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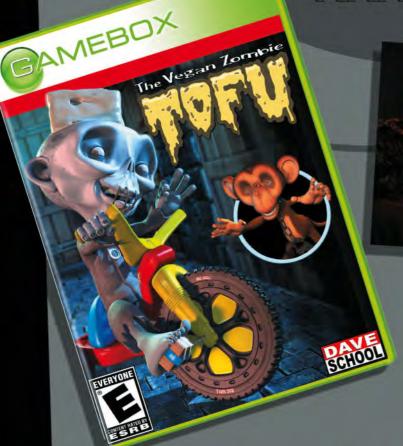
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Welcome... to something different



This issue is a celebration of the unique. The quirky. We're in the thrall of artists who take the road less travelled – perhaps they work with a well-versed genre, painting style or technique and add their own fresh spin. It doesn't have to be a huge sweeping change. Take our cover artist Han-Yuan Yu. By adding in

beautifully detailed Taiwanese aboriginal costumes, he's given his manga art a distinct look that's unmistakably his own.

Elsewhere in the issue, Christopher Moeller's workshop takes a different direction. While most comic art is now created digitally, Christopher is going against the tide by painting comics in a traditional way (page 106). He also reveals some great brush tips and advice on using acrylics – ideal for those taking their first steps traditionally. Artist Serge Kolesov paints a mermaid from a breathtaking new perspective (page 64), and the internet-shy Wayne Reynolds tells us how he turned a boring art job into something fun by putting in a few surprising elements (page 42). There's even a workshop on how to use Photoshop in a new way by animating your art (page 72), and a beautiful traditional FXPosé submission where the artist adds gold leaf to her paintings (page 100).

So, what I want to know is, how do you breathe new life into your art? What do you sprinkle on your work that gives it that edge? What do you add to your art that makes it definitely yours? I'd love to see what you're painting. Let us know.

Claire Howlett, Editor claire@imaginefx.com

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Imagine to the control of the contro



FXPosé

Reader FXPosé

This month's artwork includes a female warrior, the undead, a Disney antagonist, X-Men, sci-fi insects, faeries, an ice queen and a man with a wolf's head.

ImagineNation

Spectrum Fantastic Art Live 3

SFAL 3 is attracting artists to Kansas City from all over, including Wayne Douglas Barlowe and Frank Cho. We talk to Greg Manchess about the event's continued success.

- 28 **Forum winners**
- 30 Letters
- **Artist Q&A**

Features

42 Master of art

Wayne Reynold's love of fantasy has served him well throughout his career - all the way from pub signs to his own art book.

48 Sketchbook

Scribbling in it between the artist's international exhibitions, Fernando Forero's sketchbook is crammed full of his elegant pencil work.

Studio profile

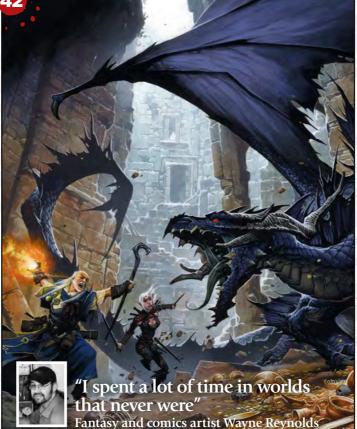
KARAKTER, the team behind some of Game of Thrones' most memorable scenes, create ambitious virtual worlds, built on style and substance.

Reviews

- 90 Hardware
- **Books**
 - **Training**

Regulars

- **Editor's letter**
- 6 Resources
- **Subscribe today** 32
- **Back issues**
- **Next month**









Spectrum Live







See page 8 for the best new art









Imagine Workshops 58

Advice and techniques from pro artists...



58 Six key steps to manga magic Han-Yuan Yu creates a manga-style mystic.



64 Adopt an unusual angle in your art
Sergey Kolesov captures an extraordinary image.



66 Kick-start your manga art!Grab attention from a distance, with Genzoman.



72 Animate your digital paintings
Paul Tysall introduces
Photoshop's motion tools.



76 Depict a classic male manga face Cris Delara creates a charismatic visage.



80 Improve your comic lettering
PJ Holden spells it out for you in Manga Studio.



84 Tell a story with an image Crowgod on creating art for Legend of the Cryptids.



FANTASY illustrator

Inspiration and advice from the best traditional artists

- 100 FXPosé Traditional
- 104 Creative Space

Subway Sketching: Toronto.

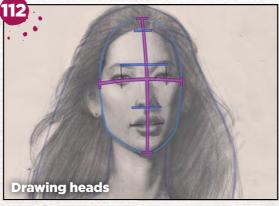
- 106 Paint comics
- With Christopher Moeller.
- 112 Anatomy advice
- Chris Legaspi draws a head.
- 114 First Impressions













Imagine X CS OLICES

Getting your hands on all of this issue's essential resources is just a few clicks away. Just go to our dedicated web page at http://ifxm.ag/cool107manga

COVER VIDEO

Six steps to magic manga

Watch and learn how to paint a magical manga lady in Taiwanese aboriginal clothing, guided by Han-Yuan Yu and his Noble Six-Fold Path.

Plus WIPS and brushes

HOW TO GET YOUR FILES

How to find the video and workshop files in three simple steps...

Go to the website

Type this into your browser's address bar: http://ifxm.ag/cool107manga.

Find the files you want Search through the list of resources to watch or download.

Download what you needClick the asset download button

or watch the videos online!







Imagine

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EXCLUSIVE VIDEO TUITION!

Watch our videos to gain a unique insight into how our artists create their stunning art

WORKSHOP VIDEOS



Paul Tysall

Use Photoshop's range of motion tools to animate your digital paintings. Plus WIPs and final image



Cris Delara

Learn how to depict a charismatic male face with a touch of the manga style. Plus WIPS, final image and brushes



Christopher Moeller

Find out the traditional media techniques needed to create a page from a comic. Plus WIPs and final image



Dominic Qwek

View a clip from Realistic Skin with ZBrush and KeyShot, where the artist brings characters to life layer by layer.



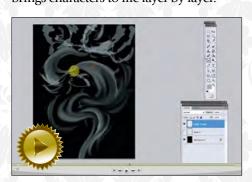
Peter Stapleton

How to keep the anatomy correct when depicting someone's legs buckling. Plus WIPs and final image



Therese Larsson

Discover how to paint a realistic and "multi-coloured" version of a grey wolf. Plus final image



Tony Foti

From smouldering cigars to forest fires, learn to depict different types of smoke. Plus final image



Pacco Rico Torres

Learn effective artistic tricks for painting realistic-looking dreadlocks.

Plus final image



Viktoria Gavrilenko

Use shadows to add depth and a threedimensional appearance to your paintings. Plus final image

PLUS Videos on effective techniques for painting light glowing through fur as well as "tasty" but realistic molten metal, accompanied by WIPS and final artwork from Therese Larsson and Peter Stapleton, and WIPs and final artwork from this month's workshop artists.

9 CUSTOM BRUSHES, INCLUDING...

SMOOTHLY BLUR BRUSH B.c.N.y. applies this to the Smudge tool for smoothly blending colours.



SPATTER 14 PIXELS Cris Delara uses this brush to quickly create natural-looking hair.



SAMPLED BRUSH 55 Crowgod's Legend of the Cryptids image benefited from this brush.

Reader Dosé The Place to share your digital art

Murat Turan

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SOFTWARE: Photoshop



Murat creates art that blurs the line between fact and fiction, a fusion between what he observes and what he imagines.

"Nature is a big inspiration," Murat says, "and I also enjoy depicting my dreams. I'm an avid fan of cinema and music. All of these elements find their way into my work."

The freelancer from Ankara is an art graduate, but digitally he's completely self-taught. He's worked in everything from animation and video games, to book illustrations and album covers. It's from his personal work, however, he takes the most pleasure.

"I mostly create surrealistic fantasy and minimalist work for myself, without worrying much about selling them. I take pride in following my passions and spending time honing my craft."

SECRET WAY "This picture was inspired by Jack and the Beanstalk. When I was child, I wanted to go into the sky. So I drew it. The character finds rabbits in the sky's cloud plant. I was keen to create a strange atmosphere."

A JOURNEY TO THE TALE "I wanted to paint an intense scene in this picture. It's about a little boy and his friend Bruin escaping from monsters on a fairytale journey, in which they ran into in the secret forest. It was really fun working on this piece."



ARTIST OF THE MONTH

Congratulations Murat – you've won yourself a copy of Exposé 11 and d'artiste: Character Design! To find out more about these two great books, go to www.ballisticpublishing.com.









Jerico Inanuran

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SOFTWARE: Photoshop



Jerico plies his trade as a 2D artist at Filipino company Ladyluck Digital Media, specialising in game art services for publishers

like Electronic Arts, Activision and Ubisoft. "Once I get home," he explains, "I start my hobby as an illustrator, and get to draw whatever I want."

This freedom sees the artist turn his hand to everything from warrior queens to twisted visions of the Disney princesses. "My illustrations start from greyscale sketches," Jerico says. "Usually I draw on a black background in order to create the right lighting, adding details such as textures and finally application of colours."

BELLATOR "This is my first character design. I was inspired by brave warrior girls I found on the internet. The character began as a queen with flowers and lots of colour, but it ended up as a warrior. I wasn't expecting that. The term Bellator means warrior."

COLDHANDS "I'm a fan of Game of Thrones. I read the books' Wiki page and became interested on the undead characters. I saw a warrior and was inspired to paint him."

MALEFICENT "I always see fan art of Disney princesses, and I wanted to try something different. I illustrated a powerful antagonist in a cartoon style, at the same time maintaining the dark feel of her aura."



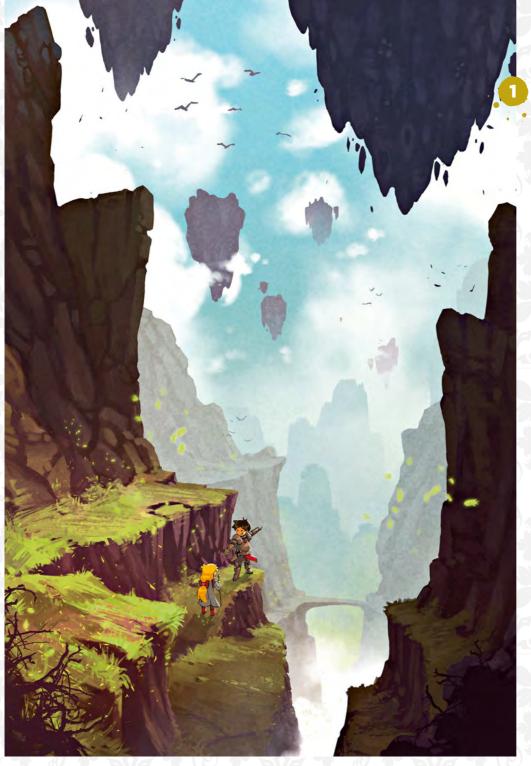


"Sometimes it's the bad guys who come out on top, and while the heroic Bellator hits all the right notes, I'm drawn to Jerico's striking take on Disney's Maleficent. The madlooking crow completes the dastardly duo."

Cliff Hope,
Operations Editor









Tey Bartolome

N: Philippines WEB: www.teygraphy.cghub.com EMAIL: teybartolome@gmail.com **SOFTWARE:** Photoshop



Tey is leaving electrical engineering to pursue his dream of being an artist.
Based in Manila, he's immersing himself in both local and online art communities.

"I join every art group I can find, and

follow every artist I admire online. I've learned so much just by watching them work and asking questions."



CLAMARA AND TEYTO "This piece is about a knight and a princess. They've escaped from a cave and want to return to a place of safety."

SAMURAI TIME "This private commission was for commission was for a fantasy illustration. I wasn't given specifics so I painted something new to me: a samurai. It was supposed to be a knight, but then I changed my mind."

WE ARE BACK "The same knight and princess have returned to their castle. The character design and painting style changed, but not drastically. This is because I wanted to create an image using every technique at my disposal."





Dmitriy Eremenkov

LOCATION: Russia
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SOFTWARE: Vue, 3ds Max, Photoshop



Russian digital artist Dmitriy works in game development - an industry that he says enables him to indulge his love of "natural,

dynamic sci-fi environments."
Under the moniker Wasteland-3D,
Dmitriy creates expansive worlds
characterised by his flair for lighting. His
work often depicts futuristic landscapes
juxtaposed with natural elements, forces
of nature such as meteor showers,

thunder storms and tornadoes.

The Russian's work benefits from multiple viewings, too, with elements crucial to the story often hidden or partially obscured.











IMAGINEFX CRIT

"Dmitriy really captures a dramatic navy disaster. Using a monochrome feel and small ships exaggerates the force of nature and magnitude of the weather. I like how the use of space and swirls leads your eye around the painting."

Daniel Vincent,
Art Editor

CATACLYSM "In this piece, a new climate weapon was created. In a little bay, the navy and scientists began experiments to control the weather. But something goes wrong... If you look closely, there's a helicopter in the left bottom corner and a cruiser just to the right of the whirlpool. In a few seconds it'll fall into the hole. Hell yeah!"

WATERFALL VALLEY "This was created using Vue, and the piece was a finalist in the Vue 3D Environment Competition in 2011, which I'm very proud of."

BABYLON TOWER "The religious inhabitants of the planet Sear II constructed the Babylon tower to help them find God. But thanks to its huge deposits of minerals, an asteroid belt is about to be explored..."





Josh Mills

LOCATION: US

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Inspired by his childhood heroes Todd McFarlane, Jim Lee and Greg Capullo, Josh recently returned to school to study visual and

performing arts at the University of Colorado, Colorado Springs. While he's embraced digital art, Josh still enjoys exploring more traditional techniques.

"My art is a reflection of what interests me," he says, "namely comics. Whether using a Wacom tablet or traditional comic tools, I like to explore the various ways that artists can develop the form."

While working a day job, Todd is a busy freelancer by night, which has taught him an important lesson: "Draw what you like," he says, "not what you think others will like."

IMAGINEFX CRIT

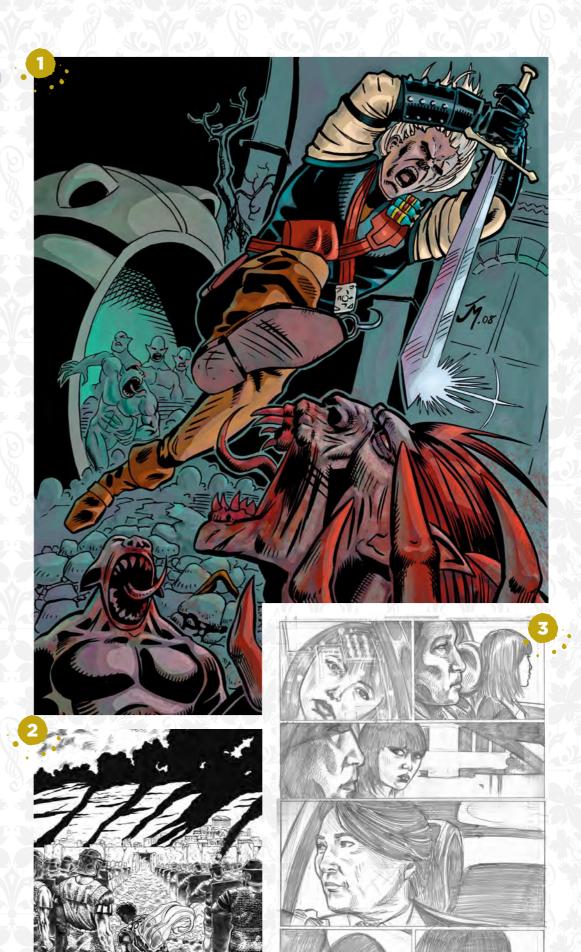
"The action and drama of Josh's Witcher is so much fun to see. The mass of alien bodies behind bring the hero to the fore, and it's cool that this is a pinup piece. I'd love to see his take on horror art!"

Beren Neale,
Digital Editor

WITCHER "There was a contest on deviantART some time ago for the Witcher game, and contestants were tasked with making a pin-up. I had some time on my hands and it looked fun. I didn't win, but it was fun nevertheless."

STEAMROMA SPLASH PAGE "This is a page from the book I'm working on called SteamRoma for Glenn Palmer. This is one of the coolest books I've been fortunate enough to work on. It has a lot of historical reference requirements, which I like."

ASTONISHING X-MEN "This work was done for Marvel Comics as a submission. I worked off a script they sent me. I drew this page in about six hours using reference as needed. I like playing with varying shading techniques. I kept the page very rough."













Amélie describes herself as a "strange Belgo-French-Amerithing dozing from one world to another," having left her native

Belgium to pursue a career in the creative industries. From illustrations and graphic art, to concept art and character design, and even writing, there isn't much that Amélie can't turn her hand to.

"The majority of my work comes from imagination," she says, "using little or no references unless it can substantially enhance its liveliness and credibility."

Amélie's artwork is all digital, her tools of choice being Photoshop and a Wacom Intuos3. She creates her own custom brushes to achieve the effects or textures she imagines.

"I seek to use my imagination and varied interests," she adds, "to create concepts that will challenge social and cultural conventions."

IMAGINEFX CRIT



"You can see Amélie's many and varied influences in

her work. But painting without reference means each piece has a really unique feel, with lots of interesting stuff going on beneath the surface. An artist to keep an eye on."

Gary Evans, Staff Writer



OFF MY CHEST "This digital illustration was created for SlashTHREE Exhibition 16: New Era and published in an artbook of the same name, art directed by Saad Moosajee and Diego L Rodriguez."

REPOSSESSION "This is another Digital illustration for SlashTHREE, this time for exhibition 20. SlashTHREE is a non-profit art collective that organises exhibitions and online books. The collective is invitation-only, but anyone can apply."



I♦ Abe Taraky

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SOFTWARE: Photoshop



Abe's work is nothing if not ambitious. Not only does his portfolio look to incorporate as many different techniques as

possible, but each piece is also hung on a "unique idea and story".

The Quebecer, who produces art for the game, film and animation industries, works exclusively in digital software – although he's recently reintroduced pencil sketching to his daily routine and, when he has time, he cracks out the oils, watercolours and pastels.

It's this adaptability that Abe values most: "In my own work I try to be very flexible about which styles I can paint. The goal is to be able to paint anything the client asks for, right?"



"I love it. Upon seeing one piece of work from an artist, I can quickly zoom out in my mind's eye and visualise the world setting that they've only hinted at in the scene. Such is the case with Abe's A Duel of Wits. It's a cracking piece!" Cliff Hope, Operations Editor

A DUEL OF WITS "For this piece I wanted to show the aftermath of a duel between two gentlemen. To add a bit of humour, I made the victor bow while being equipped with a Tesla-coil-powered fusion rifle. A dramatic camera angle and the addition of a crowd add intensity to the piece."

MANTIS "I was researching insects and was fascinated by the preying mantis's head. The colours and lighting in the piece were specifically chosen to mimic the exotic and mysterious qualities of the insect."

THE BARON AND THE VAGABOND
"This is a poster that I did for a
stylised short film project that has yet
to be released. I was very eager to
participate in this project as it motivated
me to adapt and work in a new style.
The focus here was contrasting shapes."













- Irina French

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SOFTWARE: Photoshop



Mother by day and artist by night, Irina French enjoys painting female portraits. Her aim is to create "emotional and symbolic

scenes," art that hints at a narrative that runs deeper than images we see. While her work began in traditional media, Irina was attracted to the flexibility digital art offers.

"I began by drawing pencil portraits," she says, "but after discovering digital art became determined to make this medium my prime choice. I love the freedom of working in Photoshop and the endless possibilities of digital painting, and aspire to become a full-time professional digital illustrator."



SUMMER'S GOODBYE "The faerie represents summer, nature and life. She is uneasy when she finds a dead butterfly, when the life around her is so vibrant – a sign of what is to come. How sad it is that no season, no living creature, in fact nothing, lasts forever."

BRIDE "I painted this portrait as a wedding present for my friend, aiming to depict a beautiful young bride on a very important day of her life with so much ahead. Perhaps she's taking one last look in the mirror before she walks down the aisle. I loved working on the detail of the facial features, sparkling iewellery and soft veil."

winter's Temptation "The cold, reserved Ice Queen is intrigued by the warm glowing fire she encounters. Tempted by her curiosity, she reaches to explore the new sensations only to find this destructive, as her icy fingers begin to melt. I aimed to create a lot of contrast through the colour scheme."





I◆I Eva Maria Toker

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SOFTWARE: Photoshop



Eva's art is characterised by a willingness to learn and explore new techniques. Whether commissioned work or

personal pieces, every new painting is designed to test and hone her skills.

The Vancouver-based artist likes to begin with a selection of rough thumbnail sketches, often on paper. When she has something she's happy with, drawings are scaled and work can begin in Photoshop. "Once I have a good block of my ideas and colours in," Eva says, "I bring in references to help me fix mistakes or add in details."

Eva says posting her work online is central to her development as an artist. She takes on board all critiques. "This step is very important," she says. "I always consider suggested fixes."











THE WHITE CLOAK "In this image I wanted to push my visual narrative skills. It went through a long stretch of 'ugly time', when I didn't like where it was going, but I kept working on it, and in the end I learned a lot from it. Depicting a scene with a mirror without proper reference isn't an easy task. Next time I'll take some photos first!"

IMPSTINGER "This is part of a poster I'm working on for a client who's running an awesome D&D campaign based on the lomandra world setting. I had to do quite a bit of research on ships for this, which was really fun. I had to make sure that the composition would still work when the other poster elements - logos, characters, maps - are added in, but at the same time I wanted the image to be able to stand alone."

Game of Thrones fan. This picture started out as an environment sketch, but I couldn't resist adding the Game of Thrones characters. And I think the small burst of orange works well within the composition."

king of the wolves "This is based on Frank Dicksee's Cleopatra, but I added a bit of a Red Wedding (from Game of Thrones) theme to it. I wanted to keep it very idealised and romanticised, and just have subtle hints to the violence of the Game of Thrones narrative. Chris Oatley's Fancy Animals assignment for his Magic Box course is what originally sparked this project."

SUBMIT YOUR ART TO FXPOSE

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Post: (CD or DVD): FXPosé ImagineFX 30 Monmouth Street Bath BA1 2BW, UK

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ARTIST NEWS, SOFTWARE & EVENTS TO ALL THE CORE OF THE FANTASY ART COMMUNITY



Spectrum Fantastic A

Body of work Now in its third year, SFAL is again set to attract artists worldwide to Kansas City – and it promises to be better than ever!



Comics art legend Frank Cho (who drew the above) is one of several great artists confirmed for Spectrum Fantasy Art Live 3, held in Kansas this May.



Back in 1993, Cathy and Arnie Fenner established the Spectrum Annual, offering creators of fantasy, sci-fi and horror art a regular

showcasing platform. A phenomenal response to their first Call For Entries led to a full-colour book, Spectrum 1, the following year – and another has been released each year since.

Almost 20 years later, the first live event, Spectrum Fantastic Art Live (SFAL), quickly established itself as a must-attend fixture for creators and aficionados alike. A simple goal was at its core: to grow the market for, and appreciation of, fantastic art.

Gregory Manchess and Irene Gallo had curated Spectrum's first exhibition at New York's Museum of American Illustration back in 2005. But as Cathy and Arnie explain, it was Bob Self at Baby Tattoo Books who provided the impetus to take things to the next level.

