't stop there though; we also venture into the specialized field of caricatures. Caricatures are a tricky subject to deal with, but there are ways that you can use your photo reference to make them easier and this series gives us an insight into this process.

Portraiture

Chapter 01 | Male | Mike Lim (Daarken)
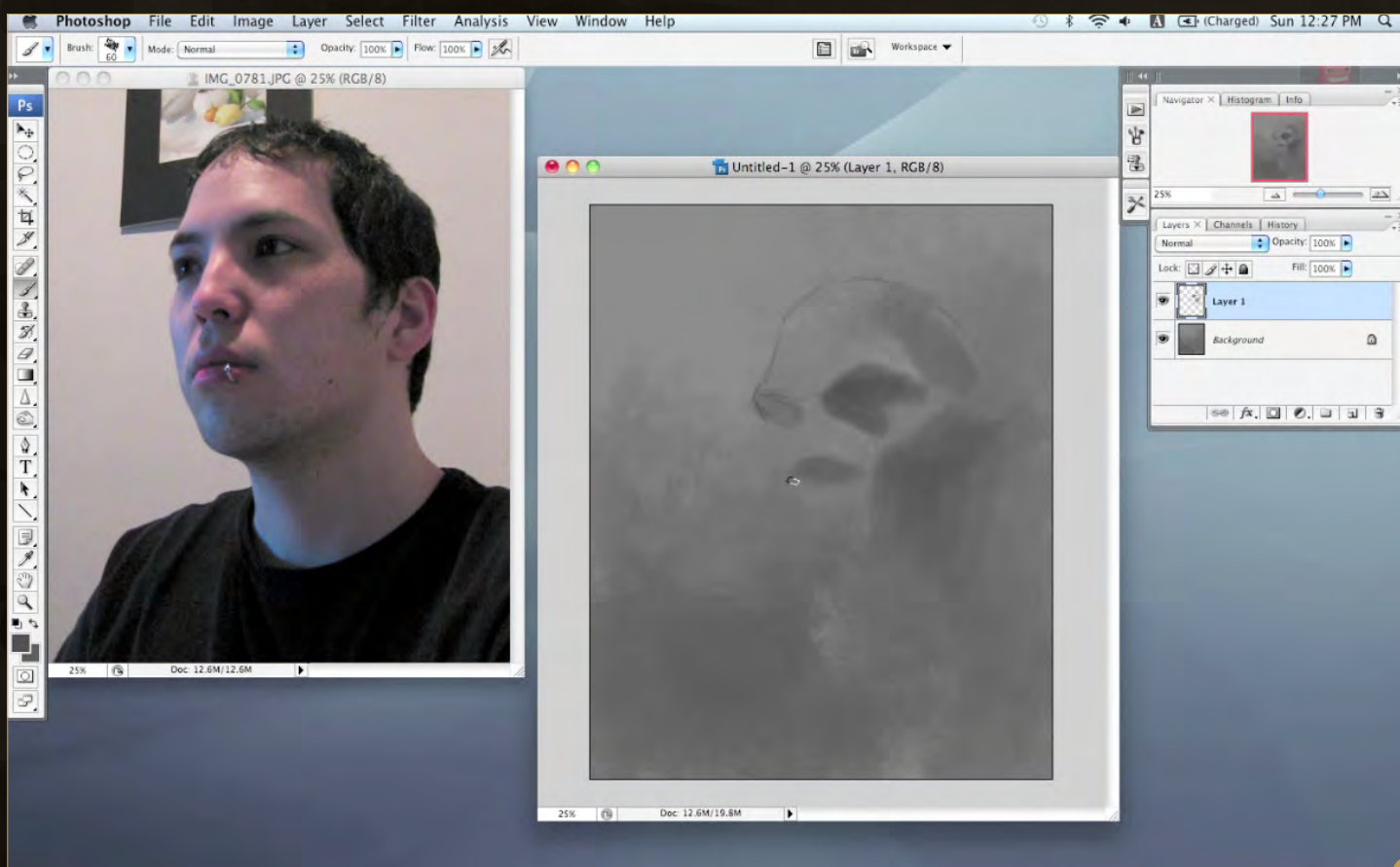
Portraiture - Chapter 01: Male

Software used: Photoshop

Gathering Reference

The first thing I do when painting a portrait is to gather my reference. Even for concept work I try and find some type of reference, be it costume ideas, texture swatches, inspiration for the color palette, just anything that will get my mind rolling. Getting the right type of reference is extremely important if your goal is to paint someone's likeness. You may think you know what someone looks like, but do you know every nuance well enough to paint them from your memory? Most likely not. I suggest painting from life when at all possible. Painting from a photo can flatten out the forms and cause distortion from the lens. When you have a live subject you can see exactly how the light interacts with the planes of their face. That being said, I am going to paint my portrait from a photo! Make sure that your subject has some interesting

shadow shapes on their face, so if you are using a camera be sure to turn the flash off. The last thing you want is a subject that is all blown out.

Finding willing subjects to sit for you or allow you to take their photo can be tricky sometimes, but you always have yourself available as a model. May I also suggest that you leave self-portraits out of your portfolio and only use them for practice. The last thing a client wants to see when looking through your portfolio is your face staring back at them!

The Line Drawing

In a previous tutorial I explained how to paint a male portrait from memory using large shapes and silhouettes, but in this tutorial I am going to start off using line. In school they taught us how to paint portraits in oil by first laying out all of the major landmarks in line. If I were doing this in oils I would first draw out the structure using burnt umber that was thinned out with turpentine. I only really need to worry about drawing in the details for the light side of the

face and for the shadows I can just block in large shadow shapes. Since I am doing this digitally I can just open my reference in Photoshop and paint next to it. I would avoid color picking from the photo because you want to train your eye to see colors, plus color picking from photos can be deceiving because if you zoom in really close on a photo you can see that there are many other colors that you can't see zoomed out. You may also want to change some of the colors, depending on what you are going for in terms of mood and style.

The trick to painting a likeness is all in the structure of the face. The little details aren't as important as the overall head shape and structure. If you can get someone's brow right, or their eye socket shape right, you are well on your way to painting a good likeness. If you squint your eyes you can focus more on the large shapes instead of the details.

When I look at my photo, I am looking for the large shadow areas and the shape they create

(**Fig.01**). Typically when I start drawing a 3/4 view I will start with the brow of the far eye and work my way up the forehead. I can then come down and block in the large shadow shape for the eye socket and the large shadow area under the cheek on the left side of the face (the viewer's right side). There is a large area of shadow under the nose, so I can knock that out in a few large strokes as well.

Right now I am using a rectangular Chalk brush at 100% Opacity. The way I change my Opacity is by how hard I press on the tablet. To do this go to Window > Brushes and make sure to click the box next to Other Dynamics. Under other dynamics make sure you have Opacity Jitter set to Pen Pressure. I like using the Chalk brush because it has a little bit of texture and it acts more like an actual paint brush, allowing you to knock in the various planes. When I say "planes" I mean direction changes in the form.

Once I have the large shadow shapes in place I can go in and start blocking in the details, like the shape of the nostril and the shape of the
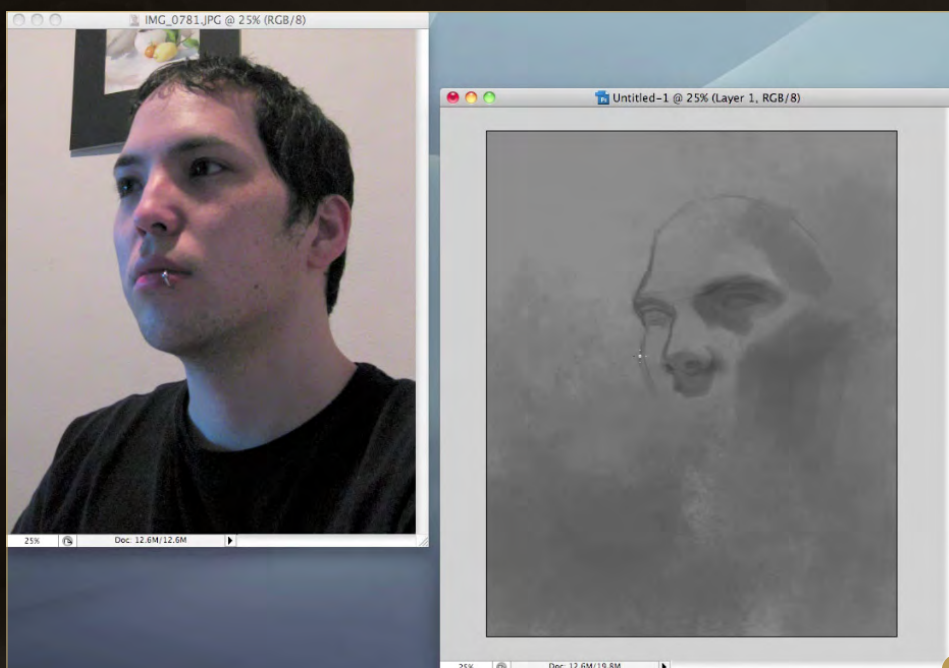
eye (**Fig.02**). If you noticed, I am just blocking in the large overall shape and not all of the details inside the shape. Like the eyes, I don't have the eyeball detailed out or the iris, only the general outside shape. Try to be as accurate as possible when painting these shapes. Really look at the model and try to understand what the forms are doing.

