

# NO.1 FOR DIGITAL ARTISTS ImagineFX



## LEGEND DARRELL WARNER

The film costume  
artist talks Pirates!

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How to capture **Blade Runner's** iconic neo-noir look  
**PLUS** Concept and build a unique cinematic world



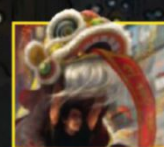
## From Star Wars to dream job

How an online challenge  
turned into a job offer at ILM



## Get inspired by del Toro

Create a monochrome  
piece in mixed media



## Photoshop colour tips

Paint a muted scene  
from greyscale to colour





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## Welcome to... NO.1 FOR DIGITAL ARTISTS ImagineFX



When I watch a good film, it stays with me for weeks, or even months. I'll find myself thinking about a character while staring out of the train window on the morning commute, or

I'll suddenly get reminded of a particular scene from the colours in a shop window, or by a car whizzing by.

Imagine, then, the excitement of being one of the artists who creates and shapes these magical worlds. Seeing their art direction, scene composition or costume design on the big screen must be such a huge buzz. Most of artists in this issue have worked on major films (Darrell Warner – Pirates of the Caribbean; Victor Martinez – Blade Runner 2049; Chris Rosewarne – Guardians of the Galaxy, to name-drop a few), and all were passionate about their craft and eager to share their knowledge with you, so dive on in!

*Claire*

Claire Howlett, Editor  
claire@imaginefx.com

### EDITOR'S CHOICE Three things you need to check out



#### A challenge of light and magic

An online competition gave artists the chance to see what it's like to work at ILM – and one artists got a job!



#### Darrell Warner

The film costume artist talks about Pirates, Doctor Strange and how he works with concept artists.



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### Brilliant new offer!

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"I want viewers to retain a character's profile etched in their mind – like Batman or Sparrow"  
Artist and illustrator Darrell Warner talks film

## Reader FXPosé

THE PLACE TO SHARE YOUR DIGITAL ART



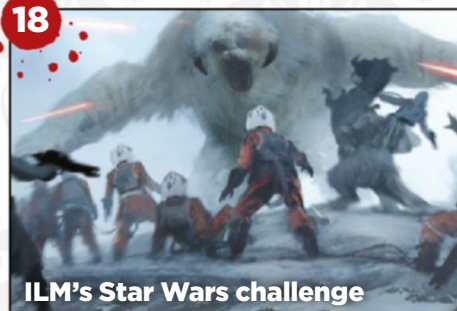
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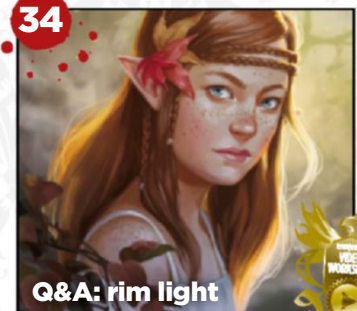
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FOR DIGITAL ARTISTS  
**ImagineFX**

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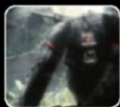
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## DOWNLOAD RESOURCES

Turn over the page for this issue's art assets



Paint stunning film art

## FANTASY illustrator

Inspiration and advice from the best traditional artists

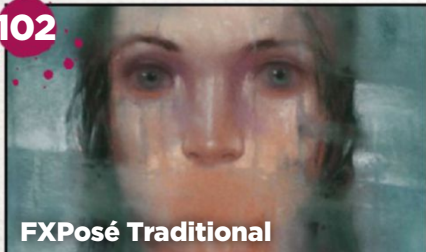
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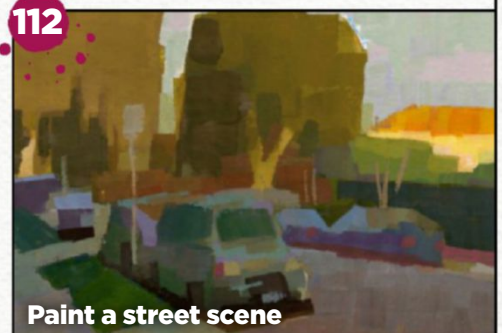
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Be inspired by del Toro

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Stephen Hickman





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# Resources

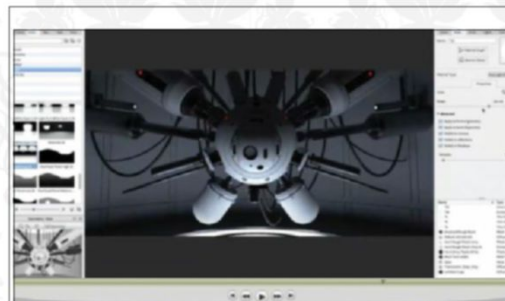
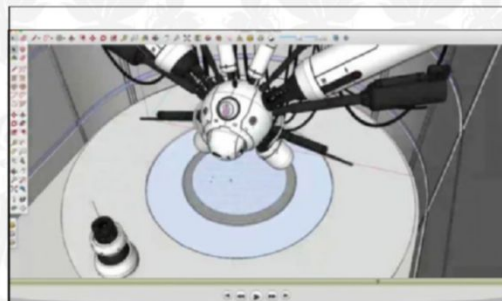
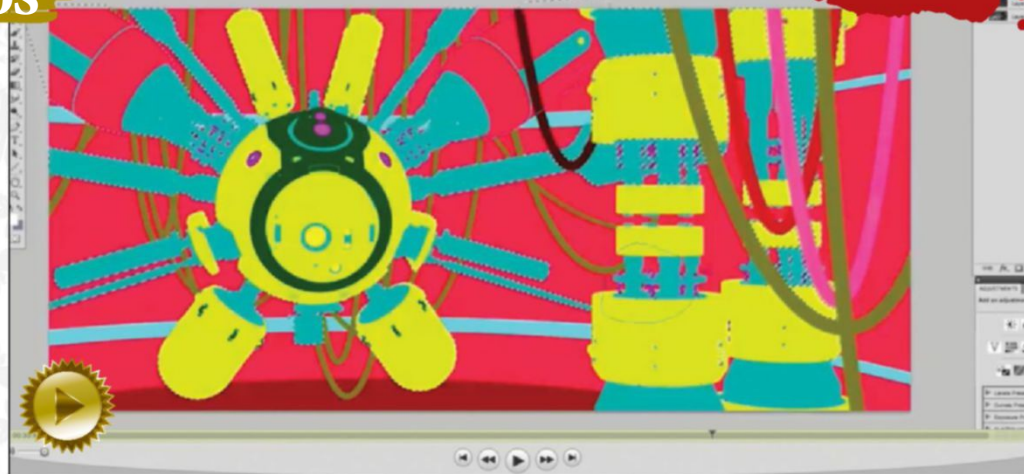
Getting hold of all of this issue's videos, artwork and brushes is quick and easy. Just visit our dedicated web page at <http://ifxm.ag/blade142run>

**OVER 6 HOURS**  
of video tutorials  
from pro artists  
to watch and  
learn from!

## WORKSHOP VIDEOS

### Create strong visuals for film

See how film concept artist Chris Rosewarne models, renders and paints a cinematic keyframe.



### GET YOUR RESOURCES

You're three steps away from this issue's resource files...

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Type this into your browser's address bar (not the search bar): <http://ifxm.ag/blade142run>
- 2 Find the files you want**  
Search through the list of resources to watch or download.
- 3 Download what you need**  
You can download all of the files at once, or individually.

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**ImagineFX**

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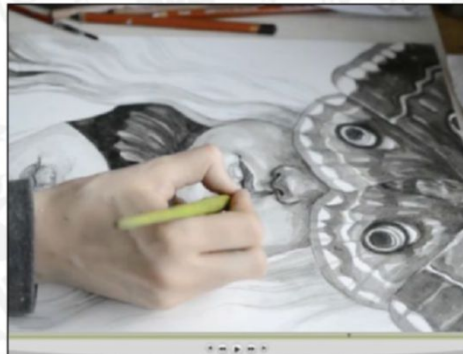
# EXCLUSIVE VIDEO TUTORIAL!

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



## Jana Heidersdorf

Look for reoccurring themes, symbols and strong imagery to be inspired by the works of Guillermo del Toro and help develop an atmospheric mixed-media painting.  
**Plus WIPs and final image**



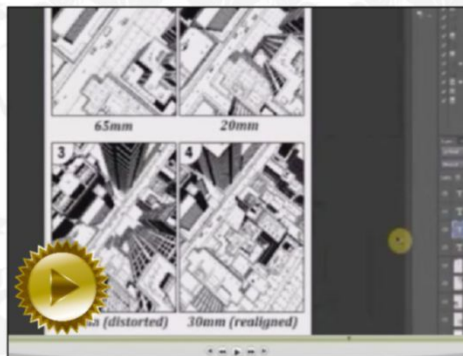
## Belinda Leung

Learn new Photoshop colour tricks to create a nostalgic festival scene.  
**Plus WIPs, brushes and final image**



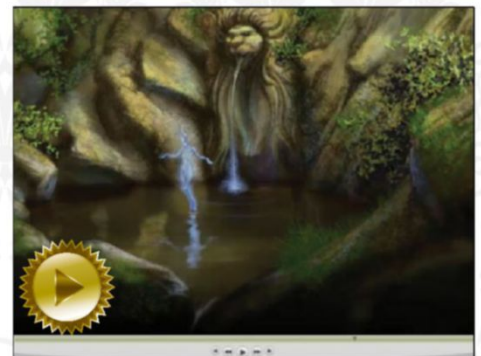
## Kelley McMorris

See how adding rim light to a character's hair can bring in a little magic to a portrait.  
**Plus WIPs and final image**



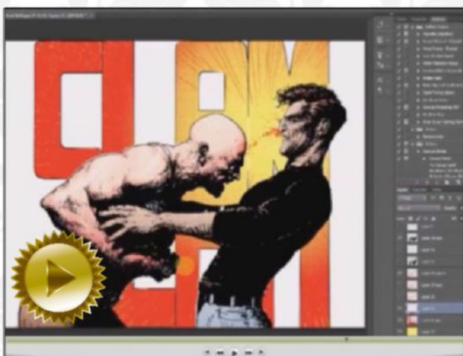
## Tom Foster

Understand how to use Daz 3D's settings to depict an overhead city street view.  
**Plus WIPs and final image**



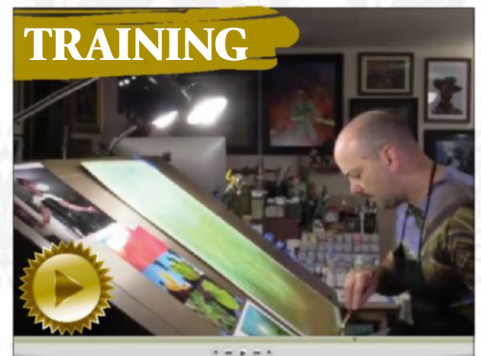
## Nick Harris

Get the environment working for you when creating a water sprite in ArtRage.  
**Plus WIPs and final image**



## Tom Foster

Learn to take a paradoxically subtle approach to the least subtle of actions, and make good use of 3D posing software, to depict a convincing headbutting scene.  
**Plus WIPs and final image**



## Jeff Miracola

Dabble in a new medium to bring a character to life, with Fantasy Art Workshop: Acrylic Painting Techniques.

**AND ALL THIS!** Detailed workshops packed with advice from pro artists from around the world, including Peter Chan, Charlie Creber, Krzysztof Domaradzki, Victor Martinez, Jolyon Meldrum, Brittany Myers, David Paget and Tan Hui Tian.

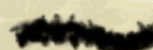
## 184 CUSTOM BRUSHES, INCLUDING...



**HARD EDGED SKETCHER**  
Belinda Leung's general brush for sketching compositions.



**CHISEL**  
This slender oval enables Victor Martinez to create sharp strokes and more.



**LARGE ATMOSPHERIC BRUSH**  
Jolyon Meldrum uses this to layer atmosphere while retaining edge detail.



# Reader FXPose

THE PLACE TO SHARE YOUR DIGITAL ART



## Toni Infante

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MEDIA: Photoshop



Toni grew up in Barcelona, but his artistic influences stretch all around the world. "Throughout my childhood I remember reading comics, drawing and copying the Japanese cartoons I watched on TV," he says. "Not much has changed."

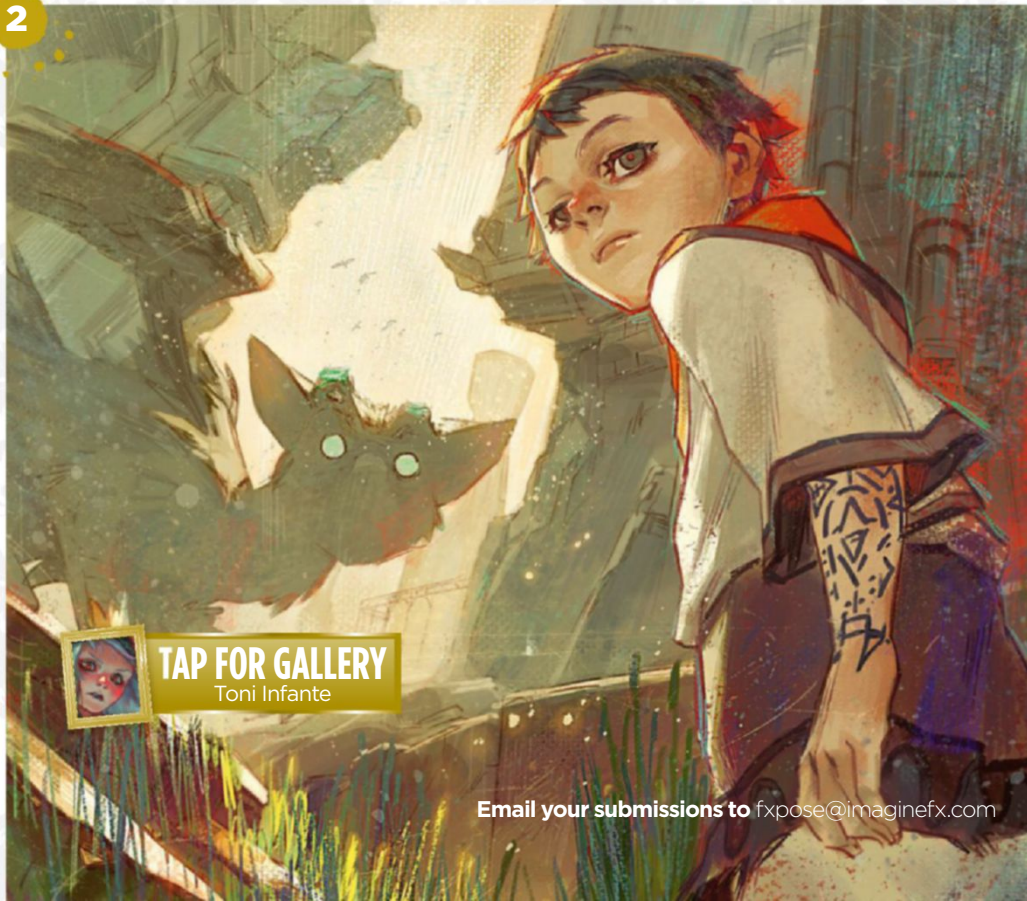
This artistic immersion led to his career as an illustrator and comic artist. "Since 2010 I've been illustrating for advertisement campaigns and movies," he says, "as well as working as a colourist for four years at Studio IBOIX where I illustrated books for Disney Publishing."

All of this experience has paid off, because Toni has been a freelance cover and comic illustrator for the past two years. "I always try to make personal artwork as well, to keep the passion alive," he adds.

1



2



**1 REI** "A little tribute to the anime series Evangelion. I tried to achieve an intimate and warm appearance using the lighting. Besides that, the most difficult part of it was capturing the pose and perspective."

**2 THE LAST GUARDIAN** "Fan art enables me to explore new techniques, brushes or approaches while working on series or stuff I love. On this one I tested some new textures that I used later on other projects."

**3 I CAN SEE YOU** "This was inspired by a short comic book story created by Mado Peña. I enjoy drawing old tech in some kind of steampunk or dystopian future, and am very happy with how this piece turned out."



**TAP FOR GALLERY**  
Toni Infante





*Artist crit*

Our recent manga issue cover artist Ilya Kuvshinov is on the same wavelength as Toni...



"Toni's grasp of colours, shapes and composition is truly something. And as a fan of manga, anime and video games, I approve of his taste in subjects to draw!"



1



**TAP FOR GALLERY**  
Vincent Lefevre

## **Vincent Lefevre**

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**MEDIA:** Photoshop



French artist Vincent tells us that, "My very first digital painting was completed in 2008 for a video game background. It was a revelation; the digital canvas then became my medium of choice."

Vincent taught himself his art skills, but formally studied industrial design – a handy skill when it comes to drawing realistic mechs. It also feeds in with his work on sci-fi book covers and character designs for the gaming industry.

## **IMAGINEFX CRIT**



"While Vincent's epic art – such as his scene featuring a trawler about to get an unpleasant surprise – is impressive, it's the low-key Fatherly Love that really hits home, thanks to the clear body language of the two robots."

**Daniel Vincent,**  
Art Editor

**1 UNCONSCIOUS UNDERWATER** "I painted this picture for an exhibition held by the artistic group The Luminarium, which I'm part of. It's a mix between realism and imaginary elements, and hints at feelings of fear and powerlessness."

**2 MECHA MANTE** "This picture shows a contrast between the simple landscape and the complex robot, and I think it turned out well. The flower petals serve as a reminder of the natural world."

**3 FATHERLY LOVE** "Developing the emotion of a fatherly love between those two robots was certainly a challenge. It's the humanity inside two artificial elements that gives strength to this illustration."

**4 DRAGON FOG** "I focused mostly on developing the mood and the light diffusing through it, which gives this scene a sense of mystery, reinforced by the juxtaposition of the medieval and futuristic."