"Bob had been doing Baby Tattooville, the first intimate convention for collectors to spend time with artists, and he believed something larger and more inclusive was possible with a Spectrum event," says Cathy. "So we got together with Bob to make it happen, along with a group of friends and volunteers including Carl Anderson, Amanda Banion, Arlo Burnett, Jim Fallone, John Fleskes, Lazarus Potter, Jeff Smith and Shena Wolf."

"We wanted to expand on the sense of community associated with the Spectrum Annual," continues Arnie. "We felt the best way to do that was to provide a venue free of prejudice and elitism, where everyone was welcome, and which didn't come with a high price tag. We've always believed that the health of the fantastic art field relies on attracting more people to talk about it in a positive atmosphere, to purchase art and ultimately to become patrons."

As it enters its third year, Spectrum
Fantastic Art Live boasts an impressive haul





Winterbauer created covers for cult-classic games back in the day Now his art is finding a new audience among



Comics artist RM Guéra talks about the challenges of painting a geriatric Judge Dredd. The superhero is depicted in his 70s in a



illustrator Lindsey Look cheerily opens the door to her new studio to let us have a little peek about at where the



of special guests from all corners of the fantasy art world. There's Wayne Barlowe. whose creature design and concept art credits include Hellboy, Avatar, The Hobbit and Pacific Rim; designer and sculptor Tim Bruckner, who has created toys for the likes of DC Direct, Mattel and Hasbro; and comic artist Frank Cho, whose work for the Mighty Avengers Ultimate Spider-Man and Hulk needs little introduction.

Also paying Kansas City a visit in May is artist and graphic novelist Camilla d'Errico. best-known for her self-published comic Tanpopo. Justin Sweet will be there too; his clients include Walt Disney Studios, Wizards of the Coast and Dark Horse Comics, and he concepted for The Chronicles of Narnia. Snow White and the Huntsman, The Avengers and many more fantasy movies.

FINE-TUNING THE EVENT

There are a few improvements in store for the rest of the event: "We're fine-tuning our programming to provide more focus and less overlap," Cathy reveals. "It'll have more of an educational approach, with various panels and workshops to help students and professionals advance their skills and find new job opportunities."

Fascinating demos of both traditional and digital art are on the schedule, while Tor's



are arranging some unmissable meet-up opportunities with art directors from the worlds of publishing, gaming and entertainment. If that's not enough, you could visit one of The Art Department's late-night life-drawing sessions and sketch models side-by-side with the likes of Mark English, Anita Kunz and Jon Foster.

The president of Flesk Publications and director of the Spectrum Annuals,



Wayne Barlowe,

also be at SEAL 3

who has numerous

big-budget film credits

to his name - as well as this witty painting - will

John Fleskes, will also be taking a hands-on role at this year's event, having played more of a background support role in the first two

"Our goal is to honour the artists and put on a fantasy art convention that anyone is

66 Our goal is to honour the artists and put on an event that anyone is welcome to attend and enjoy 99

welcome to attend and enjoy," he explains. "Fortunately, the Fenners got the ball rolling and had 20 years to build the Spectrum name, so the momentum was already in place. Starting a show from scratch without a reputable name attached would be much more difficult.

Of course, the biggest convention in the States to cater to fantastic artists is San Diego Comic-Con, which attracts a crowd of 120,000 each year. "But there are over 350 million people in this country, and only a

GREGORY

MANCHESS

On why SFAL has become "the Sundance of illustration"

You helped curate Spectrum's first exhibition in 2005. Did you ever think it would grow so big? Actually, I entered my work into the

very first Spectrum Call for Entries in the early 90s. So frankly, no, I didn't think back then that it might get as big and beautiful and competitive as it is now. By the time Irene Gallo and I curated the show in 2005, Spectrum had changed the entire field for the better.

Why will SFAL 3 be special?

Spectrum Live entices and attracts professionals from all over the art market - artists certainly, but art directors, film makers, gallery owners, animators and fine artists too. It's pros talking to pros, sharing ideas and studying potential projects. Without those artists, gaming, film, publishing and comics would all be entirely useless. This thing is going to grow into another place that people will want to make sure they attend like Sundance. People thought Robert Redford was crazy to get pros out of Hollywood, to Utah, to talk about film. But that's exactly what allowed those professionals to relax and get away from the fray to think about and discuss ideas.

Who are you most looking forward to seeing at SFAL?

I have many artist friends in this field, from all over the world. I'm excited to see the ones I don't get to talk with most of the year. We share our thoughts, help each other express ideas or solve visual and technical problems. New artists are gradually pulled into that circle, and the community widens in a galaxial radius with a black-hole centre that attracts us all back again. Put simply, creatives love being around other creatives.



The multi-award winning American illustrator's work has appeared right across US popular culture.

www.manchess.com



ImagineNation News



Walt Disney and Wizards of the Coast artist Justin Sweet is another on SFAL 3's illustrious roster.

➤ tiny percentage can ever — will ever attend the Con," Arnie points out. "What



about everyone else? What about the people who want to come and talk and shop, but can't?" Testament to their passion for both the craft and

the community is the Fenner's refusal to consider any other shows as rivals to SFAL. As far as they're concerned, the more the merrier. "We think there should be more art events, not fewer," confirms Arnie. "There are sci-fi and pop culture shows literally every week of the year. The artists deserve more than a couple of events in which they get to be the centre of attention."

BIGGER PLATFORM

For the Fenners, the solution was to broaden the field and give artists a bigger platform from which to showcase and sell their work, bringing the fantastic art community to Kansas City for three days of inspiration, fun and incredible artwork each year. "We don't believe the market for fantastic art is



anywhere near its potential," says Cathy. "If we do our job right, SFAL will be successful not only for us, but for the exhibitors and attendees. And that's all that matters."

John Fleskes is excited about the opportunities for emerging talent at the event's artist tables, which are deliberately priced at an affordable level to provide the all-important showcasing platform that Spectrum has always stood for. "These are



A striking composition by Gregory Manchess. The artist has labelled SFAL the "Sundance of illustration".

Another (Justin) Sweet

piece of work. The American is equally

talented at digital

and traditional art

our future professionals," he says, "and we love the idea of making them feel welcome."

Best of all, every exhibitor booth at SFAL is reserved for artists: "Comic shows are the dominant events out there, and they often feature pop culture, TV and film personalities while pushing the artists into a corner," laments John. "We keep our focus on the artists, and don't judge people by their tools or their style. We're looking for an eclectic and odd bunch."

66 At SFAL inspiration abounds, relationships are born, memories are made and art lives change 99



DEVOTED ATTENDEE

To understand the impact that SFAL has for the fantastic art community, you only need



to speak to a devoted attendee. Having exhibited at both previous SFAL events, John Picacio has 9-11 May 2014 ringed in his calendar.

"It's the kind of event that artists dream about," says the Texan, who has a World Fantasy Award, two Hugo Awards, a Locus Award, five Chesley Awards and two International Horror Guild Awards under his belt – not to mention cover art for Star Trek and X-Men, and a calendar for George RR Martin's A Song of Ice and Fire.

"I see a lot of big tent events where stuff is bought and sold, but precious few where inspiration abounds, relationships are born, memories are made, and art lives change," says John. "SFAL really is the right event at the right time for our field, and I wouldn't miss it for the world."

Learn more about this year's SFAL at

www.spectrumfantasticartlive.com.



Artist news, software & events









Gone in 100 seconds

Swift sketch Speed drawing tips from the contest winner who lands a star-studded Moleskine



A Japan-obsessed, horrorloving artist from Ontario has won our 100-second sketching competition.

A graduate of Toronto's OCAD University, Ratrick Suits winning entry (see right) is a beautiful, elegant and understated portrait. And he managed to shave 10 seconds off the allotted time.

"I was really interested in Alvin Lee's style," Patrick says, "how effortlessly he seemed to draw these striking eyes and open, pouting lips. These were things I had been mimicking, trying to get that combination of intense and sultry expressions into my own characters."

Patrick's prize is a Moleskine full of sketches by our favourite artists. Our little red book has toured the world, stopping at the likes of Spectrum Live and San Diego Comic-Con, picking up drawings by Justin Gerard, John Picacio, Donato Giancola and more along the way.

How did Patrick master the fine art of speed sketching? "Repetition," he says. "Never stop drawing. You need to keep practising and gradually get yourself to the point where what you're drawing almost comes naturally. Only then will your skill and speed match your ambitions."

The competition took place back in October to celebrate our 100th issue. The runners-up are Debbi Garrington, Henryk Kajkowski and Pablo Polanco.

To see more from competition winner Patrick, visit www.hexadecimal.ca.





ImagineNation News



Your art news that's grabbed our attention



✓ "Another study. Based on a screenshot from that neat Skull Kid fan film." http://ifxm.ag/enrique-rivera





"Sketchbook: birch tree study." http://ifxm.ag/ian-mcQue





"Here's an old watercolour study of the monkey king." http://ifxm.ag/edwin-huang



Just finished something you want us to shout about? Send it our way on Twitter (@imaginefx), or find us on Facebook!

Hatboy by Vaughn Pinpin













Fantasy talk Explaining the inexplicable

"I'm fairly slow to embrace technology but I can see the benefits of having an online presence in a digital age"

Wayne Reynolds admits to being a bit behind the curve with this new-fangled internet lark... See page 42







Cult classic video games such as Wing Commander benefitted from Michael's brush.

Ahead of the game

Console kid An old-school game artist explains why his work is enjoying a resurgence in popularity



Michael Winterbauer created covers for a string of cultclassic games, and now his art is finding a new audience among gaming aficionados.

The illustrator created artwork for video games such as Gameboy's Ninja Taro, Sega favourite Wolfchild and Wing Commander for the Super Nintendo. Over the past couple of years, he's sold almost 50 pieces to collectors around the world.

The reason the old artwork inspires such feelings of nostalgia, Michael says, comes down to the production process: "They were



Michael created the artwork for 1991 actionadventure game Ninja Taro on the Gameboy. created with real brushes and real paint on a real illustration board."

The work has a lo-fi quality, harking back to a simpler time in both aesthetic and gameplay. While techniques have changed, Michael says the covers aren't all that different to modern counterparts.

"They are very similar in theme and concept," the artist says. "The difference is the new game art has a super-slick CG feel, while the early game art has a more classic, traditional style."

To see more of Michael's artwork, old and new, visit **www.winterbauerarts.com**.



Artist news, software & events



The judge, jury and pensioner

Geriatric judgement How artist R M Guéra rose to the challenge of drawing an elderly Judge Dredd

Even heroes get old. The longest-running character in 2000 AD, Judge Dredd, is now in his 70s. But, as we see in a brand new story, age hasn't slowed him down.

The Man Comes Around sees writer



Rob Williams team up with artist RM Guéra, as Dredd investigates a series of explosive suicides in Mega-City One.

"I wasn't sure how rounded his muscle should be," Guéra says, "thinking about his advancing years, as well as who he is. So I opted for a bonier body, one that's angled by bone rather than muscle.'

Guéra's trademark gritty European style is perfectly suited to Rob's 11-page strip, so much so that future collaborations could be on the cards. "After this issue," Guéra says, "I'm pretty attracted to the elaboration of it. Hopefully we'll work again - I really enjoyed Rob's script.'

Judge Dredd Magazine 344 is available now from www.2000adonline.com; find more from R M Guéra at www.rmguera.com.

> Rob's tale of a Mega-City wracked by bombings is meat for the Dredd grinder.







ImagineNation News



+deviantWATCH

Here are some of the many gems we found on the pages of deviantART...



Zephyri

www.zephyri.deviantart.com

England-based concept artist Sam Hogg says she "digs old, silver-haired evil men, voluptuous ladies and tentacles". While there are no tentacles in the Whaler Girls, it's a prime example of the artist's elegant and emotive style. She works in a mix of media – mainly Photoshop and watercolour.



Thecreatorhd

www.thecreatorhd.deviantart.com

The Dark Knight's brooding, as usual. Only, here, he's wearing a hoody and military boots. Harvey Dent shoots pool. And the Joker mixes drinks. Hipster Batman is the second in a continuing series of reworkings of famous superheroes – we featured the first, Hipster X-Men, in issue 105.



AlectorFencer

www.alectorfencer.deviantart.com

One of the standout pieces on deviantART this month, An Empire Rises is the official convention book cover for Melbourne event ConFurgence 2015: the Dragon Dynasty, where artist Alector Fencer is guest of honour. It's easy to see why. His portfolio is full of action-packed art, just like this.

I went thorough a serious dragon-collecting phase in college. I have no regrets.

My desktop Mac is a big improvement over my college laptop and its 12-inch screen. It may not be as portable, but it's never failed to turn on.



Lindsey Look

Look around The American fantasy illustrator shows us around her well-organised studio and explains why she works at night



I'm usually pretty organised. But if it happens that I have tight deadlines, my studio soon starts looking like a scene straight

out of Hoarding: Buried Alive.

Don't get me wrong, I do try to clean up between jobs – it just doesn't always happen. I store my oil paints in a travel box underneath the table, which makes grabbing all of them for my weekly trip to my mentor's studio a much simpler task.

I tend to take care of bookkeeping (okay, fine, Facebook), emails and preparatory jobs in the morning and afternoons, because it's easier for me to get back into them if I get interrupted or have errands to run. I save the interesting, creative stuff for getting on with during the night, because I sometimes paint or draw for six or seven hours straight. It's



Artist news, software & events

My latest project, a book cover for a brand new fantasy series. I was able to read the full manuscript before I started, and I'm extremely excited to be a part of the project.

I love the natural light in the mornings, but I put these up when I realised my neighbours had an excellent view into the studio and were keeping track of my night-time work habits.



I found this table on the street when I was living

in Boston. I carried it almost a mile to my dorm, painted it and turned it into my painting table. It's the perfect height for keeping a palette on.

I started loading my reference photos onto my tablet in order to use them while I'm painting. It's much more convenient and cost-efficient than printing everything.

tough to get back into the groove if I have to stop for any reason, and I'm rarely interrupted in the evening. Of course, since I save the painting and drawing for the night,

I usually don't stop until 2-3am. Or, at least, until I run out of clean brushes.

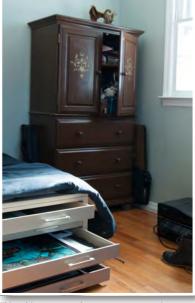
My husband and I only moved into this house a few months ago, so my studio is still very much a work in progress. It's in the Connecticut suburbs and is very quiet. The studio still feels kind of sparse to me, but eventually there will be more storage and artwork up on the walls

The original idea was to paint the walls a neutral grey and leave one wall bare so I could use it as a backdrop when shooting reference, but the paint looked almost green once it dried. Fortunately, it still works as a

decent backdrop. It's also located over an unheated garage which, in the winter, makes the floors about as cold as a skating rink and requires at least two pairs of socks to be even remotely comfortable.

I keep my computer next to my easel so I can play music or put on a movie while I'm working. All of my paints, mediums and brushes are kept on the table to the right of my easel. I like to use grey disposable palette paper to lay out and mix my paints on. This helps to keep the paint a bit cleaner than on a traditional palette, and makes cleaning up the colours a lot easier.

Working predominantly in oils, Lindsey is a traditional artist who counts Applibot, Dagger Games and Stihl in her client list. You can see her art at www.lindseylook.com.



This cabinet was my dresser as a teenager; it was eventually repurposed as art supply storage.



Just a few of the books I've collected over the years. I need a bigger bookcase (or two). Whenever I'm feeling uninspired, I peruse them



These flat files are the best way to store artwork. They're four by five feet and weigh close to three hundred pounds when put together.



Imagine X Forum In a superscript of the superscrip

Image of the month

Dramatic tension Imagine a theatre troupe that tours through time... Vince Hewitt did just that, and it resulted in this brilliant image of the month



WIN PRIZES!

Congratulations Vince – you've won two ImagineFX specials of your choice! To get your hands on similar prizes, see our Forum challenges at www.imaginefx.com/forums



After suggesting the theme Time-Travelling Theatre Troupe himself, Vince Hewitt realised he didn't actually have any ideas for his own entry.

"I started scribbling random shapes, as usual, hoping something would appear," he says. "After overworking a few ideas that I really didn't like it became apparent that I'd have to start from scratch. I liked the caravan idea, so I thought an old horse-drawn version with modern tech. The image grew from there."

Vince's finished work is one full of narrative, and demonstrates deft use of lighting - both on the face of the troupe leader and the characters gathered around the campfire. His perseverance paid off.

"I'm glad I decided on this image. I like the atmosphere of a group of time-travelling thespians relaxing and planning their next move."

MYFX TITLE: Time-Travelling Theatre Troupe

WINNER: Vince Hewitt

GALLERY: http://bit.ly/mid-scrawl

ALL ENTRIES: http://ifxm.ag/theatretroupe





Forum winners

Join in! www.imaginefx.com/forums



MYFX TITLE: Steampunk Detective
WINNER: Nathan McDougall (AlienAngel)
ALL ENTRIES: http://ifxm.ag/steampunkdetective

"I really liked the idea of a steampunk Sherlock Holmes.
I also saw it as a kind of upper-class and privileged position,
so I wanted to have everything else being done by
machines – with little care being shown towards to them.
I'm still relatively new to digital painting and so on every

single new piece | try to do something | haven't done before, and in this case it was the atmospheric effects."



Nathan was immediately taken by the idea of a steampunk Sherlock Holmes, which led to a memorable entry.



MYFX TITLE: Disney Girls Pin-Up WINNER: Bruna Rosário (Mignon) GALLERY: http://ifxm.ag/migon ALL ENTRIES: http://ifxm.ag/disneypinup



"This idea struck me as soon as I saw the theme of the challenge. I was thinking of Gil Elvgren's "accidental sexy" style, and mixing that with a Disney vibe.

But I wanted her to be easily recognisable. I defined her pose in my sketchbook and then started from scratch in Photoshop with my Wacom Cintiq 21UX. I used photo references for the pose. For the colouring and hair I used custom brushes. It came out as I envisioned – and also with my personal touch – because Disney is very much an influence on my artistic style."



"More flesh?" Bruna asked the forum after WIP one. The forum voted yes!



Letters

YOUR FEEDBACK & OPINIONS



Contact the editor, Claire Howlett, on claire@imaginefx.com or write to ImagineFX, Future Publishing, 30 Monmouth Street, Bath, BA1 2BW, UK



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Tell us your thoughts on: www.facebook.com/imaginefx

Digital editions

I bought a subscription of your magazine last year through Zinio and I love it.

I've recently found out that you also offer your magazine through Google Newsstand. I know this is probably a long shot, but I was wondering if it was

possible to take the issues that I have bought in Zinio and bring them over to Google Newsstand to read them there?

I think I should be able to read the magazines I've bought wherever I want to read them. I like Google Newsstand and would like to read it there. Plus I don't really want two apps that do the same thing when the only reason I have Zinio is to read your magazine. I would much rather have one app to read both your magazine and my RSS news feeds.

Thank you for making such an awesome magazine in which I can learn my craft. **Andrew Pullins, via email**

Claire replies Hello Andrew. Yes indeed we do now offer digital editions through a variety of mediums. However, they are run and managed by separate companies, so you won't be able to move your magazines between the different entities unless they allow this to happen in the future.

Query about a question

I'm a creative arts student in Australia and your magazine is a life ritual of mine. It's so inspiring and one of a kind! I was wondering how I would go about submitting a question to the Artist Q&A section of ImagineFX?

Connor O'Brien, Australia

Claire replies Hello Connor. If you turn to the last page of the Artist Q&A section (page 41 in this issue) you will find details of how to submit your questions. Also, if readers want to submit their art to FXPosé, details of how to do this are likewise always on the last page of FXPosé.



Andrew Pullins has bought ImagineFX in Zinio, but wants to read it in Google Newsstand.



You can get hold of past ImagineFX content from the online store.



DID YOU MISS ISSUE 106? See page 63 for details on how to get hold of a copy.



The ink art is strong with this one: Adam Gore sent in these pictures of his sensational Princess Leia tattoo.

Inspired tattoo

After reading issue 105 I thought I'd send in a photo of my recent tattoo based on a painting done by Oddboy at Real Art Tattoo studio. I've also been inspired by the pin-up special for my next one!

Adam Gore, email

Claire replies Wow, that's a great tattoo! Thanks for sharing, Adam.

Past issues

I'm new to drawing/sketching. Your magazine has been a great source of material and I'm interested in some of your past issues. How can I access old content?

Sean Smith, via email

Claire replies Hello Sean. The only place to buy older issues is via our digital magazine outlets (see page 56). We have the previous six print editions available on our store at http://beta.imaginefx.com/shop. But the best way to get hold of our past content in print is to pick up our special editions of collated content of ImagineFX – at the same website.

New fan!

I've bought my first copy of ImagineFX yesterday and I'm so glad I did! I love the articles, the tutorials and all the advice. I'm a student hoping to develop as a concept artist and I find your magazine very useful. I'd love to see artists Heather Campbell (aka Makani) interviewed. Thanks! Lucy, Argentina

Claire replies Noted, Lucy! Thanks for

Bring them back

getting in touch.

Please bring back the ImagineFX discs! I really dislike having to go online to grab the files. And since the removal of the disc, the subscription price hasn't even lowered. **Zach Haefner**, via email

Claire replies Hello Zach. Sorry to hear you miss the disc. It may have gone, but all the resources are still available, just in a different way. We've had a mix of responses from readers about the change in access, but most have been in favour.



• Customise your profile page • Receive exclusive discounts & offers • And more

Laying the foundations

I'm one of your avid subscribers and love to read your magazine. It's a treasure trove of great information on the very difficult subject matter of drawing and painting. I really applaud your team for working so hard to bring this knowledge to all artists. That said, I have a suggestion for a tutorial: buildings and architecture design.

Though you focus primarily on fantasy character design, architecture plays a very important part in selling the whole image as well. It's very hard to find good tutorials on the basics of designing buildings. If a client wants different architecture for different environments, how would an inexperienced artist know where to start?

I find many fellow artists wanting basic information about this area, as I find it's quite often overlooked. It would be great to promote landscape designing in your magazine, making more artists feel less daunted by the prospect of things such as perspective, as well as simple landscape and building design.

I think a good starting point would be a tutorial on how to sketch buildings as simple shapes. Sketching takes away the pressure of making perfect artwork from the beginning, letting the artist wield their imagination first instead. Your magazine has a very wide array of talented artists, which is why I believe it could be done.

Thanks again for a great magazine, keep painting.

Stéphanie, via email

Claire replies Great idea Stéphanie! Thanks for your kind words on our magazine – we try our best. Look out for a workshop on drawing buildings in an upcoming edition of ImagineFX. Also, readers, if you want to see something featured, a topic you feel we haven't covered enough perhaps, do let us know.





Where great art begins...



New from ImagineFX! Pick up this special collector's edition featuring the sketchbooks of some of the world's best-known fantasy artists...

On sale now at WHSmith, Barnes & Noble, www.myfavouritemagazines.co.uk/design and for iPad at http://ifxm.ag/ipadifx





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rtist

GOT A QUESTION FOR OUR EXPERTS? LET US EASE YOUR ART-ACHE AT HELP@IMAGINEFX.COM



Nick Harris



Gloucestershire-based Nick went digital in 2000 after 18 years working with traditional methods. He mostly paints children's illustrations.

w.nickillus.com

Therese Larsson



Therese, based in Stockholm, has worked with clients such as Google, Disney, Adidas and Coca-Cola. Her specialities are animals and character design.

ww.sillybeastillustration.com

Peter Stapleton



Peter started working professionally in 2013. He's an Australian freelance artist who specialises in illustration and concept art.

www.artofstapleton.blogspot.com

Mark Molnar



Mark works as a concept artist for games company Ninja Theory in the UK, and freelances for film, game and animation companies too.