There are also some general rules that you should be aware of when painting a face. Generally there is one eye width between the eyes; the corner of the eye starts at the edge of the wing of the nostril; the corners of the mouth line up to the middle of the eye, and so on. These are good rules, but they are not always true. I know from painting previous self-portraits
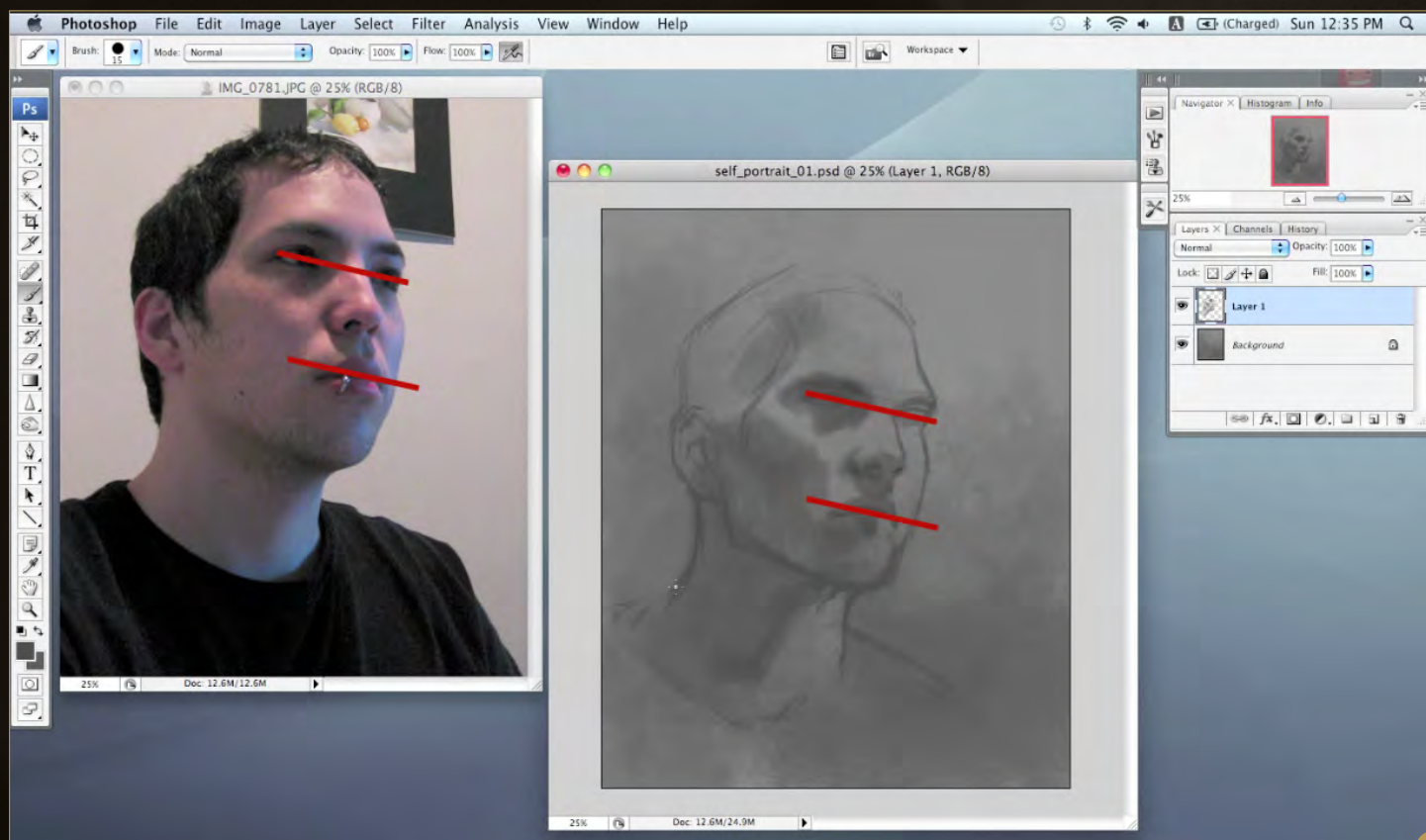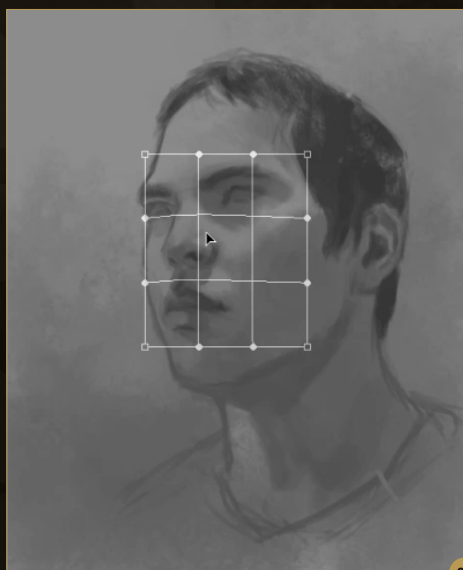
that my eyes are actually 1.5 eye widths apart. Also, be sure to check the angles of the individual features (**Fig.03**). Hold your pencil up and measure the angle of the eyes, or the angle of the mouth. Don't worry too much if your painting doesn't look exactly like your subject, it will come together as you begin to add color and value.

Tricks of the Trade

Working digitally has a lot of perks that you should be sure to take advantage of. The Undo button is your friend, although some might beg to differ. Some argue that having an Undo button so readily available causes artists to become lazy or it might cause them to lose their edge. Sure, not being able to undo causes a person to become more vigilant in their choices and their drawing/painting ability, but it all comes down to the end result. Is your illustration better because you were a purist and never erased anything, or is your illustration stronger because you recognized your errors and you corrected them? I am sure that subject will be debated until the end of time.

There are also several tools that will allow you to fix your mistakes without having to repaint large areas. The Warp tool allows you to warp areas by pushing and pulling dots that are situated in a 3x3 grid, almost as if you were modifying a 3D object (**Fig.04**). Some of my features aren't
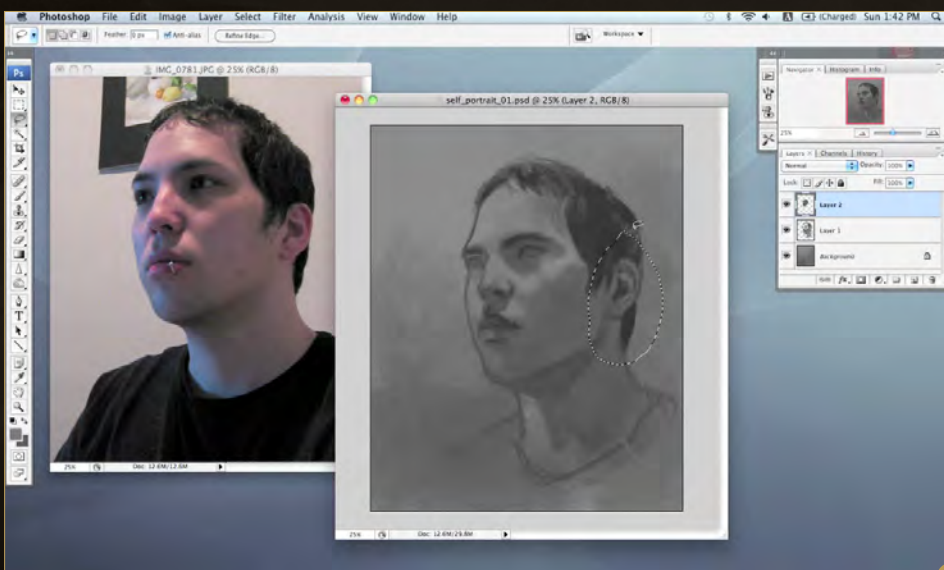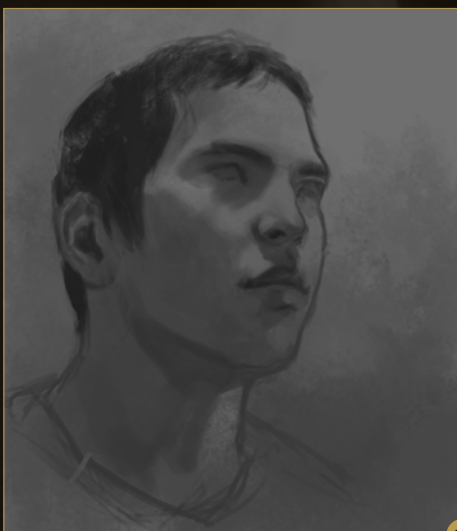
wrapping around the form as much as I had hoped, so using the Warp tool to wrap them around the form a little more is a quick and easy solution. Don't think that this is a perfect solution though; you can only warp something so much until it starts to look weird.

Once you have things close to where you want them, you can go in and fix your mistakes manually. My ear is a little too high compared to the photo (**Fig.05**). Since I have my drawing on several different layers, I need to find a way to move them. Doing a Copy Merged will merge all of the visible layers in your selection and spit them out in one nice, happy layer. Just select the area you want to move with the Marquee tool and then hit Ctrl + Shift + C, for PCs, or Command + Shift + C, for Macs. You can also
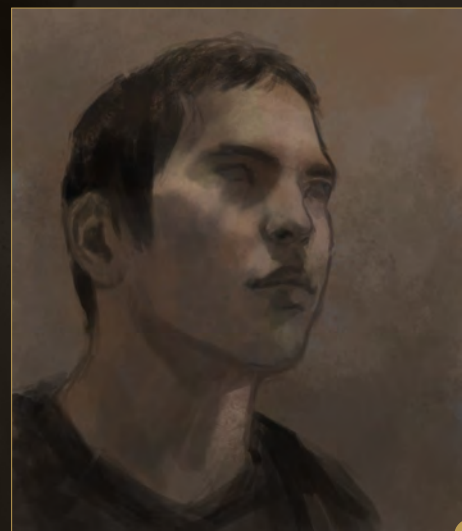
find it by going to Edit > Copy Merged. Now, with your selection still selected, hit Paste (Ctrl + V for PCs or Command + V for Macs). This will paste all of the merged layers into a new layer that you can modify. Using the Move tool I can move my ear down. If you just want to make minor changes use the arrow keys to move your selection.