2



3



4





**Kevin Hong**

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MEDIA: Photoshop



With a childhood marked by watching cartoons and anime, reading manga and spending countless hours playing Nintendo games, it's no surprise that Kevin found himself illustrating science fiction and fantasy projects upon graduating from New York's School of Visual Arts.

"I take my inspiration from those early influences, especially the classic JRPGs and anime," he says. "I've amassed a digital collection of thousands of images and collected dozens of art books that feature their art, including background art, character designs, animation cels, posters and illustrations."

Now working purely as a digital artist, he hopes to produce a graphic novel or animated film of his own one day.

**IMAGINEFX CRIT**



"There's plenty of storytelling and details to pique the viewer's interest in both of Kevin's artworks. I do like how he's taken something from real life – the black heron's way of hunting fish – and applied it to a fantasy setting."

Cliff Hope,  
Operations Editor

**1 SKY NOMADS** "The Bird-Tent is inspired by a real bird, the black heron. When hunting, it creates an umbrella-like canopy with its wings over shallow bodies of water, and the shade attracts fish."

**2 CATCHING SPIRITS** "This was originally commissioned for an editorial article. I was given the abstract concept 'Sifting through dense information to get to the best' by the art director. From that I generated the narrative of two kids stumbling upon a forest's guardian spirit."

1



**TAP FOR GALLERY**  
Kevin Hong



2





**Lente Scura**

**LOCATION:** Italy

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**MEDIA:** Photoshop



Italian artist Lente combines digital painting and photo manipulation to create subjects who are struggling in dream-like environments. This fusion of styles can be traced back to her time at graduate school in the late 90s. "It was an exciting time because digital art was exploding in terms of new technologies for artists," she says.

As well as being inspired by classic works of art and literature, Lente is also fascinated by dream studies. "Since my work focuses on the psychological state of my subjects, I'm drawn to works, both written and visual, that depict the conflict and struggle of individuals dealing with the subconscious world."

**IMAGINEFX CRIT**



"Lente's art has a strong sense of the ethereal about it – a feeling that we're seeing events on the edges of reality. Her figures' poses and expressions convey a wealth of emotion, in contrast to the deliberately low-key backgrounds."

**Daniel Vincent,**  
Art Editor

1



2



**1 DEAD STAR DREAM** "Based on the state of sleep paralysis, the waking dream state. Sleep paralysis is a horrible condition where one is able to respond to the world around them, but with an overriding sense of helplessness."

**2 ANABASIS** "Inspired by the song Anabasis, by the group Dead Can Dance. I wanted to combine steampunk and Venetian Italian paintings. Music is an element that affects my creative process, with notes and melodies functioning like words, colour and light."

**3 BY MY HAND** "This conveys the conflict between one's actions and the questioning of them. We all have moments where we question our actions and how those actions affect others can have repercussions throughout one's lifetime."





**TAP FOR GALLERY**  
Lente Scura



**Annie Wong**  
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**EMAIL:** [webmaster@furea.net](mailto:webmaster@furea.net)  
**MEDIA:** Photoshop



Having loved fantasy art since a very young age, Australian artist Annie has been working hard to bring her fictional worlds to life.

"I enjoy creating illustrations that express story, action and emotion," the self-taught artist reveals. This can be seen in her work, which can trace its influences back to manga and anime, as well as the work of the Impressionists.

Even though she's just started out as a freelance illustrator, Annie already has her sights set high. "I plan to continue my pursuits in fantasy illustration and create my own picture books," she says.



**1 FLIGHT** "The adventurous girl travels with her dragons and companion bird through a fantasy landscape. The girl loves music and brings it to the places they visit, by the shiny musical notes that travel with them."

**2 MOONLIGHT** "An action scene from my story The Lost Note, showing the characters fighting with a monster. The moonlight gives the scene a mystical and soft feel, despite the fighting. The man is stepping over the monsters, showing that he has power over them and is winning the battle."

**3 ANGELS** "This is a peaceful scene from the story showing two characters resting in a rose garden. The girl considers the knight as a protector, and the open wings of the bird on his shoulder makes him look like an angel to her. I put a lot of effort into creating the texture in this image."

**4 MUSICAL JOURNEY** "Music is a good way to communicate and experience different cultures. This picture shows a girl on a trip playing a musical instrument, and bringing her music and stories to share with the people she meets. Although this is one of my older work and has a fair few mistakes, it's still a favourite of mine."

## 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](mailto:fxpose@imaginefx.com)  
(maximum 1MB per image)

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**TAP FOR GALLERY**  
 Annie Wong



3



4



#### IMAGINEFX CRIT



"I'm impressed by Annie's dynamic fantasy art – and her interpretation of the stock phrase 'musical journey' is quite brilliant! Her lighting skill deserves special mention: look at how nicely it diffuses through the angel's wings, for example."  
Claire Howlett,  
Editor



# ARTIST NEWS, SOFTWARE & EVENTS ImagineNation

AT THE CORE OF THE DIGITAL ART COMMUNITY



**THE WINNER: MARIO ALBERTI**

The Battle of Hoth as depicted by Mario Alberti, the overall winner of the challenge.

## Using the Force

**Challenge accepted** Industrial Light & Magic and ArtStation teamed up to let artists experience what it's like working on concept art for Star Wars – and one artist got an amazing prize, as **Beren Neale** finds out

This year ArtStation made the online art competition exciting again, working with one of the most influential and popular film-art studios in the world, Industrial Light & Magic (ILM). Their joint competition gave entrants an inside view of how pro concept artists work.

It all started with a meeting at the FMX conference in 2015, when chat turned to a question: how could an art competition help recruit a new generation of concept artists to work on the upcoming Star Wars

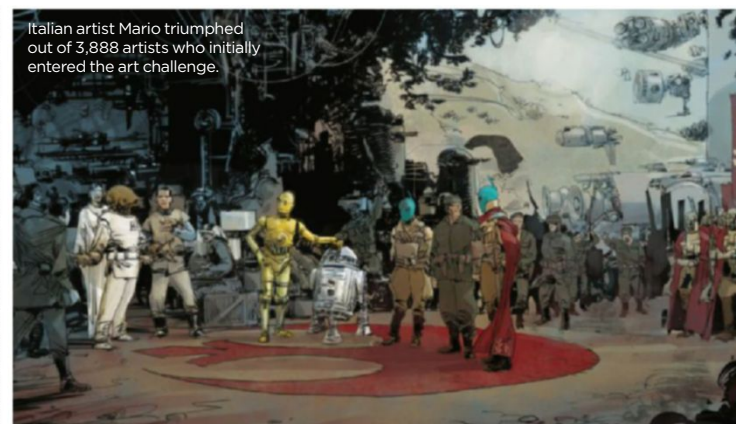


films? David Nakabayashi, creative director of the ILM art department, came up with the idea of a challenge that would simulate a real production experience. For the ArtStation's soon-to-be challenge manager, Daniel Wade, the chance

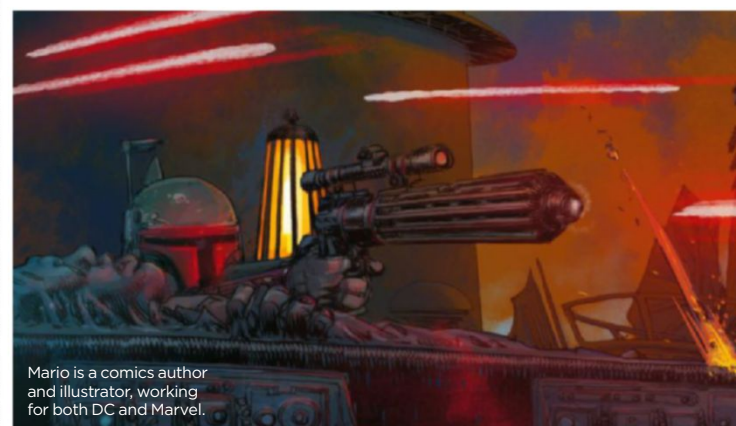


was too good to miss and the 2016 ILM Art Department Challenge was born.

"When we realised we would be running a Star Wars



Italian artist Mario triumphed out of 3,888 artists who initially entered the art challenge.



Mario is a comics author and illustrator, working for both DC and Marvel.





## BECOMING A POSTER BOY

We talk to Karl Fitzgerald, who's been busy creating screen-print versions of classic film posters, such as Mad Max and Blade Runner.

Page 23



## CREATIVE LIVING

Art is life for Michael Manomivibul, who works where he sleeps. He shows us around his home studio and shares his hard-earned tips for inspiration.

Page 24



## WINTER OF OUR CONTENT

Dan Hillier's collages, sourced from antique books and old magazines, are helping promote the winter season at William Shakespeare's Globe.

Page 27



Morgan Yon dramatically reimagines the boarding of the Rebel blockade runner from the opening of Episode IV.



Morgan was awarded second place in the realistically structured ILM/ArtStation challenge.

concept art challenge," says Daniel, "it had to be fit for purpose. Planning began on a platform that would bring art challenges into the 21st century – and withstand a record number of entrants."

ArtStation co-founder Leo Teo had already pioneered art challenges in the mid-2000s with CG Challenges. "However, the aim with the new platform was to leave behind forum-based systems in favour of a purpose-built platform with a greater community emphasis," says Daniel. "The most exciting aspect was that it was also a recruitment challenge. Those artists who gave this opportunity everything would likely help shape the look of future Star Wars films."

## CHALLENGING TIMES

Italian-based artist **Mario Alberti** predominantly works in comics. But the appeal of joining this competition was what got him into art in the first place: a sense of awe, and a desire to soak up anything that might make him a better artist.

"I'm always hungry for new stuff to see and learn from," he says. "I saw this as a chance to learn something new, maybe get to know a bit about working in films. Plus it's Star Wars!"



**“I was confident I wouldn’t drown, and I’d get as much fun as I could out of it”**

Morgan describes getting a 'Like' from David Nakabayashi during the art challenge as "intense."

That sense of awe had kicked in. "It felt a bit like a fish diving in a new sea, with all different kinds of colourful and beautiful creatures swimming around it," says Mario. "I was confident I wouldn't drown, and that I'd get as much fun as I could out of it." The artist did more than that – he won first place.

The competition consisted of three major challenges: a keyframe challenge, a vehicle design challenge, and a boot-camp style challenge, with many deadlines and changing design briefs and requirements.



## INDUSTRY INSIGHT

### JENNIFER CORONADO

*The ILM art department manager on the benefits of being wrong*

#### What does it take to become a pro concept artist?

Concept artists are designing for films, games or their preferred medium. They're interested in them because they're better versions of their own realities or places they can only dream of being. When creating concepts, don't get too caught up in what's 'right'. Focus on what's right for the project. Maybe the right thing for a project is to go down a path you don't necessarily like, just to know you have gone the wrong direction – that might be what your director needs. Concept art is about being a collaborator. Sometimes you'll be thrilled, sometimes dismayed. It's how you deal with those situations that will make you a true pro.

#### Which software and tools should be prioritised?

Most of the ILM art department's concept artists work in 3D in some form. While you don't want the tools to bog down your design, what you're creating will likely be built by someone else in production. Everyone at ILM has a core speciality, but can also branch out into different areas. Being flexible is very beneficial.

#### Do you have any good tips for finding inspiration?

Talk to people about your ideas, get feedback. Sometimes walking away from what you're doing, giving yourself a moment, can get ideas flowing again. I'm impressed every day by the amazing things people do under tight deadlines. Many of our team do personal work. A great teacher once said, 'If you don't live a life, after a while you're just an empty shell repeating the same thing over and over again'.



Jennifer Coronado has been managing projects and developing talent at ILM for over 16 years.

[www.ilmm.com](http://www.ilmm.com)





A scene rich in Star Wars lore, this time from third-placed Fred Palacio, who got the biggest prize of all.

"For each challenge stage, the ILM art department created a design brief which all artists had to follow, along with deadlines and limited guidance," says Daniel. Gone were the days of regular positive crits on



friendly forums. "Sometimes the art directors gave us general advice after they viewed an overall panel of submissions," says runner-up Morgan Yon. "That motivates you a lot. We also had something special: a 'Like' button on the bottom of our images. Those small things gave me a lot of confidence. I remember when I had the first 'Like' from David Nakabayashi - that was intense."

Accompanying David on the judging panel for the challenges was a who's who of industry legends, including Aaron McBride, Alex Jaeger, Doug Chiang, Jason Horley, Christian Alzmann, James Clyne, Amy Beth Christenson, Bianca Draghici, Erik Tiemens,

Kev Jenkins, Kilian Plunkett, Ryan Church, Stephen Tappin, Thang Le and Yanick Dusseault. When each challenge was completed, these art behemoths judged the entries and decided who would go through to the next round.



"To be honest, I had just two Likes on my work in progress post," says the comp's third-place artist Fred Palacio. "No comment. Just two thumbs up. So I felt I was on my own and kept going." Though Fred did have some help from a little friend. "I remember one night my nine-year-old son Matis came over and told me a vehicle looked Avatar-ish. I took

one element away and, done, it worked! Everyone's opinion counts, but self-criticism is very important," he says.

## EMOTIONAL RESPONSE

Kicking things off, The Moment keyframe challenge invited artists to create two emotive images that told a cinematic story within the world of Episodes IV to VI. Keyframes could use only existing Star Wars worlds, vehicles, creatures and characters to create a story moment. A total of 3,888 artists began the challenge, with 1,010 completing this first phase. The first round of judging reduced the number of artists going through to the next round to 330.

Next, The Ride challenge asked entrants to design two new Star Wars vehicles within the aesthetic of Episodes IV to VI. Vehicles could be Rebel, Imperial or utilitarian: anything from a giant starship to a land speeder. Just under 300 artists completed

**"I never promoted myself, but as soon as the result came out I got so many offers"**



Fred developed his own Star Wars story based on Luke's severed hand. The artist received a key critique from his nine-year-old son for his vehicle art.





Fred was so surprised to be named in the top three, he didn't even look for his name initially.

The Ride challenge, and the judging phase reduced the number who went through to the final stage to 224.

The Job challenge consisted of six mini-challenges designed to push artists to their limits. Deadlines were the same as they would be in a film production. Creative briefs were changed to show how directors can change their minds. And the story could evolve based on key frames from artists. Everyone was kept on their toes.

"The ILM art directors asked for the best that artists could produce within tough time restrictions, and 210 artists met that challenge," says Daniel. "Although the deadlines were almost impossible and the workloads extreme, 90 per cent of the artists who undertook The Job challenge completed the six mini challenges, and were awarded the title Survivor."

## ONCE THE DUST SETTLES...

So what's the legacy of this exciting online challenge? For the five artists who gained honourable mentions (and eight more labelled "ILM Favourites"), it's getting kudos from peers and hopefully commissions from companies. For the three winners, there's more kudos and some very desirable prizes from Wacom and ArtStation.

For Fred Palacio it was a surprise enough to be named in the top three. "When the result came out, I overlooked my name," he

says. "I looked at the winners announcement video and that's when I realised I was one of the three winners. I never promoted myself, but as soon as the result came out I got so many work offers." And an interview at ILM.

"The interview with Nak (David Nakabayashi) and Jennifer Coronado was filled with positive energy." He obviously impressed, because Fred was subsequently appointed art director at ILM Vancouver.

"The art director role is the most difficult position to fill," said David. "We'd been keeping our eye out for over a year."

Fred is understandably thrilled with the development. "Right now, I'm exploring a new world. I'm stepping into an arena filled with the biggest gladiators - and it seems they're quite nice! This huge community is making a director's vision happen and I'm happy and grateful to be in the middle of it."

How did the competition work out for ILM overall? David gives his final thoughts: "We were thrilled about this competition because it helped us find new talent. Most importantly, it gave us the opportunity to remotely mentor people (whether they knew it or not) and help them evolve their craft. There's nothing more exciting than being able to participate in this important, creative community."

To see the full brief for each challenge and explore all the great art it prompted, visit <http://ilmchallenge.artstation.com>.

## THE JOB CHALLENGE: PART FIVE DROID DESIGN

"The director would like to see the equivalent of R2-D2 but from the Danji side. Personality-wise he should be a bit 'younger brother' - pestering R2 - and later in the story they bond. I did this sketch at lunch with the producers. Have the guys interpret what they think it might be. Maybe start with this then do some others ideas. Lets call him DD-3."

**Christian Alzmann**



ILM art director Christian's droid, DD-3, was the starting point for artists who made it through to the later stages of the challenge.

## ILM ART DEPARTMENT CHALLENGE HONOURABLE MENTIONS



**Fan Gao**

[www.artstation.com/artist/fgao1](http://www.artstation.com/artist/fgao1)



**Matt Rhodes**

[www.artstation.com/artist/mattrhodes](http://www.artstation.com/artist/mattrhodes)



**Paul Dainton**

[www.artstation.com/artist/piddy](http://www.artstation.com/artist/piddy)



**Pavel Goloviy**

[www.artstation.com/artist/korontari](http://www.artstation.com/artist/korontari)



**Riccardo Federici**

[www.artstation.com/artist/riccardofederici](http://www.artstation.com/artist/riccardofederici)



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# Putting a new spin on classic film poster imagery

**Remaking movies** Comic book illustrator and concept artist Karl Fitzgerald reveals why he has made the leap into the niche industry of screen printed film posters



**"I'm still amazed at exactly how much detail can be achieved through the screen printing technique" says Karl Fitzgerald, a relative newcomer to the medium. Now working with galleries and studios who have a love for the bygone age of painted-style film posters, Karl's screen print poster commissions have seen him reinterpreting iconic characters and settings with his unique art style.**

Karl was originally inspired by Chris Weston's The Good, The Bad and the Ugly screen print poster. "It was the first screen

But with a limited palette of just six or seven colours, Karl has to plan his work carefully to ensure that he captures the likeness of recognisable actors and characters. "As these are such iconic films, attention to detail is very important," he says. "Fans will pick up on any inaccuracies in terms of costume or props."