Viktoria Gavrilenko



Originally a freelance illustrator from Sweden, Viktoria now lives in England, where she works as a concept artist for Atomhawk

www.viccolatte.deviantart.com

Paco Rico Torres



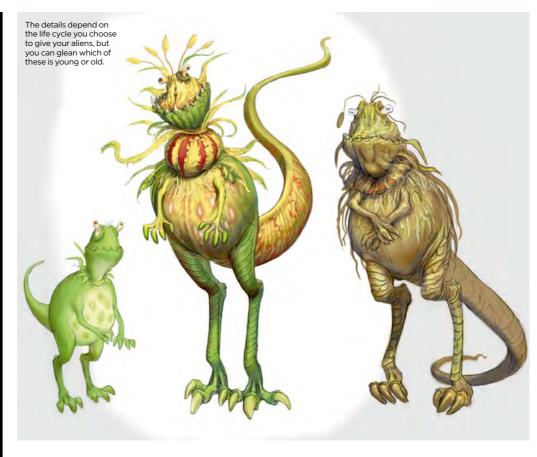
Paco is an illustrator living in Spain who's produced art for several card games, magazines, books and roleplaying games. www.pacorico.blogspot.co.uk

Tony Foti



Tony is a US freelance illustrator who contributes to D&D and Fantasy Flight Games' Star Wars and The Lord of the Rings lines

.tonvfotiart.com



Ouestion How would you go about depicting different generations of an alien family? Jess Abbott, US

Answer Nick replies



This is a fun question with the potential for a variety of answers. It all depends on the particulars of your alien and the

life cycle you decide to give it. My example veers towards the comic, but the thinking behind its variations could be one way to go, whatever your own creation is like.

I've plumped for a part reptilian, part plant-like creature. That doesn't exclude incorporating ideas from other choices such as insects into the mix. I imagine this to be

an egg-laying creature, with the female considerably larger than the male and less brightly coloured (but not shown here). Maybe she has habits such as eating her partner after mating, like some spiders do? The brighter colouring and foliage-like fronds around the head and neck aren't merely decorative, but serve to lure its insect-like prey near its mouth parts. It's carnivorous. It's important to think how and where your critter lives because this affects how it ages. Try and be logical.



Form follows function: the plant-like fronds attract prey. Possibly they also wilt with age, as plants do?



Your questions answered...

Step-by-step: Paint a family of extra-terrestrials



Choose the look of a mature adult first. Are there males and females, or does reproduction not need that? I pick a male in his prime and add patterns, colours and features I can use to help suggest different generations. Making him an upright biped helps viewers make associations I can use as well, even if he obviously isn't human.



I use that biped association to sketch a junior version using what we know about human proportions through childhood and old age. I sketch a smaller version of the adult with a larger head, shorter tail and less-developed plant-like features. Then I sketch an aged version. slightly hunched, rather tattered and worn.



Using the adult as a mid-point, I colour the younger and older versions based on a logic of the life-cycle. The youngster's colouration evokes sapling plants, but also perhaps the need for camouflage to avoid predators while it's small and vulnerable. The elderly version references those that have withered and lost their bright colours.

Question

When I paint someone's legs buckling, they just look weird. Any tips?

Phil Jenkins, Canada



The rest of the body reacts when the legs buckle, so I paint a hopeless facial expression and depict the arms trying to regain balance.

It's a good idea to plan out the figure with simple shapes. Use different colours to help eparate the limbs.

Answer Peter replies



When legs buckle, they usually end up in unnatural positions. It's very unsettling when it happens to you and it needs to look unsettling when

you're trying to paint it. The key is to keep the proportions and anatomy correct even in these

I've gathered some reference of some sprinters to get my mind into gear and I also act out myself how I think a good buckle should go. I find that the joints in the leg fail and twist in uncomfortable ways. I keep this in my mind's eye while planning out the picture.

I make use of overlapping and foreshortened limbs; without this the figure would look unrealistic and flat. I use simplified shapes of the limbs to plan this out. Having an artist's mannequin helps with this a lot. I'm happy to exaggerate some of the bends in the legs slightly, because this adds to the feeling of the legs buckling. I try to make sure that I plan out and get the anatomy and proportions as correct as possible, because it'll mean less work later on during the painting process.



Artist's secret BUCKLE, DON'T BREAK THOSE LEGS



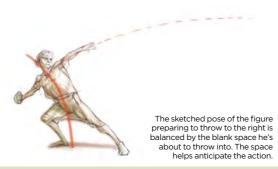
Note how each joint moves. For instance, the knees hinge backwards, but the ankles rotate 360 degrees. Exaggerate the curvature of the limbs if you like, but don't bend the joints the wrong way unless you mean to depict a major break.



ImagineNation Artist Q&A

Question How do I capture weight and movement in a composition?

Maddie Hall, England



Answer **Nick replies**

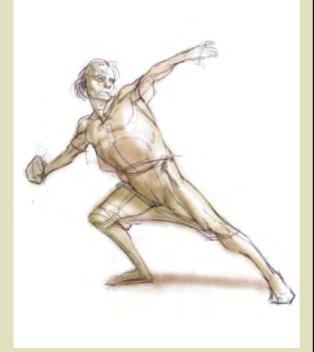


Once you introduce action into a composition, it can have a dramatic effect on the spatial relationships. Dynamic poses in particular have great influence, in that not only are the angle and

thrust of the pose important, but the specific nature of the action exerts influence on where the viewer's eye will look.

In this pared-down example the figure is arched backwards, but preparing to launch a projectile forwards. I'm exaggerating the space for him to launch the missile into, to counterbalance the extreme pose and also inform the viewer what's about to happen next.

Exact placement of an action pose within an image is down to personal taste and what dramatic effect you're aiming for. Balancing a strong action pose with blank space or some large fixed shape next to it can help keep the eye on the canvas. However, that may not be the effect you're after. Alternatively, weighting a composition by deliberately unbalancing it can be effective. In other words, using the strength of the action pose influences the image's focus.



Cropped and framed more conventionally in a central position, the pose es a lot of its power and movement. It still works, just in a different way.



QuestionI'm having a hard time drawing wolves – do you have any tips?

Brittany Foltz, US



I particularly love the brown ochre tones of the wolf which is one of my favourite animals to paint. Don't be afraid to apply plenty of colour to these animals!

Take note of the almondshaped eyes with the deep yellow iris and contrasting black pupils, with the black skin that surrounds them. It's a trademark of the wolf



Answer Therese replies



When I paint a grey wolf, I'm actually using a lot less grey than one would think. Wolves have varied, richly coloured

fur, with auburn, ochre, warm grey and splashes of black and white. Don't be afraid to use reference photos, but avoid copying directly. Instead, try to learn how the anatomy looks - the end result will give a more solid impression than a copied painting. When I'm painting fur I try to

follow the natural fur directions and make sure the fur isn't too clean. Make it clump together and seem a bit ruffled and unruly. This will help with the feral look. The wolf's forms are also more primitive than its relative the dog's, so try to keep the facial expression slightly more calm and regal. Pay attention to the little details that separate them. For example, the yellow, almond-shaped eyes and shorter, more tapered ears are quite different than a dog's.

Question Can you please help me come up with some original jewellery designs? Keely Hartnell, US

Answer Viktoria replies



Coming up with something completely original can be a struggle, especially when dealing with jewellery design

- an art form that's been around for countless centuries. So I think it's futile to worry about originality. Instead, I'd recommend ensuring that you get your own unique artistic voice across - this in itself will make any design original.

So following my own advice, I begin by gathering some references of all kinds of different jewellery that catch my eye. Seeing all the different materials immediately

helps to get some ideas rolling. Jewellery can be made from a range of different materials - the obvious metals such as gold and silver and various precious stones, but also regular rocks, ribbons, wood, plastic, seashells, bones, lace, fabric, beads and even pencils! Let the textures and forms of the component materials inspire you. It's up to you to decide how to mix the materials together and create items of jewellery with your own twist to them. And bear in mind that you don't need to meticulously render all the details and textures of the component materials.

Your questions answered...

QuestionCan you help me get the perspective right in a scene? Warren Chan, Australia

Answer Mark replies



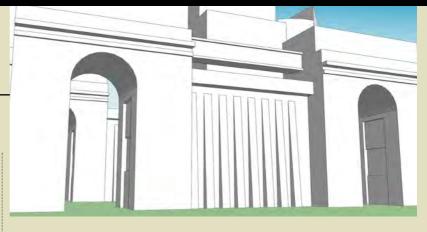
There's no easy way to get perspective right, but there are plenty of digital tools available to speed things

up. Because I come from a traditional art background, I prefer drawing a perspective grid and building up everything from the basics. However, I've found that 3D software can help in certain situations. Because I'm not a 3D artist, I tend to use only basic building blocks when creating a concept.

Once I have a solid silhouette and base, 3D software enables me to check

about perspective or have to show the same environment or object from different angles, build it from 3D blocks. I used Google's free SketchUp to quickly model these buildings.

The solid foundation of your 3D model can give you a freedom to paint the lighting, textures and details without worrying about the perspective. Don't be a slave to the 3D render treat it as just a quide.



the concept from alternative angles or experiment with different camera lenses. After I'm happy with the scene I do a couple of really simple but high-resolution renders that I then import into Photoshop. Their perspective will be accurate and I can easily paint on top of them or even create my own additional perspective grid on top.

For this image I quickly put together the main gates and one wall section, then duplicate these elements to create the second gate on the right. Then I duplicate this whole section again, and transform it so that it's higher off the ground. Then I just have to find the angle I want. From this point the painting phase is pretty straightforward because I'm using the render as a guide. I use various painting techniques and also some photo textures that I obtained during a recent forest trip.



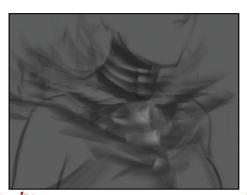




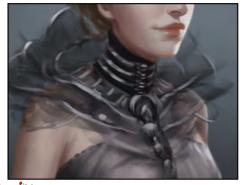
You can make your environments or buildings more interesting by breaking up their silhouettes. Adding extra building elements such

as chimneys and poles, or antennas in the case of more modern buildings, will make your concepts look more interesting.

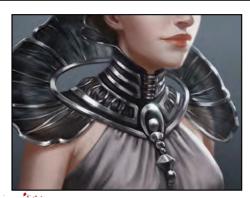
Step-by-step: Craft an example of fantastical jewellery



where I mainly focus on exploring shape and size. I already know that I want a bold sci-fi/fantasy-inspired necklace. Keeping this in mind I roughly block in the shapes with a half-sharp, half-soft brush.



Moving on to colour, I add my light sources and start defining the main shape of the necklace. I try to feel it out from the rough brush strokes already laid down. I now also decide what materials to use - in this case shiny metal and matte fabric for interesting contrasts.



And now, some good old rendering! I've got all my shapes down, so now I focus on detailing the folds of the dress, the metal work and the reflections and highlights. I keep the details focused on the centre of the necklace, and make them rougher as I pan out.

ImagineNation Artist Q&A

QuestionCan you help me paint light glowing through fur?

Answer Therese replies



When painting digital light in fur I try to take advantage of Photoshop's strong light layer styles. By switching between

Soft Light, Hard Light or Overlay and seeing what works best, I can effectively achieve that particular kind of glowing light that appears when light is scattered through and between strands of hair.

I always paint the animal without light first, as if it were completely unlit. On top of that, I wash it over with surrounding colours and light, which helps to sculpt the shapes of the animal. Bounce light is very important, so don't concentrate just on painting direct light from the sun. For example, if you're painting a forest scene, make sure that the fur which isn't in direct sunlight picks up the green colours of the environment.

Where direct sunlight hits the creature, I paint in bold strokes of white and light yellow. Be careful though, and don't overdo it so that it looks garish. Keep it clean. Always be consistent with light directions and try to picture the animal as a three-dimensional object. Light should always be wrapped around the form – it's what makes a painting read as believable.



Photoshop is good at handling lighting, but not everything will work first time for you. I always trial-and-error my way through a

painting. Experiment!

ADD REALISTIC MOTES OF DUST
To add extra realism to a brightly lit scene, try
adding some dust floating around in the air.

To add extra realism to a brightly lit seeks by adding some dust floating around in the air. All the little airborne particles will be hit by the strong light and will become visible to the eye.



Step-by-step: Light up some fur



1 start off with a rough sketch of a cuddly looking fox that I can paint underneath. I don't pay a lot of attention to details at this point, because this sketch will only be a guide and not set in stone. Reduce the Opacity of the sketch layer when you paint to about 50 per cent. This will enable you to see the line work without it interfering with the painting process.



Now to the fun part! On top of this unlit base, I'work with different layer styles such as Soft Light, Hard Light and Overlay. In combination, these can create a golden summery glow, especially when painted on such a colourful animal as the fox. This is really about trying out what works, so experiment with different opacities and intensities of the light.





tendinue by blocking in the main colours, which at this point are unlit by an external source. I keep it dark, because I plan on building up the shapes by going from dark to light. I like to maintain a traditional approach to my art, so I'm not afraid to work with messy, textured brushes. These add a lot of unintentional detail and keep the art from looking plastic and overly smooth.

This is the final detail phase, and definitely when I have the most fun. This is where I paint little individual hair strands and weave the whole composition together. I usually merge everything and work on one single layer to marry all the elements into one cohesive image. I'm also fond of depth, so I choose to frame this with some leaves out of focus in the foreground.



Your questions answered...

QuestionWhat advice can you give me for depicting molten metal? Billy Ramirez, Chile

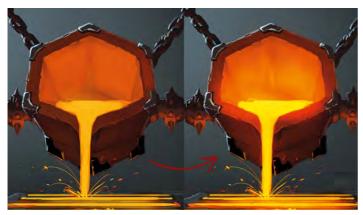


Molten metal is an amazing thing to see. It almost looks tasty – or perhaps that's just me!

The most important thing to get right is the fierce glow – that bright orange/yellow that's so great to look at. When metal becomes hot enough it starts glowing at a saturated brown/orange, and as it gets hotter, starts moving towards yellow and then finally to white. So, as I paint I keep in mind which parts will be hotter and cooler

I start by drawing what the molten metal will be held on or in. I want the container to look interesting so I give it angles and spikes. I plan out a picture that will show off the glow to best effect, and keep the rest of the image dark. The molten metal acts like a viscous liquid, and as it cools starts to act like melted wax. I use a bright, saturated yellow paint for the liquid metal and give its surroundings a deep saturated orange from the light it gives off. It's important to have a full range of reds, oranges and yellows, otherwise it's just going to look like melted banana ice cream. I paint the areas of the metal that are cooling down a cool grey silver colour.

To give it a realistic glow, I use an airbrush with an Overlay or Color Dodge layer with a saturated orange colour selected. Then I paint around the hottest parts.



This image shows before and after the glow layer is applied. In Painter, you can use the Glow brush with a dark orange colour. In Photoshop, a Color Dodge or Overlay layer will work nicely.

QuestionCould you show me a few ways to depict smoke? Adam Dimple, US

Answer Tony replies



Smoke, steam and clouds vary in shape, size and density. A cigarette, for instance, usually involves

two different types of smoke. Plumes coming off of the lit end leave in tendrils, slowly turning around each other as the air circulates. Exhaled smoke, however, tends to be more lumpy and cloud-like.

When a candle flame goes out, however, the trails need to be more clearly drawn. Using a Soft Round brush, draw the motion of the smoke. Once you have a basic idea of how you want the tendrils to move through the air, use the Smudge tool to smooth out transitions. For the most part I just use the basic Photoshop Round brush, and the standard brushes 14, 27 and 59. You can also use the Eraser and the Opacity of the layer to alter the smoke's translucency.



QuestionHow can I paint cool dreadlocks?

Bryan Look, South Africa



Placing an appropriate texture on a Soft Light layer over your painting can help you paint realistic and detailed dreadlocks relatively easily.



Here's what the dreadlocks look like without the texture. If the base isn't the right shape or is lit incorrectly, the texture won't work





While painting hair is a bit tricky, because it's not a solid object, dreadlocks are quite

solid, simple and easy to paint.
They're just cylinders that you can
paint like anything else. The only
possible complication appears when
you try to add detail and realism.

What I do in those situations is to add some texture on a Soft Light layer, something tangled like a photo of a kitchen scourer, in black and white, with a high contrast to maximise the texture effect. This will make the dreadlocks look a lot more like tangled hair. After that it's just a matter of adding more hair manually, with thin and short brush strokes, to make it look more natural. Photoshop's Dodge, Burn and Smudge tools can help when integrating this additional hair into the dreadlocks.



ImagineNation Artist Q&A

QuestionI'd like to paint someone jumping through the air – any tips please?

Answer Mark replies



The trick for showing a figure in the air is to capture the key momentum of their movement in the scene. If you're able to

find this peak in the movement, then your illustration will be dynamic and you can tell a story at the same time.

For this image I want to show a futuristic cyber-assassin on the run – he's jumping from a high building. I'll keep the focus on the character and give only hints for the surroundings. To make the illustration work I have to find the key momentum of his jump. I choose the moment just before he dives into the depths of the city and disappears. We can still see the crouched position of his legs as he jumps out of an open window without hurting himself – but his arms are already open, preparing for the long dive... or drop!

For these type of poses – ones that you don't see every day – it's best to use references as your starting point, so that your general anatomy and proportions are

Imagine X April 2014

correct from the get-go. You can find lots of dynamic poses if you study dancers or extreme sport practitioners. For this speed painting I'm using photos of French parkour artists.

I start with a loose line drawing of the character, then quickly block in the silhouette based on my references. In this case the silhouette is the most important, because its job is to sell the overall proportions and the pose. Then I block in the main lights and shadows on a sub-layer and roughly paint in the various mechanical parts, while still keeping everything black and white.

After this it's just a matter of refining the parts and the silhouette. I flatten down the background and the separated character, and colour them up quickly using Color Balance adjustment layers. Finally, I apply some colour variations, paint some graphic design elements to the character, and add the final effects – dust, debris and so on – to make the scene look more cinematic.



QuestionHow can I bring a sense of depth to my artworks?

Tom Cattington, Germany

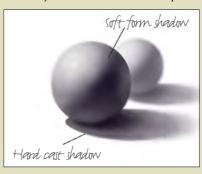


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If you're determined to make your paintings look three-dimensional then there are a number of art techniques that you'll need to learn and master. But let's start with this: your object needs

to be well lit. This is crucial if it's to look realistic and have a recognisable form. It's the shadows of a lit form that helps a viewer interpret it as three-dimensional, so getting your form shadows and cast shadows right is crucial!

Painting a still life composition is a simple exercise that you can do to gain a better grasp of this concept. Set up a simple still life of an apple or onion under good lighting conditions, and try to draw the values as correctly as possible. I promise you that looking at still life setups will make your art develop at a rapid pace. You should also study perspective. Depicting objects that overlap in a painting is a sure-fire way to create a sense of depth. Finally, the use of blurred edges for objects that recede in space and sharp edges for objects that you want to be prominent will effectively communicate a sense of depth in a painting.



This simple sphere study demonstrates the importance of getting your shadows right. Blurring the edges on the furthermost object pushes it into the distance.

Question I'm pretty terrible at painting hands – how can I improve in this area? Vin T-Bone, US

Next month ON SALE: 28 March Replicate the look of watercolour digitally

Answer Paco replies

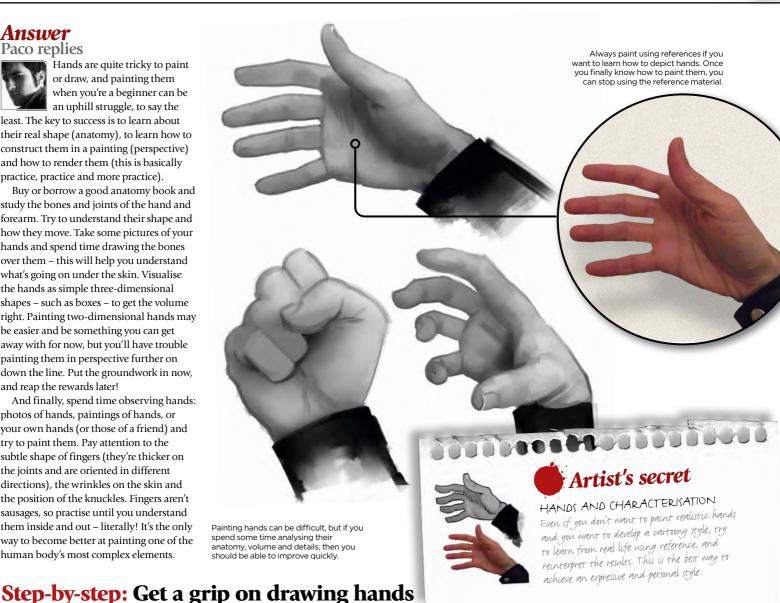


Hands are quite tricky to paint or draw, and painting them when you're a beginner can be an uphill struggle, to say the

least. The key to success is to learn about their real shape (anatomy), to learn how to construct them in a painting (perspective) and how to render them (this is basically practice, practice and more practice).

Buy or borrow a good anatomy book and study the bones and joints of the hand and forearm. Try to understand their shape and how they move. Take some pictures of your hands and spend time drawing the bones over them - this will help you understand what's going on under the skin. Visualise the hands as simple three-dimensional shapes - such as boxes - to get the volume right. Painting two-dimensional hands may be easier and be something you can get away with for now, but you'll have trouble painting them in perspective further on down the line. Put the groundwork in now, and reap the rewards later!

And finally, spend time observing hands: photos of hands, paintings of hands, or your own hands (or those of a friend) and try to paint them. Pay attention to the subtle shape of fingers (they're thicker on the joints and are oriented in different directions), the wrinkles on the skin and the position of the knuckles. Fingers aren't sausages, so practise until you understand them inside and out - literally! It's the only way to become better at painting one of the human body's most complex elements.



Painting the bones over a photo of a hand (or over a painted hand) is a good exercise that will help you to understand how a hand works, because



also has bones (the metacarpal bones) and joints (carpometacarpal joints), and it changes its shape according to the fingers' movements.

. Hands are three-dimensional objects, "so you should be able to paint them from every possible view. This will be difficult at first. But once you get some practice it becomes much, much easier.