Behold! Color!

The single most asked question I receive is how do I add color to a black and white painting. First of all I would like to dispel the belief that adding color in Photoshop is achieved by a simple click of a button. Sure you can add color using a color layer or an overlay layer, but chances are it won't look very good. Usually I start by adding color through the use of a color or overlay

layer, but then I build the color up using several different layer modes, color balance, and levels (**Fig.06 – 07**). Once that is achieved you have a good starting point, but not an ending point. After you have the base colors established you will need to go in and paint opaquely on top of everything the old fashioned way (**Fig.08**). I throw down big specular highlights on the forehead just so that I can gauge my value range and make sure that my other lights aren't brighter than that highlight. I'll go in later and make it even brighter as well as push the darks so that my painting pops a little more.

In the reference picture you can see a lot of bluish light on the left side of the photo. That light is coming from the computer monitor. After playing around with adding the blue light in the painting, I decide against it and go with a more traditional look. If you are using a reference don't be a slave to the reference, know when to deviate or when to stick to the reference.

Right now I am trying to stay pretty loose with my brush strokes. I won't add little details until the very end. I also stay zoomed out so that I can see the entire painting. This allows me to see how each element relates to another and also helps me avoid getting bogged down in the details. Since the face already has a lot of yellows and oranges, I didn't want to keep the background a brownish color (**Fig.09**). I really

wanted the face to pop, so I decide to make the background more blue/green. You'll notice that I'm using the background color to carve in on the face. As I paint I do a lot of push and pull with the paint, the same way I would if I was using oils. The shirt and neck aren't as important, so I make the background get darker towards the bottom in order to pull the focus to the face. The face is a little on the green side, so I want to change that by using an adjustment layer (**Fig.10–11**). On your layer palette click on the half black half white circle near the bottom.

This will bring up a number of choices, but we are going to select Color Balance. The great thing about adjustment layers is that they don't actually change your painting, so if you don't like the changes you can just delete them and your painting will be back to normal.

Chip Away

The basic structure and color palette has been established, so all we need to do now is to refine the painting, one step at a time (**Fig.12**). Using the Liquify tool and the Warp tool I can pull the
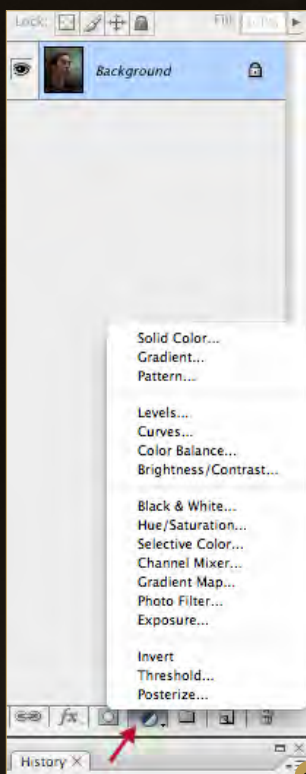
eye sockets and nose out a little bit since they seem like they are pinched in a little too much. I also rotate the ear counter clockwise and the mouth clockwise. For the facial hair I use a Speckle brush instead of painting in each hair by hand. Don't go too overboard with specialized brushes because they can end up looking "too digital" or they can make repeating patterns. Usually I will add facial hair on a separate layer so that I can go back in and erase out parts that repeat too much.

Flipping your image often will help you recognize your errors more easily and give you a new perspective on your painting (**Fig.13**). Taking regular breaks can also give your eyes a rest so that when you come back you can see things that need to be fixed. I have mine bound to Command + F. To make your own shortcut you can go to Edit > Keyboard Shortcuts. Click the arrow next to image and then scroll down to Rotate Canvas > Flip Canvas Horizontal. You can then enter your own shortcut and hit Accept and then Ok.
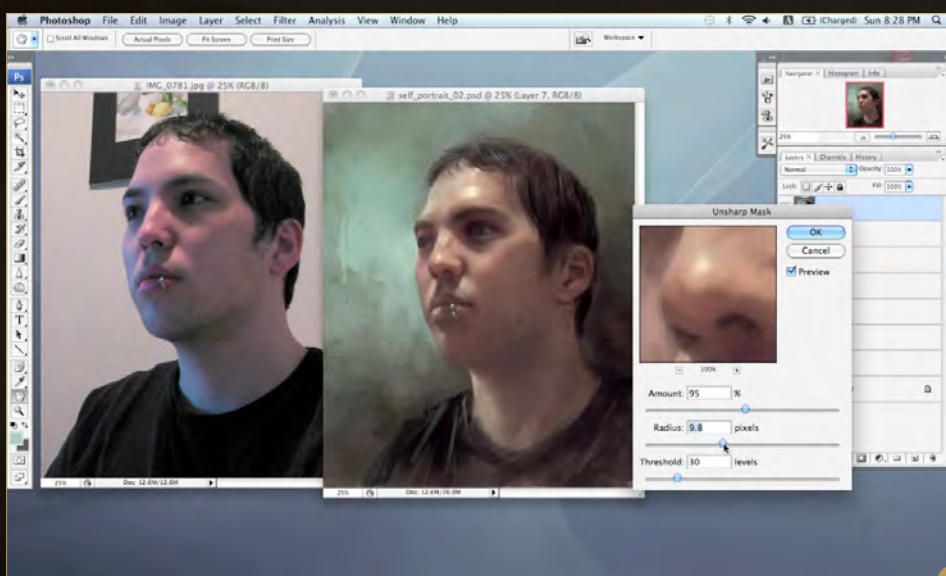
My image is also looking a little fuzzy, so I think I will sharpen it up a little. Make sure that you have your entire image on one layer. If you don't, just select the entire canvas by hitting Ctrl + A (or Command + A) and then do a Copy Merged (Ctrl + Shift + C or Command + Shift + C) and Paste (Ctrl + V or Command + V). Now go to Filter > Sharpen > Unsharp Mask. You can play with the settings until you get something

you like. Comparing my painting to the reference I can tell that the angle of the cheeks is wrong. The angle of the bottom of the nose is a little off too.

Most of the time I only use the default Round brush, so sometimes my paintings can look a little "digital" and clean. Whenever possible I try to use custom brushes to add in little hints of
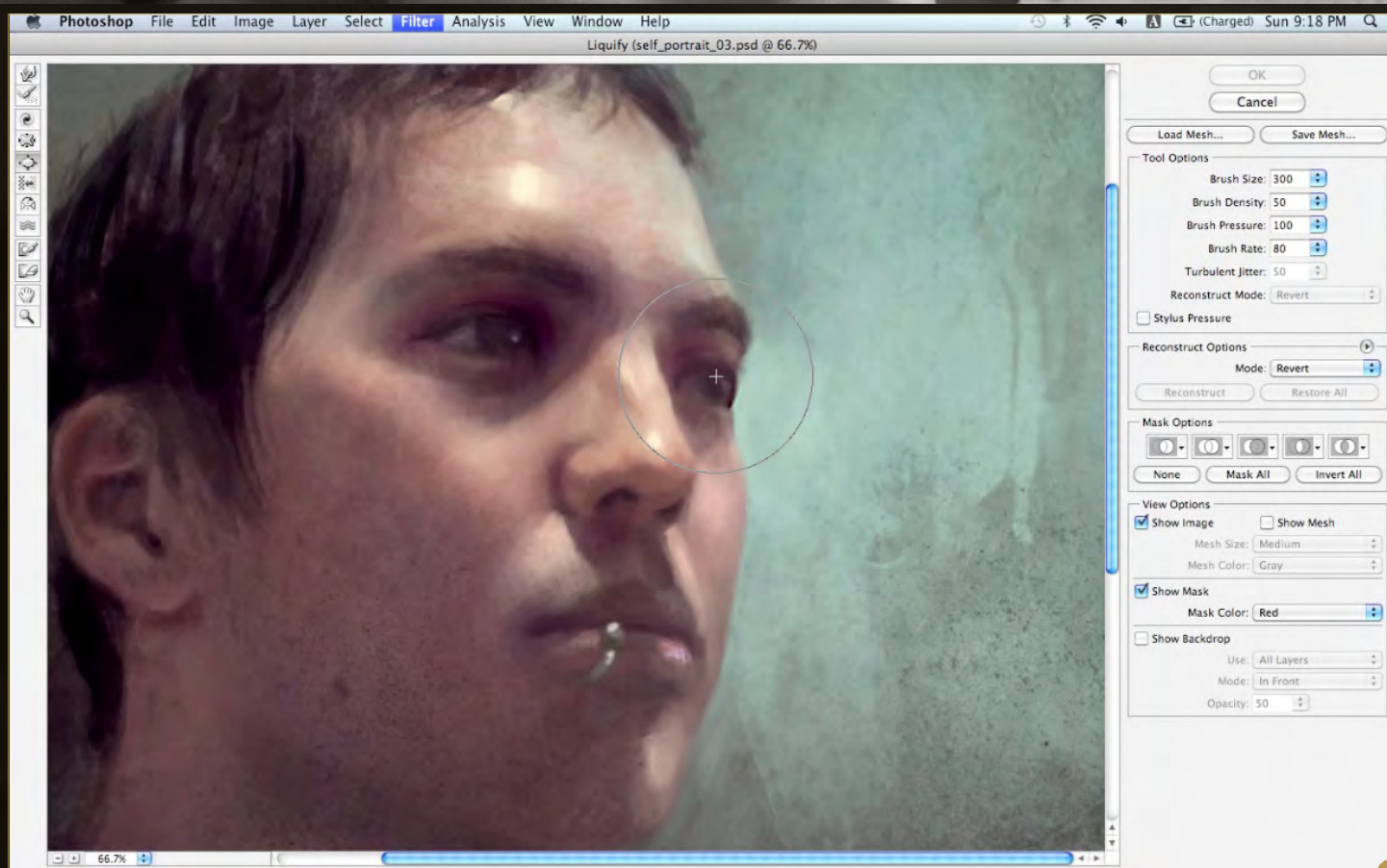
texture here and there (**Fig.14 – 15**). You can also add texture overlays over the entire image. Grab a texture you like and add a new layer. Paste that texture into the new layer so that it fills the entire canvas. Next change the Layer Mode to Soft Light and drop the Opacity down to 30%. You don't want to overdo the texture because it will defeat the purpose and make your painting look fake. My value range isn't quite what I want, so I add a Color Dodge layer and paint into it using a dark gray. Using a neutral color will preserve the colors of your painting. Also, don't pick a gray that is too light, otherwise you will blow out your painting.