Beginning with pencil sketches to nail down the concept, Karl graduates to Photoshop to complete the painting before the screen printing begins. The colour restraints don't appear to inhibit his posters though, as the results are beautiful, deeply textured new takes on familiar stories. "With

**“As these are such iconic films, attention to detail is very important”**

printed movie poster I saw in the flesh and it's what made me want to get into this industry," he says.

To his delight, Karl's now found himself working through a long list of licensed titles. It's enjoyable, of course, but also involves proper research work. "I start by rewatching the film, taking notes and then doing small sketches and studies," he says. "I look for key scenes, and really try and immerse myself in the atmosphere and environment, because that's what my paintings focus on."

these particular posters, I was trying to show the relationship between the character and their environment," says Karl.

It isn't all hard work for the young artist though, as he's also been basking in the warm reception his posters have received. As for the future, he's excited to see where screen printing will take him. "Plus," he says, "It's a great excuse to watch my favourite films again as 'research'!"

For more of Karl's art, visit his Facebook page at <http://ifxm.ag/karfit>.



This atmospheric painting of Karl's favourite film of all time features multiple elements from the movie, all drenched in rain and smoke.





## Michael Manomivibul

**Rest stop** Art really is life when the artist works where they sleep... take a peek into the single room creative life



**Welcome to my studio, in my studio apartment! For two years I had the honour of sharing a studio with illustrator and creature designer Brynn Metheney. When we decided to move our spaces back home she really helped me rethink my setup. Most of my days are spent in this single room, so I've put a lot of thought into making this great live/work environment.**

The walls are stuffed with art and inspiration from colleagues and heroes. I mix in pieces of my own work to help keep things in perspective, placing myself in the context of the creative community that I'm a part of. These narrow shelves are great for easily rotating the collection without the hassle of rehanging each time I want a refresh. I get great natural light and keep plants around to keep the things vibrant.

I don't spend all day in the studio: good art comes from experience and life. You're just as likely to find me brainstorming at a local coffee shop or riding along the waterside on my bike. My best ideas have come while out and about on my bike, so I try to get outside and be active every day.

On the other hand, some of the best work sessions happen between 9pm and 3am, a habit I picked up when I had a day job. There's something magic about working late, when the world quiets down and I'm a little too tired to constantly second guess myself. I put on a podcast I've listened to a million times before and just paint. When I'm done I stumble backwards, fall into bed and do the whole thing over again the next day.

**Michael's work has appeared in books, magazines and album covers. You'll find him in the pages of *Spectrum: The Best in Contemporary Fantastic Art*, and at art and comic shows. See more of his artwork at [www.mikemanoart.com](http://www.mikemanoart.com).**

My most prized art pieces have come from trades with other artists, by trading art you're trading respect. I'll never forget the first time someone I think of as foundational to me as an artist offered to trade a piece with me.



A model I built and painted a year ago. I grew up building models and painting pewter miniatures - I consider those years the foundation of my skills today. I rarely have the time any more, but sitting down with a model kit is still a deeply relaxing activity.

I love art books. I recently went through my whole collection to get rid of books and free up some shelf space, an exercise I found surprisingly valuable. I learned a lot about how my tastes have changed and how I've grown as a person and artist.

Toys and figures based on the work of Mike Mignola, Ashley Wood and Dave Stevens's Rocketeer. I also have some Strandbeest models walking around somewhere.

On display are artworks from Nathan Fox, Greg Ruth, Daniel Warren Johnson and other favourite comic artists of mine.





Wooden sword; picked up at a Renaissance fair. For reference, of course.

Judgy Horse, judges me and judges you.

I have horseshoe crabs (moults) two box crabs (not moults) a humboldt squid beak and a 3D printed blobfish, like the one from the internet memes. Yes, I do have a thing for aquatic creatures.



My giant light pad, found in the busted items bin at my local art store. The switch was broken, but after a quick call the manufacturer sent a replacement switch. Top tip: always contact the manufacturer before throwing out kit!

Here's my primary painting setup. I work in ink wash, diluting sumi ink with water and laying down layers of washes. I use a large variety of brushes; the centre brush on my board is from 1920s and was found in an estate sale. Lately, I've been finishing pieces with watercolour glazes.

I stand while I paint, which helps keep my energy levels up, sitting again when I'm working on the computer. I found this adjustable table years ago at a thrift store - I think it was an assisted living-in-bed meal table. If you stand, make sure to get a decent standing relief mat.





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# BRUTALLY HONEST BY DEYA MUNIZ



## A cut and paste job

**Stage presence** Dan Hillier's collages are being used to help promote the winter season at Shakespeare's Globe Theatre



When it comes to creating art for a subject as well known as William Shakespeare, it can be difficult to find an original

angle. So it seems fitting that the imagery for the Globe Theatre's Wonder Noir winter season will instead rely on already existing work by Dan Hillier.

Having been spotted by artistic director Emma Rice in a Bristol gallery, it wasn't long before she was working with Dan to pick out pieces of his art that were best suited to the Shakespearean plays.

"Emma's guiding word for the season is 'Wonder', and this is something that I consciously try to evoke in my pictures too," says Dan. "And when she got in touch it just seemed like an excellent marriage of minds."

Starting out with material sourced from old magazines and antique books, Dan builds up his artwork by scanning in certain details and layering them up in Photoshop. "It feels like an equal mix of directing the work myself and being led by the process, often finding nice surprises lurking beneath layers that have been placed some time ago," he reveals.

Emma also tasked Dan with creating a new piece with a non-white protagonist. "My work is predominantly made by collaging elements of woodcuts and engravings from the 1800s, meaning it's



Dan has been inspired by how elemental, inclusive and entertaining the productions have been.

actually quite hard to find decent depictions of non-white people from that time that aren't racially stereotypical or comical and that fit with the style I work in" says Dan. "So it was good to go looking specifically for more diverse imagery."

Bookings for the Winter Noir season are open now and will run until the start of 2017. For more information visit [www.shakespearesglobe.com](http://www.shakespearesglobe.com). To see more of Dan's art visit [www.danhillier.com](http://www.danhillier.com).



Publications such as the Illustrated London News, Graphic Magazine, and The British Workman Magazine are used in Dan's collages.



Each image springs out of "the feeling of being a tiny human part of nature," says Dan.



# Letters

## YOUR FEEDBACK & OPINIONS



Contact the editor, Claire Howlett, on [claire@imaginefx.com](mailto:claire@imaginefx.com) or write to ImagineFX, Future Publishing, Quay House, The Ambury, Bath, BA1 1UA, UK



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### Recycling issues

I look forward to the great articles and awesome art featured in the magazine each month. When viewing art in a magazine, what makes the art pop is the texture and gloss of the pages the art is printed on. However, upon receipt of the October 2016 edition (issue 139), I was disappointed to find there was no pop! Why? Because all the pages in the magazine were printed on recycled paper. All the images are dull to look at and the texture of the paper as you turn the pages seems sticky to the touch. Why the difference in paper used to print the magazine's main section for this issue?

**David Antrobus, via email**

**Claire replies** Hello David, thank you for writing in. I totally agree with you about your point. The recycled paper that was used in issue 139 was unacceptable to us, too. The paper did nothing to help the images be seen in a way that we would like. Rest assured, we have made sure that we won't get that paper again.

### Top three

I was greatly intrigued by the Star Citizen workshop in the recent games art issue (December, 141), it really piqued my interest as an aspiring artist. It was genuinely insightful for me to see how Jort van Welbergen from Foundry 42 went about designing and creating a vehicle for a video game – and especially the 3D side of things really opened my eyes. I wondered if you planned any more 3D tutorials of this nature, that might help me learn more about that side of digital art? I would guess there are other artists out there of my level who feel the same, too?

**Steven Wellsmith, via email**



*David was disappointed by the paper quality of issue 139. And so were we!*



**DID YOU MISS THE GAME ART SPECIAL?** Turn to page 66 for more details on our brilliant issue 141 and to get hold of other back issues, too.



Jort van Welbergen's tutorial from issue 141 (top) and Genzoman's (below) from the manga special, issue 140.

**Claire replies** Hello Steven. Thanks for writing in and we're really glad you enjoyed the workshop. The response to that issue has been really positive, and you're not the first person – and probably not the last either – to write in and ask for more 3D tutorials. So you'll be pleased to know we have several more planned. Please do let us know what you think of them. Readers, have we struck the right balance between 2D and 3D digital art in the magazine? Email in and let us know your thoughts.

### Fan favourite

I just wanted to write in and let you know how much I enjoyed the manga issue (November, 140). Genzoman and Ross Tran are two of my favourite artists, so you had me at hello by including those two anyway. But there was more great content in the creature design tips, the Kyle Lambert poster-art workshop and much more besides. I've been subscriber since 2011 and that was probably my favourite issue to date. Keep up the great work!

**A Big Fan, via email**

**Claire replies** Thank you, Mr or Ms Big Fan. It really does make the long hours worthwhile when we get emails like yours. We put a lot of effort and passion into making ImagineFX and it really is a wholesome feeling knowing we (sometimes but not always) hit the mark. What do other readers think? We'd love to know... (We can take constructive criticism – well, some!).



Your art news that's grabbed our attention



**Alex Fajardo**  
[@alexgringo247](https://twitter.com/alexgringo247)

"Good thing I didn't throw away that sketch because something good came out of it at the end."



**Nick Herbert**  
[@NickHerbertArt](https://twitter.com/NickHerbertArt)

"A combination of tutorials and inspirations (and a few years of reading) resulted in this, so thank you :)"



**Mesa**  
[@mesa\\_the\\_potato](https://twitter.com/mesa_the_potato)

"My human, Brynn Metheney, featured me as one of her studio mates! We all know I'm the favourite"



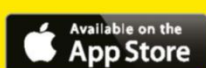
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# Artist Q&A

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**The**  
NO.1 FOR DIGITAL ARTISTS  
**ImagineFX**  
panel

**David Paget**  
David's a freelance concept artist working in the game and film industries. He also teaches concept art and digital painting at Teesside University, north-east England.  
[www.davidpaget.co.uk](http://www.davidpaget.co.uk)

**Nick Harris**  
English artist Nick switched to digital after 18 years of working in real media, mostly as a watercolourist. The majority of his work is aimed at the children's book market.  
[www.nickillus.com](http://www.nickillus.com)

**Charlie Creber**  
Charlie's a concept artist and illustrator working from Cardiff, Wales, where she spends her days creating digital and oil paintings, and collecting felines.  
[www.creberart.com](http://www.creberart.com)

**Kelley McMorris**  
Kelley is a freelance illustrator and chai latte enthusiast living in Portland, Oregon. She loves drawing book covers, especially those that feature cool heroines.  
[www.kmcmorris.com](http://www.kmcmorris.com)

**Tom Foster**  
Tom is a comic book artist, best known for his work on 2000 AD and The Judge Dredd Magazine. Between assignments, he writes and performs stand-up comedy.  
[www.tomfoster.deviantart.com](http://www.tomfoster.deviantart.com)

## Artist Q&A Need our advice?

Email [help@imaginefx.com](mailto:help@imaginefx.com) with your art questions and we'll provide all the answers!

### Question

Please explain how to paint fire and burning embers

Walter Ospina, Canada



Don't forget, fire gives light! If you want the effect to be convincing, you need to paint light on other objects within your image.

### Answer



#### David replies

Painting fire can be a little tricky at first, so it helps to remember that it's no different than painting any other element or texture. To help show you how to do this I'll create an illustration, in Photoshop, of a witch creating magic around a fire pit.

Like anything else you want to paint, I recommend you look at real-life references of your subject matter first. With fire, you need to try to create the illusion that there's movement within your image. Fire is a fluid element with no real true form. Furthermore, the flames are constantly moving. They change shape and direction based on the space around them. So, we need to try and capture this in the design.

I want to create the impression that a lot of movement is happening in the fire pit. I don't want the fire to look too static, or calm and gentle.

### Artist's secret

#### TURN UP THE HEAT

Experiment with Layer Properties. Adjusting the properties of Layer to Overlay, Hard Light or Colour Dodge can create some intense effects that immediately add a sense of heat to your designs. Beginners often miss this simple trick, so try it out.





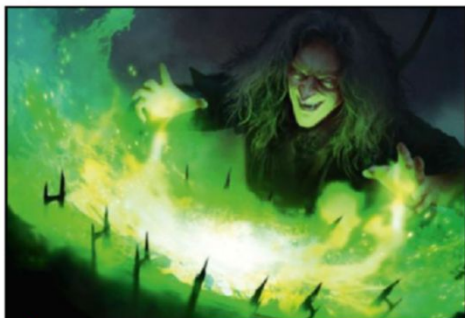
## Step-by-step: Fanning the magical flames...



**1** I start roughly, trying to create a sense of movement. I lay down some quite fast and loose brush strokes very early on. I deliberately avoid using any straight horizontal and vertical lines because this would break the illusion that this is a natural element. I then work out where I want the flames to be.



**2** At this point, I begin to paint more detail into the flames. I use a lot of near-white tones in the centre of the fire to give the flames a sense of heat. The further away from the centre I get, I use lighter tones of green instead. I also set the Layer mode to Hard Light to help intensify the heat and create a sense of glowing flames.



**3** Using a custom-made brush (included in this issue's resources), I add embers coming from the fire. First, I paint the embers in a very light tone. I then bring up the Layer Style menu, select Outer Glow and choose an intense green to make the embers appear as though they're glowing. Motion Blur creates a sense of movement.

## Question

Help me paint a water sprite please

Isabel Hanson, Australia



By giving the majority of the scene a brownish yellow bias, the blue used on the sprite can be made to seem more magical in contrast.

## Answer Nick replies



When I hear the phrase 'water sprite', my imagination summons up a small, skittish and hard-to-spot creature that skims across the water. Their shy nature would mean they're more likely to be found in remote locations, but one which still gets sunlight. The water supply should ideally be, or seem to be, enchanted.

I plump for a woodland setting, where a long-neglected waterspout carved in the form of a lion's head might be found. Using ArtRage, I lay down a predominantly brown-tinged base, so that I can contrast blues as a magical colour for the sprite itself. I concentrate on building up fairly solid-looking rocks as a surrounding for the lion-head spout, and paint a pool of dark water below, using the Chalk tool. I work up some texture using photo stencils (worked through with chalk) and also use a Sticker brush or two. I also use the latter to bring some impression of vegetation.

Next, I create another layer and flood fill it with a blue-based gradient. By setting the blend mode to Multiply it's ideal for working back into with lighter tones for larger areas of shadow and light. I build up the background using, chalk, watercolour and line. I tackle the sprite last, trying to balance watery transparency and its slight blue glow. Finally, I add a ripple reflection to ground the sprite in the scene.



## Artist's secret

CUSTOMISE 'CUSTOM PAlettes' FURTHER.

Don't forget that you can add as many colour samples as you want to a custom palette in ArtRage. Have a core set of colours saved with the palette, but add others specific to each image.



As I decide to make the sprite small, the magical setting becomes more important. Take time to build up some textures and visual interest.



## Question

I want to design armour that's visually interesting – got any tips?

Shannon Ball, England

## Answer

Dave replies



I really enjoy working with fantasy-based characters, especially the more darker fantasy kinds such as those from Games of Thrones or The Witcher.

I like to create figures that don't appear uniform. I find them more interesting when the armour is unique and varied, based on the encounters they've had throughout their lives. They've had to adapt to the situations they have been in and their design should reflect this. You can tell a lot about a person from the clothes they wear, and I enjoy expressing a warrior's personality through their armour.

When trying to create a design, a good approach to take is to think practically and ask yourself a range of questions. When I'm designing characters, I try to think about them as a real person. Where have they been? What have they done? What kind of personality do they have? What have they done to reach this point in their lives? Try to think about environment this character lives in. For example, is it cold? If the answer is 'yes' then the clothing should be appropriate to keep the character warm. These are the kind of questions any good concept designer should ask themselves.



Think practically about your design and think about what the character would need to wear. This will quickly help you figure out what you need.



When painting, try starting with basic bold shapes at the beginning of your design and gradually build up your level of detail as you progress.



## Artist's secret

USE SOME TEXTURES

Applying textures to your art can speed up the process a lot. Using Transformation tools, I move the textures I want into place and blend them into my design to make the figures appear more realistic.

## Step-by-step: Creating an armoured character



**1** I start the image in black and white. By eliminating, I can concentrate on the design and make alterations where I need. Once I'm happy with the general design direction, I can inject some colour later. So, I use a textured brush to lay down some rough marks and begin thinking about my character. Remember, ask yourself questions to help figure out your character.



**2** I'm not happy with my design. One of the best pieces of advice I ever received about designing is this: don't be precious about your work. Some people can get attached to an image of theirs, and even though they know it doesn't work well, they don't want to make any changes. Try to avoid this. Be flexible and be willing to make adjustments if you need to. That's what I do here.



**3** I'm now at a point with my design where I'm happy to bring some colour to the image. Like anything with digital painting, there's a number of different ways to do one job. To add some colour, I like to create new Layers at the top of my layer hierarchy, paint in some colour basic values and then experiment with the Layer Properties. This helps to create a basic colour scheme.



**4** Satisfied with my progress, I begin to increase my level of detail and add more tonal values to my design. I want the viewer's eye to focus on the top half of my image, so I deliberately add more light to the top half of my character and darken the bottom half to create more contrast. I also add some fog and lighting effects to create a moody atmosphere in the woods.





Define your carving pattern and build up shape with loose strokes before honing in on texture details and light effects with multiply and dodge layers.

## Question

How do I depict stone carvings lit by sunlight?