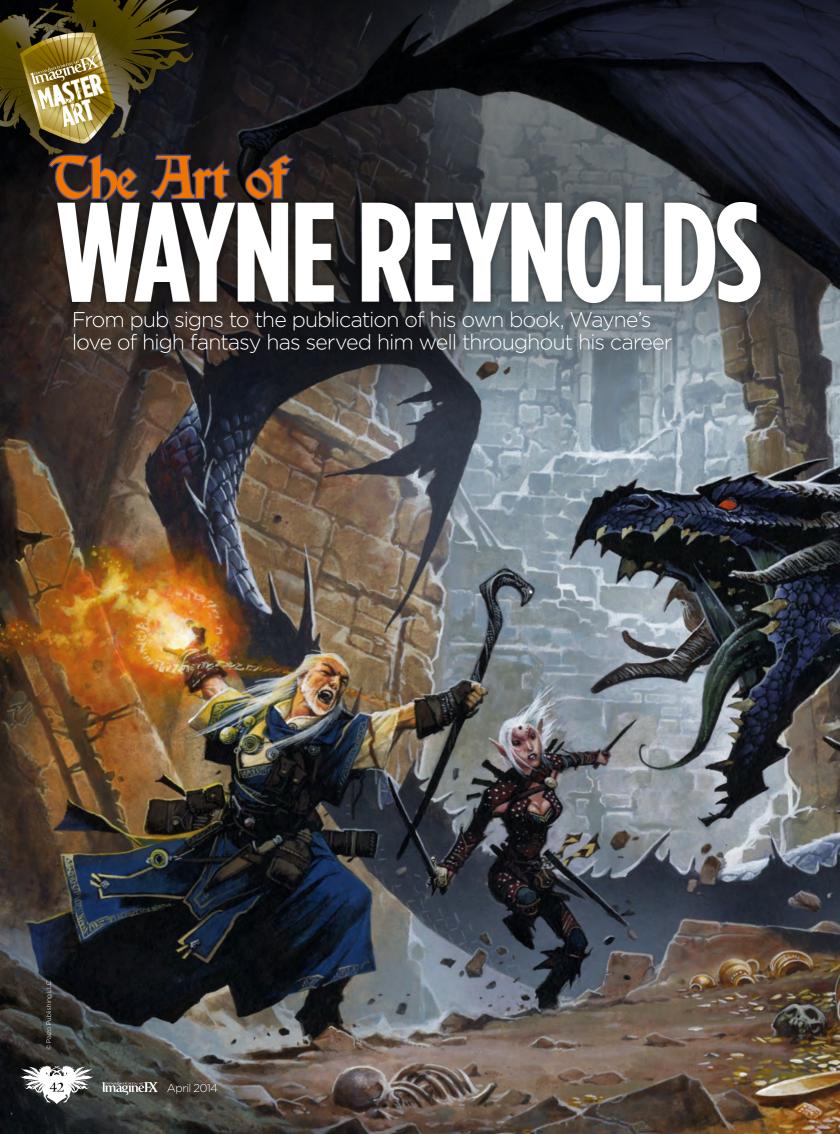
Reducing the hands to simple threedimensional objects is a good way to not only to sketch a hand, but also to understand the volume of a hand

•A hand is full of subtle details and all of them change with every hand movement. So observation and analysis are important to be able to depict a hand properly. Because humans use hands to



express themselves. a character with well-painted hands can greatly improve any illustration. Gather lots of references and study them closely.

Got a digital art problem? Is an image giving you art-ache? Our panel can help. Email your question to our experts at help@imaginefx.com or write to Artist Q&A, ImagineFX, 30 Monmouth St, Bath, BA1 2BW, UK.







"It was immediately apparent that freelance work suited me much better," he says. "I'm quite a solitary person and don't play well with other children over a prolonged period of time. The only setback was that I pretty much had to learn how to paint again because I'd concentrated on other artistic aspects at college."

Nevertheless, Wayne's real career had begun. His imagery has since remained in worked with both of them.

He paints with liquid acrylic on art board, having over the years dabbled with oils ("I hated the drying time"), watercolours, and gouache ("the colours tended to be a bit transparent"). Acrylics, he says, gives him the best of both worlds.

"I use a complicated combination of opaque colour and overwashes in my painted work. My painting style has evolved

"My painting style has evolved due to improvements in my observational skills and the discovery of techniques "

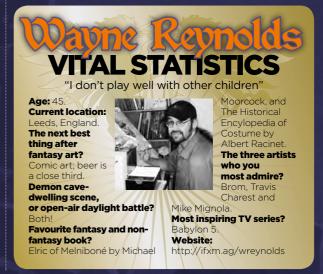
the classical mould of fantasy: heroic characters clad in complex armour, battling mythical creatures in hostile worlds for priceless treasures; or maybe a cosy fireside scene at an inn peopled by rogues, wenches, wizards and dimwits. Yet at the same time his characters have a distinct, almost stylised look, far removed from the sort of meticulous photorealism of, say, Boris Vallejo and Julie Bell, and his scenes have a dynamic, comic-strip energy. You might sum it up as 2000 AD crossed with World

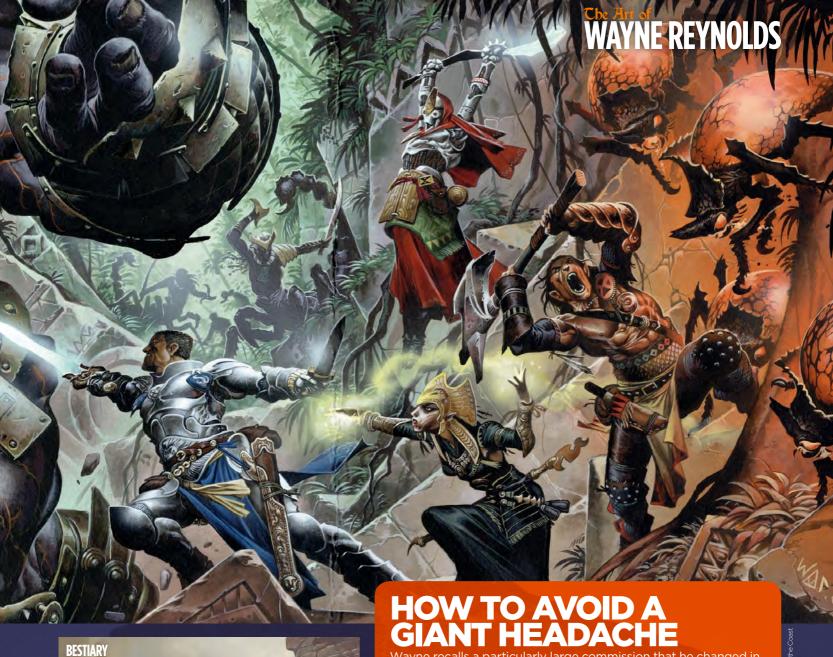
over time due to improvements in my observational skills and the discovery of new painting techniques specific to the paints that I use." Even using the same make of paint for years has affected his process: "I found that if I use a different make of paint with new colours then it takes me a while to work out which colours to mix, whereas a familiarity with a paint range means I instantly know what to use."

One striking aspect about his character concepts is their detailed clothing,

TALONRAKE AVEN

Magic: The Gathering has also been a source of steady work for Wayne over the years. Pictured here is his painting for the dream card Rellon, Aven Commander.





Wayne recalls a particularly large commission that he changed in the final stages - thanks to an understanding art director

Created for Dungeons & Dragons, the image above is striking enough, but Wayne reveals it came about through something of a last-minute change, except in this case it wasn't because of the client.

"The sketch had been approved for the first version," he explains. "However, I had a change of heart just before I was about to put paint to board. I'd thought of a better composition and felt unable to continue the artwork as it was."

His main niggle was the positioning of the giant, which takes up almost half the page and thus has to be perfectly placed. Moving the giant, though, meant moving around other elements to fit in, and in fact "it created a whole new composition which resulted in redrawing the entire image from scratch. Despite the work involved at such a late point in the creation process, I much preferred the new composition."

With many apologies he sent a new sketch to the art director, who

With many apologies he sent a new sketch to the art director, who fortunately liked the new idea. "I had just enough time to make that final deadline," he smiles.



ers! And Wayne's bosed cover painting 1920 Pathfinder book. Deciding various cultures of various times, yet still managing to seem original. "I'll often begin a character concept with a historical example of armour or clothing," he explains. "Once I have begun a basis from reality, I can then begin designing new elements of the costume – pushing those shapes and design into something fantastic or unusual, but keeping a certain part of the design rooted in reality that will hopefully resonate with the viewer through recognition."

Another technique he uses is to think of the characters as being in a roleplaying game, collecting more and more equipment over the course of an adventure: "I begin to wonder where they put it all, which creates some interesting visuals," he says.

When it comes to posing those dynamic characters, Wayne's extensive experience comes into play. Most of the time he's able to rough out a pose without needing to look up references or use a model. "My reference library consists of a few figure reference books, but not as many as you'd expect," he says. "The only time I tend to

"Keeping part of the design rooted in reality hopefully resonates with the viewer through recognition "

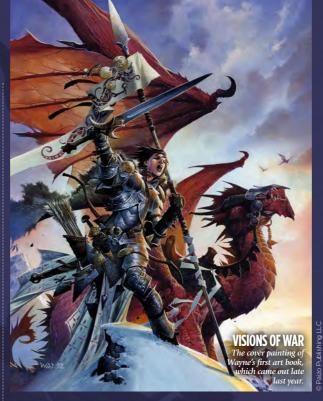
use a live model is if I need to know how a piece of armour looks on the figure at a certain angle, or how a hand holds a certain weapon in a given situation. In that case I'll take something from my armoury and photograph myself, or use a mirror to sketch what I see."

VISIONS OF WAR

One thing that hasn't changed much since his early career is Wayne's slightly solitary nature. To be frank, he's happy enough working the way he always has. For example, "I haven't posted on an online gallery yet," he says. "I'm fairly slow to embrace technology but I can definitely see the benefits of having an online presence in a digital age."

Aside from his website, he's also now set up an official Facebook group after discovering someone else had begun a fansite of his stuff on there. But it's his new book Visions of War that will hopefully bring his work to a whole new audience. It features more than ten years' worth of covers, interior art and card art from his RPG illustration work, plus some previously unreleased paintings.

He was originally approached by Paizo three years ago with the idea of an art book. At first he was convinced he just wouldn't have enough "quality artwork" to fill it – an





NEW CLOTHES

Fantasy artist... and fashion aficionado? Wayne talks about knowing his threads

This illustration of Valeros is significant because it was the first "iconic character" for Paizo's RPG Pathfinder, and Wayne says it also represents an evolutionary culmination of everything he'd previously worked on.

"Much of my artwork has been about stylised exaggeration, and I apply this ideal when it comes to creating a fantasy character to make a recognised element into something unusual or fantastical," he explains. "My character designs are a result of years of studies into historical costuming, military armour, weapons and equipment

"Being able to understand how these things are made and how they look in real life helped immensely when creating a fantasy version of a real-life object."

idea that was quickly quashed once he'd looked at his portfolio. Nevertheless, progress was slow, and it's only now that the book has finally been released. "I think it's accurate to say that now is the earliest time to release the art book," he says. "I have no idea if it's the right time or not!"

Wayne also has no idea where his heartfelt love of fantasy came from in the first place, despite creating a very successful career around it. While many artists can point to a particular book, film or teacher that ignited their passion at an early age, for Wayne, it's just always been there. Or, as he puts it rather more elegantly, "I spent a lot of time in worlds that never were."







Ernald Forero Enspired by his adopted Poland, this Colombian artist's Inspired by his adopted Poland, this Colombian artist's sketchbook is his sanctuary for elegant pencil work...

PROFILE

Fernando Forero COUNTRY: Poland



A Colombian graphic designer based in Poland since 2009, Fernando started working for small advertising agencies

before university, mainly on corporate identity, typefaces and illustration. He's exhibited his personal art internationally, and worked alongside MTV Europe and Polish games studio CD Projekt RED.

www.fernandoforeroart.com



MADONNA

"I feel attracted to stamps and the designs of tickets. Some are incorporated into my sketchbook, giving a more experiential and human character to my creations. In this spread, a lettering design sits next to my personal version of a Madonna."

ORGANIC

"I have a particular interest in organic artworks, and sometimes I'm driven fully by my aesthetic values to create pieces such as this one. I like to accompany them with lettering designs that may be related to my personal feelings about the image itself."





lmaginetX April 2014



lmasimeEX

ART, INSPIRATION **AND THERAPY**

"Perhaps the reason I put so much detail into this artwork is because in the process I let go, and illustration, moment-by-moment, becomes a kind of therapy."

GAMES OF LINES

"Many of my illustrations start with simple games of lines that I then begin to develop, trusting my intuition and my own aesthetic values. I just let it evolve in joy and patience."

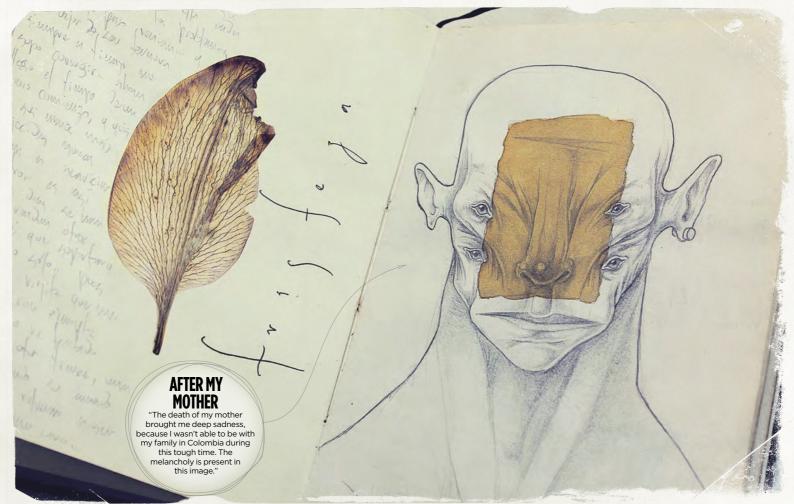




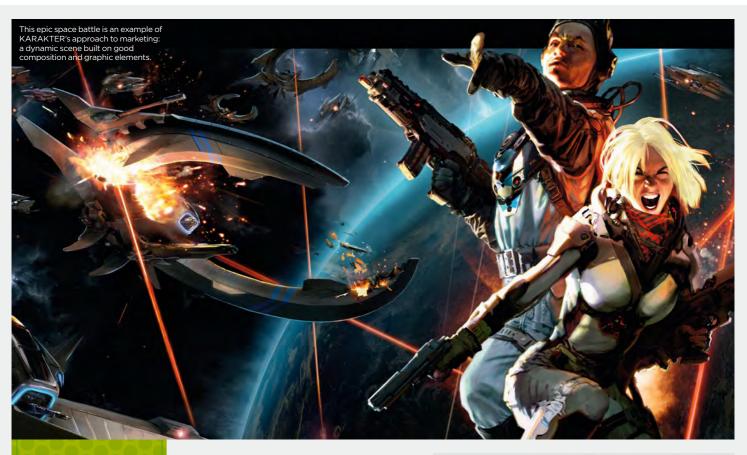
BUS NUMBER

"The number of the bus I was travelling on in Warsaw inspired me to perform the first lines of this illustration. I made the illustration while considering the maturity you gain over time as you progress in life."









STUDIO PROFILE •

KARAKTER

From giving projects a shot in the arm to working on Killzone 3 and Game of Thrones, this studio's star is on the rise





he intrinsic design process is a term you'll hear the KARAKTER team use regularly. Tobias Mannewitz conceived the principle when, in 2009, the studio was hired to lead an unnamed project out of a creative cul-de-sac.

It did so by doing what it does best: using expertise in concept art and creative development to create an ambitious and expansive virtual world, one built on both style and substance.

"We were asked to review an IP in its



infancy," Tobias says. "It had a lot of cool content, but none of it made sense holistically because there was too much freedom and not enough logical rules governing how the world functioned. The world needed constraints to inspire the artists to come up with design solutions, instead of offering infinite possible directions."

The principle in practice is best seen in KARAKTER's work on Game of Thrones. The team, led by Tobias, provided concept art for the majority of VFX shots in seasons two and three – helping to set the scene for many of the show's most spectacular moments, such as land-and-sea epic the Battle of Blackwater. The studio earned two Emmy awards for outstanding visual effects for its contributions and was invited back to work on series four.

"It's all there," Tobias says, referring to the intrinsic design process at work.





of the scene

KARAKTER established its independent studio in Berlin in 2011 and has flourished ever since.

TOBIAS MANNEWITZ

KARAKTER's creative director describes his job, and discusses why AAA games are under attack

What is the story behind the company name?

We believe that cultural heritage plays an important role in how we create and perceive things. Character - meaning features of personality - is understood across all western countries, being global and local at the same time. This is what we work on

How long have you been a creative director, and what's the most rewarding aspect of your job?

The first time a client booked our art direction service on a grand scale was in 2010, when Crytek had difficulties finding a permanent AD for Ryse. We flew over to Budapest with a small strike team to work locally for six months, developing a stylistic vision for the franchise and working together with the team to implement it. The most rewarding thing is to see when you and your team make a difference.

How has your previous experience in the industry helped make KARAKTER a success?

I started with a weekly comic strip for a local newspaper at the age of 15. Growing into a traditional illustrator for pen and paper RPGs, I eventually moved on to video game art and digital workflow around 2003. At the same time, I was studying graphic design at Potsdam's University of Applied Sciences. I have benefited greatly from my corporate design professor Beyrow's systematic and analytical approach, which still can be felt in my own work, I hope.

What's the biggest challenge facing the industry at the moment, and what's your solution?

The spiralling development costs and the rise of small apps and indie games threaten our favourite projects, AAA games. We try to make an impact where we can: on the conceptual side. By asking a lot of questions and challenging our clients, we help to bring focus to the production. The other thing that's helping is our 3D previz blockouts. These are rough 3D blockouts of scenes and scenarios, which can be thrown into the WIP level to see if it works. This enables faster reviews and a better analysis of what's still needed. It narrows the bridge between 2D concept art and the final in-game experience. This enables our clients a better toolresource allocation, but it also helps with level design and visual design.



KARAKTER creative director Tobias worked on concept design on season two, three and four of Game of Thrones, earning two Emmy awards.

STUDIO PROFILE





The founders of KARAKTER act as hands-on project directors who build and lead a team of freelancers specially selected for the work in question.



For KARAKTER, the question of backstory is pivotal to any character brief, serving to guide the entire process from initial concept to final execution.

The background for this universe was already brilliantly thought out by George RR Martin, so when it comes to designing for this world it's an absolute pleasure."

Tobias, Henrik Bolle and Floris Didden founded KARAKTER back in 2008. The studio specialises in concept and marketing art, not to mention pre-visualisation, art direction, graphic design, illustration and virtually everything in between.

While the founders each have their own areas of expertise, they're united by a belief in the power of concept design. "It's a communication tool for a narrative,"



managing director and lead artist Henrik says. "Naturally, we're always chasing the highest standard of technical execution in our artworks.

But what we all agree on is that design is king: rendering a poor design won't make it better, and a design that doesn't have a strong world to live in is merely a novelty."



"Take a character brief," adds Mike Hill, the newest partner. "Say that a production is in full swing and, in the excitement to start

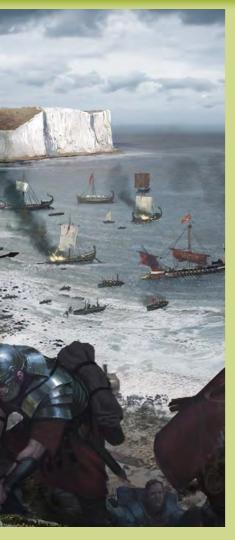
66 When it comes to designing for Game of Thrones it's an absolute pleasure 99

making great content, nobody has created a backstory for the world. What are its conflicts? What are its cultures? How does it survive? Answers to these questions make it incredibly easy to not just design a character, but an entire culture. Bypassing this step though only gets you to the fun bit of iterating on a character for weeks on end without knowing where to take it next, wasting time and resources and ending up with a botched product."

THIRD TIME'S THE CHARM

In 2009, Guerrilla Games invited the studio to work on first-person shooter Killzone 3. It was to be the first of many landmark clients. KARAKTER, then based in Amsterdam, initially worked as a splinter unit at the game developer's headquarters.

KARAKTER





Landing Britannia sketch

In this image, KARAKTER explored the dramatic potential of an authentic military operation: ships, fire, landscape and soldiers were composed into one single image.



Initial colour block

Lead artist Floris Didden establishes the tonal composition and explores various colour schemes: "A cold, wet, coastal feeling was a counterweight to the southern impression of Rome itself."





The relationship endures, although the studio now works independently, and moved to Berlin in 2011.

KARAKTER is at its best working on AAA games. It has contributed to the success of titles such as Anno, Shadow Fall and Ryse: Son of Rome, to name just a few. The studio also succeeded in working on launch titles for both the PS4 and Xbox One.

Doing so requires the studio to take on multiple projects simultaneously. The founders take the roles of project directors.

Tobias Mannewitz's set extension scene from Game of Thrones shows the camp of the Second Sons in front of the city of Yunkai. There'll be much more Game of Thrones artwork next issue – see page 82!

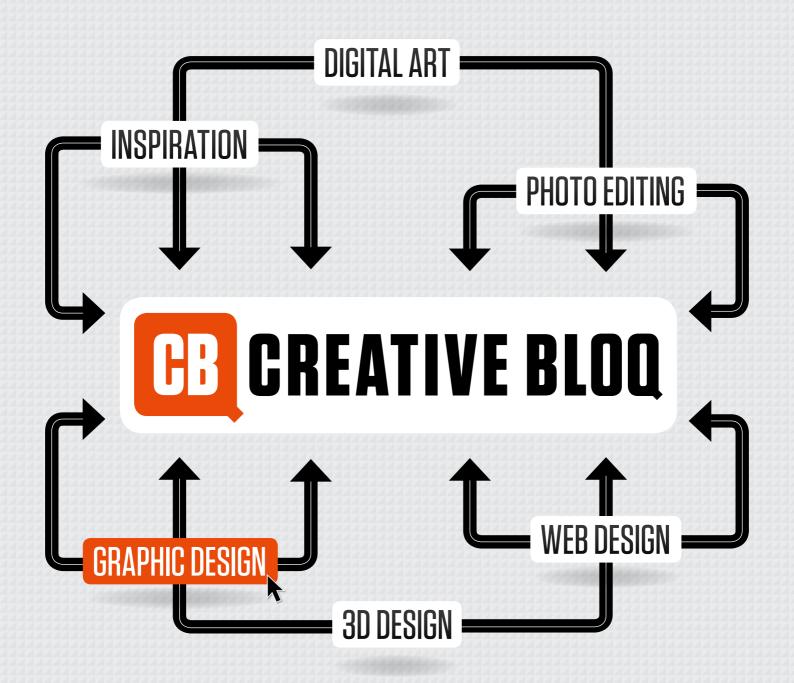
While they're always hands-on, creating artwork themselves, they also build and lead a team of freelancers put together especially for each project.

Now in its fifth year, the KARAKTER team continues to hone its skills in creating engaging world designs. While most of its projects are top secret, Mike reveals the one he's most excited about. "Killzone Shadowfall will be the next project to hit the shelves," he says, "and we can't wait to share the fruits of several years of labour."



Artist Henrik Bolle looked at Russian nuclear rocket silos and attempted a similar look for this image.

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Advice from the world's best artists









This issue:

Workshops assets

are available...

Six key steps to magical manga

Guided by his Noble Six-Fold Path, Han-Yuan Yu creates a manga magic user.

Adopt an unusual angle in your art

Sergey Kolesov reveals how to capture an extraordinary image without aiming for anything in particular.

Kick start your manga art!

Is your art in need of some superstar flourishes? Genzoman hits the refresh button on your paintings...

Animate your digital paintings

Add something new to your art with Photoshop's motion tools, says Paul Tysall.

Depict a classic male manga face

Cris Delara creates a charismatic male face with a touch of manga style.

Improve your comic lettering

PJ Holden shows you how to get the often-overlooked skill right in Manga Studio.

Tell a story with an image

Applibot illustrator Crowgod on creating artwork for Legend of the Cryptids.