The Liquify tool is an awesome tool that will let you change your painting quickly without having to repaint anything. It is a great tool for concept artists that need to make changes quickly (**Fig.16 – 17**). Select the area you want to change and then go to Filter > Liquify. The far eye is too small, so instead of using the Transform tool I can use the Liquify tool to make a more seamless change. Once you hit Liquify there will be a number of new icons on the left side of the screen. The one we want is the fifth one down. It will allow you to increase the size of things. Once I have that selected I can change the brush size using the Brush Size option to the right. All I have to do is tap down on my tablet to increase the size of the eye. Once I have the changes I want I just click Ok.

Make it Fat

After coming back to the image I can see that the face and neck look way too skinny compared to the reference (**Fig.18**). In order to "fatten" up the face I flatten the image, select everything, and then hit Ctrl + T (Command + T) to transform it. I then pull the side handle bar out and boom, instant fatness added. For the neck I just paint it in the old fashioned way and add in a little bit of a bluish rim light on the back of the neck. Another important aspect of painting a portrait is knowing when to exaggerate or pull back certain features. If you were painting an upper class woman, you might want to make her look a little more elegant by lengthening her neck. Again, it just depends on what you are
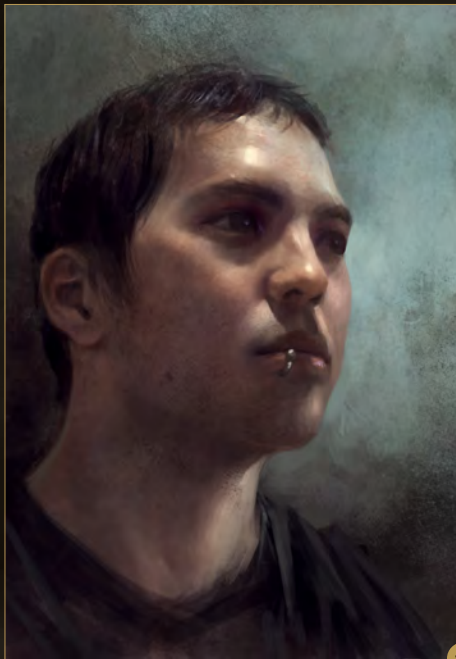
trying achieve with your painting. I guess that sometimes when working on a self-portrait you feel the need to cheat a little and take off a few pounds or edit out some wrinkles. Don't fall into the trap, make it fat!

Poke a Stick in it

The hardest part is knowing when you are done. If you feel that you've accomplished everything that you set out to do and you are happy with the result, don't stop, because you still have 5% more to go. Step away again and come back to it later. I can almost guarantee that you will find something you will want to fix or change when you come back to it. When I came back to mine I noticed that the mouth was too far forward and the colors were not where I wanted them to be. I added more blues, reds and purples since the skin tones were still a little too yellow/green. I only put two hours into this painting, but I felt that it was in a place that I felt comfortable with calling it finished (**Fig.19 – 20**).

I hope you enjoyed this tutorial and learned a thing or two about painting portraits. Thanks!

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Image by Craig Sellars

PAINTING CREATURES FROM
FOLKLORE

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.

Painting Creatures From Folklore: Chapter 03 - Siren

Software used: Photoshop

Introduction

I sometimes start a picture without a strong idea in mind, especially with subjects I haven't dealt with before, and it quickly leads to a research session for a small collection of reference images. Because of this my process usually begins with research. I think it's important to prepare right at the start rather than late in the day as it can save so much time and trouble later on. Good research can also lead to ideas and inspiration as well as help you get all the facts right about your subject matter. It turns out that my initial ideas about sirens were slightly incorrect when I began my research. I've always pictured them more like monsters, ready for battle but they were usually described as a beautiful seductive bird-like women or like mermaids luring men to the sea.

In this workshop I am going to share my process of creating a painting from sketch to the finished piece, as well as share some of the tips and methods I frequently use in Photoshop.

Sketch

I started by roughly sketching out some ideas as small thumbnails. When doing thumbnails I usually try to arrange the elements whilst focussing on composition. I also avoid focusing on details at this stage; I just roughly put down the ideas and see if they work visually (**Fig.01**).

Refining sketch

I decided to go for the mermaid look for my Siren. I like to try something new with every piece of artwork I do, and since I've never drawn a mermaid creature this was an obvious choice for me. I cleaned up the sketch a little here with some minor anatomy details and took a mental note of how the background would be painted (**Fig.02**).

Blocking in

Using some big textured brushes, I blocked in some background colors. There's something about using strong contrasting colors that adds to a piece of art and this is no exception. I went for orange and blue. I was feeling a bit adventurous and went with a very bold orange, hoping I could offset this with cool lighting on the

character against the warm orange background (**Fig.03**).

Defining the figure

I next established the lighting. I tried to keep it subtle by using a slight spotlight from top left. I also adjusted her skin tone to help her stand out from the background. At this stage I also roughed out the overall form of the figure and the rock (**Fig.04**).

Rendering

With all the elements in the right places, the rendering begins. This process is probably the most time consuming part. I usually start with the focal point, in this case the figure. My workspace in Photoshop usually consists of two document windows. One zoomed out at around 25% and the other with a close up view so that I can work on the details and check how it works overall in the other window. Digital painting has the advantage of being able to zoom in, but also at the same time it can lead to overworking an area which may lead to inconsistency throughout the image. Opening up another window can be done by going to Windows > Arrange > New Window for xxxx.psd (**Fig.05**).

Adding details

I started adding the details and worked on the features like her face. I tend to avoid using textured brushes at this stage as they don't give you finer controls. Blending with a low Opacity brush can often lead to muted colors as you are painting over semi transparent colors over and
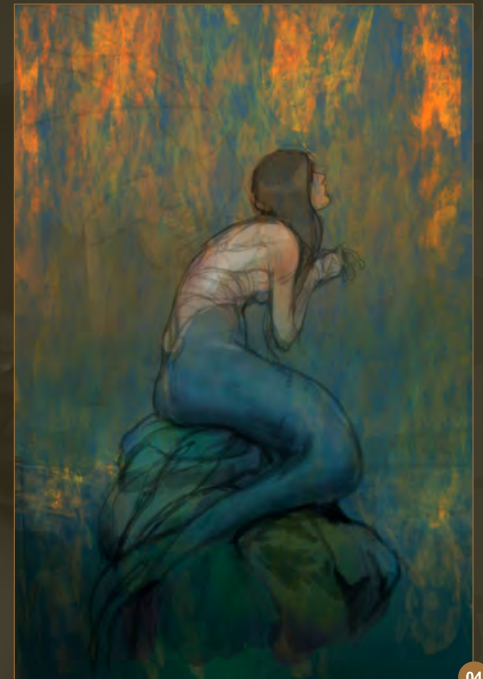
over again. It's good to select the original color again once in a while to bring back the original colors. Another method I use is Overlay brush blending modes to put back some of those vibrant colors that were lost during the blending (**Fig.06**).

Rendering Form

If you've tried rendering a simple sphere or cylinder, you may have heard of the term "core shadow". This refers to the region where the shadow starts, shown here with a red arrow (**Fig.07**). This area is darkest because of the reflected/diffuse lighting in the shadow region. One thing I do tend to do is accentuate this area with more saturated colors, usually from the warm colors in the surrounding environment. This works really well with rounded forms but also with edge of the shadows. A soft edged brush with Overlay Blending mode does the job well (**Fig.07**).

Tidying up

After many hours working on the image the painting was almost done. I added more detail and a warm orange outline around the figure to help differentiate her from the background. I looked out for any inconsistent brush strokes which can happen when working on a detailed image. I also got rid of unnecessary details especially in the background texture. Flipping the canvas horizontally is a simple and easy method to check for any obvious mistakes; I periodically flip the canvas when I'm working to see if anything looks odd. One of the things I focused on was the fact that I wanted to keep the background simple and not conflicting with the main focal point of the image (**Fig.08**).

Corrections

There were couple of things in the image that didn't seem quite right. The head of the figure seemed a little too small and the tail felt a bit unnatural. A quick adjustment of the head fixed
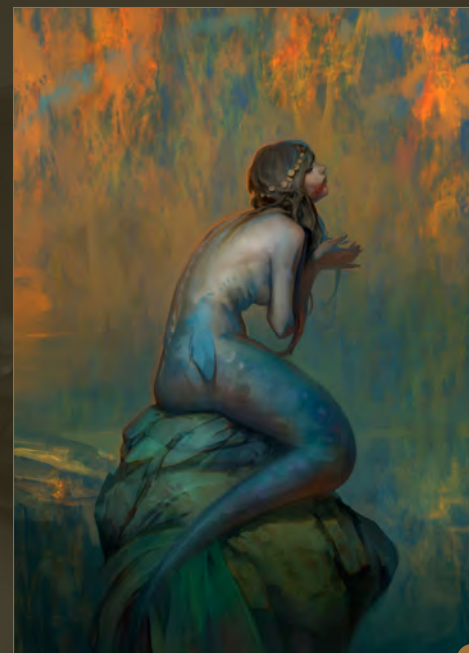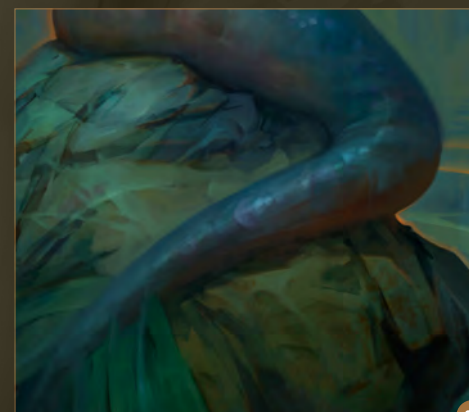
the proportion issue, but the tail needed a bit more work, particularly with the way it rested on the rock. Also it needed more highlights to suggest a shiny texture (**Fig.09**).