Kirsi Savonheimo, Finland

## Answer

Charlie replies

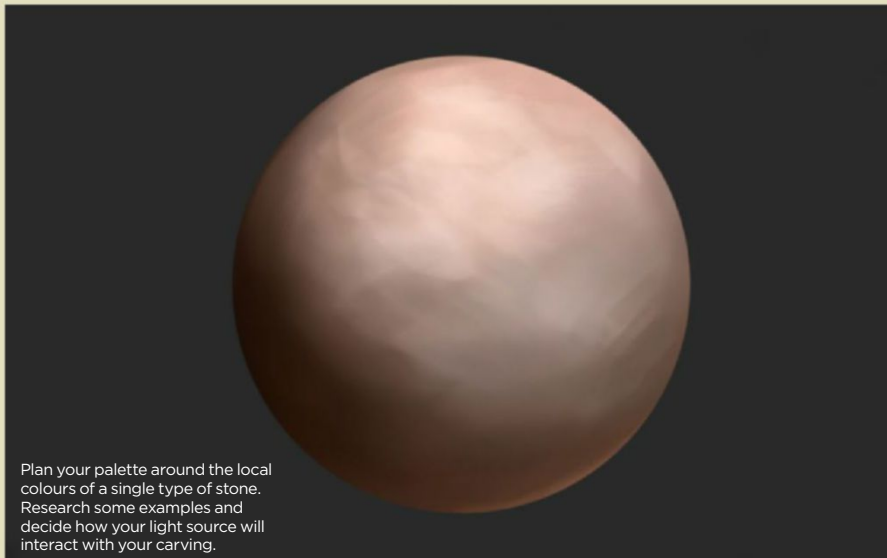


There are a bunch of things to keep in mind if you want to realistically portray something like a statue or intricate stonework. You need to communicate the temperature of your light source; the natural texture and 'material' of the stone; its shape and carved surface – and all of this without losing the integrity of whatever pattern you've come up for the carving itself!

With so much to think about, a methodical approach to your work is best: create a thorough sketch layer and loosely build up your directional light to create a sense of

dimension before you tackle any of the details such as bounce lighting, photo textures or specular effects.

With stone it's best to stick to a simple colour palette based on a single cool local colour (the rock) mixed with a warm colour for your ambient lighting. It can be tempting to use a larger range of colours (some rocks are dynamically patterned, and you can get bogged down in details such as moss or water effects), but these are best attempted once you're confident with the whole process, or added later with an additional texture layer or filter.

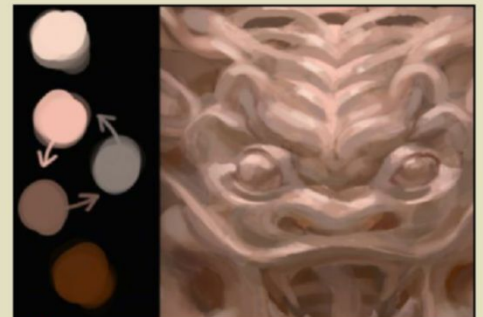


Plan your palette around the local colours of a single type of stone. Research some examples and decide how your light source will interact with your carving.

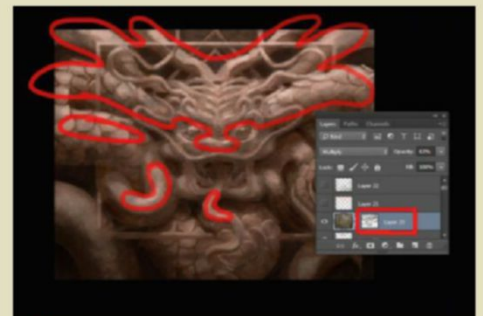
## Step-by-step: Rendering a stone carving in Photoshop



**1** Start by planning out the pattern of your carving in black and white. It's much easier to get all your design done in this stage, as changes are much harder to make later on. Add a layer of flat local colour and begin to build up some basic shape and values. In daylight the bottom of your carving will be darker overall.



**2** Think about bouncing light, occlusion shadows and how the different interlocking shapes of your carving interact with each other. I recommend restricting your palette to five shades, then make some swatches of colour for your stone and start to render out your carving, trying not to push your values too far.



**3** If you want to add a photo texture, use one without strong directional light. Once you've placed the texture, set the layer mode to Darken (modes that preserve the original image's opacity are best for photo textures), create a masking layer and use a toothy brush to build up the mask where the light hits your carving.





## Question

Help me paint convincing rim light on a character's hair, please

Anders Marwood, England



Think of hair as a rounded shape. Follow the shape of the head and vary the intensity, thickness and colour of your light.

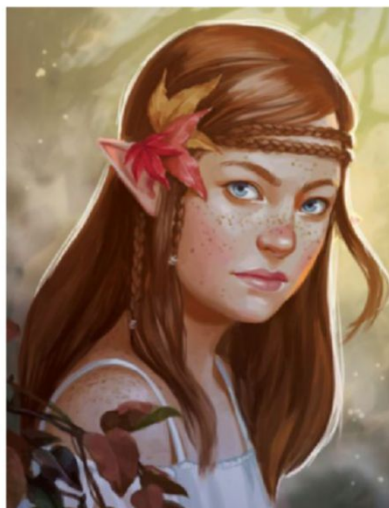
## Answer

Kelley replies



Introducing a splash of rimlight on your character's hair can be a great way to bring in a little magic to your portrait. For this article I want to create a late autumn mood for my elf girl with a warm, golden light that contrasts with a cool, silver mist in the background.

Remember that hair isn't a flat object – it sits on top of a round head. I place the light source in the scene slightly up and to the right, so that it's stronger on one side of the girl's head than the other. Notice how



Here's an example of how not to draw rim light: as a thin, even outline around your character's head. It makes the hair look like a cardboard cutout, rather than soft and dynamic.

the autumnal sunlight follows the curve of the character's head.

Light will shine through in most of the places where the hair is thinnest. If the hair is spread out – for example, if it's blowing in the wind – then a lot of light will filter through. If the hair is thick – if it's tightly braided, say – then you would only see light around the edges, not filtering through. In my example, a lot of light is coming through the bottom of the girl's hair, which is more fluffy and fanned-out.

In addition, the hair tends to look more saturated where the light hits it. This effect is especially evident in redheads or other saturated hair colours. Here, the light is a pale yellow colour, but appears golden-orange where it's filtering through the red of the girl's hair.

Finally, I add a few stray strands of hair around the edges, using my lightest colour, to introduce a soft, natural finish.

## Artist's secret

FOCUS ON SKILLS, NOT TOOLS  
Don't get distracted by custom brushes! About 90 per cent of the time, I use Photoshop's default hard Round brush. I also use Photoshop's Flat Fan High Bristle Count and the Flat Point medium stiff brushes.



I chose to depict the Oracle of Delphi with a dark veil over her face, to show that her visions come from something other than earthly sight. The movement of the veil imitates incense and smoke.

## Question

Can you give me some advice for illustrating sheer, flowing fabric?

Emma White, Scotland

## Answer

Kelley replies



By using a few digital painting techniques, you can create the look of sheer fabric relatively easily. First, I'd recommend taking a look at some reference photos of chiffon or bridal veils, to get a sense of how they flow and drape.

It's important that the fabric falls over your character or flows in the wind (or both) in a way that looks natural. When depicting the sheer fabric, a key point to remember is that where the fabric overlaps itself in folds and gathers, it will be more

opaque. I imitate this effect by using a number of low-opacity layers.

First, I paint the fabric as a flat shape on a single layer, then reduce the layer's Opacity – more or less, depending on how sheer I want the fabric to be. On a new layer, I paint a few folds where the fabric overlaps itself, and reduce the layer Opacity again.

I repeat these steps, painting a few folds on new layers and dropping the Opacity strength until I achieve the look I want. Remember to keep things simple and don't over render the fabric.





## Question

How can I use an overhead view of a city street to best effect?

Tim Jelf, England

## Answer

Tom replies



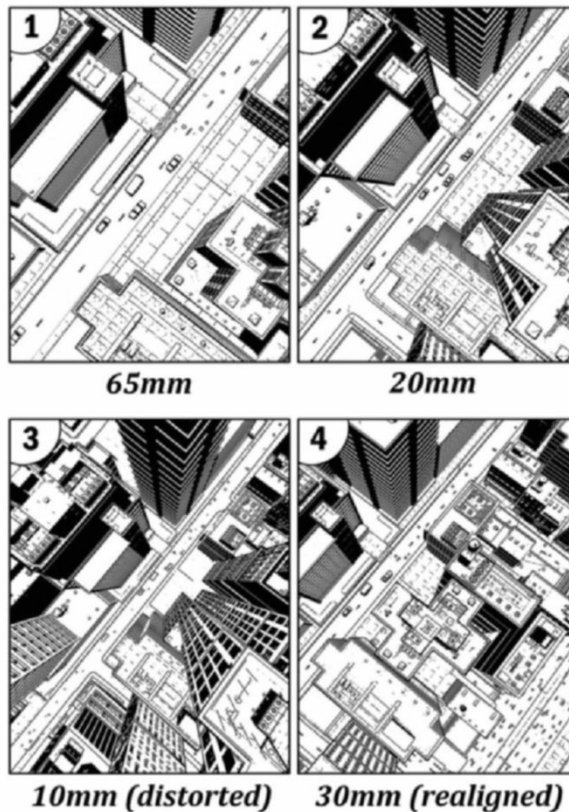
Views from directly overhead can be very effective on film, but in comics, without the benefit of any motion at all, they can seem a little unnatural and static, so I would tend to use them sparingly. On the rare occasion when I think it might be the best shot to communicate the story, here are some ways I might use Daz 3D's camera settings to help give the image a sense of life.

In Figure 1, I've used the default focal length of 65mm. The result is a pretty flat image. It has no sense of mood or context or the significance of any one element over another.

In Figure 2, the camera is placed at the same height, but this time the focal length has been changed to 20mm, and tells a different story. The buildings seem more imposing and threatening to the cars and people below as they tower over and enclose them.

In Figure 3, I've reduced the focal length even further, for a more vertiginous effect. This shot emphasises the height from which the viewer is looking down, though the camera isn't any higher. I've also spherised the image slightly in Photoshop to enhance the effect.

In Figure 4, I've opted for 30mm, to simulate a more traditional wide-angle lens shot. Moving the camera this time



to take the emphasis away from one particular street, and put it up high enough to fit in a few more buildings and other roads. This is less intense than the previous two examples and would serve better as a characterful, establishing shot of a bustling metropolis.

A basic knowledge of photography can help when using posing software, as subtle changes in virtual camerawork can completely change the mood of a comic panel.

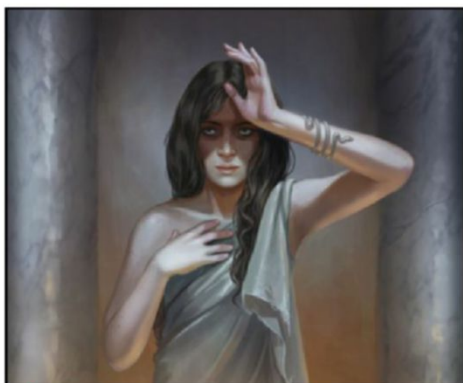


3D posing software can be a great way to nail down a composition, because changes in camera angle can be made without having to redraw an entire image.

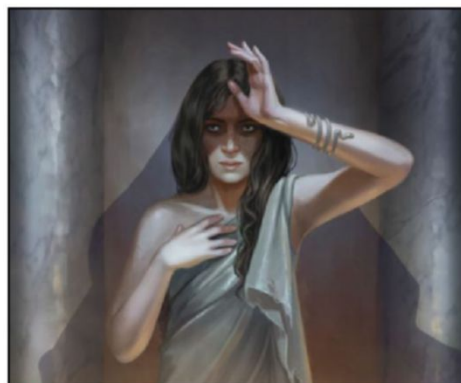
## Artist's secret

**THROUGH A DIFFERENT LENS**  
The 'focal length' slider in the camera's Parameter settings can really help to achieve a greater range of shots in Daz 3D. It's essentially the equivalent of switching lenses – a function that's as invaluable in poser software as it is in photography.

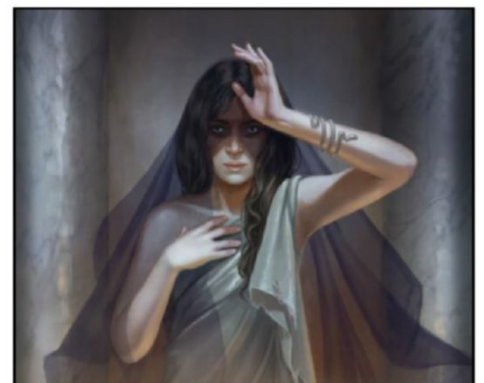
## Step-by-step: Paint a character wearing a veil



**1** First of all, I draw the figure on her own layer, and then the background on a separate layer behind her. I have found that this way of doing things will make it much easier to draw part of the veil behind her.



**2** On a new layer behind the figure, I paint in the basic shape of the veil following a sketch I made earlier. I set the layer Opacity to 20 per cent. There are no folds or shading here, just a flat shape in a single shade of dark purple.

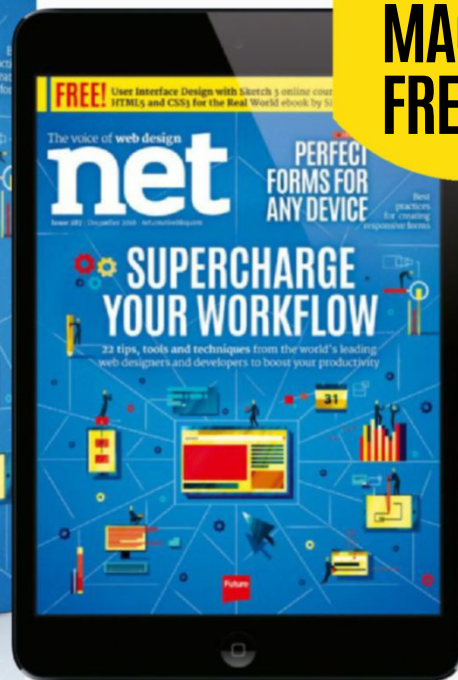
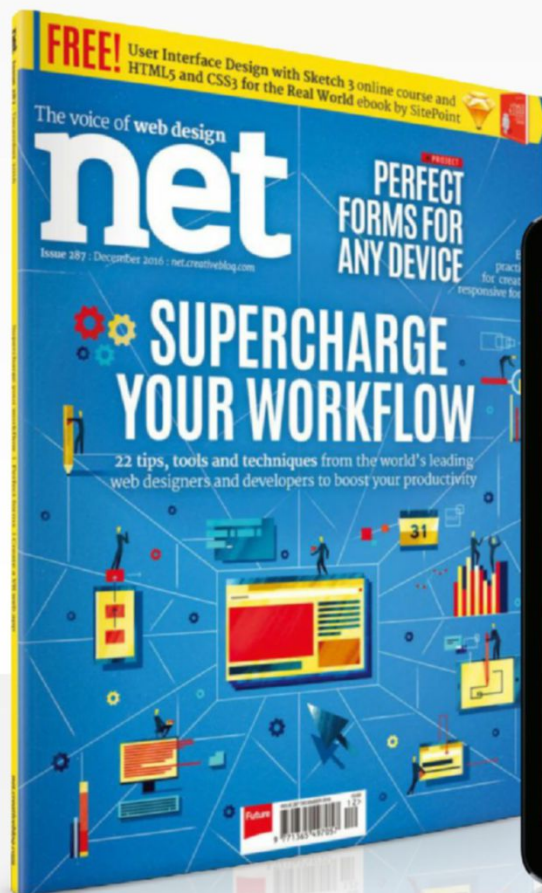


**3** On another new layer, I use that same shade of purple to paint in some folds in the fabric. To do so, I set the layer Opacity to 40 per cent. I keep doing this until I have about five layers, both in front of and behind the figure.



# net

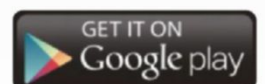
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## Question

# What's the best way to show one character head-butting another?

James Forders, US

## Answer

Tom replies

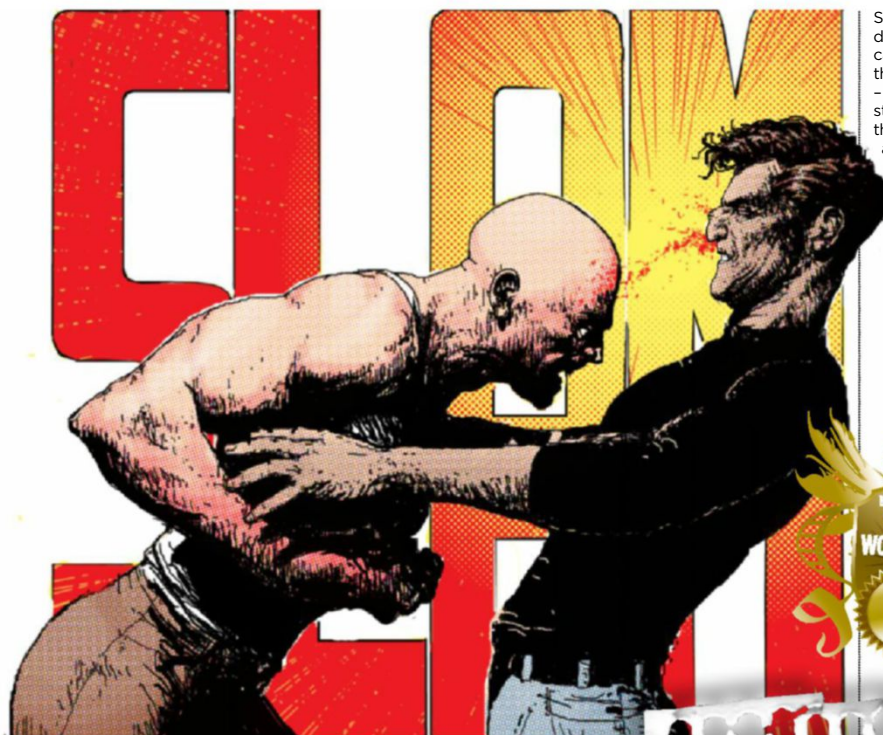


Not traditionally considered the noblest form of combat, the headbutt is a uniquely immediate means of self-

expression, noted for its indelicacy. When drawing it though, I find it's better to take a subtle approach. Not so much with the action itself, but in the directing.