SIX KEY STEPS TO MAGICAL MANGA

Imagre IX VIDEO WORKSHOP

Guided by his Noble Six-Fold Path of drawing skills, **Han-Yuan Yu** creates a manga magic user wearing traditional Taiwanese aboriginal clothing

his workshop will guide you through the painting process that I use most often in my professional work. After several years of being a freelance illustrator, I've developed a logical process that I find efficient for creating an illustration from scratch. The process comprises initial sketch, colour scheme, details, light and shadow, ambient light, and final polish. I'll explain each step in detail as we go along.

SKETCH

Develop a theme

I like to create compelling illustrations by using brilliant colours, interesting compositions and dynamic gestures. My work also focuses on storytelling; I want my audience to connect with the work on a deeper level and discover meanings beneath the surface. My favourite subject to depict is beautiful women in Taiwanese aboriginal costumes. This is what I'll draw as an example for this workshop.

I'm influenced by manga, anime, classical painting and Chinese culture,

PROFILE
Han-Yuan Yu
country: US



Han-Yuan, aka B.c.N.y., is a freelance illustrator

who's currently pursuing an MFA in illustration at the Fashion Institute of Technology in New York City. His artwork is popular and has been exhibited in museums and galleries internationally.

http://ifxm.ag/b-c-n-y

but I try not to limit myself when drawing. The key to creating a successful manga character is knowing how to simplify and then exaggerate human features, especially facial features.

I mainly use Photoshop CS6 for painting; not only is it reliable, but also the Adjustment layer and the Blending mode are powerful tools. I'd like to share my drawing experience by teaching and I hope my artwork can share my happiness. I hope you find this workshop useful!



When it comes to a theme in manga, a cute girl is always an excellent subject. I'm going to draw a girl in my favourite style: Taiwanese aboriginal. Initially, I don't have a clear idea about her pose or what else I should add to the composition. After many

Refine the idea
As I continue to develop the sketch

I start to realise that the original idea of the girl playing with dragons doesn't sit right – the relationship between them isn't natural or intuitive enough. I decide to have the girl look like she's creating the creatures instead. In the first sketch, she's creating the dragons by manipulating a magical amulet in her hands; in another sketch, she's creating birds and a rainbow. In the end, I prefer the dragon idea and go on to develop that.





Reference

References help artists depict objects more effectively in their work. Every time I have a new assignment, I'll create a new folder and search for inspiring images. I review several groups of pictures, such as aboriginal art, reptiles, dragons and clouds. I usually get these references from the internet, books or photographs. I have a some dramatic photographs that I took of a Taiwanese sky. The clouds provide the ideal background for the dragons' birth.



COLOUR SCHEME

Combining colour

The colour scheme is a crucial step for drawing. It involves value, colour combination, focal points and composition. Although some of these elements are decided during the sketching stage, a bad colour selection will ruin everything. I choose bright and high-saturation colours for this illustration because they make the girl more appealing. They're also suitable for the manga theme. I plan to smooth away the line work, so I add many new layers set to Multiply, Overlay and Color mode with colours directly over the line work layer.



Checking the values
I frequently check the colour
values of an illustration by eliminating
saturation. It's easy to do: from the menu
bar, simply choose Layer>New
Adjustment Layer>Hue/Saturation to
add an Adjustment layer and then drop
the Saturation level down to -100.
Generally, foreground objects have lower
values and backgrounds have higher
values. Even though in this case the
space is separated into just two elements
– the character and the background – the
proper order of values must be applied to
the character, too.





Build a colour foundation

I'm going to gradually add objects and details, and I'll increase the contrast of light and dark later, so I flatten all of the layers and directly render the colours on it. Clarifying the edges of objects and smoothing away the line work are crucial steps to take. I use the Smudge Tool set to between 50 and 70 per cent Opacity for blending colours, which makes it easy to smoothly blend the lines with colour.



Add objects
I introduce accessories to the scene one by one. I define the objects as a separate group so that I can more easily adjust the light and dark of each. I love to draw complicated decorations in my artwork, but this requires me to carefully render the outline and structure, and to be patient! Furthermore, the Adjustment layer and Layer Blending mode are also interesting and useful for creating amazing effects, such as a metallic sheen

DETAILS

Refined character

So far, I've only focused on defining the character. Ideally the girl will be almost finished when this step is complete. I continue to add the objects and refine the details gradually. I try to select solid, high-saturation colours and avoid grey tones. At this stage, the character seems to be under a simple light source and waiting to receive a stronger one. Notice that some areas, such as her face, seem to have the wrong colour hue. I'll fix this next.



In depth Magical manga

LIGHT AND SHADOW

Emphasise brightness

There are many ways to achieve this effect, such as Layer Blending modes. I prefer to use an Adjustment layer. I employ the Curves layer to enhance bright areas and the Exposure layer to lighten the highlighted areas. The character's face, headdress and the sleeve's edging are only slightly affected because the light source is above her.



On to the dragons
I separate the dragons into individual groups. Because the dragons have a complicated texture and structure, they are more easily represented in black and white values. First, I use the Lasso Tool to make a selection for the dragons. When I use this method to draw, I usually avoid using pure white because it's hard to add colour on to pure white afterwards.

Colour the dragons
I add the colours to the dragons
using Adjustment layers. I use a Color
Balance layer for the object's colour.
Because colours created in this way are
usually monotonous, I use CS6's Color
Lookup layer to add variety. Furthermore,
I use the Color Lookup layers with the
layer's blending modes of Screen and
Linear Dodge to enhance the bright areas.
It can consistently create bright areas with
rich and unpredictable colours.







Add bubbles
I need many bubbles but I don't want to draw each one individually; therefore, I make one bubble in a group so I can duplicate it easily. I mainly use the Gradient tool in radial mode and set it on a low Opacity to depict the bubble's transparency. I also add many new layers set on Screen, Overlay and Hard Light, with the radial spectrum colour created by the Gradient tool. I use the Layer Blending mode for

colouring, because it can affect the objects behind the bubbles naturally.



Start on the background

To more conveniently draw the background I need to separate it from the character. First, I use the Magic Wand tool to select the background. Second, I create a new layer with a unique colour (usually a pure green) and then add a mask. Once I've built the vector mask, I can select the shape from the mask easily by pressing Ctrl and clicking the vector mask by the side of the layer.

Shortcuts Layer Via Copy Ctrl+J(PC) Cmd+J (Mac) Ise this shortcut to directly duplicate the selection or the layer that you have selected.

PRO SECRETS Using the

This tool can fill in a smooth gradient colour in a second, which is hard to do with a brush. It has many applications, such as adding a blush on a character's cheek and nose. Furthermore, when I do black and white paintings, the tool can create a smooth foundation colour; every stroke I draw on it will look better. Moreover, the gradient colour with the Layer set to Screen or Hard Light can

produce an incredible



Workshops

Colour the background

I use my photographic references as inspiration to draw the clouds. Bearing the magazine's layout in mind, I save some space at the left side of the character, but its shape doesn't look good. To break it up, I set the light source in the middle of the sky and then naturally separate the space into two parts. I make sure to provide the key elements of the background so that I can easily exaggerate the light later.





Exaggerate the light and shadow

It's not easy to depict glow evenly from a light source simply by drawing. However, it can be done using an Adjustment layer, Layer Blending mode and mask. The Color Lookup layer always surprises me. It's like a happy accident. I usually just press the down and up arrows to select the different settings and see the result on the screen. I usually use the Candlelight. CUBE and EdgyAmber.3DL settings, available from the 3DLUT File.

AMBIENT

6 Creating ambience

By making the character stand out, ambient light can transform the quality of an illustration from good to excellent; however, it's important not to overdo this. Otherwise the illustration will lose the focal point because everything is bright. I want to depict the light coming from the sun behind the character, so I add the strongest ambient light on that side of her. I set one layer to Linear Light and another to Outer Glow. This creates beautiful white light and a yellow glow on its edge.



FINAL POLISH

Refine details
I notice that the character should be affected by the blue background; in particular, the hair should not be pure black. I employ another interesting way to add a blue tone on the character by adding a new layer from Layer>New Adjustment Layer>Levels. In the Properties window of Levels, there are three eyedropper tools on the left side. I click the middle one called 'Sample in image to set gray point' and then absorb the warm colour from the illustration. It automatically gives the illustration amazing cold tones.



Group layers

Ctrl+G (PC)

Cmd+G (Mac) or applying a mask on a oup to control the layers' display area

Overall polishing

Overall polishing I flatten all of the layers, and make some final touches to the image. The illustration still has many tiny flaws when I zoom in. So I set about clarifying the edges of the objects, fixing the mistakes and then adding some more details. I notice that the bubbles aren't distinct compared to the character and background; for this reason I add a yellow glow around the bubbles so that they have a different colour compared with other objects in the illustration.



PRO SECRETS

Adjustment layer tricks

I'm always happy when I layers. There are so many styles I can try, such as Exposure to create highlights, Vibrance to Balance to change a colour's tone. Color Lookup to give a screen Selective Color to Adjustment layers can create an unpredictable change colour scheme because I get a happy accident from playing

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Anatomy: Volume 2

BACK ISSUES

If you want a print back issue, only the previous six (below) are available. We provide a much larger back catalogue with our digital editions*

Issue 101 November 2013



Let our sci-fi artists take you to strange, new worlds: John Berkey, Peter Elson and Chris Moore visit a galaxy called 'Inspirational'. Our workshop section includes art from Keith Thompson, Emma Vieceli and Thom Tenery, and we chat to the artists of imaginary Friends Studios.

Issue 104 January 2014



This month's artists will help you push your painting skills into previously untapped areas, with advice on developing your artistic voice, creating art from smoke brushes, and more. Simon Dominic breathes life into an old concept, and we reveal the winners of this year's Rising Stars contest.

Issue 102 December 2013



Traditional skills meet digital methods in Jean-Sébastien Rossbach's cover art, which also heralds a new section in the magazine that's devoted to bringing you the best in traditional fantasy art. We talk to Keith Thompson and Daren Bader, while Jim Pavlec brings an Eerie gothic creation to life.

Issue 105 February 2014



Loopydave's glamorous roller derby figure leads the way in our pin-up issue, as we talk to the new wave of artists who are carving out a name in the genre. We discover why tattoos are back in a big way, help you to use humour in your fantasy art, and improve your Photoshop brush skills.

Issue 103 Christmas 2013



Discover the skills you'll need to break into the video games industry, as we speak to the people behind The Witcher 3: Wild Hunt, Star Wars: The Force Unleashed, Remember Me and Mass Effect. Traditional fantasy artist Tom Kidd paints a book cover, and Dave Kendall puts Manga Studio 5 to the test.

Issue 106 March 2014



We all judge a book by its cover, so let Wylie Beckert show you how to compose a fantasy one that genuinely captivates. Speaking of which, we investigate what makes children's books so appealing to fantasy artists, take a peek inside Brian Froud's sketchbook, and help you paint a pulp character.

*Resource files are only available from issue 85 onwards

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ADOPT AN UNUSUAL ANGLE IN YOUR ART

PROFILE
Sergey Kolesov



Sergey grew up in Russia, where he was passionate about creating

art as a child. He studied traditional art and design for nine years, and during this time developed a love of video game concept art. He now works in the games industry.

http://ifxm.ag/skolesov

ermaid is a personal piece of art. There's no specific background message – my intentions are to maintain the sense of beauty in the image, but make it look weird at the same time. However, I don't

aim is to produce a striking image and give the viewer plenty to think about. I just want to play with scale, and I decide to take a well-known fantasy character, such as a mermaid, and show it in a fresh light.

Typically, mermaids are represented as a human-sized creature, and in most cases are pictured as beautiful figures in an idyllic underwater environment. My intentions are to maintain the sense of beauty in the image, but make it look weird at the same time. However, I don't want to depict a dark, oppressive scene; instead, I decide to make the composition bright and cheerful. I'm happy to go with the idea that the mermaid could be alive or dead, which raises the question: has her hair has been cut, or her head? I have no answers to these questions. Let's just say that my own interpretation is it's the end of a fairy tale in this picture, but the end is a beautiful one...

ergey Kolesov reveals how to capture an extraordinary

A LARGER-THAN-LIFE SCENE



Bird's-eye view

I'm keen to show the depth of the sea while maintaining the top-down composition. Well-defined shadows will help here, so I decide on strong sunlight as a light source. The shadow placement informs the viewer how far the object is from the bottom. Rather than plan it out beforehand, I try to visualise this while I paint the scene. I think I achieve my goal.



Scale in the scene

I need to maintain the same sense of scale in the image. The solution is to use similar-sized brushes for detailing all the elements. The mermaid's arm is detailed, while the fisherman looks sketchy in comparison. In fact I've used the same brush size on both elements. I believe this is the right way to show scale more realistically.



Water everywhere

I don't paint the water, as such. What you can see is mostly just the sea bed.

Towards the end of the painting process
I apply big strokes of light blue as a reflection on the surface/waves. These strokes inform the viewer that they're looking at a marine environment, rather than the calm surface of a boating lake.

Artist insight A different view





Artist insight KICK-START YOUR MANGA ART!

Is your art in serious need of some superstar flourishes? We've enlisted **Genzoman** to help you hit the refresh button on your paintings...

sk any artist and they'll always say how great it feels when they find out one of their artworks resonates with the viewer, or a review notes that it has plenty of detail or a great finish.

I appreciate it when someone says that a particular image of mine caught their attention from a distance. Why? Well, we live in a world that's full of visual stimuli. Making your paintings stand out in this sea of images is essential if an artist is to become successful. So an image that can

PROFILE Genzoman country: chile



graphic
design and then became
an art teacher. But later
he had to choose
between working as a
teacher or branching
out as a full-time
freelancer illustrator.

Guess what happened!

be read within a few seconds and from a distance helps a lot.

For several years I worked as an editor for advertising agencies, where clients were happy for an image to be complex as long as it was also simple to read. I remember when I handed over a piece of artwork to a client and the response was: "The picture you did is okay, but it doesn't work well enough from a distance." And the client was right.

I went away thinking about artists such as Frank Frazetta or Mike Mignola, who

have the skill to rank certain elements in order of priority within an illustration, so that the viewer instantly knows what they're looking at.

So being a good illustrator and having the skill to apply numerous art techniques to the canvas is always important. But equally key is being able to create an accessible image that catches the eye from distance, which pulls the viewer in and takes them around the composition.

Allow me to pass on my tips for achieving this, and more, in your art.

1LOOK AT ME!

Whether walking down the street, reading a magazine or browsing the internet, we're bombarded by images competing for our attention. It's thought that an image needs to capture the viewer's attention within three seconds, or they'll simply focus on something else. To help achieve this, try introducing easily recognisable shapes or elements into your painting. In this image the circle of the moon will be read first, making immediate contact with the viewer and helping the image pop from the bottom up.



2X MARKS THE SPOT

Most of the contact with the viewer lies in how an artist uses well-known forms and signs. The circle, for example, is seen in nature around the world, such as the sun and eyes. But what about cultural signs? One of the most common Western symbols is a cross or X. Subliminally reminding the viewers of this is a great way to grab attention from a distance. Similarly, ships from the Star Wars films - the X-Wing and TIE Fighter - are based





3 OUTLINE BEHAVIOUR

The silhouette of an element is the first entry point that enables a viewer to become familiar with an object or character. If you see a silhouette at night, despite the distance or lack of light, you should still be able to identify whether it's an animal or a person because of the information stored in our subconscious. This same subconscious cultural information. can help a viewer decide that a figure with rounded and smooth forms is friendly, whereas one made up of many angles and acute forms is much more likely to be an aggressive character.

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Workshops

4 COLOUR CONSIDERATIONS

When it comes to colour, I prefer to work with only a few tones - usually three. Reducing the colour spectrum in a painting helps to convey information concisely. The viewer is able to read the composition more quickly, even at a distance. Imagine the canvas as a party, and the colours are people busy chatting to one another. The more people talk, the more difficult it is to understand what's being said, or to carry a conversation. Reducing the number of colours will make your artwork less busy, and if you close up the range it should make for a more coherent image.





5 WORKING WITH LIGHT AND SHADE

Sometimes, unifying tones through colour correction may not be enough. To unify shadows or lights in a picture, I convert the image into black and white, play around with Levels to boost the contrast, then copy this version. I revert to my pre-coloured version, enter Quick Mask mode and paste in my black and white version. I'm now able to select light or shadow versions of my art and alter their colour temperatures on separate layers.



Artist insight Kick-start manga

7 A LIGHT TOUCH

I use light trails, like those in anime, manga or video games, to suggest movement and action in the artwork. They're narrative elements that create a route into the scene, threading points of interest. But they also indicate motion. Many of these light trails continue outside the canvas, strengthening the image's sense of action and enhancing its focal point. Even a static image can benefit from elements that add dynamism, suggesting the composition is a frame taken from an action sequence. Particles can also help to enhance this effect.





8 APPLY SUBTLE BLUR

I'm not a fan of an image that's perfectly defined. In my experience, if something is in focus, then everything else should be slightly blurred. I like applying the photographic effect of blur in different areas of a composition, because it helps the viewer to quickly home in on the focal point, and then enables them to discover the rest of the image. When I've almost finished an illustration, I take the Blur tool and go over certain areas using Gaussian Blur with a Radius no greater than 3.0 and a fade of 20 per cent. This leaves a more steamy feeling in the air.



9 BOOST THE ATMOSPHERE

To create a general environment quickly, I use Hue/Saturation and colourise a particular tone of a scene. Then I reduce the Opacity accordingly, depending on the mood I'm after. To refine this effect I use the Color Balance tool. For warm, ambient highlights I use reds and yellows, blues and cyan for a cold environment. I use a similar logic for shadows.

Workshops

<mark>10</mark> GET RIGHT TO THE POINT

If I have a colour image that I've already finished and I feel the colour doesn't provide focus or hierarchy, I'll usually use gradients in Color mode. I sample the dominant Eyedropper tool and separate out different areas of the image. The idea is to give priority to one area while the other is influenced by the background colour. The result pushes the feeling of depth in the composition, enabling me to highlight the true focal point of the scene.





11 INTELLIGENT INKING

When inking, I usually work the shadow areas as spot colours. It helps me to better understand the negative space in the composition before moving on to colour. Then I paint and render on the black colour. If this colour is too heavy, I can always use a Difference or Screen layer to make it lighter. If that fails, you can select a colour range to modify it. Personally I prefer it this way, because I like strong contrasts.

66 It pushes the feeling of depth in the composition, highlighting the true focal point of the scene 99

12 HOLD THE LINE

Towards the end of the painting process you'll look at your work and wonder how to remove the line art for a more polished image. The truth is that this isn't necessary, because the line can be knocked back using shadows. You can either use the Blur tool on a line that's too obvious so that it's read as part of the shadow, or use the Smudge tool to blend it into the background.

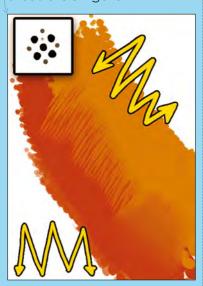


lmagineFX April 2014

Artist insight Kick-start manga

13 TEXTURE TIPS

The Smudge tool is good for blending and generating textures. I usually create a custom brush based on a textured image. I set it to 90 per cent Pressure, so it's the pressure I apply on my tablet that defines the result. Paint in one direction only. If movement goes in two directions the texture will be lost and the result looks overly smooth, like a basic CG figure.



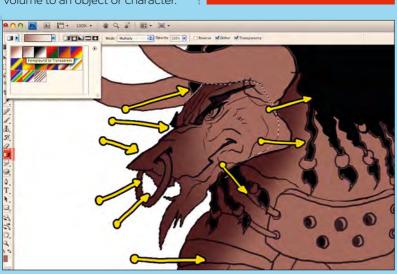
14 BEHIND THE MASK

As a child I painted graffiti. Since then I've always preferred the idea of using a mask for certain areas of a painting and using an airbrushtype tool to darken an image from the inside out. This approach can generate some effects that give more solidity to the image. Applying contrast to a dark base that's back-lit can give more volume to an object or character.



STYLUS AND

I set my stylus to zoom in and out, which quickly - helpful during the sketching and colouring stages. With the tablet, one trick that helps me keep the feeling of drawing on traditional media is to put a sheet of paper on it - ideally one with a light texture. Your work with the tablet will become more naturalistic as a result.





16 THROW A CURVEBALL

Remember that when planning a composition, don't forget to play with the movement and directions of the different elements in it. Curved movements are particularly dynamic and will only add to the quality of the finished image. If these elements continue and project beyond the canvas, it will help create the feeling that the canvas only captures part of the action, forcing the viewer to use their imagination and complete the rest of the scene themselves.



ANIMATE YOUR DIGITAL PAINTINGS

It's time to add another dimension to your fantasy and sci-fi art, using Photoshop's collection of motion tools. **Caul Tysal** directs the action

o matter what type of digital artist you are, there are some genuine practical applications in animating your paintings. The world of comics is embracing the digital realm, with huge strides being taken by the likes of Madefire, so an understanding of how to apply motion to your sequential storytelling is a huge bonus for any upand-coming comic-book artist. The same applies to other areas of publishing, both online and in e-publishing form.

For me, where things get interesting is in the world of concept art. A good concept artist will consider how elements work within their designs. So animating the static image can be another step in conveying your ideas to producers, animators and modellers.

Although Photoshop's video tools have had a significant upgrade since they were first introduced in CS3, you still won't enjoy the motion control that's to be found in dedicated visual effects packages. There are workarounds to



achieve certain goals, but just like digital painting there's a lot of trial and error needed before you'll gain an innate understanding of what's possible. It helps to keep things simple, so Photoshop's (video) limitations can be beneficial to the end result.

In this workshop I'll take a recent artwork of mine and use it to introduce some of the basic animation and video techniques that are achievable within Photoshop. And it all starts with the Video Timeline panel...

A GUIDE TO PHOTOSHOP'S VIDEO TIMELINE



A. Playback tools

Play, Frame advance forward and back, jump to first frame and mute audio.

B. Set playback options

Change the resolution percentage here. If Photoshop is struggling to render frames you can lower the resolution to aid workflow, but remember to put it back to 100 per cent before exporting. The Loop Playback tick-box is here also.

C. Current-time Indicator

More commonly referred to as the Playhead, drag this along the Timeline to a specific point in time. Dragging it back and forth – known as scrubbing – is a great way to check animations while you work.

Layer

A specific Layer indicated on the Timeline.

E. Frame numbers

Represented as the amount of frames per your videos frame rate settings, with each second presented as a time value.

F. Layers List View

Twirl down the disclosure triangle to reveal those Layer properties, which can modified

G. Stopwatch icon

Designates a keyframe at the point of the playhead. After the first keyframe has been applied to a Layer, additional keyframes can be applied using the Add/Remove Keyframes command.

H. Add/Remove Keyframes

The triangle in the centre will add a new keyframe, and clicking it a second time will remove the keyframe. The triangles that are on either side jump you forward or back to the next keyframe on that Layer.

I. Keyframe(s)

A keyframe denotes a change, and the closer keyframes are to one another the quicker the change occurs (the opposite also applies). You can add a keyframe using the Add/Remove Keyframes. Additionally, when you apply a live change to a Layer that already has keyframes applied to it –

modify a Layers opacity, for example – then a keyframe is automatically created.

J. Render Video

When you're ready to export your video, this takes you to the Render Video window.

K. Timeline Magnifier

Alters the Timeline view: either click the scale buttons or drag the slider. Drag to the left and the Layers will condense and more of the Timeline will become visible. Drag to the right and the Layers extend

L. Video Timeline Menu

A contextual menu for various Timeline controls including the Onion Skins settings.