Finishing up

After adding the final touches and a couple of colour adjustment layers, the painting is wrapped up. I am satisfied with the overall feel of the image and the fact that I haven't completely lost all of the bold colours I begun with (**Fig.10**).

Min Yum

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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.

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Custom Brushes For Sci-Fi
Chapter 5 - Underwater City

Software used: Photoshop

Hi guys, in this tutorial I will take you through the steps I took when making an underwater environment with the help of some custom brushes that I'll explain how to create along the way.

When I did this image I woke up to early in the morning and I already had a pretty clear idea of how I wanted the final image to look. My first steps usually differ from image to image but as this was the first drawing of the day I did a quick loose line drawing to establish a rough composition (**Fig.01**).

I knew I wanted the underwater scene to have a remote control unit, a couple of divers and a main ship on the surface. They would be diving into a cool environment surrounded by all kind of weird rock formations.

So the next step was adding values. I chose to do it directly in color as there wouldn't be much color in a piece such as this anyway. The blues and greens of the water would be all over almost the whole image. For the submersible I chose a simple white and yellow scheme. I still wasn't sure about the rock formations but I knew I wanted some cool shapes that I could have fish swim around, and have all sorts of vegetation and corals hanging and growing from (**Fig.02**).

Once I had the basic color scheme and values settled I removed the line drawing and started to refine my shapes (**Fig.03**).

I really wanted to avoid overworking this image, as water scenes do tend to blur out and loose a lot of detail. The noise, sediments, and lack of light all affect how much you can see.

I added in a quick picture of a seaside shore I took this summer and start painting over it so I
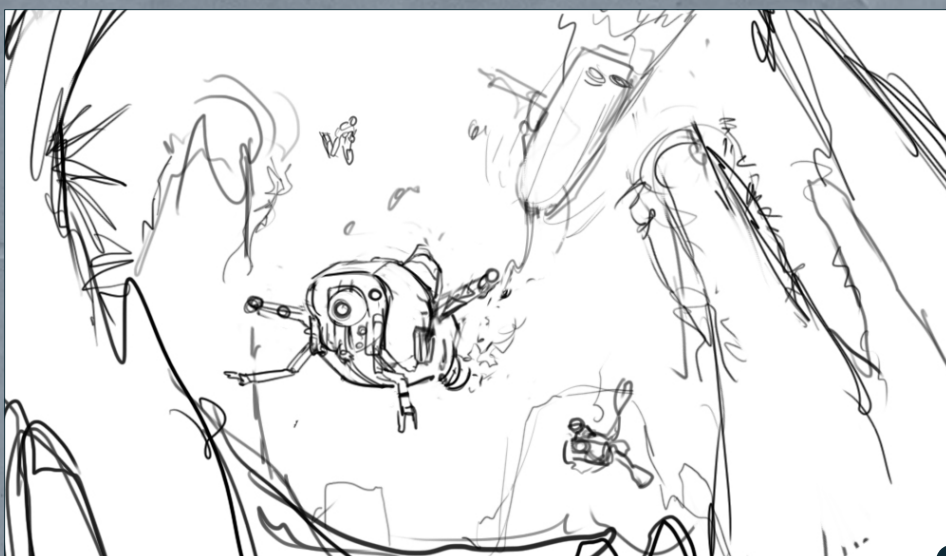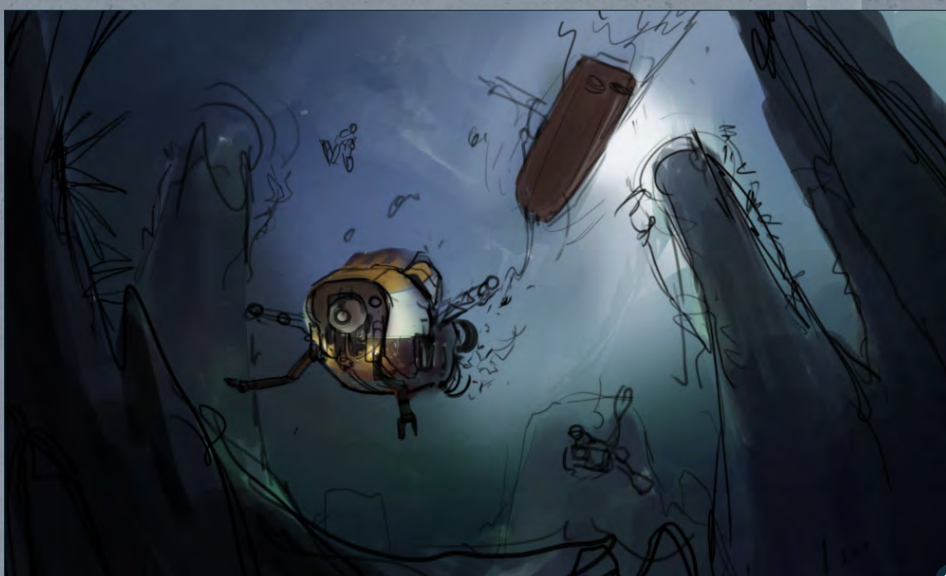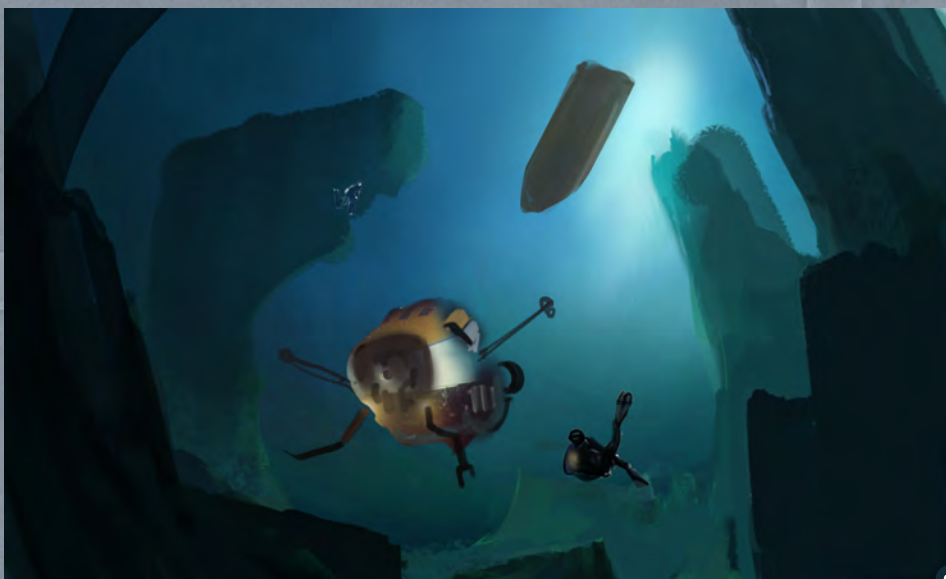
could have a foreground element that sets the submersible in place, and gives depth to the

other rock structures. I picked up a textured brush and tried to emulate a dirty, full-of-spots

kinda look, and added a bit of contrast between the heavy shapes and thin ones. I then started to flesh out the sub (**Fig.04**). Because of the rocks I was planning and the organic shapes around them, I added some lights to the sub just so it can see ahead as it goes deeper, and in the middle a camera to record its journey (**Fig.05**).

I then refined the rocks in the mid-ground and foreground to keep the image heading in the right direction. I added a bit more of the same photo texture to the mid-ground rock formations and another hole in the left foreground structure, just to give it even more depth and contrast.

At this point the environment was pretty much so done so it was time to add some life and a bit more dynamic movement to the scene with the help from our good friend: the custom brush. I'm not a big fan of creating my own brushes although I do have a couple that I like to use regularly. For this piece first things first, I needed a fish brush that could emulate fish swimming around.

I opened a new file, and started drawing different kinds of fish. I took a short walk down memory lane and remembered all the discovery programs I had seen, and picked out a few formations that could work in this scene.

First I drew some fish that weren't going anywhere soon - they were just admiring the view (**Fig.06**). Next were fish swimming around in a hurry - huge packs of fish swimming like crazy around rocks and coral (**Fig.07**). Finally I knew I wanted a type of Mackerel-like fish and a thinner fish that would look good when I painted them in a big row in huge numbers (**Fig.08**). I tried to vary the size and shapes of the fish so that even if they were tiled there would still be a difference.