A head-butt is more shocking than a punch or a kick because it's less rational. Unless a person is bound or otherwise restrained, it seems crazy for them to thrust the most vital part of their figure forward as a means of attack. It shows a complete disregard for their own safety – and nothing is more intimidating than someone who is so determined to do harm that they don't care what happens to them in the process. So, bearing that in mind, I would tend to steer clear of fancy angles and acrobatics. The action is arresting enough – over-directing it would be gilding the lily.

Furthermore, as any good stuntman or football centre-forward will tell you, the effect of a staged piece of violence depends at least as much on the person being hit as the hitter. The bigger the reaction, the harder the hit must have been. So I try to give my pate-recipient a sense of impact. The skin of his face ripples to meet his ears (his profile now but a memory), and a well-placed, arcing trail of blood from his concave nose serves as an elegant alternative to a motion line – making the point of impact, and his trajectory, all too clear.



Simpler staging of dramatic moments can serve to give them greater power – presenting them starkly and stripping them of all pretence and glamour.



The circle indicates the focal point, the blue triangle the movement of force towards that focal point, and the radiating lines the reaction to that force.

## Artist's secret

### ACTION BY DESIGN

The more clear and immediate I want my action to be, the simpler and more focused I make the composition. A strong composition helps keep me focused on the elements in my image that matter most and enables me to communicate action with impact and clarity.

## Step-by-step: Draw a convincing clash of heads

**1** First I use 3D posing software to establish my composition of the violent encounter between two combatants. This helps me align all my core elements properly by enabling me to adjust the positioning and angles of major elements without having to fully redraw them.



As well as providing accurate proportion for the figures, this initial render can be very useful for lighting reference – less so for anatomical detail.

**2** Here I compose a sketch over the top of the 3D render. I'm using Photoshop for demonstration purposes here, but in most instances I would use paper, a pencil and a light-board. The sketch enables me to enhance the details that I want to emphasise: in this case, I make the anatomy



more angular and tensed, and add more characterful facial detail. I may also make use of photo reference for some of the physical niceties.

**3** I then go on to produce a more detailed drawing, cleaning up some of the line work and attempting to achieve convincing shading. I've kept the lines a little ragged here to emphasise the raw aggression of the scene, but tried to avoid overselling the effect. Clarity is still



paramount and I don't want to sacrifice visual consistency by changing my rendering style too much just for one panel.

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# Darrell Warner

The British artist's costume design convinced an A-list actor to join the new Pirates of the Caribbean film.  
**Gary Evans** finds out how he did it

## Artist PROFILE

### Darrell Warner



Darrell is an artist and illustrator from Somerset, England. As a costume illustrator, his credits include Guardians of the Galaxy, forthcoming Marvel release Doctor Strange and all five Pirates of the Caribbean films. When he's not working on movies, he can be found in his lakeside Gloucestershire studio, painting with watercolours.

[www.instagram.com/darrelljwarner](http://www.instagram.com/darrelljwarner)

Pirates of the Caribbean needed a new villain. The team behind the franchise wanted a big name to play a cutthroat ghost-pirate named Captain Salazar. A conversation between the film's directors and costume designers landed on a certain leading actor they hoped to recruit. But a casting agent said it would be difficult to persuade him to move to Australia for filming, because his wife had just had baby. And that's when Darrell Warner stepped in.

"It wasn't the first time I'd been asked to execute a drawing of this nature," says the British artist and costume illustrator. "And I'm pretty sure it won't be the last."

Darrell worked on all four of the previous Pirates of the Caribbean films. He also counts among his film credits Thor: The Dark World, Guardians of the Galaxy and forthcoming Marvel movie Doctor Strange. A member of the costume team on Dead Men Tell No Tales – the fifth Pirates movie, which is due out in May 2017 – came up with an idea. ➔

### CITY OF PIRATES

Darrell Warner was working in advertising before breaking into the film industry.





## JACK SPARROW

Costume illustrator  
Darrell worked on all five  
Pirates of the Caribbean  
movies, including next  
year's fifth instalment,  
Dead Men Tell No Tales.

“She proposed that I do an all-singing,  
all-dancing illustration to persuade  
the actor to take on the role”





➔ “She proposed,” Darrell says, “that I do a bit of an all-singing, all-dancing illustration to present to the actor, to persuade him to take the role. Whether it actually had anything to do with me, I don’t know. But he was shown the illustration and a deal was struck and he did take the part.”

#### ASGARD

*Darrell often draws detailed sketches of costumes in their corresponding settings, like this drawing of Asgard from 2013 movie Thor: The Dark World.*

“I want the viewer to automatically and subconsciously retain a character’s profile as if etched in their mind – like a Batman or Jack Sparrow. You’re employed not simply for your ability to draw, but also to convey ideas.”

#### DOCTOR STRANGE

Darrell worked as costume illustrator on upcoming Marvel movie Doctor Strange. Unlike art department employees – who work on a film project for around two years – Darrell’s role in the costume department usually lasts about three months. Doctor Strange took nine.

He enjoyed the “coming together of a group of individual artisans”: jewellers and embroiderers, shoe makers and leather workers, specialists in many and varied fields, more than 40 people involved in the fabrication process alone. But in the beginning, there are only around eight. Darrell and this small team gathered research as it looked at the script and character breakdowns.

“At this point, quite often we’re attempting to get to the core. Not just the costume, but the overall flavour of the character. When it came to the Zealots, the dark force in the story, the influence very much came from simple traditional Chinese and Nepalese layered garments. They had a given quality that was immediate. Thus a basic language for

our characters was born and developed into a language. The development of individual costumes can be very organic. Over a period of a few months, recurring themes start to develop into a very strong visual language.”

Throughout pre-production, Darrell and the team presented their work to the director, producers and Marvel visual development department every few weeks: “Marvel has a very unique approach to film making. It firmly believes in visual development. These guys, Marvel employees, they are the big-hitters. They know the characters inside out, the heritage, the provenance. They have the visual comic history to hand and have the task of redefining the characters for the Marvel Cinematic Universe. They look at photographic reference of where the costume designer is coming from, in order to amend or push a character forward.”

Darrell worked closely with the fabric cutter to make sure costume designs looked correct on a real body. This part of the process has become more important in recent years, he says, since concept artists tend to focus on the power of their images, rather than functionality. Darrell says it’s also important the costume makes the actor feel comfortable and gives them a sense of what the character is about.

Costumes usually change quite a bit after the first fitting. But on Doctor Strange,



#### MALEFICENT

*The British artist became interested in illustration while studying at Falmouth School of Art.*





Darrell says the team nailed down the theme and the appearance quite quickly. With his background in portraiture, he can add an actor's likeness to design, which helps to sell the costume to studio executives, director and actors.

"My costume work is purely information led," he says, "pure, informative illustration. I like to think of my drawings as blueprints of the design. They are truly amazing pieces of art in their own right. It's a joy when something you've drawn finds its way onto screen. That's very special."

## IT HAS TO BE LEARNT

Darrell first painted in oils at just nine year old. His father kept them in the house, so they were readily available. At 13, he took life-drawing classes and later attended the Falmouth School of Art. Here Darrell made the switch from oil to watercolours, which he continues to use today.

His favourite tutors at Falmouth worked as commercial illustrators. In the 70s and 80s, he read the Society of Illustrators annuals. The work of artists such as Gary Kelley, Bernie Fuchs, Michael English, David Grove and Robert Heindel fascinated him.

Time Life Books paid Darrell £75 for his first commercial illustration job. His second earned him £1,500. "Suddenly I was a wealthy student! It was great. My whole desire was to figure paint. Via the

vehicle of illustration, I began to see a way of gaining an income. I became hooked on earning money through my ability."

Darrell left "the utopia that was art school" with distinctions in painting and drawing and spent the following summer freelancing. In 1985, with several ex-Falmouth students, he formed his own successful illustration studio. "It became a very fulfilling, if exhausting, period of time," he says. His spell with the group became a kind of "commerce apprenticeship". He learned the nuts and bolts of his trade: how to give a pitch, take a brief and negotiate fees. But the long hours got to the group and Darrell decided to go it alone before the studio folded in 1990.

In the late 80s, CGI grew and the economy shrunk. Darrell, known for his watercolours, began to struggle for work. He wanted to step away from advertising and took more publishing jobs. His heart wasn't in it. But from those commissions he learned the narrative of image making.

"From art school onwards, I knew I thought differently from others," Darrell says. "I realised I could really paint. I think visual communication is something you ➡



## WELCOME TO THE PUNCH

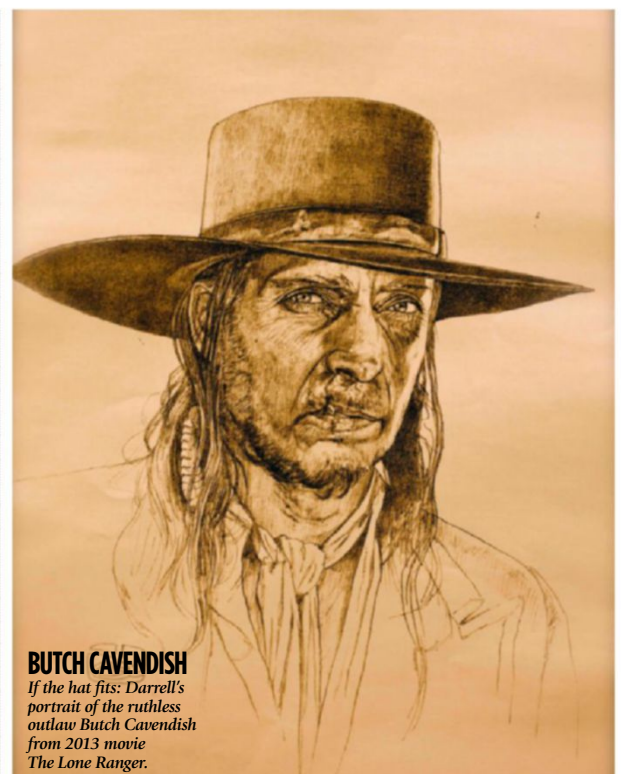
In a single painting, Darrell learned techniques that would last him a lifetime

Darrell first painted in oils growing up. In his second year at Falmouth School of Art, tutors asked him to paint a still-life subject of his choice. He picked an ambitious composition and switched from oils to watercolour. He felt the need to prove himself as a painter: "I knew my future painting with oils may be limited – plus I quite like a challenge. The medium of watercolour carries certain perceptions, but over the course of that single painting I developed a technique that remains the basis of every painting that I do today."

In the piece, Dr Johnston's Punch, he painted the red wine bottles and large glass as if he were using oils. His loaded brush applied flat, heavy paint, merged the tone and colour, then Darrell applied body colour and zinc white highlights. By the time

he reached the far right of the painting, he felt proficient in watercolours. "I lay glaze upon glaze of colour, often wet on wet, to bring up resonance and allowing the colour to sing."

The secret, Darrell says, is to know your palette and embrace colours that work together. Muddiness kills colours. The white of the board comes through the glaze and brings the painting to life. All this takes patience: "The art scene in general often dismisses watercolours. It's a great shame. It has this label as being weak and hobbyist, whereas in fact it is so hugely disciplined and exacting. It's by far a much greater medium to master than any others. That painting became a revelation. I've never attained that level of accomplishment over the course of a single painting since."



### BUTCH CAVENDISH

If the hat fits: Darrell's portrait of the ruthless outlaw Butch Cavendish from 2013 movie *The Lone Ranger*.





# BLACKBEARD

Darrell's costume illustrations are often presented to prospective actors to help persuade them to take parts on a film.

 Blackbeard  
10





## THINKING

Darrell works solely with traditional materials. He likes, among other things, the "meditative state of sharpening pencils."

## CAN YOU DO ANY BETTER?

Darrell explains how Sunday supper led to a coveted job in the film industry

Darrell's career changed dramatically in 2000. A family friend, costume designer Penny Rose, joined him for supper one Sunday night. Normally, they never discussed work. But on this night Penny asked Darrell his opinion on some costume designs.

"I didn't get it," Darrell says, "How did the illustrations relate to the final costumes? Surely you wanted to see much more detail and for the illustrations to be in proportion. The illustrations I saw being so ephemeral, I posed those questions. I was then asked if I might do better. I answered without thinking: 'Yes. Of course.' Because it could be done much better."

A month later Penny contacted Darrell and asked him to meet her at the famous Pinewood Studios. "Film has changed my practice entirely. It affords me more time in my own studio to develop and do my own thing - simply because it's pretty well paid and I'm not trying to chase down work all the time."

"Recognise that you're a commodity and create within it. Don't be afraid to talk about money. It's what being a professional is. Research, observe all other forms of art, create your own brand and enjoy it."

“Don't be afraid to talk about money. Research, observe all forms of art, create your own brand and enjoy it”

➡ immediately have a gift for. You instinctively understand what it takes to tell a story visually, in 2D or otherwise. But you have to study artists like Alphonse Mucha or the grandfather of illustration, Howard Pyle. In other words: it can be learnt."

## THAT CREATIVE FEELING

"I love the meditative state of sharpening pencils," Darrell says, "the task and smell of stretching paper, of oil and turpentine, the feel of a brush on paper or canvas, the claw of the paper against the drag of the pencil, the happy accident of a watercolour wash doing its own thing while I make a cup of tea, paper everywhere, general studio mess."

Darrell paints and draws exclusively with traditional mediums. He likes to have a

physical object to show for all his hard work: "It's a commodity, something precious. I feel that digital art has become throwaway. It has a shelf life, despite the fact that it can be online for infinity. There's also a huge amount of dross and it's laborious researching new talent. Also, I'm finding concept stuff online changing. Maybe it's just my artistic third eye, but I sense that concept art is becoming the new impressionism. To me, through dint of sheer volume, it's just becoming noise."

Darrell paints in his studio overlooking a lake in Gloucestershire. The studio has no TV and no internet connection, but is only a six-minute drive from his home. He uses simple, inexpensive materials and a simple setup: desk, easel, drawing board, a long table for references, plan chest, book ➡➡





mika

#### COLOUR

In all of Darrell's work, he doesn't put pencil to paper until he's fully fleshed out an idea. His aim is always to "garner some emotional response."



#### KING KINLOCH

From the 2014 film *Maleficent* – a part, played by Peter Capaldi, that was eventually left out of the final cut.

## “I subscribe to the unfashionable idea of pulling in the viewer”

➡ shelves and a materials cupboard. His one luxury is an Artemide anglepoise lamp. The studio has oak floors, floor-to-ceiling windows and decking that leads out to the edge of a lake. “I have to pinch myself at times,” he says. “I love spending time there. It’s quenching for the artistic soul. It’s my refuge.”

Most of Darrell’s future film projects are top secret. He’s currently working on an indie sci-fi horror called *Life*, and Disney’s *Nutcracker and the Four Realms*. What he will says is that while art becomes increasingly more disposable, he will continue to work the way he’s always worked: slowly, thoughtfully, building up an idea until it’s ready to become an image, then working on that image until it’s something that will not only captivate his audience, but move them in some way.

“Over the duration of the past 16 years working in film, I’ve adopted the mantra of going to work as an artistic commodity. That’s what I do. I offer a service I’ve honed both practically and intellectually. The

viewer drives my artistic want. I’m really about engaging them. Getting them to really look, rather than just glance, to arrest their gaze and have them absorb the images. It takes freedom of mind to absorb a painting. I levy intelligence upon the viewer, hoping in return that they get it.

“I’m not by nature a political creature and have never craved pop culture. So in effect, I don’t stand out from the crowd. I subscribe to the subtle and unfashionable, maybe even the old-fashioned, idea of pulling in the viewer. This is becoming increasingly difficult in an online world that’s saturated with imagery.

“What I have is an informed and intelligent approach, so ideas are carefully honed and fleshed out. The ideas have to come first. Then I plan the painting, hopefully well enough that the onlooker dwells within the painting, attempting to garner some emotional response.”

#### HOWARD STARK

Darrell enjoys working with Marvel, as the team puts visual development first.







## HECTOR BARBOSSA

As played by Geoffrey Rush, Darrell always enjoys drawing this character from the Pirates franchise.

## CAVENDISH

After 16 years working in film, the British artists sees himself as a kind of "artistic commodity".



## KING ARTHUR

Clive Owen as King Arthur from the 2004 film of the same name. After the first costume fitting, actors make suggestions for alterations.



## RED HARRINGTON

Played in Disney's 2013 film The Lone Ranger by Helena Bonham Carter. Darrell says good costume design helps an actor get into character.



# Sketchbook

## Tom Fowler

The illustrator and cartoonist introduces us to his motley collection of characters and creatures

### ATTAINABLE GOALS

"If nothing else, it proved Knekbeerd's vision-board had worked."

### ODD MAN OUT

"Rypurt suspected he was being left out, but he just couldn't put his finger on why."

### FAMILY OUTING

"Even with all the noise from the birds, no one ever bothered the Grismunds' aviary caravan."

### Artist PROFILE

**Tom Fowler**

**LOCATION:** Canada



Tom's worked in comics, advertising, and film and game design for clients including Disney, Marvel and Wizards of the Coast.

He also writes and sometimes draws the Rick and Morty comic series.

Tom's blog, D&D&D, is so named because he draws while playing D&D. These sketches and more will appearing in Tom's forthcoming book. [www.tomfowlerddd.tumblr.com](http://www.tomfowlerddd.tumblr.com)







### LIFE OF THE PARTY

"He sang, 'Mmbodumby bodumbow bodumby bodumbow,' but no one joined in. Hey ho."