M. Layer settings

Depending on the Layer type, this disclosure triangle reveals different properties. On a standard Photoshop Layer it reveals preset actions including Pan, Zoom, Rotate and combinations including all three. On a Video Layer you can alter the Duration and Speed.

N. Frame Animation Timeline

Converts the Timeline to the traditional Photoshop sequential frames Timeline.

Frame Rate

The first time you playback a video, Photoshop will need to cache it, and the playback will look choppy. When the indicator is green then you'll know it's playing properly.

P. Window view

Drag this bar to shift the Timeline left and right.

Split at Playhead

Cuts the Layer at the Playhead position - required when editing clips together.

R. Transitions

Select a fade type and drag it to the start or end of a Layer in the Timeline. You can also determine its duration.

5. Preview sliders

Set a part of the Timeline to playback.



In depth Animate your art



Workshops

Flatten the image - almost...

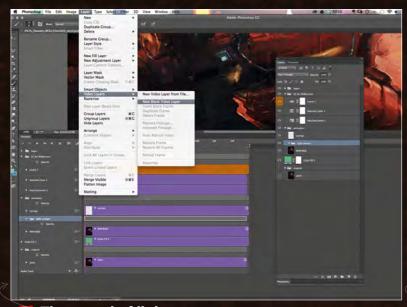
I take my final image and flatten almost all the Layers that I created during the painting process. The exception is the layer featuring the bullet casings that are being ejected from the rifle: I keep this separate because I want parts of my animation to appear behind the casings. This should subtly indicate a sense of depth to the viewer. The sizes of video files increase the more complex they become, so I reduce my print-ready image down to something more manageable (1,536x2,050px) and convert it to RGB.



Time to organise

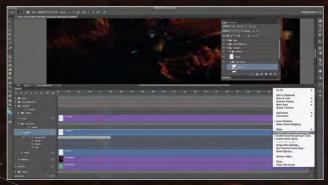
I select Window>Timeline and click Create Video Timeline. Selecting the triangle will open a pop-out menu that gives you the option to create a Frame animation, but I'm going to be working solely on the Video Timeline. It's a good idea to keep existing and new Layers in Layer Groups because things can get a bit complicated, so for this first set of animations I press the Create a New Group button and label it Light Sweeps.





The speed of light

These first sets of animations are simple painted marks that I want to move across the surface of the weapon. For this I need to add a Video Layer. Selecting Layer>Video Layers>New Blank Video Layer adds a new Layer in my Group, and this is indicated by a small film strip icon over the Layer thumbnail. I've not applied any motion yet, so this Layer appears in my Timeline at the beginning of the video, and the video duration defaults to five seconds. I use this as a guide layer to start off with, which enables me to work out the speed of the light streaks.



Marks on the cell

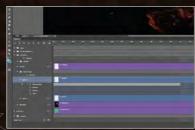
With the playhead at the start of the Timeline I take a standard brush and make my first mark. Using the right cursor key I then advance to the next frame and make a new mark further along the desired path. For the Video Timeline shortcut keys to be active you need to turn them on by selecting Enable Timeline Shortcut Keys from the menu in the Timeline window. I'm effectively working in a similar way to traditional cell animation: one frame at a time.

SECRETS

Create more shortcut keys You can assign your own

shortcut keys to any of the options available from the Video Timeline menu. Click Edit> Keyboard Shortcuts Panel Menus and then navigate down to Timeline (Video). If you use a Wacom tablet with a Touch Ring it's a good idea to add frame advance features to it





Onion skinning

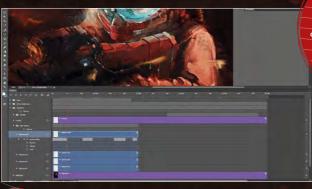
My video is set to the default 30fps (frames per second), so I'm looking to end the life span of this mark at around the 15th frame. This gives me an animation of half a second. Because this is a simple animation I'm not worried that the previous mark disappears with each new frame I advance to. Photoshop video does allow for Onion Skins - a method whereby you can see the last and next frame as a transparency - so let's take a look at the options available...



Onion Skins settings

6 From the Video Timeline menu select Enable Onion Skins, then go back and select Onion Skin Settings... The Onion Skin Count is the amount of frames you want visible either side of the current frame. The Frame Spacing sets the number of frames between the displayed frames. The Max Opacity percentage is for frames before and after the current frame; Min Opacity is the strength of the outermost sets of frames. The Blend Mode controls how these settings are applied to the preview.

In depth Animate your art



Quality brush work

After making four different Video Layers to act as guides, I'm ready to make another four for my live marks. To create these marks I use one of the custom Mixer Brushes used to paint the original image. Going back to start of the Timeline – hitting the Up cursor key jumps the playhead back to the beginning - I render in more considered marks, using a light blue and then blending in white to create that distinctive illuminated LED look.



A change in atmosphere

I make three new Solid Color Layers and I drag the Fill slider down to 0 per cent. From the Add a Layer Style button I select Pattern Overlay. This opens the Layer style window, and clicking the Pattern thumbnail I navigate down to one of the textured patterns I created previously which resembles large dust fragments. I set the Blend Mode to Multiply, reduce the Opacity to about 70 per cent and click OK.



Automatic keyframes

I place the Playhead at the start and click the stopwatch icon next to Style. This adds a keyframe to the start of the animation. I press the down cursor key, which moves the Playhead to the last frame in the Timeline. In Layers I doubleclick the Pattern Overlay icon to open the Layer Style window. With my cursor in over the top left corner of the painting I drag the pattern effect several times down to the lower left of the canvas and click OK. There's now another keyframe set for Style at the end of the Timeline Layer.

my paintings, from entire Layers down to the texture options found in my brush settings - I find digital sameness that can dull an illustration Working from a source photo first I desaturate it then use Levels to increase the contrast to near Black and White values only. To turn my photo-textures into patterns that Photoshop Edit>Define Pattern Now any tool or effect that uses the Pattern picker includes my

definition I regularly use textures in



Movement in the air

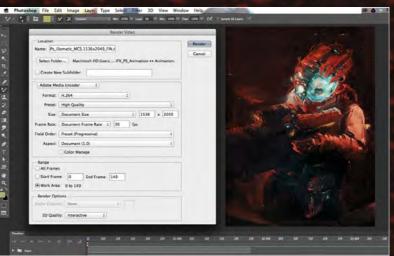
Shortcuts Frame Advance

> The Pattern Overlay effect is now moving across the image, left to right in an angled downward motion, filling the scene with floating dust particles. If I had reduced the Pattern Overlay setting then the effect would appear slower and vice versa. I decide to add a new Style keyframe midway through this Layer and go back into the Pattern Overlay and choose another pattern similar to the original. I use the same technique on the remaining two Solid Color Layers, but vary my patterned textures and adjust their Opacity and Blend modes to achieve different looks.

Editing Layers on the Timeline

All my animations are happening at the same time. The timespan of each Layer starts at the beginning of the video, and it's too much for the viewer to notice everything starting and ending at the same time. I need to separate out the parts along the Timeline so events occur at different times. I trim the length of those Layers with short animations right down to what's necessary, by dragging in the ends of the Layer frames. I'm now free to alter their position on the Timeline, changing when they appear and disappear.





Done and dusted

It's time to export my animated illustration. In the left corner of the Timeline window is an arrow icon, and clicking this takes me to the Render Video window. The default H.264 settings are great for good quality, internet-friendly playback, but for final client work I deselect Color Manage and choose the High Quality Preset. In my video workshop I've introduced some additional animated parts to the final, and added some bonus material explaining other features you might want to explore if animating your paintings is something you'd like to try. Hopefully after reading this, it is!



DEPICT A CLASSIC MALE MANGA FACE

Create a youthful and charismatic male face with a touch of the distinctive manga style. Pin-up artist **Cris Delara** provides her expert hints and tips

reating a fresh-looking male face in the manga style is an exciting challenge, because there are so many aspects of the style that you can play with. I always start out with the intention to keep the concept simple, but once I've thought through the various possibilities I usually hit on a creative mixture.

I'll take the look of male characters from anime-based games then add a hint of manga-influenced American comics characters. This kind of combination offers plenty of potential for experimentation, in terms of both the anatomy and the painting technique. But the most important consideration in such a project is to try to stick to the main style – in this case the manga look. If you're to stay true to the style then there are some characteristics that can't be changed, but others are more flexible, so you can play around with them more freely. The most important thing in the process is the opportunity to enjoy, learn and appreciate the outstanding art of manga.





Cris began her art career using oils before turning to the digital

canvas. She's worked as a comic colourist, but her passion is pin-up art. http://ifxm.ag/c-delara



First ideas and sketches

Manga-style male faces offer so many possibilities. I like the look of male characters from games based on anime/manga, so I'll use this as my starting point. After many sketches I narrow it down to three of my ideas. My final choice is number three and I decide to apply a realistic painted finish to him, following the look of characters from video games.





Sketch values and colours

My next step is to decide the best scale of tonal values for my image. This involves putting on canvas all the ideas I can think of with regard to light and shadow. This exercise is fascinating because it enables you to visualise how the final image might look like, so you can learn a lot from it. Next, I repeat the same exercise, but this time I add colours over the scale of tonal values I obtained from my preliminary studies.

PRO SECRETS

Testing values

Add a new layer at the top of your layer stack and fill it with 100 per cent black. Change the mode of this layer to Saturation or Color. This will create a transparent layer that will help you to view and thus manage the tonal values in your image. Very useful!



With a large, hard-edged brush I fill in the skintone area of the face. Then I soften the edge of this brush, reduce its size just a bit and block in the light and dark areas. Next I paint the shapes of the lips, nose and eyes. I add the shape of the hair, then the shadow of the hair over the skin. During this process I'm trying to

Skintone base

follow my previous studies of the tonal values and colours.

Workshops



PHOTOSHOP
CUSTOM BRUSH
SPATTER 14 PIXELS

Adjusting this brush's Shape Dynamics settings enables you to quickly create natural-looking sections of hair.

Shortcuts Choose your

brushes

Skin texture

To create the skin texture, I go to the Brush panel and set the standard Photoshop Soft Round brush to 6px in Size, Hardness 0 per cent and Spacing 118 per cent. Next I go to the Scattering option and set the Scatter to 55 per cent and Count to 2. These settings will give my brush an appearance similar to the pores of human skin. Then I paint by hand all areas of the face, varying pen pressure to create natural-looking skin.



Skin texture adjustments

During this process I choose colours for the pores according to the light and shadow on the face. The important thing is to follow the transitions of skin tones and create the most natural look possible, adding depth and roundness. Make-up technique photos are great for reference, especially high-definition close-ups.



Painting the eyes

Using the same Soft Round brush on the eyeball, I lighten the existing tone and add the shadow cast by the upper eyelid. I then darken the corners of the eye and add a warm colour close to the tear duct, to enhance the roundness. Increasing brush Hardness slightly, I paint the iris and pupil, and add small dots of light for a moist look.

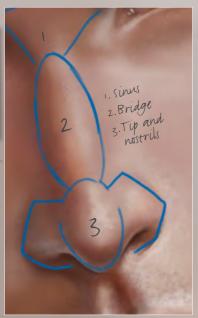
Add details to the lips

Now I need to work on the details. With my Soft Round brush, I enhance the dark and light parts of the lips. I reduce the brush size to 5px and cover the line between the lips; then with an irregular dotted brush (with Spacing at 1 per cent), I add some lines to create the texture of the upper lip. Setting the Round brush to 70 per cent Spacing and with Scattering enabled, I paint on small lines to give the bottom lip a more irregular appearance.



Texturing the nose

Using an irregular brush with 22 per cent Spacing, I begin to paint the texture of the nose area. Varying pen pressure is key to creating a natural-looking texture. I work most of the time with the same brush, just varying its size and colour. The next step is to swap to the Soft Round brush, trying to balance the artificial effect of the over-textured painting and soften some areas.



🗻 Depict a character's stubble

To create the texture of the stubble I use the same process as for the skin, but first I prepare the area by adding a subtle yellowish tone to replicate the natural look of hair on the skin. To paint the beard, I use my Soft Round brush with the same settings as for the skin texture, except with the Scattering set to create dots with a more irregular appearance. After I've covered the whole chin area I reduce the Opacity of this layer slightly and also add a subtle blur effect to it.



In depth Manga male



Creating the hair base

Here I block in the mass of the hair with a specially configured blurred brush. In some parts, I use a Soft Round brush to balance or soften areas between masses of hair. Using a brush customised with irregular dots, I enhance hair spikes and add small details and loose stray hairs that match the direction of the light.



Hair sections

All hair details are painted with one regular Round brush (which I change to an oval shape), one irregular dotted Standard brush (present in most versions of Photoshop) and the two customised brushes I created for this image (A35 and B52). I begin by selecting the A35 brush, going to Shape Dynamics (increasing the level of Pressure of the brush) and creating a brush stroke with pointed edges to paint the spiked sections. Always adjust them to match the lighting and the shape of a manga-style hair.



Now I set the A35 brush Spacing to 13 per cent, the Angle to -55 degrees and opt for no Pressure to change the brush shape. Using this, I add looser layers of hair with a soft look - this helps give hair a look of natural movement. To create the

effect of stray hairs highlighted by lights around the head, I set the dotted Photoshop Standard brush to 140 per cent Spacing and enable the Texture and Scattering options in the Brush panel.





Overhead lights

I add a new layer set to Color mode, take a Soft Round standard brush (also in Color mode) and add a reddish hue to areas of hair lit by the main light source. Using Levels, I change the light intensity and, with a cool colour, turn to areas that will receive reflected lights and shadows. I create one more orange/red layer (in Color mode) and with a large Soft Round Eraser I reduce the effect on areas that won't receive this light directly.



In every project, spend studies of your image in your image to convey to viewers. After this, you should start testing all possible options to communicate your main idea. At this point, don't worry about getting things well-defined - try to use very broad strokes and feel whether your colours, lighting and tonal values are really working well together The most important part is to have fun doing it

Final effects

Because the main light source is behind the head, I decide to enhance the tones in some areas of hair. I select the areas I want, feather the selection, then intensify their lightness and darkness using Levels. To help with this, I use a black layer at the top of the layer stack set to Color mode. When visible, this can show me the tonal values during my painting process.



Last-minute detailing

Whenever I finish an image I always take a couple of hours away from the canvas. Then when I return with fresh eyes it's easy to see things that I hadn't noticed before and should be improved. Here I decide that I could add more detail to the eyebrows, more saturation to the eyes, and more lightened dots to the skin. I also add more hair to the beard and increase the texture effect in the lips.





Quick technique Comic lettering

MPROVE YOUR COMIC LETTERING

An often overlooked art, lettering is a unique feature of comic books. Here, **PJ Holden** shows you how to get it right in Manga Studio

omic book lettering is a skill set that's deeply undervalued. Lettering done right is invisible to a reader, and yet subtly influences the way the words are read. It provides a gentle guiding hand through the story, never allowing the reader to become confused about the course of narrative events. Done wrong, however, and it becomes speed bump after speed bump.

Because of the production line nature of most comics, lettering is usually the last link in the chain and it becomes a deadline saviour. Manga Studio's lettering tools are often a little primitive compared to Illustrator (the tool of choice for professional letterers) but, if applied correctly, they can produce finished work that's equally as good.





GET YOUR 'I' RIGHT

A 'crossbar I' is the letter 'I' with bars (serifs) across the top and bottom, and in comic lettering this should only be used for first person singular. Most professional comic fonts also include a non-crossbar (sans serif) I, for use in every other instance (although it's fine to use a crossbar I for the first letter of a noun). Usually the uppercase letter I is a crossbar I, and the lowercase is the non-crossbar. For those in the industry, nothing gives away the inexperience of the letterer



Words don't come easy

First, select the Text Tool in Manga Studio's toolbar and choose an appropriate font. In this example I'm using CCWildwords from ComicCraft, set at 8 point, with the line spacing set at three (this will vary depending on the size of the artwork). I then place the cursor near the written text and type the first block of text. Next, placing the cursor near the word "GUYS...?", I type this dialogue, which leaves me with two text layers for each balloon.

Balloon shapes
Using the Balloon tool's 'curve balloon' (a sub-tool of the Text tool I just used) I trace an organic-shaped balloon right around the lettering. I follow the existing pencil guides established by the penciller, but the key thing is to give the text plenty of room to breathe. I draw one balloon around the first bit of lettering and another one around the second balloon. There's no need to link them; these balloons are associated with the text layers automatically.





The tail end
Using the Balloon Tail tool, I draw
a 'spline' tail linking the first balloon to
our hero's mouth – to indicate where the
speech is coming from. I then create a
second tail linking the top balloon to the
bottom one. Next I select both lettering
layers and pick Combine Selected Layers.
I now have two linked word balloons.



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Teaturing...

Cover artist Mélanie Delon

The illustrator paints her favourite Game of Thrones lady Daenerys Targaryen.



Fit for the fight Paint an epic icy battle scene straight from the pages of a fantasy novel.

Get inspired

Use photo reference in a totally new way for unique results with Miles Johnston.

Daren Horely

The concept artist tells us what it takes to create a blockbuster-worthy beast.



Workshops



TELL A STORY WITH AN IMAGE

Applibot illustrator **Crowgod** lays out the process he uses to create artwork for the online card game Legend of the Cryptids

ne of the things I've learnt from working on Applibot's Legend of the Cryptids line is the importance of being able to tell a story through an illustration. With Applibot's appetite for success, the art has to appeal to a wide audience who may be unfamiliar with the Cryptids brand, which in turn might be the push they need to try out the game.

Therefore, before drawing even a rough sketch, I read the description of the scene carefully and imagine what's happening to the character. The premise of the scene



is that a young warrior is desperately seeking out a miracle cure that's somewhere at the top of a giant tree, in order to heal his sick mother.

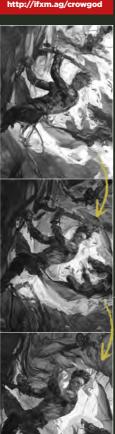
I want to make the figure as heroiclooking as possible – hopefully he'll become an iconic card character. To tie in with the tree theme, he'll wield an axe rather than a sword. Picturing him midway up the giant tree, high above the clouds, will increase the feeling of peril and drama in the scene, which should further engage the viewer.

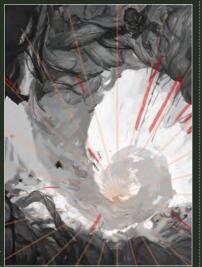
Okay, enough talk - let's get to work!



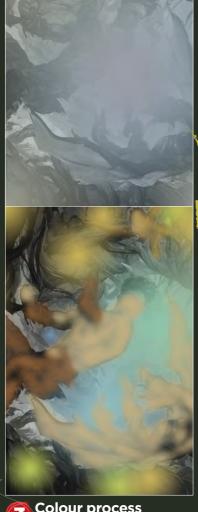
Quick sketch

I draw a quick sketch of a giant tree reaching up into the sky. I consider the diameter of the tree, how it grows and its appearance. It should be a solid structure that can be climbed without using ropes. My character is a young warrior, and I decide to depict him bare-chested after seeing some reference photos of rock climbers. As well as being dangerously high up the tree, there's added drama from the small dragon that's attacking him. The scene will be well lit because it takes place high above the clouds.





Monochrome sketch
I draw the character, monster and
objects in the background all in black and
white. Darker colours on the edges of the
image and lighter colours towards the
centre help to create the focal point,
which is where the struggle in the sky is
taking place. I use greyish colours on the
background because I want to soften the
contrast between black and white. As a
result, I make this grey area the most eyecatching area in this illustration. I use the
strong backlight to help make the
atmosphere perspective pop off the page.



Colour process
I create a Multiply layer and choose a base colour by using the Gradient tool.
Then I apply this using the Paint Bucket tool. Next, I create an Overlay layer and use a light colour to highlight the differences between the objects.

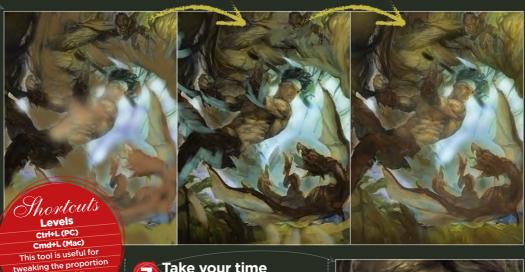
Workshops

Raising the contrast

I now create an Overlay layer, then add colours to the dark side of objects and bright side of the background because I want to accentuate the contrast between them. Then, on another Overlay layer I add the reflected light on the dark side of objects. I repeat this stage, but this time reduce the Opacity to 36 per cent, to achieve the right amount of contrast between the duelling characters and the background.



Colour sketch
I create a new Multiply layer and choose the Gradient tool and Paint
Bucket tool to paint the base colour. Then
I create an Overlay and Color Dodge layer to highlight the basic colour of the character and background. Using these layers boosts the base colour, so to control the brightness of this colour I adjust the



7 Take your time with colours

of black, white

PRO SECRETS

Grand vision

fantasy art are often

grand affairs. But when your evil queen's castle looks more like a drab

block of flats, it's time to

perspective is correct by

take one of these

approaches to the

composition. First ensure that the

using grid lines on a

separate layer. Then

place people or other

It's not easy to create an image with lots of elements and keep them in balance. I advise being patient and thinking before making your next brush stroke. I always search for reference images for depicting the texture of objects, and then use different light spots to unify all the various elements.

Character accessories
At this point I need to think more about the character's clothing. I decide to give him some protective gear – the sharpened metal plates around his legs and lower arms – but I'm mindful that he still needs the freedom and flexibility to be able to climb the tree. This is why I choose to clothe him in fabric trousers, with leather belts included for visual interest. Elsewhere in the scene, I pay

attention to the gradation of colours

on different layers.



to highlight the basic colour of the character and background. Using these layers boosts the base colour, so to control the brightness of this colour I adjust the Opacity using a soft brush. recognisable objects to give scale to the scene. Finally, add details where appropriate, to help give those objects a palpable sense of volume.

Colour tweaks
You could also adjust the

You could also adjust the colour using the options within a Fill or Adjustment layer. I choose Vibrance... from the 'Create new Fill or Adjustment layer' option to tweak the saturation. I also use the Selective Color menu. I set up my colour palette as HSB sliders – it's a quick way to adjust the purity of colour and saturation in the image.



In depth Tell a story

Adjust the atmosphere

I copy the character and the dragon using the Lasso tool onto the new layer. After that I create a new layer based on the original one. This enables me to use the Paint Bucket tool to paint, as well as adjust the overall Opacity. The result is that I enhance the depth of the tree that's in the mid-ground.









Detailed design
I always think that a well-thoughtout design aids the storytelling in the
scene. Here I've indicated the interaction
between the young warrior and the
dragon, which enhances the feeling of
movement. The figure's pose is offbalance and his muscles are tensed, which
shows he's ready to strike the dragon. The
direction he's facing also adds to the sense
of threat in the situation.



Reading the scene
People are used to reading from left
to right, top to bottom and near to far.
Therefore, the viewer should be able to see
a strong, powerful anti-clockwise curve
that's produced by the twisted giant tree.
This curve matches the movement of the
axe. The dragon's facial expression is a
clear indication that it knows it's about to
get a lot shorter...









lour in your image



Depth and volume ladd gnarly details to the tree trunk in the mid-ground to show its almost menacing bulk. Then I create more layers and paint a range of different elements such as clouds and the land far below, which enhances the depth between the background and foreground.