I then took each layer individually, went to Edit > Define New Brush Preset, opened up my brush menu and started playing with the settings. I
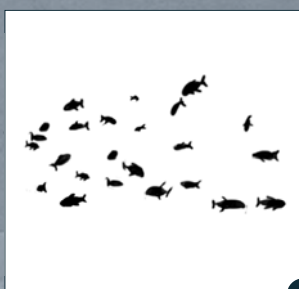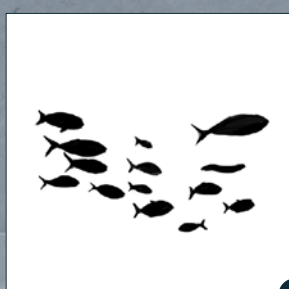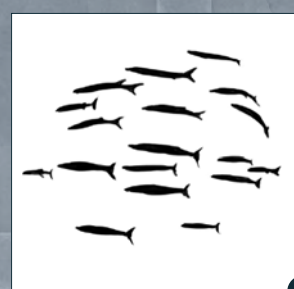
knew I wanted to change the Scattering, Shape Dynamics and maybe Color Dynamics settings. I changed Shape Dynamics so rotation would follow the direction I painted. I also changed Size Jitter to a higher value, around 60. I wanted the fish to keep tight together in a mass, like they do in real life, so I lowered the Scatter amount and increased the count a little more to achieve this effect.

Custom brushes are all about fiddling and trial and error until they fit your needs. Especially in the ones that are trying to replicate something from real life! When you're happy with a brush and its settings, you can go ahead and right click on the Brush menu and go to New Brush Preset. That creates a new brush from your modified one and also keeps the rough version in case you want to modify it later.

Now it was time to populate (**Fig.09**). I knew I wanted the fish to go around the rock columns, and near rocks, like they were hiding from the sub. But I also wanted some to be surprised by it so I put them into the light as a secondary focal point. I just locked the transparent pixels in the layer menu (Ctrl + click works as well) and started painting over them to give them a bit of shine and texture, trying to treat them as a group. Now the image was coming alive!

I knew that beside these I wanted some underwater vegetation which would be a good ground for fish to play or hide in. So it was time to draw the kelps and seaweed that was going to be growing on to the rocks.

I followed the same process to create this kelp and seaweed custom brush. I opened a new file and started a few kelp leaves on a new layer. After some experiments I noticed that if I drew too many leaves the tiling was becoming more obvious, so I narrowed it down to only a few. I then made the brush and started playing with its dynamics, changing Size Jitter to 60, Angle Jitter to direction, adding a small amount of Scatter and a big count, and making a little color dynamic change to the Hue and Brightness Jitter. I actually created two versions of this brush so I could have a bit more variety in the environment (**Fig.10 – 11**).

Next I started adding a few columns of kelp rising to the surface. I tried not to put them in

a straight line, so it looks more like they are floating and their roots are keeping them on the rock. I also erased some parts out and painted some new leaves in where it seemed to boring, but nothing big. The brushes did their job well.

I also punctured the right foreground just to get a glimpse at a coral in the background. I then focused a little on the divers, refining their edges and silhouettes and then added a cable that powers the sub from the mother ship.

The ship was looking a bit small so I enlarged it and made a trail behind its main propellers. The right foreground rock looked a little too clean so I added a few pieces of coral using my shaky hand (**Fig.12**).

So everything was pretty much in place at this point. Just one thing was missing: the bubbles from the divers, sub and random fish. I went into my brush files and painted some rough spots to mimic bubbles and then went back into Photoshop. With a few adjustments in the Scatter and Shape dynamics I added some bubbles to the scene.

Now all that was left was the final tweaks, a little more light hitting the fish and some color dodge on the top of the water where the sun is hitting right next to the mother ship. I also added a noise filter for some subtle texture and it was done (**Fig.13**)!

I hope you guys enjoyed this underwater environment. Of course the way I create the

custom brushes doesn't have to be your
way. For other projects I may do it differently
but for this they did their job pretty well.

Thanks for reading!

Ioan Dumitrescu

For more from this artist visit:

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"I spent a lot of time trying to find the correct path and almost everything evolved in separate pieces"

WASP WOMAN RETURNS

MAKING OF BY GEDIMINAS PRANCKEVICIUS

Some of you may have seen this great Gediminas Pranckevičius image in the July issue of 2DArtist.

Well in this issue we get a sneak peek into the processes used to create this quirky image. Gediminas

uses a 3D base to create a lot of his scene which shows depth and perspective really well.

Making Of Wasp Woman Returns

Software used: Photoshop and 3D Max

Hello to those who are staring at the monitor at the moment. It's a beautiful day outside right? Before we start why don't we go out and enjoy the sun, puffy clouds or even little stars in the sky (if its night outside I'd recommend staying at home).

I just came back inside and will do my best to provide some useful and interesting information about my image "The Wasp Woman Returns". This painting was produced for the CGSociety competition XXV – B-Movie. I was really intrigued by the theme as I was working for a cinema at the time and was greatly interested in movie posters. Posters from this kind of film are really impressive, colorful, and bright, and usually have very interesting composition. They are also often quite a lot of fun even when they should be horrible and scary.

To make it slightly easier for myself I didn't create my own film title, instead I found an old poster on the internet and tried to inspire myself with it without deviating from the style of the period. First of all a few little sketches were done to make the composition different to the way it was in the original piece (**Fig.01**). I used 3ds Max to create realistic perspective in the background and help me create the New York
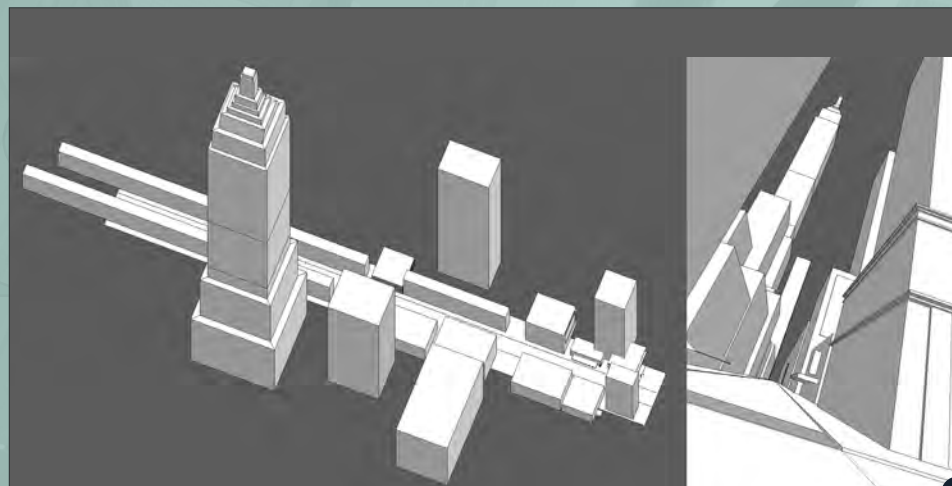
street and buildings. I also used 3D planes to construct the road and added boxes instead of all small details (**Fig.02**). In Photoshop I then painted some simple small windows (**Fig.03**) as
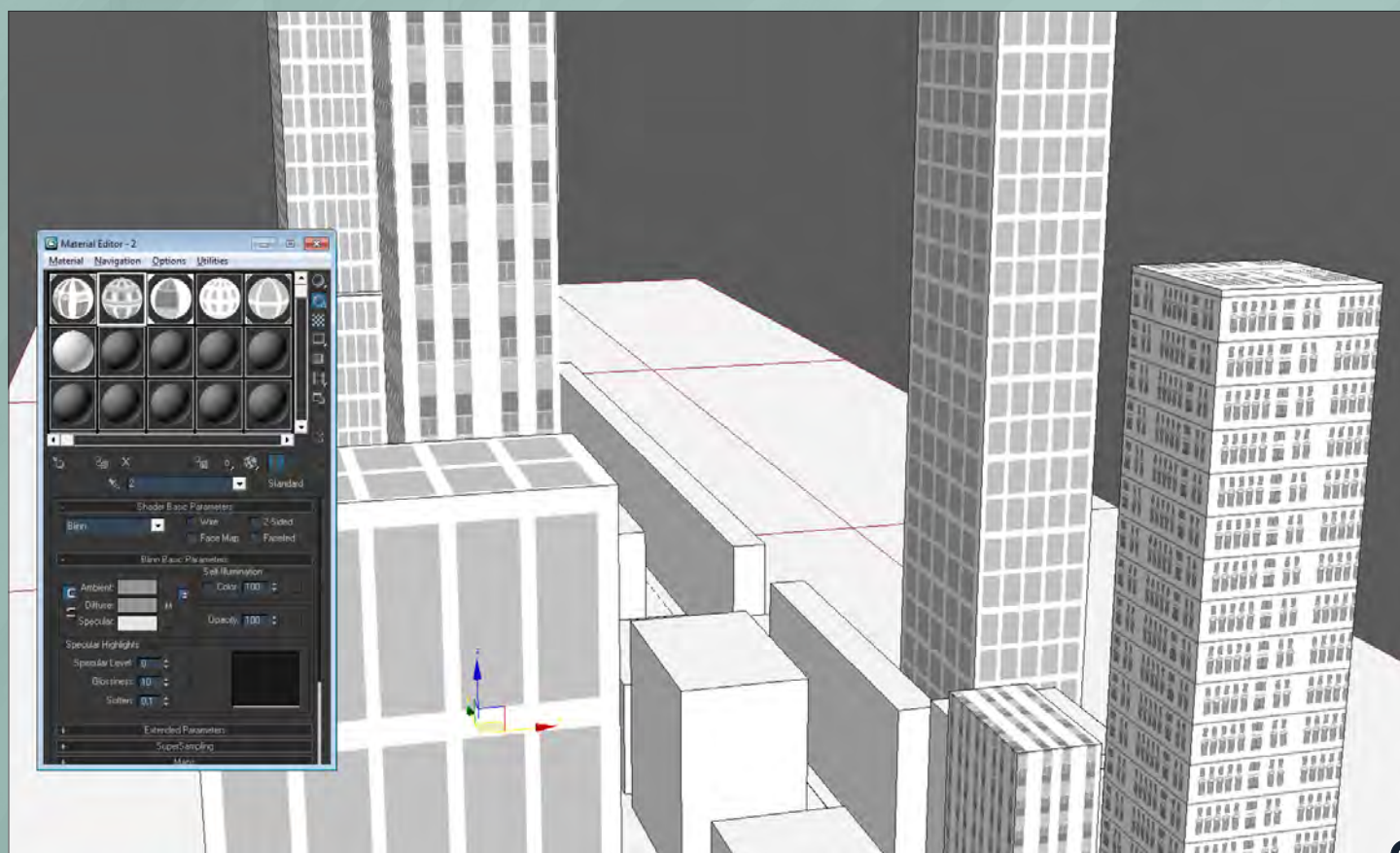
a material that can be added and applied to the skyscrapers, shops and houses (**Fig.04**).