### BAD JUR

"Bad Jur regretted little in life - that was just his nature, how he rolled."

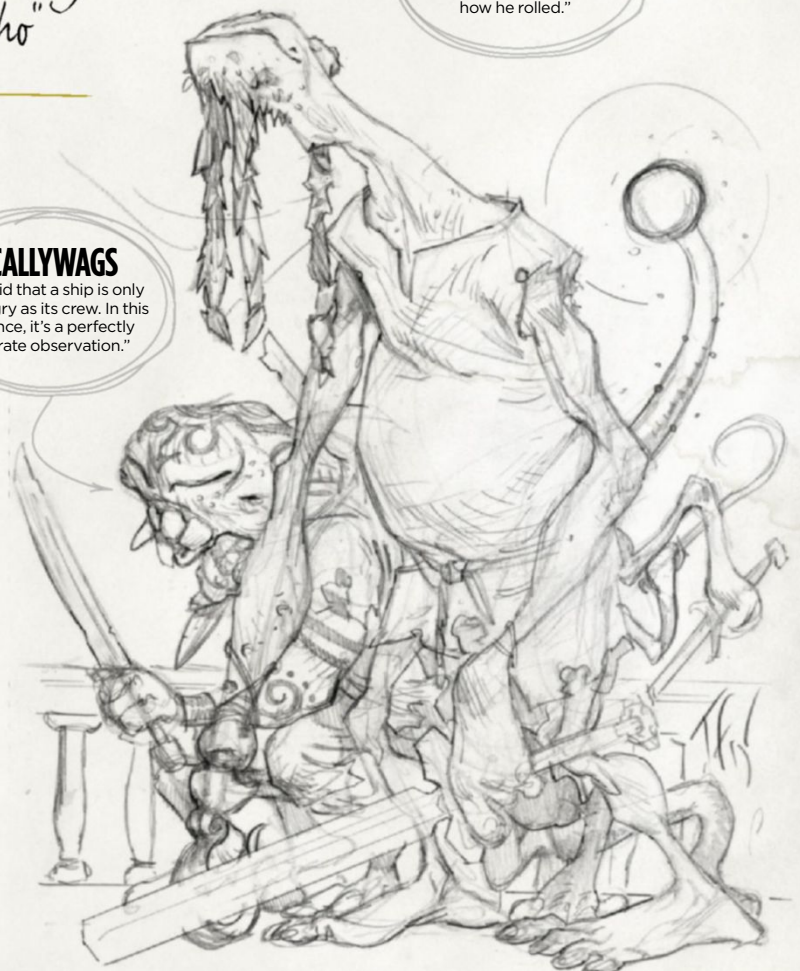
"He sang, 'Mmbodumby bodumbow bodumby bodumbow,' but no one joined in. Hey ho"

### THE LITTLE LAMAS

"Omsted was terrible with directions. It was a wonder he ever made it home after a day trip."

### SCALLYWAGS

"It's said that a ship is only as hungry as its crew. In this instance, it's a perfectly accurate observation."





# Sketchbook



## PRESTIDIGITATION

"Fongo only knew one spell.  
And it was a good one."



## CHARTER

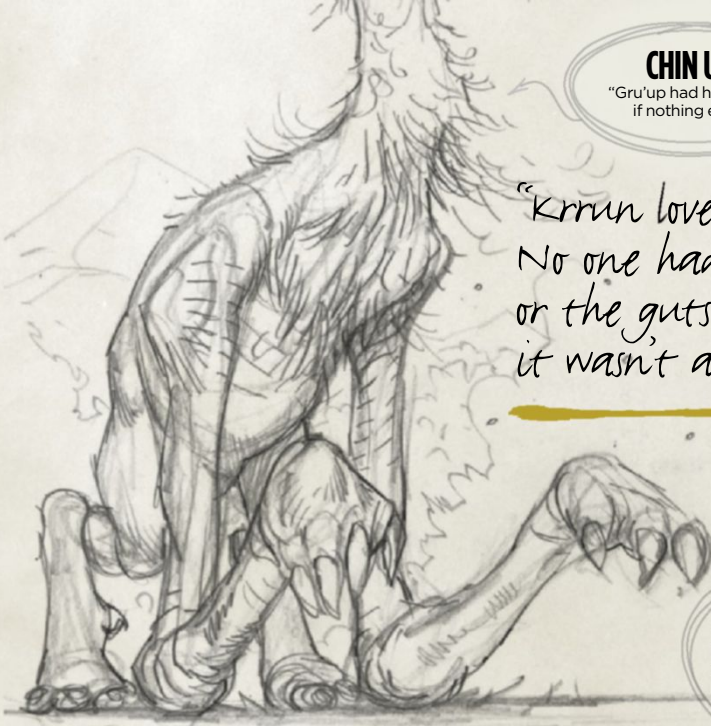
"Herbit hated the 'nun runs', but the pig was happy for the exercise."



## CHIN UP

"Gru'up had his pride,  
if nothing else."

"Krrun loved his unicorn.  
No one had the heart -  
or the guts - to tell him  
it wasn't a unicorn"



## EQUESTRIAN

"Krrun loved his unicorn.  
No one had the heart - or  
the guts - to tell him that,  
actually Krrun, that's  
not a unicorn."







### NESTING

"Birt would give her absolutely anything."



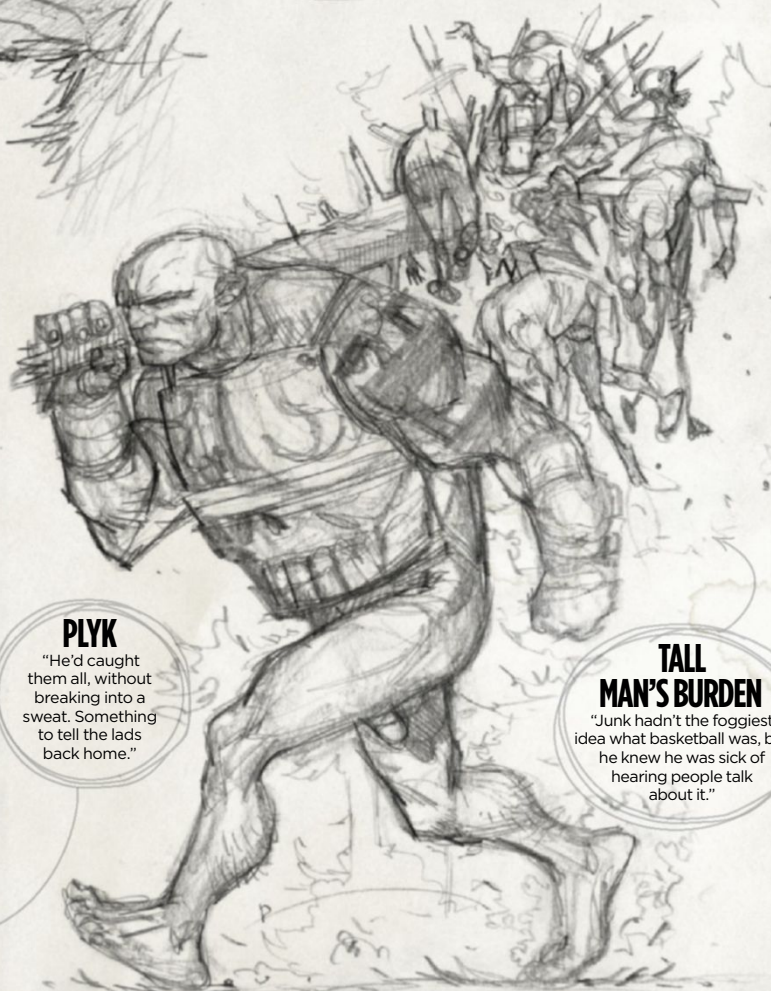
### SNACK ATTACK

"Ba'a'all watched the flame and remembered his mother."



### PLYK

"He'd caught them all, without breaking into a sweat. Something to tell the lads back home."



### TALL

### MAN'S BURDEN

"Junk hadn't the foggiest idea what basketball was, but he knew he was sick of hearing people talk about it."

Want to share your sketches? Email us with a selection of your artwork, to [sketchbook@imaginefx.com](mailto:sketchbook@imaginefx.com)

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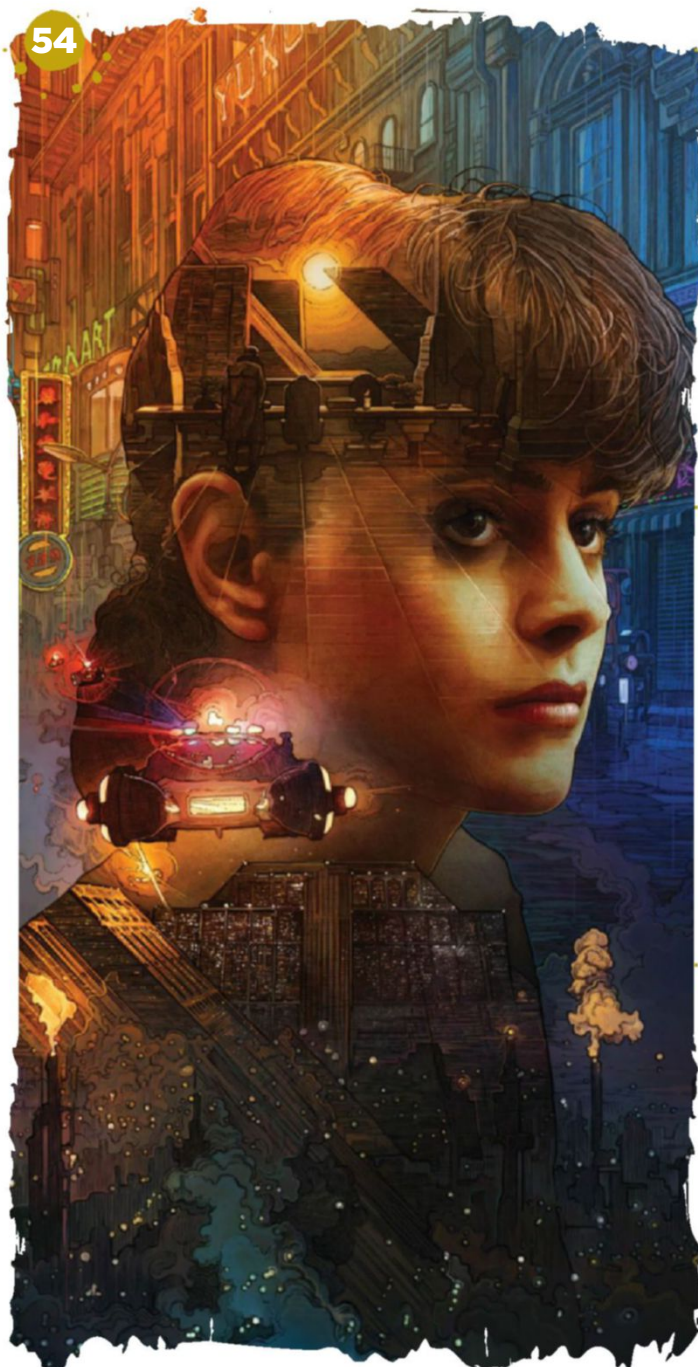
# NO.1 FOR DIGITAL ARTISTS ImagineFX Workshops

**Workshops assets  
are available...**

Download each workshop's WIPs, final image and brushes by turning to page 6. And if you see the video workshop badge, you can watch the artist in action, too.



Advice from the world's best artists



## This issue:

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Krzysztof Domaradzki adds character art to neo-noir architecture from the film.

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Tan Hui Tian explains how to use Clip Studio Paint.

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Develop an engaging environment, with pro advice from Victor Martinez.

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Painting keyframes, with artist Chris Rosewarne.

### 86 Colour tricks in Photoshop

Belinda Leung creates a nostalgic festival scene.



## Photoshop & Traditional media

# CAPTURE THE LOOK OF BLADE RUNNER

**Krzysztof Domaradzki** journeys to Los Angeles 2019, and combines character art with the city's neo-noir architecture from the iconic film

### Artist PROFILE

**Krzysztof Domaradzki**  
LOCATION: Poland



The graphic designer and artist works in various fields of visual communication. He specialises in illustration and likes making typography experiments. [www.studiokxx.com](http://www.studiokxx.com)

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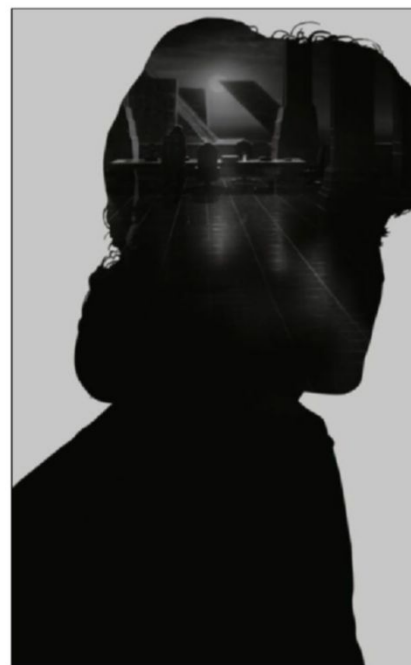
**T**he ImagineFX team got in touch with me to create the cover image for their film art issue. Their interest was piqued by my fan art piece for the video game *The Last of Us*, and the series of artworks I created for *The Witcher 3* limited edition steelbooks. I was asked to paint a piece of art based on the 1982 science fiction film *Blade Runner*, by focusing on the character of Rachael and then incorporating futuristic architecture

from the film, just like I did with Ellie from *Naughty Dog's* game. This workshop will take you through my creative process.

I anticipate this image will take me about four or five days to finish. I'll start by explaining my approach to the concept stage, where one needs to focus on defining the idea for the artwork and the general composition. Later on I'll explain how to find the right tone for the artwork by choosing the best reference photographs and colour scheme.

I'll then reveal how the concept becomes a high-resolution illustration. This part will include tablet sketching, a lot of pen and pencil drawing and some intense colouring. The final stage will involve drawing tweaks, and adding final effects and enhancement layers.

I encourage you to create the image at a large enough size so that you're able to print it out for displaying as wall art. I imagine this sort of image looks best when it's printed quite large.



### 1 Visualising the brief

I start with a super quick sketch on paper. I visualise only two ideas, because the brief from ImagineFX is quite specific. I'm asked to focus on the character of Rachael, but then think of ways to bring in the neo-noir environment of Los Angeles into the illustration, which is almost like another character in Ridley Scott's film. I go with the first sketch, and decide to flip it horizontally.

### 2 Reference images

Searching online, I find a few portraits of Rachael, some shots of the iconic Tyrell building, the flying police car and the futuristic LA panorama. I try to keep sides of the image empty for now and I put Rachael in the middle. I make a selection of her and start to incorporate various photos onto her using *Hard Light* and *Screen* layer modes. I like how Tyrell building's interior works with her hair and top part of the face, especially how the floor lines "cut" across her face, creating a sort of architectural sketch. ➡









## 3 Strengthening the composition

I add the city panorama at the bottom of the image, which makes the composition 'heavier', while I like how the lights of the flying police car reflect on to Rachael. I cover up her chest by adding an exterior view of the Tyrell building: doing this makes the structure look as if it's looming menacingly on the horizon.



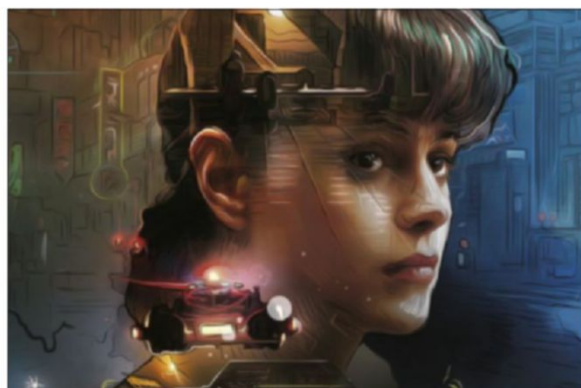
## 4 Making final touches to the concept

I add smoke textures to the image using Screen and Soft Light layer modes on the edges of the image. I use the Gradient Tool and masks when necessary. This helps to make the composition more coherent, while at the same time placing the main focus on Rachael. Once I'm happy with how the concept looks I sketch on top of it to bring out the details, and then send it to the ImagineFX team for their comments and approval.

### PRO SECRETS

#### Consider the High Pass filter

This works best with all sorts of detailed work such as drawings and/or photography where some of the elements need to be very sharp. In order to achieve extra a crisp look, duplicate the target layer and go to Filter>Other>High Pass. It's best to use 0.3 to 0.4 Pixel Radius for smaller images that are roughly 1,200px high, and around 1.4 Pixel Radius for images as big as 5,000 to 6,000px. For best results, use with either a Soft Light or Overlay layer mode.



## 5 Implementing the revision requests

I lower the police car and move the portrait to the right. ImagineFX suggests I should add more city lights, so I find a good reference from a Blade Runner image. I distort the image's perspective so that all the vertical lines are straight, and then modify it with neon lights. I apply blue and orange gradients to make the colours pop more, especially from the top.



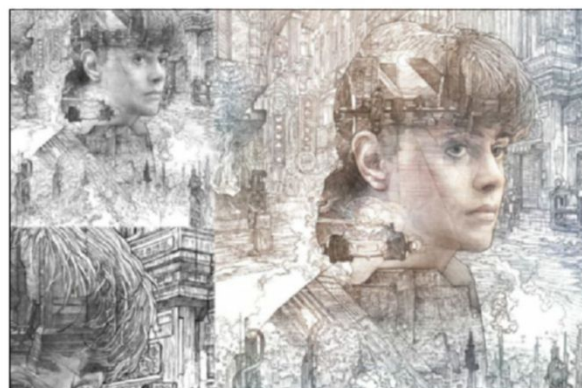
## 6 Sketching over the concept

Once the concept is approved I add a plain white layer on top of the flat concept image at 40 to 50 per cent Opacity. I use a simple Round brush (2-3pt) to sketch each element of the image, focusing on the head while keeping the rest loose. I draw all the vertical and horizontal lines while holding Shift, which helps to tie together the image's architectural structures.