Additional elements
I add more details and a pattern to
the axe. Then I adjust the edge line of
character and foreground to accentuate
the volumes and the depth within the
painting. Highlighting the edges and
painting reflected light also helps to bring
out the volume of objects.





Finishing up
I decide that I want to make my
warrior look even younger, so I adjust his
face accordingly. Finally, I introduce a
beam of light that picks out his body, and
tweak the highlights in the scene.



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HARDWARE

90 Intuos Manga

We find out if budding manga artists should invest in Wacom's new-look Intuos Manga graphics tablet.

92 Bamboo Pad

This flash new tablet is more of a glorified trackpad, complete with gesture support.

93 Intuos Creative Stylus

Wacom yields to the iPad with the release of a dedicated, professional stylus. But how good is it?



BOOKS

94 New reads

The Art of Mr Peabody & Sherman; 300: Rise of an Empire: The Art of the Film; and The Art of Ian Miller.

TRAINING

97 Realistic Skin with ZBrush and KeyShot

Creature artist Dominic Qwek demonstrates the steps needed to truly bring characters to life.



RATINGS EXPLAINED AND AND Magnificent AND AND Good AND Ordinary AND Poor AN Atrocious





Price £89 Company Wacom Web www.wacom.com Contact 020 7

he Wacom Intuos Manga is part of a new, simplified graphics tablet range that sees the old Bamboo tablet replaced with three entry-level Intuos models. As well as a slick new name, Wacom has given the tablet a new look, featuring a smart brushedmetal work area and a slick black finish for the express keys. This replaces the slightly cheap plastic of the old Bamboo.

With its new minimalist design the Intuos looks great on your desk and is perfect for carrying around when on the go. However, this look and

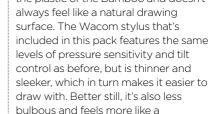
portability affects the device's usability. The active working area is just 152x95mm and is subtly marked out with grey spots, which can be difficult to see in certain lights. You're often left to rely on instinct and guesswork for the edge of your canvas. The same is true of the four Express Keys, which are tucked away in the black area at the top and are only noticeable by a slightly elevated button. Although they have a satisfying click when used, Wacom's desire to make its tablets ambidextrous means you only really use two.

The brushed metal surface gives the Intuos an industrial feel, with the stylus



Studio Debut 4.

making firm contact with the surface. The downside is that this can come across as quite 'scratchy' compared to the plastic of the Bamboo and doesn't levels of pressure sensitivity and tilt bulbous and feels more like a traditional pen.





Hardware Intuos Manga Stanley Lau's distinctive manga art adorns the packaging of Wacom's latest tablet. Should you want to work wirelessly, vou'll have to shell out £35 for the required hardware. **DETAILS**

66 The brushed metal surface gives the Intuos an industrial feel, with the stylus making firm contact with the surface 99

This Manga package features the Pen and Touch model, which means it includes multi-touch gesturing, which can be toggled via a switch on the top. It comes with a full version of Manga Studio Debut 4, but will also work with other painting programs. Using Manga Studio's customisable brushes and pen tools with the Intuos proves a rewarding experience. The brushes themselves are responsive - especially with features such as the stylus's eraser on the end that selects the Erase tool.

With its relatively small surface area for working on, the Wacom Intuos does give you limited scope for your painting sessions: there's not much room for wide, sweeping gestures, for example. However, at just £89 it's certainly competitively priced for the consumer market. If you're looking to use this as anything more than a hobbyist tablet though, it's worth spending the extra money on something that sits further up the Wacom product line.

PJ HOLDEN

The comic artist on using a Wacom tablet with Manga Studio

How does drawing with a Wacom tablet help you get more out of Manga Studio?

I think that digital drawing benefits enormously from some sort of graphics tablet. Using a mouse is possible - comic and pin-up artist Adam Hughes coloured with a mouse for years, for example – but from a drawing point of view, a pen input is the optimal choice. Personally speaking, the pressure sensitivity, together with how customisable Manga Studio's pens are, help to create naturalistic drawing tools.

What brushes and tools are particularly amplified by being able to use Wacom's feature set?

Generally, all of the inking tools are helped by the basic Wacom features. Turning to specifics, Manga Studio's ability to read the tilt of the pen means that you can then use this to simulate the use of a pencil on its side. For example, holding the pen at an angle to get a larger coverage, and then using the pressure sensitivity to achieve darker marks.

Can you give us a top tip on how to configure Manga Studio, so that you get the most out of using a tablet?

I would say that you should configure the primary button as the space bar. This enables you to easily move the drawing surface around by using the pen. And configure the second button as Undo, so when you make a mistake it's as easy to correct as it is to do... not that I make many mistakes, of course!

Finally, are there any tools or brushes in Manga Studio that you wished worked better with your Wacom tablet?

I'd love it if I could get a spray effect that would give a spray cone area depending on the angle and positioning of the pen. I'm convinced it's possible, I just haven't figured out how!



System

quirements

Mac: OS X 10.6.8 or

do do do do

PJ has been a professional comic artist for over a decade, and drawn Ĵudge Dredd, Rogue Trooper and more.

www.pauljholden.com





Price £60 Company Wacom Web www.wacom.com Contact 020 7744 0831

hat do you get when you cross a graphics tablet with a trackpad? Probably something like the Bamboo Pad. It attempts to combine the best of both worlds by providing a small tablet area with a pressure-sensitive stylus and support for multi-touch gestures, as used in Mac OS and now also Windows 7 and 8.

It's available in four different colours, and is entirely wireless, running off standard AAA batteries. The dinky pad connects to your computer via a microscopic wireless connector, which



The Bamboo Pad is like a hybrid between a drawing tablet and a trackpad with gesture support.

you plug into a USB port. This uses a proprietary system so there's no faffing around with Bluetooth pairing – just turn on the Pad and it's ready to go.

If using the Pad on the Mac, you need to download and install a driver – a minor inconvenience that does, however, ensure that all the Pad's features work with apps that support it. On a Windows PC, the Pad is installed

touchpad with basic stylus support for doodling and writing, rather than a fully fledged tablet. Viewed as such, it works perfectly well. You can sketch quite happily, if not overly comfortably, on its small surface, once you get used to the way the square area maps to the rectangle of your screen. Regardless of the software being used, the Pad is also good at differentiating between

66 We found gesture recognition on the Pad to be hit-and-miss, often zooming in or out when we wanted to scroll 99

as a standard USB input device. As a result, you can only use its pressure sensitivity in the few native Windows Ink applications available, such as Microsoft Office and Wacom's basic Bamboo Page app. Photoshop and Painter won't recognise the Pad's pressure sensitivity at all in Windows. It's something of a glaring omission for users of the Microsoft OS and one that Wacom doesn't make at all clear in its promotional material.

Having said that, Wacom is pitching the Pad as a general-purpose

pen input and the palm of your hand resting on its surface.

We found gesture recognition on the Pad to be hit-and-miss, though, often zooming in or out when we wanted to scroll. It's nowhere near as reliable as a Magic Trackpad, but it's considerably cheaper and offers stylus support.

In short, if you don't expect miracles from the Pad then you won't be disappointed. Indeed, it would probably make an ideal secondary tablet, especially for use with a laptop given its portability.





Hardware Drawing tools



Intuos Creative Stylus

The stylus uses Bluetooth and requires one standard AAAA battery that seems

JOIN THE CLUB Graphics tablet king Wacom yields to the iPad with a dedicated, professional stylus

Price £85 Company Wacom Web www.wacom.com Contact 020 7744 (

he iPad has established itself as the de facto electronic sketchpad for many artists, because it's more versatile than a graphics tablet and cheaper and more portable than a laptop. So it's no wonder that Wacom has finally launched a professional-grade stylus for the iPad 3, 4 and later models.

It's made of rubber and aluminium, making it pleasingly light without being insubstantial, and comes with a carry case and two spare nibs. There's 2,048 levels of pressure sensitivity (in supported apps) and the familiar Wacom dual-shortcut buttons, which can be customised to perform whatever app functions you like.

The stylus works via Bluetooth. running off one standard AAAA battery, so it needs to be paired with the iPad to begin with. Oddly, it doesn't show up as a standard Bluetooth device in the iPad's system settings; you need to pair it with each

supported app individually using whatever method it employs, which is easy to forget when you've just downloaded a new one.

At the moment, 15 apps provide specific support for the stylus, including ArtRage, Procreate, SketchBook and Wacom's own Bamboo Paper - although not all of these apps support all the features of obscure smaller details on the screen, and can make drawing finer details more difficult than it needs to be.

Meanwhile, the rocker switches that act as definable buttons are easily accessible with your finger. However, their action is so loose that it's all too easy to press one by mistake sometimes just brushing it with your fingertip activates it. It's not a massive

66 The biggest bone of contention for seasoned iPad stylus users is likely to be the squashy, bulbous rubber nib 鲀

the stylus. A further six apps are promised to have integration soon.

The biggest bone of contention for seasoned iPad stylus users is likely to be the squashy, bulbous rubber nib, especially when compared to the clear, fine-tipped nib of something like the Adonit Jot Touch. Presumably this is necessary to support pressure sensitivity, but it does sometimes

bother, but for a stylus costing this much, you'd expect such little details to be ironed out

That said, the stylus is a joy to use generally, with flowing lines and a predictable response to pressure, and palm rejection works well in most apps. Zooming in and out of your image usually takes care of any problems with the larger nib, while the battery seems to last forever - and is cheap to replace.

If you own a newer iPad and want a Cintiq-style experience minus the extra support, its high price and that squishy tip should be borne in mind.

- AAAA battery

Rating do do do





The Art of Mr Peabody & Sherman

CLASSIC REVIVAL Showcasing incredible craft, this book documents how DreamWorks revived Jay Ward's classic 1960s cartoon characters beautifully

Author Jerry Beck Publisher Titan Books Price £25 Web www.titanbooks.com Available Now

his large, landscape book is a wonderful companion to animation giant DreamWorks' upcoming feature film Mr Peabody & Sherman. Based on the characters created by Jay Ward in the 1960s, this 156-page hardback provides a small preview of some of the film's snazzy preproduction art and explains how the original designs were translated to the big screen.

It begins with a wraparound book cover, painted by artist Tim Lamb, which visualises the characters' journey from their original 1960s cartoon-style to the artwork created for today's adaptation. Inside, following a nostalgic forward by Ty Burrell (the voice of the new Mr Peabody) and a touching preface from Jay's daughter Tiffany, the book presents its first, and in our



Mr Peabody lives in a penthouse suite with Sherman; it's a slick mix of retro styling and contemporary design.



opinion, best chapter. It focuses on the film's major players - Mr Peabody, Sherman, Penny and the Petersons - and features multiple character sketches and illustrations, all of which provide an inspiring visual breakdown of their development.

It's a shame that this chapter has so few dedicated pages in comparison to the wonderfully detailed environment art and props section; however, this doesn't take anything away from the illustrative genius that's showcased within this book. Here you become aware of just how tirelessly the DreamWorks team worked to remain true to the original, muchloved characters.

Another noteworthy section is the Building a Scene chapter towards the end of the book, in which the narrative sees Sherman ask and Mr Peabody answer a series of questions about how the scene was translated into 3D. While it is a simplified version of the complex behind-the-scenes work, it's a fun approach that's technically accurate and makes what is in reality a thoroughly complicated process accessible to everyone.

Throughout the book it's the artwork that does most of the talking though, with some additional information



they encounter the work of a certain Mr Da Vinci

provided by DreamWorks artists and author Jerry Beck. Full to the brim of inspiring artwork, every page in this hardback is a beautiful rainbow of colours. However, among the hundreds of compositions featured it would have been nice to see a few more early development sketches and storyboards, particularly in the environments section. That aside, this Art Of book has much to offer illustrators, comic fans and digital artists alike, providing a real insight to how DreamWorks artists work on memorable characters. It's also a healthy dose of inspiration.

RATING & & & &

300: Rise of an Empire: The Art of the Film

WATER OPERA This widescreen companion to the follow-up of 300 picks up all the details of the ancient Greeks' adventures at sea

Author Peter Aperlo Publisher Titan Books Price £25 Web www.titanbooks

nowing that everyone dies in the movie 300, we have to admit to being slightly confused when we heard 300: Rise of an Empire was in the making. But all of our questions were answered in this lavish hardback, which also provides a visual breakdown of the film's creation.

Much like the new movie, this book is full of dark, stylised imagery, comprising high-end photography and computergenerated compositions to detailed illustrations and beautiful paintings.





Top-notch photography showcases the more designs in the film.

Look out for the comic-book style storyboards and double-page spread paintings, all of which are eye-catching.

Working through the film's creation and story in chapters, the book's least impressive section is its opening on the main characters. We found ourselves skipping through the multiple pages of marketing-style movie stills until we arrived at the concept art and development work, where the book really comes into its own.

No expense has been spared on the top-quality, glossy paper stock that presents each design and photograph in rich detail. In addition, the book's large format makes it feel heavy and worth the price. It's like the coolest history textbook ever made, all wrapped up with beautiful and inspiring imagery for character and environment concept artists alike.

RATING ADA

The Art of Ian Miller

BEAUTIFUL NIGHTMARE The incomparable British fantasy artist Ian Miller gets a long overdue retrospective of a bewitching body of work



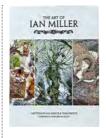
Author Tom Whyte and Ian Miller Publisher Titan Books Price £25 Web www.titanbooks.com Available

been on the fantasy and sci-fi art scene since the early 1970s. His finely detailed work is instantly recognisable, and is often gothic and grotesque-themed in nature. This 160-page hardback showcases 300 of his most incredible pieces.

ritish artist Ian Miller has

With almost every image featuring some form of death, destruction and sickening decay, the work is divided into four chapters. Each one is overflowing with his trademark stark





lan Miller's artwork is sure to evoke feelings of morbid fascination.



black-and-white drawings, with the odd injection of colour thrown in to get your senses going. But it's the final chapter - Dreams and Nightmares that's the most captivating.

Here you'll find lan's most unsettling pieces. It's also where the artist reveals personal details about himself, such as how being steeped in the world of make-believe as a child made him both fearful and excited at the same time. These are two emotions that have since translated into his work and now invoke a similar reaction in his audiences.

This book is frenetic in the most brilliant way. Every image produces multiple, opposing reactions, the predominant one being of awe at Miller's staggering craft, quickly followed by an overwhelming urge to look away. It's an absolute must-have for fantasy artists.

RATING ETET ETET





VOTING NOW OPEN

Game Changer of the Year

Best New Web Technology

Open Source Project of the Year

App of the Year

Best Online Portfolio

Side Project of the Year

Demo of the Year

Best collaborative project

Redesign of the Year

Podcast of the Year

Conference Talk of the Year

Grassroots event of the Year

Entrepreneur of the Year

Emerging Talent of the Year

Young Developer of the Year

Young Designer of the Year

New Agency of the Year

Developer of the Year

Designer of the Year

Outstanding contribution

Team of the Year

Agency of the Year

www.thenetawards.com









Skin textures start with a Polypaint base layer in ZBrush.

Realistic Skin with ZBrush and KeyShot

UNDER THE SKIN Creature artist Dominic Qwek demonstrates the steps needed to truly bring characters to life, layer by layer

Publisher The Gnomon Workshop Price £30 Format DVD/Download Web www.thegnomonworkshop.com

aking skin look real in your pictures is a matter of understanding light, and how it affects the surface of the skin. It's a creative challenge for which 3D software is well-suited.

In this two-hour video, Dominic Qwek reveals his own process for detailing and rendering skin in 3D, although there are plenty of take-home points for 2D artists, too. Dominic breaks his process into three distinct stages, using different software in each.

The most time-consuming stage involves Dominic taking a ready-made creature model into ZBrush and detailing the skin, meticulously building layers of tiny pores, wrinkles – anything that breaks up and scatters the light as it hits the skin's surface. This, Dominic explains, is how you avoid the silky-smooth 'CG look'.

You'll need to know ZBrush to keep up with what he's doing, but you'll deepen your knowledge of the roles various brushes and alphas play in



creating realism. The closest this process gets to traditional painting is when Dominic applies textures over the model. You'll recognise many conventions of 2D painting, such as using red and blue to indicate the blood and veins beneath the skin.

The remaining stages are easier to get into. The ZBrush model goes into KeyShot, which is a specialised but accessible tool for lighting and rendering 3D models. The half-hour spent in KeyShot serves as an appetiser if you're new to the program, but you'll need to explore it on your own to approach Dominic's results.

The last stage involves Photoshop, as Dominic applies scumbled textures that blend into the render. He narrates the action with quiet authority, but tends to focus on the 3D process in favour of the anatomical and painterly knowledge that informs his decisions. You'll finish the video with some understanding of skin, but far more of 3D software techniques.

ARTIST PROFILE

DOMINIC QWEK

Dominic is a creature and character artist with over 10 years' experience in the CG industry. He started his career as a 3D generalist for advertising before moving into games. He's contributed to AAA titles such as Starcraft II, Diablo III and Killzone 2. He now works at Blizzard Entertainment as a senior cinematic artist, where he helps create the stunning cinematics that Blizzard is famed for. Dominic's



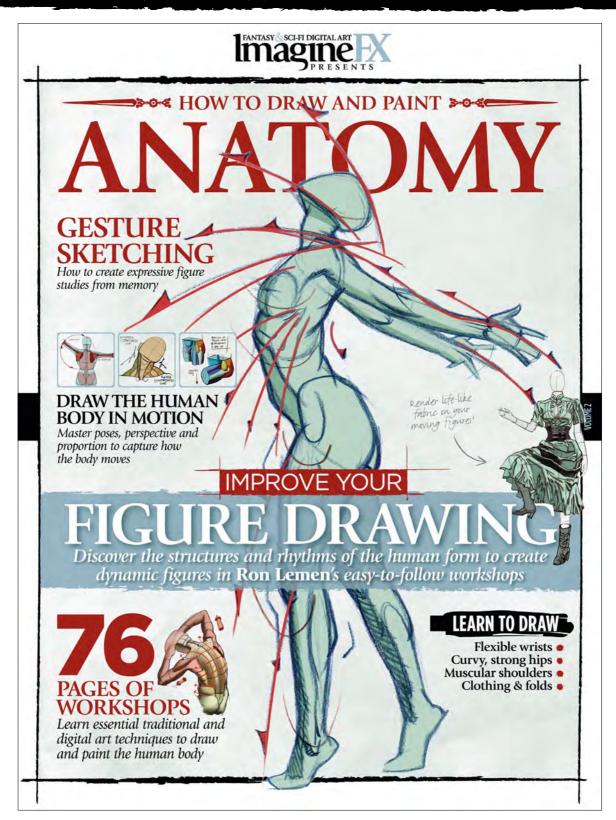
skill set ranges from character and environment creation to creature design and 3D rapid-prototyping.

www.dominicqwek.com



HOW TO DRAW AND PAINT

Don't miss this special collection of the best anatomy advice from ImagineFX. It's packed with easy-to-follow, step-by-step anatomy guidance from professional artists. On sale now...



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trator

PATRICK J JONES GETS PERSONAL

Find out which Conan painter captured the Belfast-born artist's imagination Page 114

This issue:



00 FXPosé Traditional e best traditional art revealed.



104 Creative Space Subway sketching in Toronto.



106 Paint a comic Christopher Moeller gets busy.



112 Anatomy advice Learn to draw the human head.

April 2014 lmagineFX



FANTASY illustrator FXPOSÉ Juditional FANTASY ARTISTS

Rebecca Yanovskaya

LOCATION: Canada
WEB: www.rebeccayanovskaya.com
EMAIL: ryanovskaya@gmail.com
MEDIA: Archival ballpoint pen, gold
leaf, shell gold, Moleskine paper



Rebecca, like most artists, began by doodling in small sketchbooks. But she didn't stop there. While she continued to use

ballpoint pens and Moleskine paper, her sketches became more elaborate. Now she creates intricate drawings layered with materials such as gold leaf, floral patterns and wood panels.

"Mythological stories, natural forces and the beauty of the human figure" influence her most. The Toronto-based artist aspires to one day illustrate The Odyssey, Hans Christian Andersen's stories and a custom tarot deck.

IMAGINEFX CRIT

"Every so often, the ImagineFX team gathers around a computer to gawp in disbelief at submitted work – as we did after receiving Rebecca's art. Brilliant. Quite unlike anything I've ever seen before."

Gary Evans, Staff Writer

ASCENT OF MAN AND THE DESTRUCTION OF MAGIC

Ballpoint pen and 22K gold leaf, 10.5x17.5in "This piece is my homage to some of my favourite artists and subject matter. Mucha, Klimt, Bouguereau, Waterhouse and many others inspired it. The winged beings and magical water monsters were such fun to draw, and I wanted the power of nature and magic to be showcased here."



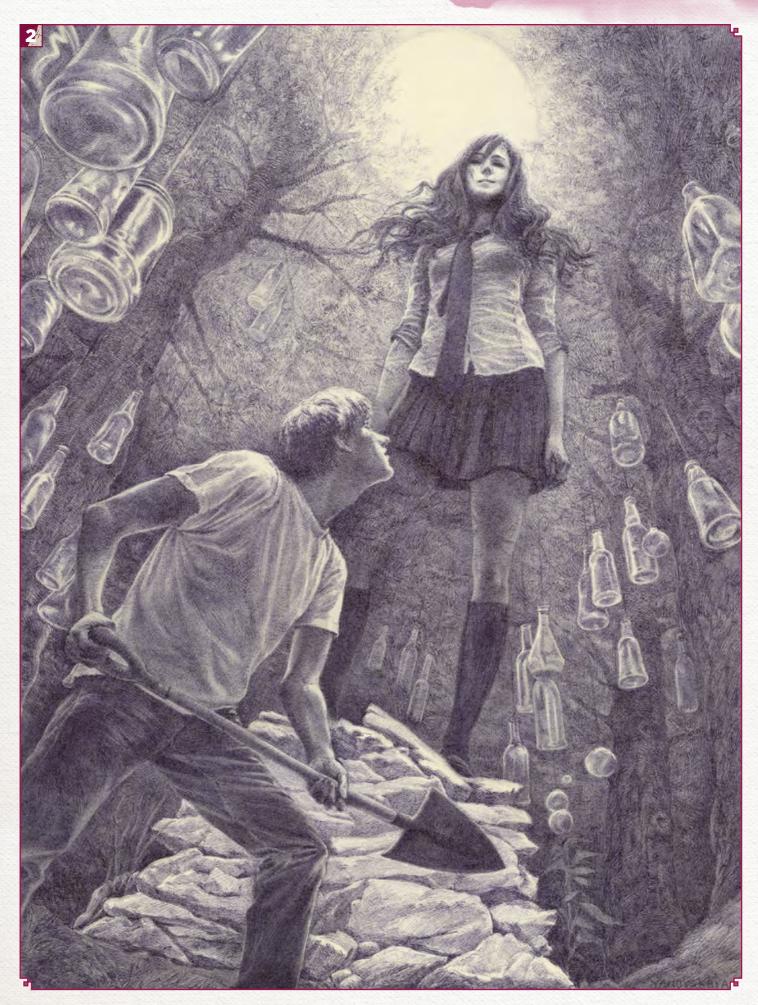
THE CAIRN IN SLATER WOODS

Ballpoint pen, 8x10in

"This piece is based on a contemporary ghost story I found on Tor.com. The mood of the moment was essential, as well as capturing the intent of the main characters. I composed the scene with particular attention to strong visual lines and atmospheric perspective."