I then created what were soon to be characters. I put them in place according to the rules of Divine Proportion (**Fig.05**). Next I rendered an Ambient Occlusion map for the windows (**Fig.06**) and then the coloring started. Mainly I used the Lasso and Gradient tools to apply the color.

After completing this step I started working on the main attraction: the wasp woman. With the Pen tool in Photoshop I carefully traced a photo
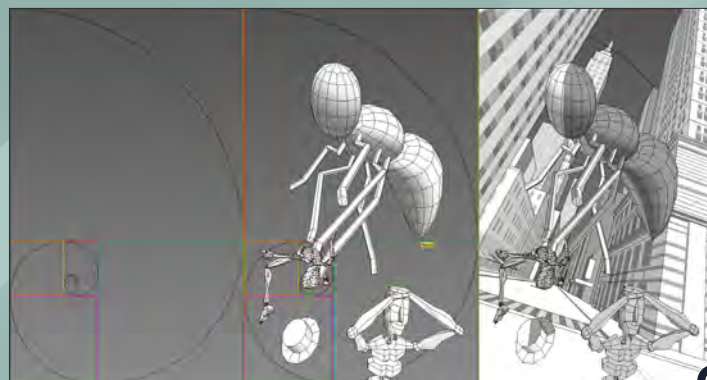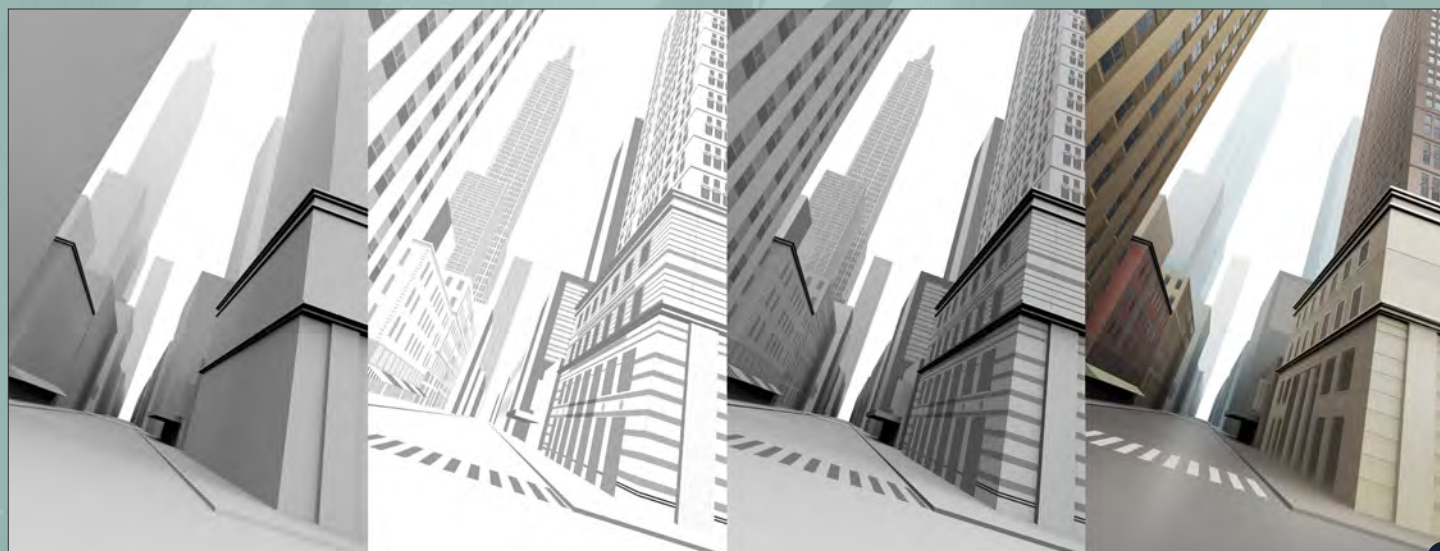
reference of the face and made a selection and filled it with color (Ctrl + Delete). Then, little by little with the help of the Pen tool and a Soft Round brush, I painted out the shadows and added some highlights (**Fig.07**). The legs of the wasp woman, the cars and the frightened
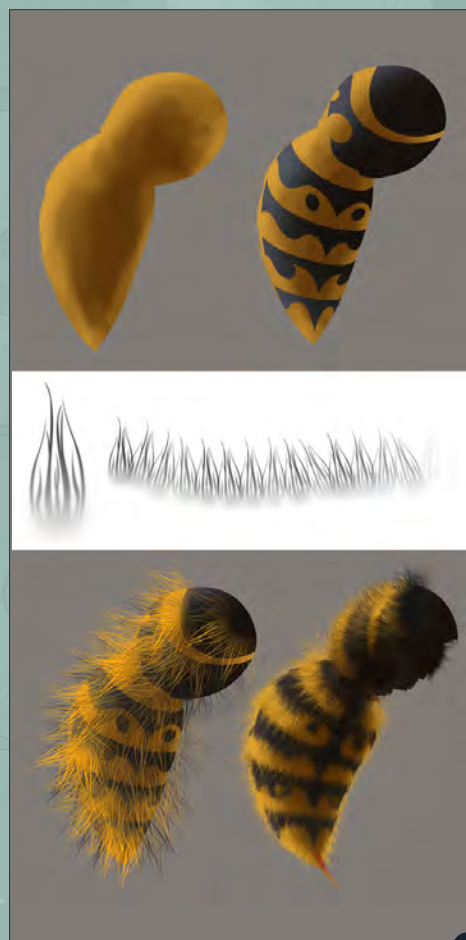
victims were all done using exactly the same workflow.

Even though I tried to work in the right order, this was quite a big experiment for me, and I spent a lot of time trying to find the correct path. Almost everything evolved in separate pieces. It is also worth mentioning about first building, the one on the right in **Fig.08**. As it looked quite good and the painting around it was also painted quite well, I decided to create a more detailed model of it in Max. I found a photo reference of a building and created a 3D model. When I had done that I rendered an Ambient Occlusion map and painted it in Photoshop.

One other thing is that I had a lot of fun making a custom brush for the body and hair of the wasp, I have given this away with the tutorial (**Fig.09 –10**).

Gediminas Pranckevicius

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DIGITAL ART MASTERS
VOLUME 5

With the release of 3DTotal's book, *Digital Art Masters: Volume 5*, we have some exclusive chapters for you...

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

This month we feature:

"PORTRAIT OF NATHAN"

by Jason Seiler

DIGITAL ART MASTERS : VOLUME 5

PORTRAIT OF NATHAN
BY JASON SEILER
JOB TITLE: Illustrator
SOFTWARE USED: Photoshop

INTRODUCTION

These are the steps I took while painting *Portrait of Nathan*. The sketch was drawn with a ballpoint pen in a toned sketchbook (Fig.01). I used Photoshop CS and a Wacom Cintiq for the painting. The size of the painting is 8.6" wide x 10" high at 300 dpi.

THE PORTRAIT – STEP 1

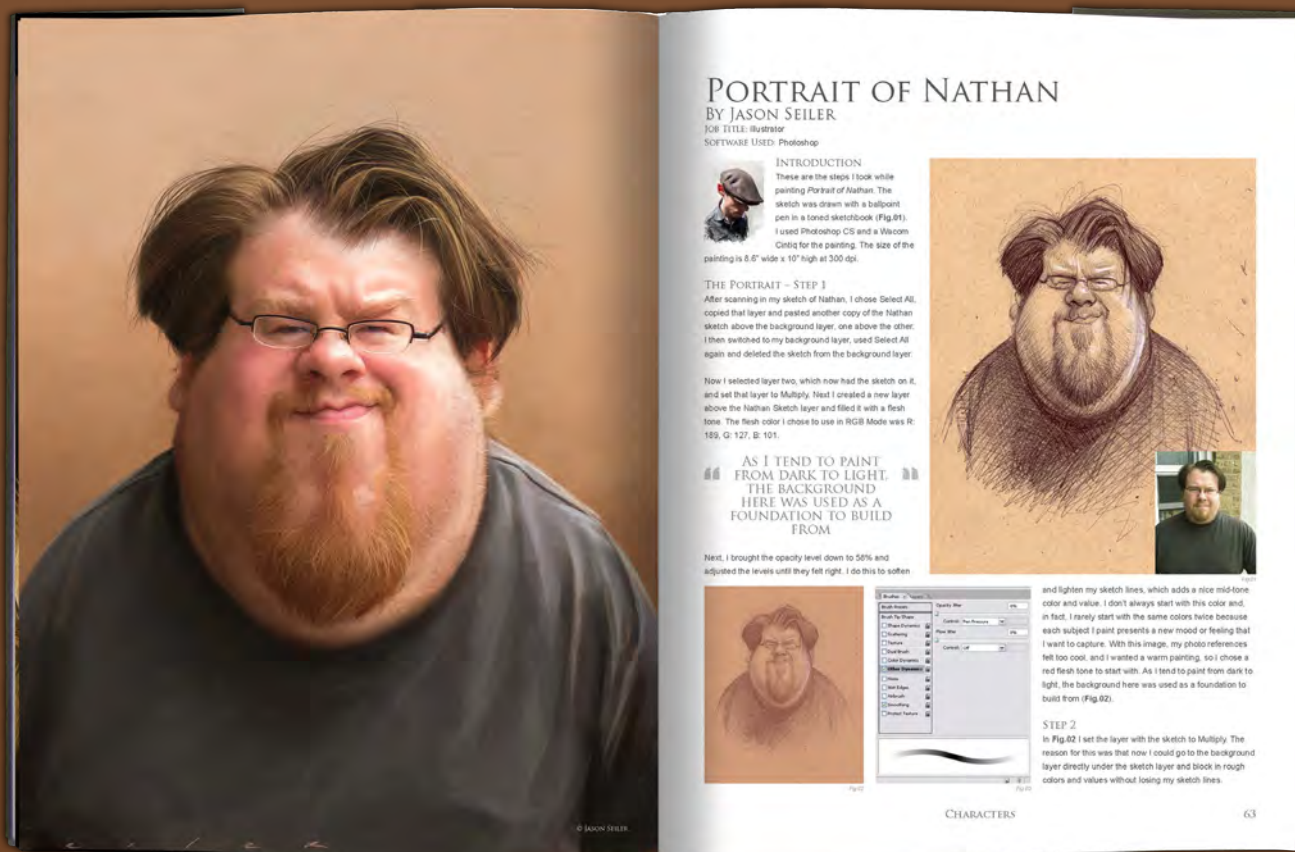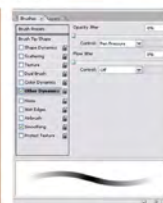After scanning in my sketch of Nathan, I chose Select All, copied that layer and pasted another copy of the Nathan sketch above the background layer, one above the other. I then switched to my background layer, used Select All again and deleted the sketch from the background layer.