## 7 Printing and drawing

I print the finished concept, which has some barely visible shadow tones on Rachael's face. The whole image fits on to a single sheet of A4 paper. I draw most of the illustration using a black ballpoint pen. For the face I use a 0.5B graphite mechanical pencil. I spend a lot of time adding subtle lines and making the drawing as detailed as possible.



## 8 Applying the drawing layer

I scan the finished drawing at 400dpi, then use Levels to enhance the whites, greys and blacks. I place the Grayscale drawing layer on to the concept and match it with my sketch. Using Select>Color Range I apply various Colorize Hues onto the drawing: red, yellow, blue and so on. I make the top background drawing lighter and change the layer mode to Multiply.

### Shortcuts

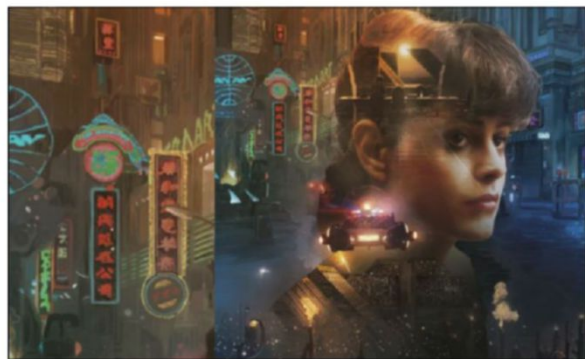
#### CMYK preview

Cmd+Y (Mac)

Ctrl+Y (PC)

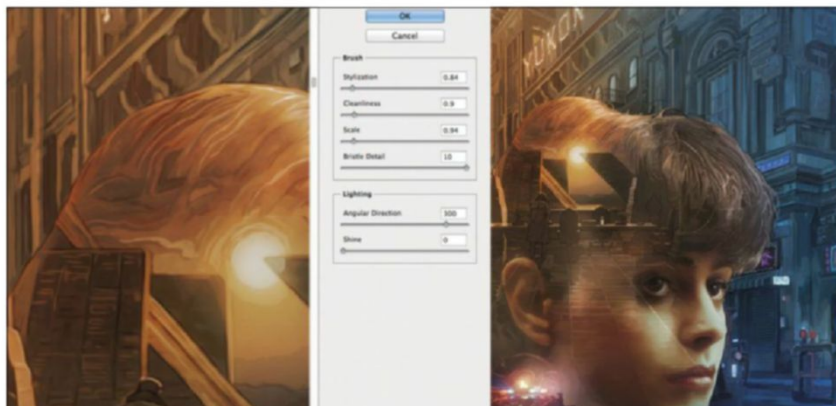
Enables you to see how the screen colours would change when in CMYK mode.





## 9 Adjusting the source material

I use the Gradient tool to lighten the dark areas, then select a soft Round brush (2-8pt) to colour the various areas that are created by the drawing layer. I draw at various Opacities (30 to 90 per cent), covering up the low-resolution look of my photo references where necessary. I hold down Alt to quickly select nearby colours to maintain the smooth, painterly look, all the while regularly referring back to my drawing layer.

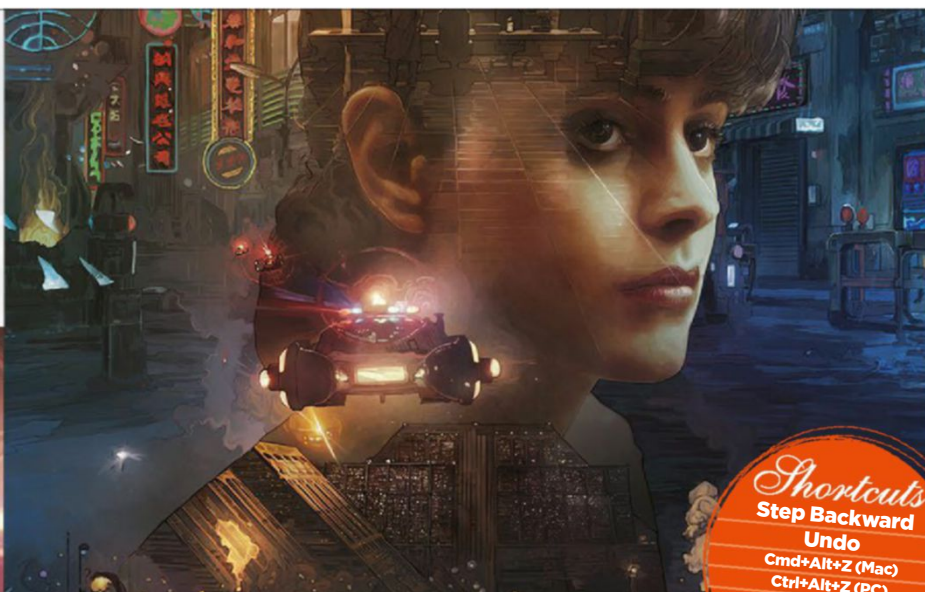
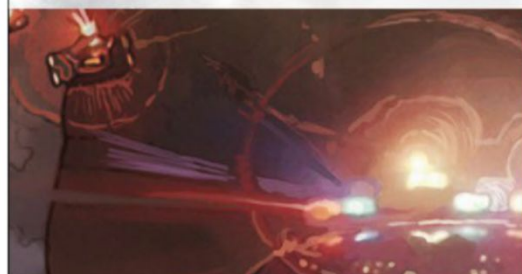


## 10 Enhancing the base colours

Next I press Cmd+J to duplicate my colour layers and set them at an Opacity of 60 per cent. This makes my painted colours look more solid. I then shift the sketch layer to the top and turn it to Soft Light layer mode. I erase the sketch from the face using a layer mask. Having done this I duplicate all the layers and merge them yet again, before applying Filter>Oil Paint on to the merged layer at 0 Shine.

## 11 Adding effects to the colours

I use high-resolution textures to enrich the colour effects and Color Range to select areas that I want to enhance, before adding colour using the Gradient tool. I add a stars texture that fills the image and change it to Soft Light layer mode at 30 to 60 per cent Opacity. Finally, I duplicate and merge everything, then apply Filter>Noise>Add Noise (2.80) and reduce the Opacity to 70 per cent.

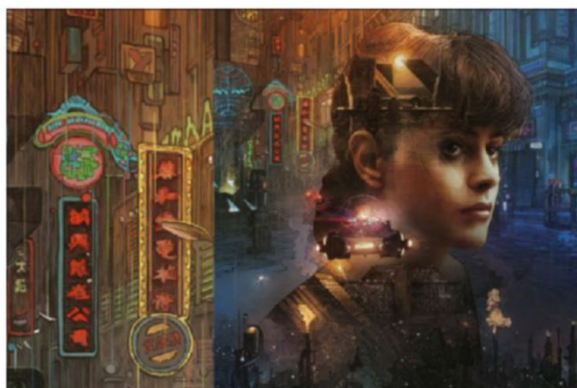


**Shortcuts**  
**Step Backward**  
**Undo**  
Cmd+Alt+Z (Mac)  
Ctrl+Alt+Z (PC)  
Use when you want to go back a few step when using brushes.



## 12 Further tweaks to the image

I create another layer above the colours and drawing, and use a Round brush (2-5pt, 90 to 100 per cent Opacity) to refine all the little details such as light reflections in Rachael's eyes, strands of hair and her lips. I also fix any minor errors in the drawing by covering them up with colour. Then I add the visible rain drops by using Shift to create simple straight lines.



## 13 Finishing up

I select Rachael, invert the selection and lighten the background slightly. Then I increase the colour saturation so that the art will stand out on ImagineFX's cover. Next I duplicate all the layers, merge them and apply the Oil Paint filter – just enough to tie everything together. I repeat the duplication, apply a High Pass filter at 1.4 pixel radius and set the layer mode to Overlay.

## PRO SECRETS

### Futureproof your artworks

I often create my art at a much larger size than necessary, for two reasons. First, once scaled down to the proper size the image becomes super crisp and one can really see the details. Second, if you need to display your art then you'll know it can be printed at a size that's suitable for showing off in a gallery, for example.



Clip Studio Paint

# IMPROVE YOUR INKING TECHNIQUES



**Tan Hui Tian** explains how to effectively use Clip Studio Paint to ink a sketch, using tools such as the Curve tool and Pattern brushes

## Artist PROFILE

**Tan Hui Tian**  
LOCATION: Singapore



Tan is a senior illustrator at Collateral Damage Studios. Her academic background is graphic design, which can be clearly seen in her illustrations.  
<http://ifxm.ag/th-tian>

**T**he inking process in Clip Studio Paint is more intuitive than in other software such as Photoshop. As expected of a manga-focused drawing software, the kind of setup and tools favour manga drawing, so there's a huge focus on inking tools.

But beyond the obvious manga-focused tools, I find doing line art in Clip Studio Paint more responsive because of the ability to adjust the pressure curve, anti-aliasing and stabilisation for inking

brushes. What that means is that you can make crisper, sleeker lines with a less-stable hand than in Photoshop. Inking becomes a much more painless process in Clip Studio Paint, and for that reason alone would be the software I'd recommend to beginners.

There's a misconception among some artists that comic inkers merely trace over the lines of the pencilers. This is far from the truth. Inking is an art form of its own, and inkers not only have to correct

mistakes in the sketches, but the quality and style of inking can make or break the artwork as well. Just look at the variety of inking styles presented in comics and manga: from Mike Mignola's intense spotted blacks to Takehiko Inoue's virtuosos detailed inking.

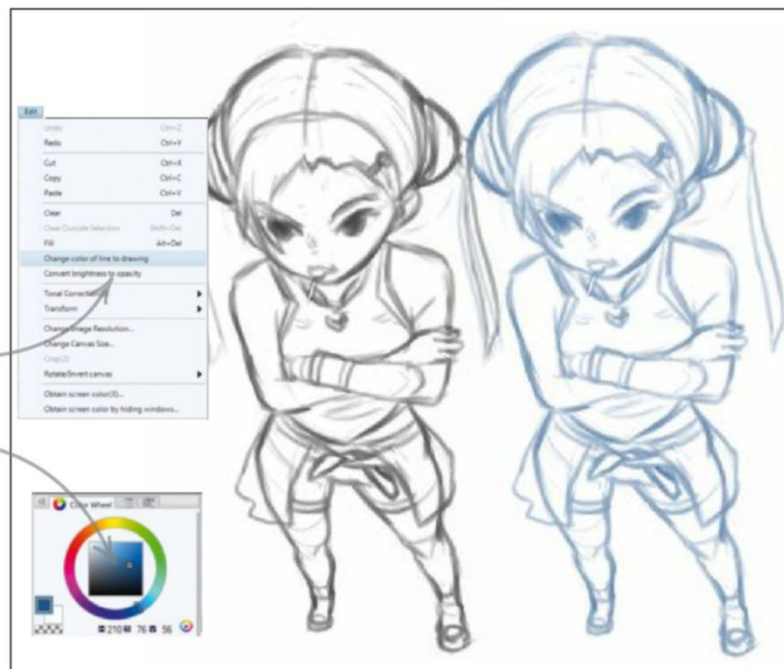
While this article focuses more on how to use the software for an efficient inking process, a general tip for studying inking is to find an artist you like and dissect their techniques and thought process.

## 1 Turning a sketch non-photo blue

For those used to working traditionally on non-photo blue lines, there's a quick way to convert sketches (scanned or digital) into digital, by using the 'Change colour of line to drawing' command. You can select other colours, but the logic is that you don't get your (usually) black ink lines muddled with the grey pencil lines.

*You can make your sketch background transparent with this function.*

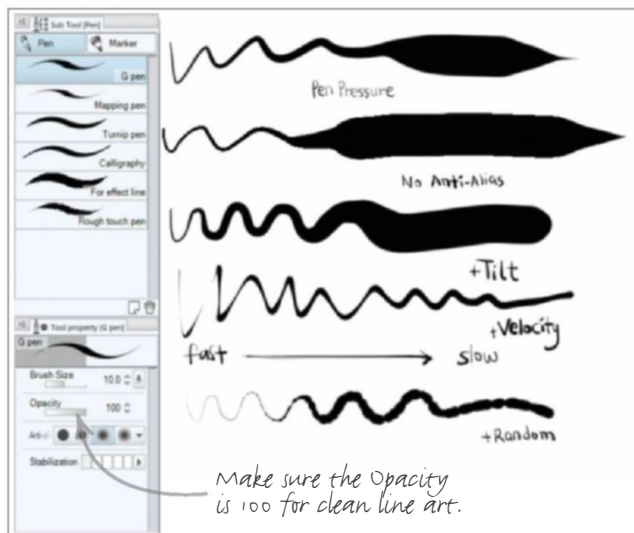
*Choose your colour before clicking the command.*



## PRO SECRETS

### Thick and thin lines

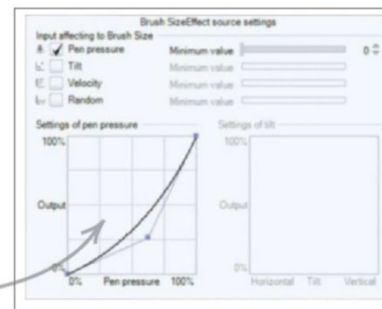
A simple way to make your line art look interesting is by varying the line width. Having thicker lines in areas of focus, foreground, shadow and the outline of the art works for me.



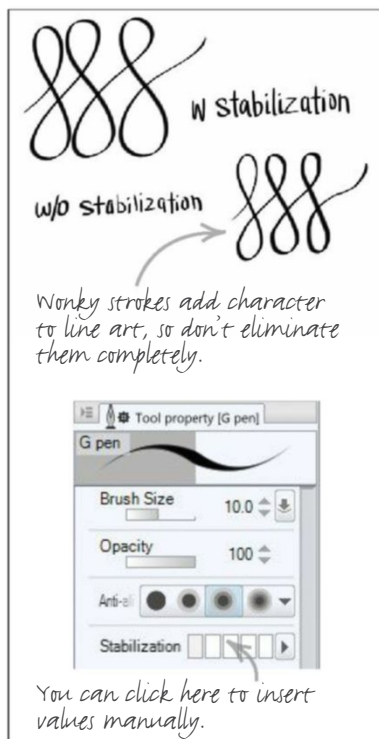
## 2 General brush settings

Good brush settings save you time. On each of the Pen tools, you can access additional settings, in Source Settings. Non anti-aliased brushes are great for crisp graphics such as pixel art and I like to use the second setting for crisper lines.