FXPosé Traditional art





Craig Elliott

LOCATION: US

WEB: www.craigelliottgallery.com EMAIL: craig_elliott@mac.com MEDIA: Oil on wood or canvas



Sculpture, jewellery design, even landscape architecture - if it's creative, Craig can turn his hand to it. He's also worked

extensively designing animated films for Disney and DreamWorks. But it's in fine art that he excels.

Educated at the esteemed Art Center College of Design in Pasadena, Craig loves to paint nature and the human form. He's also painted comic book and cover artwork for Dark Horse Comics and World of Warcraft Trading cards, and is a Spectrum Fantastic Art goldmedal winner. "I work in themes personal to me," he says, "issues like body image, environmental preservation and social and psychological repression weave themselves throughout my work."



I love the atmosphere that Craig has created in his Forest Awakening scene. The ray of light falling onto the woman's face is extremely well rendered - it looks like Craig's painted a moment from a film." Cliff Hope, Operations Editor



adulthood, Little Wing releases her friend back into the wild to live its life."



Oil on mahogany panel, 8x9in

"In this painting, an Asian girl and her brother flee the scene of the burning of their home.'



"A ray of sun caresses a forest woman to awaken in her bed of flowers.'

TORI AMOS FAN
Acrylic and oil on mahogany panel,

"An image of the singer-songwriter Tori Amos, created for her RAINN benefit calendar."

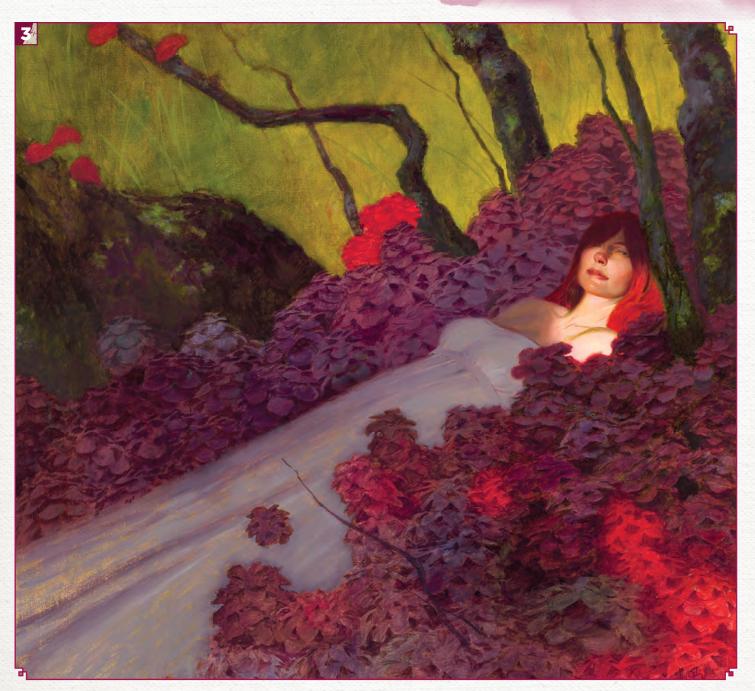
36x20in







FXPosé Traditional art





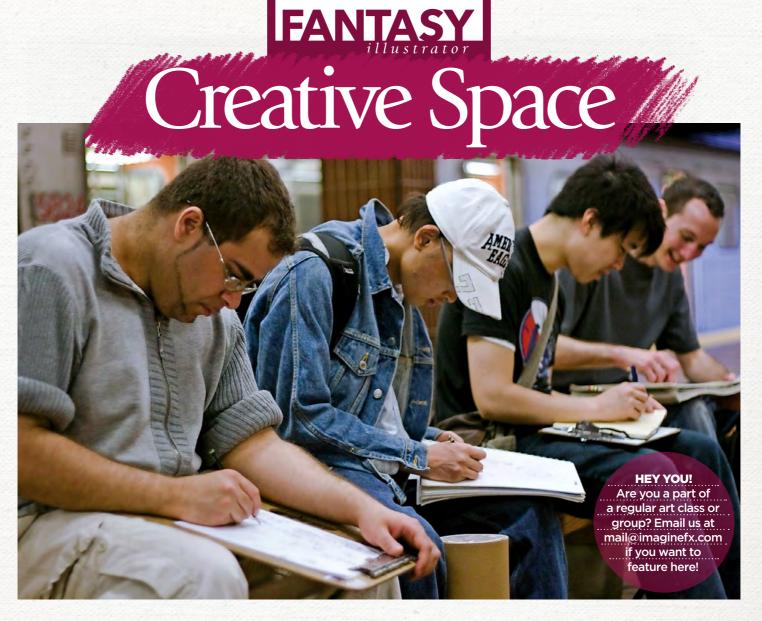
SUBMIT YOUR ART TO FXPOSÉ

Send up to five pieces of your work, along with their titles, an explanation of your techniques, a photo of yourself and contact details. Images should be sent as 300DPI JPEG files.

Email: fxpose@imaginefx.com (maximum 1MB per image)

Post: (CD or DVD): FXPosé Traditional ImagineFX 30 Monmouth Street Bath BA1 2BW, UK

All artwork is submitted on the basis of a non-exclusive worldwide licence to publish, both in print and electronically.



SUBWAY SKETCHING: TORONTO

All aboard the art train: BOBBY CHIU and PETER CHAN explain why sketching on the subway puts artists on the right track

very Sunday at 3.30pm
Canadian time, an eclectic
group gathers in Toronto's
Union Station. Some know
each other; many are
strangers. Together, sketchbooks in hand,
pencils ready, they board the 3.45pm
subway train. They ride back and forth,
drawing what they see.

"The best creating doesn't happen in a vacuum," says Bobby Chiu. "And a lot of the best artists will attest that one way to immediately become a better, more creative artist is to simply hang around other good, creative artists."

Bobby is part of the team behind Subway Sketching – Toronto-based Imaginism Studios, which specialises in character and concept design.

The event began life as a New Year's resolution made by the artist. He wanted to improve his life-drawing skills and saw the subway as the perfect place to do so. For four hours, on 2 January 2005, he rode the train alone, drawing.

Kei Acedera later joined Bobby each Sunday – the pair founding Imaginism that year. After placing an advert on cgtalk. com, the group flourished and is now led by the studio's senior artist Peter Chan. Sketchers meet at Toronto's Union Station every Sunday, boarding the 3.45pm train and drawing what they see.

Subway fare aside, the event's free to attend. Some attendees – those who've moved away from Toronto – have found similar groups of their own. Peter's sure it means they're doing something right.

"It's a supportive, social environment," he says, "where pro and amateur artists alike help each other, network and share ideas. Attendees can – and will – discover that whatever frustrations they might have with their art are often shared by other artists, which can be reassuring and uplifting on its own."

For more on Subway Sketching and Imaginism Studios, visit www.imaginismstudios.com.



Creative Space Subway Sketching: Toronto







Almost a decade ago, Bobby Chiu boarded a subway train alone to improve his life-drawing skills. Not only has the group grown, but similar events have sprung up throughout Canada.

Subway Sketching is successful, founder Bobby Chiu says, because it stops art being an "isolated activity" and enables artists to share skills and ideas.

TRAIN OF THOUGHTS

A selection of sketches created on the subways of Toronto



Subway Sketching founder Bobby Chiu captures the character of this passenger perfectly.

Temperatures in Toronto often mean very little of subjects are actually visible, as this sketch by Bobby shows.



Point of view: Bobby began drawing on the subway to improve his life-drawing skills.

Kei Acedera was the first person to join Bobby Chiu in drawing while riding the train.

'Wanna trade?'
Kei captures
the business
meetings that
often take place
on the trains.







Kei founded Imaginism Studios with Bobby, the pair sharing a love of character design.

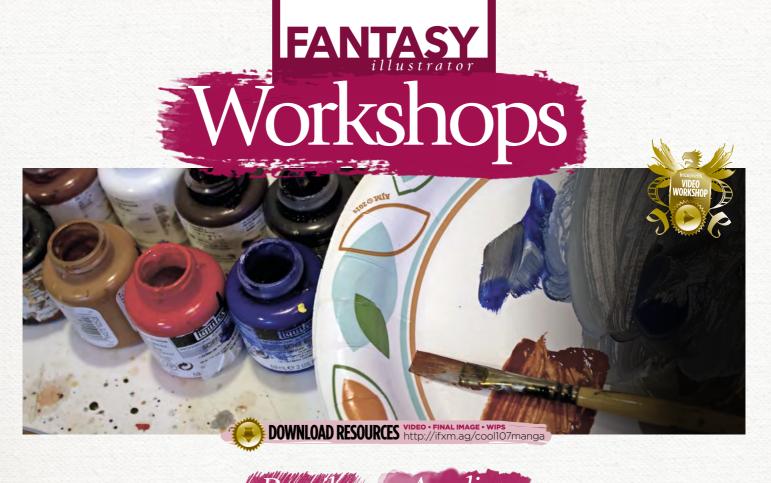












PAINT COMICS THE OLD-FASHIONED WAY

From script, to thumbnail, to sketch, to finished painting, CHRISTOPHER MOELLER reveals how he creates a comics page using traditional media

here is no reason on Earth to still be painting comics traditionally. In an industry that demands speed, painted comics are excruciatingly slow. To make things worse, in a medium dominated by teams of pencillers, inkers, colourists and designers, painted comics are the work of one artist. Painted comics are an exercise in perversity, and yet, when they work, they can be transcendently beautiful.

I liked comics as a youngster, but lost interest in middle school. It wasn't until attending the University of Michigan School of Art in the early 1980s that I rediscovered comics.

But it wasn't the superheroes of my childhood that captured my attention. Instead it was the outburst of expressive and exciting painted work being done by madmen who ignored all of the reasons that one shouldn't use a brush instead of a pencil.

MATERIALS

SURFACE

- Paper (Strathmore 400 Series)
- Bristol board with a vellum finish

DRAWING MATERIALS

■ A variety of mechanical pencils, all with soft leads (3B-6B)

BRUSHES

- Robert Simmons sable round brushes
- Grumbacher Brislette sable flat brushes

PAINTS

■ Liquitex soft body acrylics

OTHER

■ Krylon Workable Fixative and Spray Varnish There were some beautiful books about, such as Neverwhere by Richard Corben; Moonshadow by Jon J Muth; Blood: A Tale, by Kent Williams; Enemy Ace by George Pratt; Silverheels by Scott Hampton; The Psycho by Dan Brereton; and Elektra: Assassin by Bill Sienkiewicz. I loved that they were all different. Each artist's voice was distinct, with its own rhythms and obsessions, it's own poetry.

In my mind, comics had a distinct visual language: words, lines and flat, primary colours. Here was something new. Here was visual storytelling radically different from what had gone before, as well as from one artist to the next. Here were problems being presented (and solved) in completely unique ways. I was hooked. In the 20 years I've been working in the industry I've created well over 900 pages of painted art.

In our modern, digital age, traditionally painted comics have nothing to recommend them. And yet here you are. And here I am. Painters tend not to remain in comics very long – one or two books for most of them. It doesn't take long for most painters to recognise the truth of what I said at the beginning: there is no reason on Earth why you should paint a comic book traditionally.

But bless every one who did, for their heroic, singular contributions. They are the reason I paint comics. Not because there are advantages that paint has to offer, but because paint is where my artistic voice finds its proper register. If yours does the same, here's a fairly detailed look at how I do what I do, and paint a comic page.



Christopher has been writing and painting comics since 1990, and his titles include JLA: A League of One, Star Wars:

Battle of the Bounty Hunters, plus his creator owned sci-fi trilogy Iron Empires. The third Iron Empires graphic novel, Void, is due this autumn. www.moellerillustrations.com



World building

I've written almost all of my own scripts, which are primarily sci-fi or fantasy. Stories that take place in strange, imaginary worlds full of cars, people, buildings, spaceships and creatures that have never existed. One full sketchbook at least gets filled. This happens alongside the script writing.





Photo reference

I don't use much reference.
That said, my main characters need a recognisable likeness and display a rich emotional range over the course of the book. Rather than ask my models to strike hundreds of different poses, I film their face from every angle and later print out screen captures from the videos.





OMICS TIP

READ THE SCRIPT
Make sure you really
enjoy the script before
you sign on. You'll
be living with it for
a long time.

Layouts

Where the thumbnail stage is about flow, the layout stage is about detail. I begin to nail down lighting, costume details, staging, background details, anatomy. I put my reference together as I work. Each layout is scanned into a folder on my computer, along with the reference I need.



Thumbnails

Once the script is done, I lay out the entire book in small spreads like this one. In the thumbnail stage, I'm establishing the flow of the story. Is this scene long enough, or does it need to be expanded? Would these two pages work best as a spread? How about a splash page?



Transfer to the board

I used to transfer my layout sketch to 11x17in Bristol board using an opaque projector. Now I print the sketch onto the board using my large-format printer (Epson 3880). I then spray the printed sketch with Krylon Workable Fixative, and it's ready to go.







Brushing in
I use Liquitex Soft Body
acrylics. The consistency enables
me to use them right out of the jar.
However, if you're painting with
acrylics, as I do, then don't invest in
expensive brushes. Acrylics destroy
brushes. I use relatively inexpensive
white sable brushes, as seen below.



ARTIST INSIGHT CHOOSE YOUR BRUSHES WISELY

I use two series of brushes: Robert Simmons for my rounds and Grumbacher Bristlette series for my flats. They're inexpensive white sable brushes. They usually last one or two pages before they get replaced. Destroying brushes is one of the hidden expenses of using acrylics.



Brushing in

In depth Painted comics





ARTIST INSIGHT SOLVING THE PROBLEM OF THE PAINT'S DRYING TIME



- People complain that acrylics dry too quickly, so buy soft-body acrylics. These come in a variety of containers. For large canvases, I use large containers, for comics, the twoounce size.
- 2 Instead of putting dabs of paint onto a palette, just open up the containers and arrange them nearby on your work surface.
- 3 Dip your brush into the container and transfer it to your palette (I use coated paper plates). The paint in the container will not dry up, even if it's left out all day.
- 4 If you find the paint thickening, spray water into the container. When you're done for the night, add some more water and close the containers (or alternatively, drape cling-wrap over them).

Lettering

I have a tremendous amount of respect for letterers such as my talented friend Todd Klein. That respect only deepened when I clumsily lettered my newest graphic novel Iron Empires: Void. However, doing my own lettering made me aware of how powerful the decisions at this stage are, and I will never have anyone letter my books again. Even though I'm not a skilled letterer, it's too integral a part of the storytelling to let out of my hands.











Finish

The page is done. It will be assembled along with the rest of the project and sent to the publisher, who will assemble it in InDesign or the equivalent program, before sending it off to the printer. Time for a glass of wine and a well-earned vacation!

Completing a book is an intense, draining, amazing experience.

8 Post-production

Once the page is done, I scan it and bring it up in Photoshop. I create a separate layer for the borders. Inset panels are cut out and pasted over the top of the borders. I have two border widths: one for conventional panels and a thinner one for inset panels.









DRAWING HEADS FROM LIFE

In the latest part of our anatomy drawing series, CHRIS LEGASPI passes on his advice for drawing heads accurately, either from life or observation

ecause head drawing is so complex, I try to simplify as much as possible, starting with simple shapes and then slowly adding details such as the features.

I like to begin by first making good observations and looking for key landmarks, such as anatomy, and the gesture of the head. I establish the outer shape, looking at the extreme edges of the face and hair. Then I draw an outline that captures the general shape.

MATERIALS

- Smooth newsprint paper
- Carbothello pencil, black (or Conte B) or
- Willow charcoal sticks (medium grade)
- Kneaded eraser
- Ballpoint pen
 Sketchbook

Next, I begin to place the features by locating the crosshairs – the vertical and horizontal centre of the head. This defines how much of the face you see and the direction of the model's gaze. I indicate the features by defining the rule of thirds, which places the hairline, brow ridge and the bottom of the nose.

To construct the head, I like to use boxy forms and planes. Planes work well in head drawing because they define corners and direction changes. I like corners because they make my heads feel solid

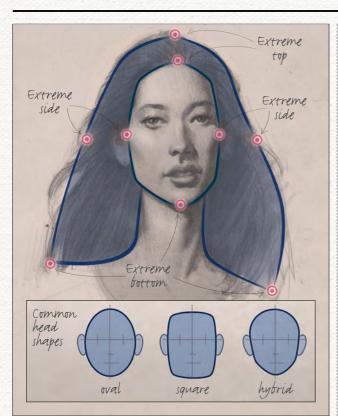
help accurately place the features.

and three dimensional. Once the planes and structures are established, I complete the drawing stage with the features, and other small details, like the eye openings, nostrils, ears and hair.

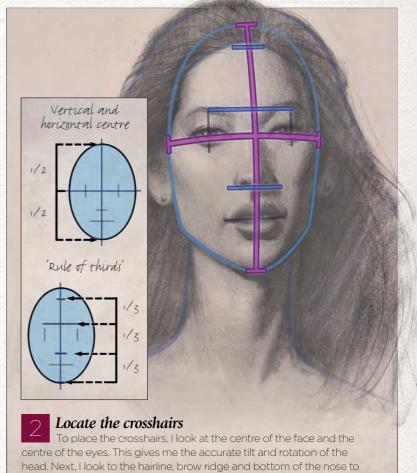
To finish the drawing, I add light and shadow. First, I use mid-value tone to block in the shadow, making sure to group dark objects (such as hair) as well.



Chris is keen to share his knowledge of art theory. You can see more of his work at www.freshdesioner.com



Define the outer shape
It's good to start by observing the key landmarks,
especially the top, sides and bottom of the head. Using the
landmarks as a guide, I then design a shape that captures the
general shape I see. For head shapes, oval, square and
combinations of both work well.

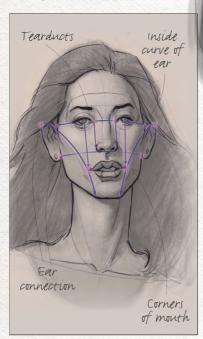


Artist insight Drawing heads



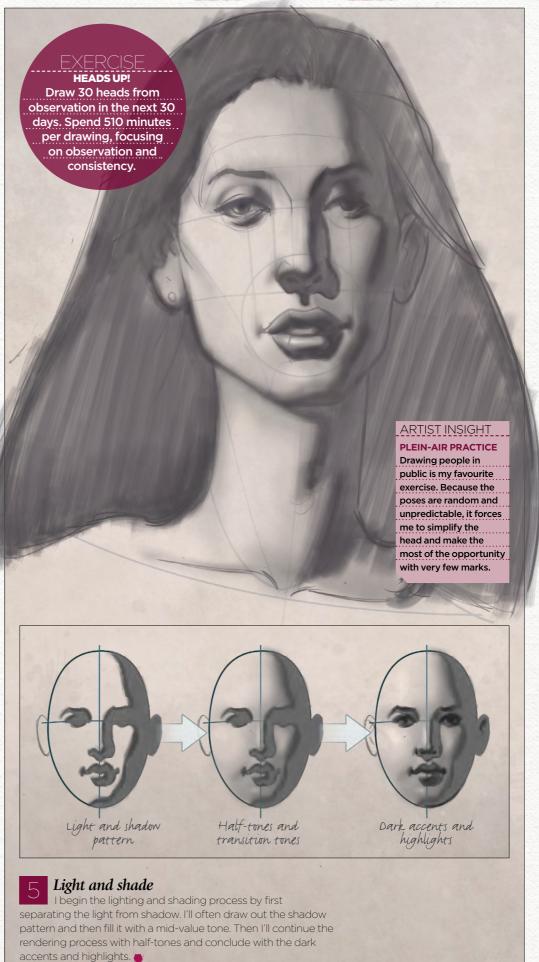
Define planes

Using planes helps to make my drawing feel solid, three-dimensional, and also aids the rendering process. I first break up the head into top, side and front planes, then carve into the planes to refine the drawing as appropriate. Then I begin tackling the features by constructing them, also in planes.



Features and details

I complete the drawing stage by refining the features and other small details, before going on to refine my original constructions until I achieve a likeness. For greater accuracy, I use the natural rhythms in the anatomy to help place the features. This also helps with proportion and adds gesture to the drawing.



First Impressions

From building sites to Victorian Classicism. Patrick's art journey

has brought him far



You're a kid, you see a painting that changes everything; where are you and what's the painting?

My Uncle Jim sent me to the local newsagent with a shiny 50 pence piece to buy the latest issue of The Savage Sword of Conan #4. The year was 1975, and the cover artwork by Boris Vallejo changed my life.

Which person helped you get your first break as an artist?

Against all odds, art director Janette Diamond from Orbit Books gave me my first break. I had naively left Ireland to be an artist, but I didn't know anyone in the art business and ended up working on building sites while living alone in a London bedsit. I spent a week's wages on promotional postcards and sent them out cold to all the publishing houses, simply addressed to 'the art director'. Back then there was no internet. I didn't have a clue. Just when I had all but given up hope, Janette got in touch with me.

Was there anyone you remember who tried to get in your way?

No one really, but there have been some sour encounters. In the early days I built up the courage to ring a famous sci-fi artist who was pretty pompous and angry at my gall. That was the first time I'd ever talked to a real artist, but a few months later I met another famous artist, Chris Achilleos, and he was just terrific. We hung out together for a short time and I was in awe of him. Overall, there are more good than bad folks in the fantasy/sci-fi art community.

What was your first paid commission? A black and white illustration for a glossy sci-fi magazine called Extro, which was published in Belfast. I meticulously shaded the art with a ballpoint pen. An art director asked me whether it was airbrushed art. That was a clue, so



CONAN THE CONQUERED

Patrick recorded each stage in the process of creating this oil painting for inclusion in his Masterclass sessions, which are available to buy on his website. I bought an airbrush and did the next artwork in no time at all.

What are your painting rituals?

Procrastination, coffee, then a delve into art books for inspiration until the clock tells me to stop making excuses. Then I start painting and don't stop until around 7:30pm. If I left out the procrastination I would have a regular nine-to-five routine.

66 Painting art sure beats the hell out of digging holes in the wintry streets of London 99



Is your art always evolving?

Always. I'm becoming more and more interested in Victorian Classicist methodology, which is reflected in my latest works, such as The Captive.

What's your most recent experiment? Water-soluble oils.

Do you remember the first image where you felt you'd nailed it?

Darkdreamer back in 2008 felt like a turning point. I knew my fantasy art heroes at the first IlluXCon would see it, so I pulled out all the stops.

What advice would you give to your younger self to aid you on the way? Go to life-drawing classes.

What sucks about the industry? Art direction by committee.

Why is it still the best industry to be involved in?

Painting art for a living sure beats the hell out of digging holes in the wintry streets of London.

Who's the first living artist you turn to for inspiration?

Boris Vallejo. I still have the original Conan magazine that lit the spark, all crumpled and worn. Through the hard times it stayed with me as a reminder to hang onto the dream. It recently made its way to Boris's home where he signed it. It now hangs framed on my studio wall.

What's the first thing you teach a pupil? Don't be afraid to make mistakes.

What are your plans for the next decade?

To help bring beauty back to the art world. Classical art has seen a huge resurgence, yet schools still teach mostly modern art techniques. I recently filmed every stage of the oil painting Conan the Conquered, available to download from my website as Masterclass sessions. Also, Korero Press will publish the first of two books on my art this year. These two events mark an important beginning to my work as a teacher and as an exponent of classic oil painting and the fantastic.

This year, Patrick will be exhibiting in the main show at IlluXCon and will also be Artist Guest of Honor at Dragon Con in Atlanta. See more of his work at www.pjartworks.com.



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