Now I selected layer two, which now had the sketch on it, and set that layer to Multiply. Next I created a new layer above the Nathan Sketch layer and filled it with a flesh tone. The flesh color I chose to use in RGB Mode was R: 189, G: 127, B: 101.

> AS I TEND TO PAINT FROM DARK TO LIGHT, THE BACKGROUND HERE WAS USED AS A FOUNDATION TO BUILD FROM

Next, I brought the opacity level down to 56% and adjusted the levels until they felt right. I do this to soften and lighten my sketch lines, which adds a nice mid-tone color and value. I don't always start with this color and, in fact, I rarely start with the same colors twice because each subject I paint presents a new mood or feeling that I want to capture. With this image, my photo references felt too cool, and I wanted a warm painting, so I chose a red flesh tone to start with. As I tend to paint from dark to light, the background here was used as a foundation to build from (Fig.02).

STEP 2

In Fig.02 I set the layer with the sketch to Multiply. The reason for this was that now I could go to the background layer directly under the sketch layer and block in rough colors and values without losing my sketch lines.

The brush I started with was a 13 Round. I made sure that Other Dynamics was clicked on and that the Opacity Jitter was at 0%, Control was set to Pen Pressure, the Flow Jitter to 0% and the Control below the Flow Jitter was set to Off.

> I WANTED TO CONTROL MY LIGHTS, MY GOAL BEING TO SOFTLY BRING IN A LITTLE LIGHT AND SLOWLY BRING OUT SHAPE AND FORM

These settings gave me the control that I prefer. I usually paint with my Opacity set to 85-90% and my Flow set to 100%, although this sometimes differs depending on the effect I'm looking to achieve. With this image I also made sure that Shape Dynamics was clicked off (Fig.03).

What I typically do at this stage is use my Eyedropper tool to select the color I've created for the background and then use that color to begin my blocking in. As the top layer of this image had been completely filled with a color (opacity brought down to 58%), I wasn't able to get too dark when blocking in my painting in the background layer, because the top layer would not allow it.

I did this so that I could roughly build up my values in a controlled manner. At this stage of the painting, I was mostly concerned about painting the correct values. It was also important at this stage to not zoom in too close. I paint from a distance and use large brushes. This way I can focus on capturing shape and values, and merely suggest detail (Fig.04).

STEP 3

For this next step, I created a new layer that was put on top of the other layers. I then set this layer to Soft Light, chose white from my color picker and began blocking in lighter values (Fig.05). I wanted to control my lights, my goal being to softly bring in a little light and slowly bring out shape and form. Because my layer was set to Soft light, I couldn't get a pure white. Think of it as if you are sculpting, chipping away small pieces until the form appears. I usually save my bright highlights and whites for later on in the painting and start by establishing my darks and working lighter from there. This stage simply allowed me to create a balanced foundation for my block-in.

Steps 1-3 took 5 to 10 minutes at the most to complete (Fig.06).

STEP 4

This is where the painting became a little more complicated. I was now ready to start blocking in my painting, but first I needed to create a color palette that was harmonious. As I said earlier, my main priority when painting is to get the values right. I know that, if I can succeed in that, I can do just about anything with the color. I usually create a variation of red, yellow and blue. With these three shades most colors can be created.

You'll notice that in this painting my colors are more earthy; reds, browns and greens. To create this palette, I made a new layer that would remain on top of all the layers from that point on. This layer was used as my "palette layer". I selected my Eyedropper tool and eye dropped a red-brown color from my background. I then clicked my color picker and chose a few more reds based on the red-brown that I'd already chosen and created a small grouping of flesh-like reds and browns.

I did this by squinting my eyes while looking at my photo reference and then choosing color according to the values I saw. When I squint at my photo reference I see oranges, greens, violets and blues. I created these colors and mixed my red-brown color into all of them to create a harmony. This technique is similar to the 'pigment soup' technique that I sometimes use when painting with oils.

I now created another layer that was going to go directly under my 'palette layer', but that would be on top of all the other layers. I began to paint on top of my block-in. Everything up to this point was going to serve as a guide for me to follow as I built up the layers of color (Fig.07).

Next, I needed to establish my darkest darks and block these in. There was no need to zoom in; I worked at a distance and continued to use a large, round brush. My technique when painting digitally is very similar to how I would paint traditionally with oils. I start with bigger brushes, block in the largest shapes of the darkest color and value and, as the painting progresses, use smaller and smaller brushes. Also, I never focus on one area for too long. Painting from a distance with larger brushes really helps you to cover more ground in less time.

STEP 5

Now this is where the painting began to come to life. I continued the same process as in Step 4. Whilst squinting my eyes, I looked for the lighter values and with a larger round brush I blocked in those values and also began to block in a bit of the background too. It's important to establish the background early on in the painting as it should complement the portrait. The colors and values of the background will affect the colors and values in your portrait, so it's important to work back and forth between the portrait and background while blocking in (Fig.08).

STEP 6

As the painting developed, I continued with the same approach: squinting my eyes and mixing color to match the value and temperature that I desired for the piece. Now I did

zoom in a bit and began to render in details, such as the eyes, nose and mouth. I was still using a round brush at this stage, but a much smaller brush so that I could get into the details. I continued to move around the painting, blocking in the entire piece all at once, so as to get a better feel for the painting as a whole (Fig.09).

STEP 7
Using a round brush, I now started refining details in areas such as the mouth, eyes, nose, ears, hair and shirt. I added a bit more to the background, increasing the size for a better composition.

You can start to see a softer transition on edges between values at this point. I removed the palette because I now had enough colors in my painting to work with. If I needed to change the value or saturation of a color that I already had, I simply clicked on the color picker and mixed or adjusted my color there (Fig.10a – b).

> I SQUINTED MY EYES FOR VALUE AND OPENED THEM TO SEE THE COLOR

STEP 8
Not much changed from Step 7 to Step 8. You can see that I added hair-like strokes to his hair as well as his beard. For hair I like to use a Soft Round brush. I clicked on Shape Dynamics so that I had a tapered point to work with, began to use my favorite Photoshop brush, #24, and followed the brush settings mentioned in Step 2. Brush #24's marks and strokes feel more like a natural

paint brush and I used it as such. This is also the brush I used to finish the painting, with the exception of a soft round that I used for hairs (Fig.11).

STEP 9
With brush #24 I continued to soften edges, adjust values and introduce additional lighter values (Fig.12).

STEP 10
The shirt was coming along at this point, although it was my intention to leave it a bit loose and sketchy (Fig.13). I continued to develop the different shapes I'd created, freely zooming in and out. I zoomed in for the details and panned back to have a look from a distance as it is important to often step back from a painting. With this painting it was not my intention to copy the color shown in the photograph, but instead to focus on values and color temperature. I squinted my eyes for value and opened them to see the color.
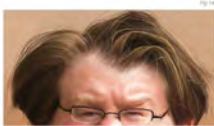
STEP 11
The painting was all but finished in Step 10, with the exception of the hair. First of all I created a new layer for hair, as this way I was able to erase hairs that didn't feel right without ruining the rest of the painting.

> KEEP IT SIMPLE: STUDY WHAT HAIR DOES AND THEN MAKE IT MORE INTERESTING

For the hair, I painted the large mass of value and shape that I'd seen while squinting my eyes. I blocked in the basic form or design of the hair a little bit darker than it needed to be. This way, when I painted smaller hairs on top, in a lighter value, it created the illusion of depth. To add to this illusion, I also changed the size of my brush to make the widths of the hairs different, using a Soft Round brush with a tapered point to paint smaller hairs. When painting hairs it's important to keep it simple; study what hair does and then make it more interesting (Fig.14a – e).

Well, that's it. Remember to have fun. Sketch, draw and paint from life as much as you can. Keep it simple. If you look at the design of my portrait you can see that my shapes and forms are basic and simple. When I combine strong values and color with my basic design, the final result appears more complicated than it really is.

ARTIST PORTFOLIO

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:VOLUME 5

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