*You can adjust the Pressure curve manually like this.*

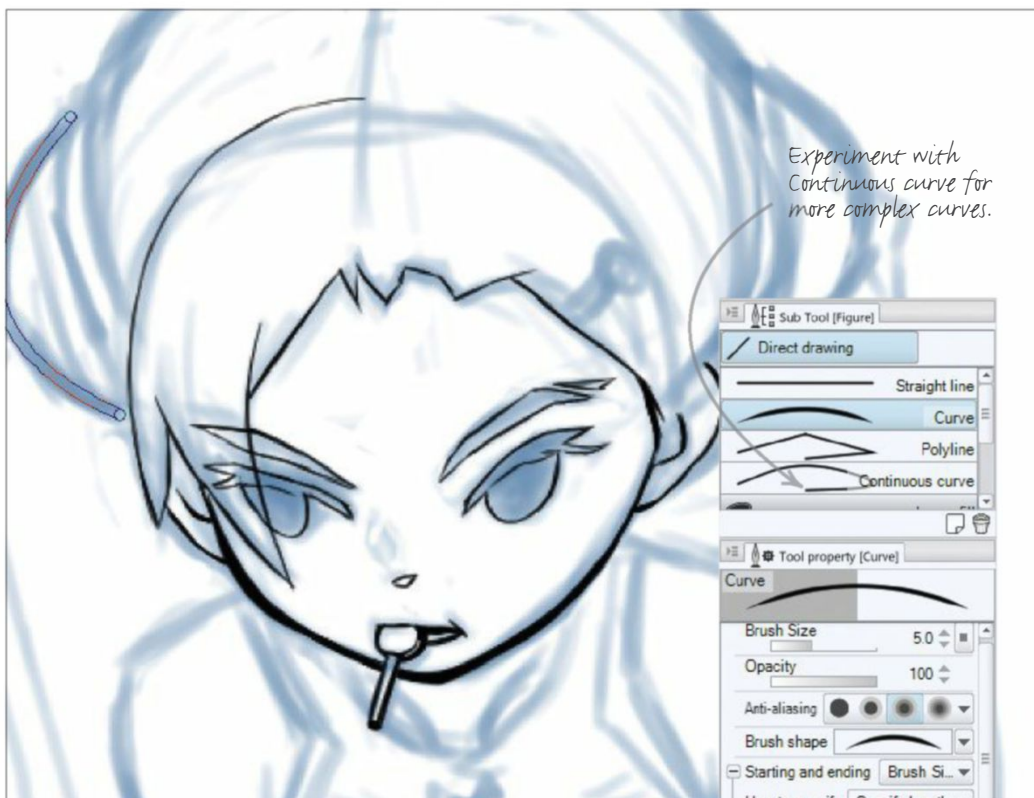






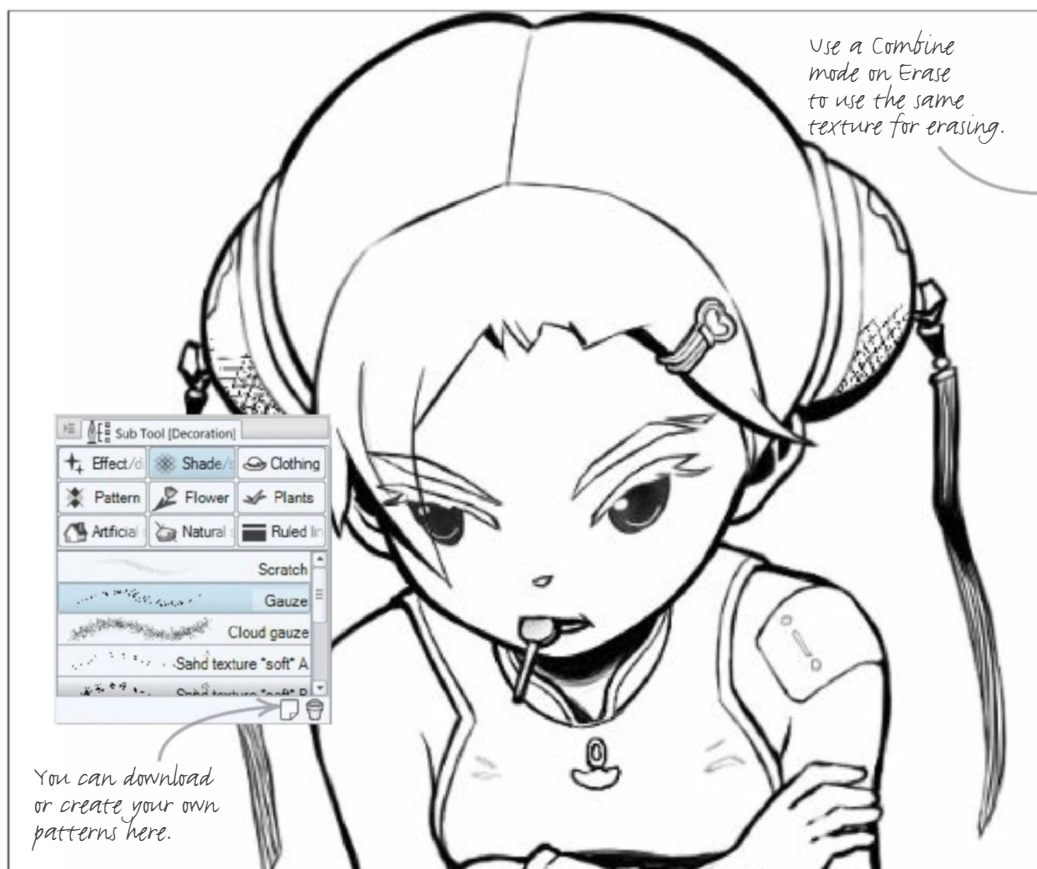
### 3 Stroke stabilization

Pump up the Stroke Stabilization for cleaner line art. The top example is done with a value of 100 for Stabilization and the bottom with 0. You won't normally need much; six is the default. But if you're drawing calligraphic elements or smooth lines, it can be useful.



### 4 Using the Curve Line tool

For curves that are more geometric, you can use the Curve tools found under the Figure option. You can customise the brush so that it has sharp ends, too. For artists who aren't using a pen tablet, the Figure tools (the equivalent of the Pen tool in Photoshop) is an excellent alternative for inking.



### 5 Spotting and screentones

If you're drawing the artwork for a comic or as a black and white illustration, black spotting and screentone would make it look finished. You can save some time if you don't want to manually crosshatch or draw the textures, by using the Decoration tool. I simply use the Auto Select tool to select the area I want to spot or texture. It's a very quick process.

Next month

Colouring (brush settings and layers)





## *Photoshop* **BUILDING WORLDS FOR THE CINEMA**

Learn how to develop an engaging environment for the big screen,  
with pro advice from film industry concept designer **Victor Martinez**





**Artist PROFILE**

**Victor Martinez**  
LOCATION: US

 Victor works on films as a concept designer and is the founder of ROBOTvictor. He's worked on Minority Report, Avatar and the Blade Runner sequel.  
<http://ifxm.ag/victor-m>

**W**hen asked to do a workshop on creating a fantasy environment, I thought it would be fun to pay homage to one of the most well-known fantasy stories of all time, The Wizard of Oz, and set it in outer space. It's also a bit of a throwback to those amazing sci-fi artworks pieces from the 1970s.

I have our outer space explorers staring off into the horizon, at my version of the Emerald City. Obviously, the story could be anything, but quickly, we've set up a few important conditions – outer space,

an alien planet and astronauts – and these parameters will create the most important part of the piece: the narrative. Remember to always tell a story and be mindful that a successful concept piece does just that.

Often, whether I'm working on a film, video game or even a commercial, the story is just an outline. We may have an idea of the key story beats, the main characters and overall environments, but as artists and designers, it's our duty to fill in the gaps. This occurs on a lot of the films I work on, where there may not be a script, and you're working with the

director, producers or production designer to help develop the storytelling through your visual content.

It's during this phase of design development that you should feel the freedom to explore and present new ideas, to further the dialogue that will lead to a cohesive story. So, approach this phase of R&D with a determination that will enable you to sell your concepts. Don't just rely on your artwork, but do research, compile reference material and substantiate your work so that, in the end, it's not just about a pretty picture. ➡➡





## 1 Creating your foreground elements

I select a photograph that I took of a landscape in Alabama Hills, California. It strikes me as being otherworldly and serves as the inspiration for this piece. Concept art can be a mix of media, so don't be afraid to use photos, renders of 3D models, sketches, drawings and so on. Rely on your artistic abilities to make these images your own, and to bring these sources together into a single, coherent piece.



### PHOTOSHOP

#### CUSTOM BRUSHES: SOFT ROUND

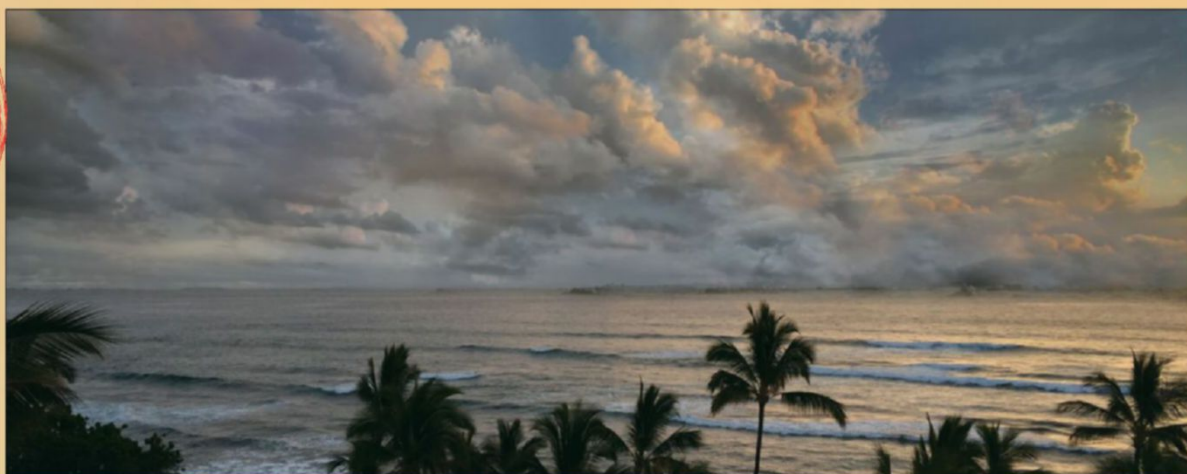
This is a soft (or feathered edge) Round brush that's great for building up mist, smoke and so on.

#### HARD ROUND

This is a hard edge Round brush that's ideal for line work, hatching or laying down hard paint strokes.

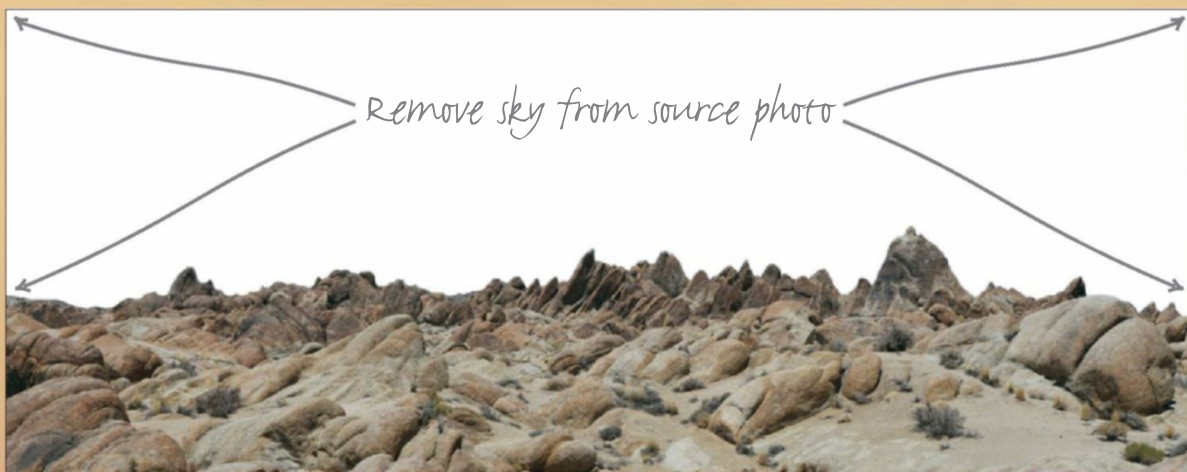
#### CHISEL

This is a hard edged, slender oval, that allows for sharp strokes or calligraphic-style sweeping motions.



## 2 Putting together your background

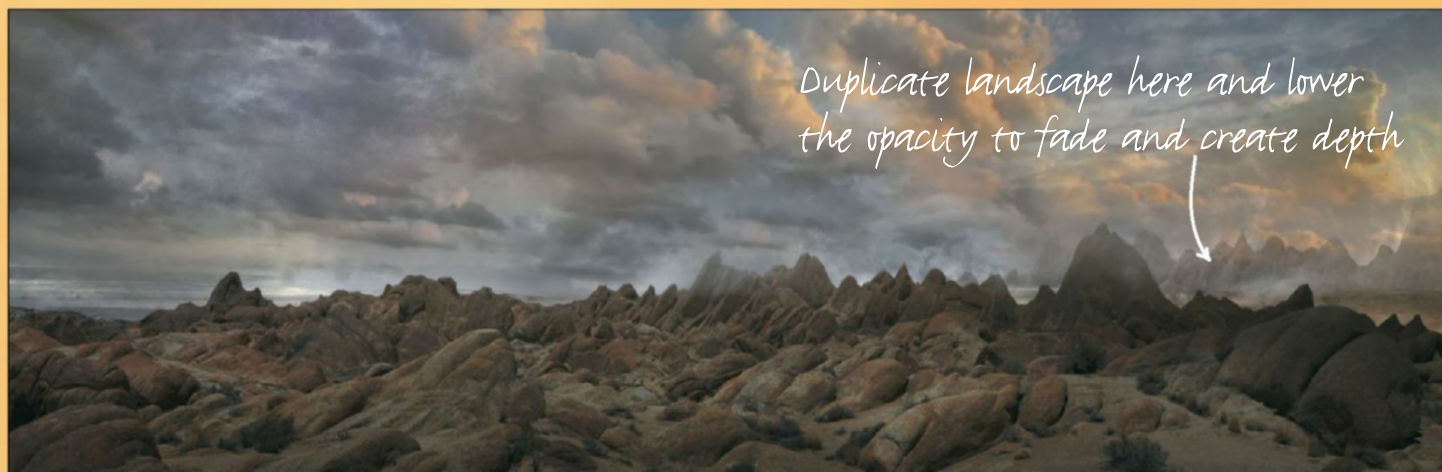
I chose a photo I took in Hawaii for my sky. I've already done a bit of touch up to the image, adjusting the Curves (Cmd+M) to boost the contrast. Feel free to get creative and stitch together multiple sky images to make a more complex sky. For now, I'll keep things simple and stick to one sky photo that I'll paint into later in this workshop.



## 3 Masking and removing the unwanted sky

I want to remove the sky in my foreground landscape photo, using Photoshop's Quick Mask mode (press Q). In this mode you can use your paint brush to paint the area you wish to select. When you exit Quick Mask, you'll see that it's converted your painted area into a selection. Press Cmd+Shift+I will invert the selection. Once you have the proper area selected, remove this area by hitting Delete.





## 4 Compositing the foreground and background

Now you can combine your source images into one scene. Here, I've adjusted the original photos, adjusting the Levels (Cmd+L) and Curves (Cmd+M) to suit the overall painting. I've added in additional mountains in the background by duplicating and adjusting my foreground image. This adds more depth to the piece by pushing the horizon back. I've also painted in a bit of atmosphere using my Soft Round brush, which adds a bit of haze along the horizon.



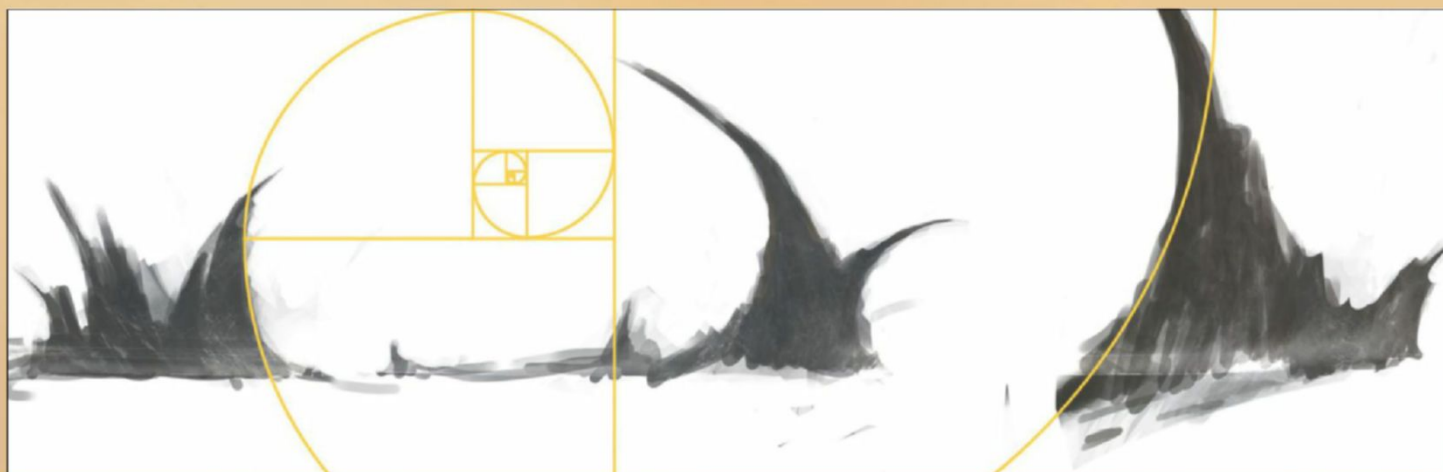
## 5 Applying the rules of proportions

Many people advise using perspective grids when laying out your composition, but what's equally important is maintaining proper proportions in your piece and placing elements in a harmonious way. So I'm using the Golden Ratio as the foundation for my composition. I've already cropped my foreground photo so that the outermost peaks align with my Golden Ratio spiral.

### PRO SECRETS

#### Make more of Layer Masks

For more versatility, you can attach a mask to your layer by adding a Layer Mask using the Layer Mask button located at the bottom of your Layers Window. Once created, by clicking the Layer Mask icon, you can paint into and mask out portions of your original image, much like I described in step three. However, using the Layer Mask enables you to go back and make changes as needed.



## 6 Painting into your piece

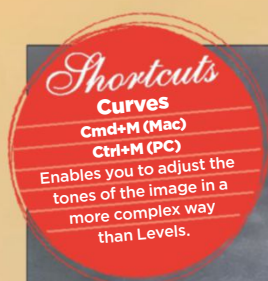
When working from photo reference, you'll want to paint into it to add unique elements that will make the piece your own. Here, I'm adding in some alien mountain peaks by painting and erasing away until I develop shapes that I like. I find that using a Hard Round brush or Chisel brush provide good results. You can also add textures and tones to suit the piece until you achieve the result you want. ➡➡





## 7 Building up the composition

I add my mountain elements into my composition, and adjust them using Levels and Curves until they blend with the tones of the rest of piece. I also erase away, or mask out some of the bottom bits so that they fade into the horizon atmosphere. I add water using the same techniques as the alien mountain peaks. First, by painting shapes that define the bodies of water, then by adding water textures and paint strokes until I'm happy with the look of the water.



## 8 Introducing otherworldly elements to the composition

I want to further describe this scene as being that from an alien planet. One simple trick is to introduce planets and moons that immediately differentiate this world from Earth. Here, I've added three moons into the sky, and using my Golden Ratio template enables me to place them into the scene in a way that's in keeping with the proportions and layout of the composition.



## 9 Developing lighting and atmosphere

Atmosphere can be achieved by using a soft Round brush set on a low Opacity. I sample a lighter colour from the scene to set the colour of the brush and build up atmosphere or haze by painting it in on a separate layer on top of the background layers. To add lighting, I create a new Overlay or Color Dodge layer as the top layer and using a soft Round brush, experiment with different colours and opacities and see how it affects the image on the layers below it.



## 10 Bringing in a focal point

From the beginning, I wanted to have an element off to the horizon that directs your eye through the piece. You should always keep in mind what the narrative of the piece is, and prior to jumping into a painting, you may want to sketch it first. Having an idea of where you want to direct the viewer's eye is key, and in this case I'm using architecture as a point of interest.





## 11 Adding figures as a secondary focal point

This is the old trick of dropping in a couple of small characters towards the foreground to create another focal point to complement the focal point in the previous step. It also adds scale to the piece, since we can all relate to the general size of a person. The viewer's eye will travel between the foreground figures and the object they are looking at: the architecture. I've painted in bits of steam behind the figures, so that there's more contrast between them and the background.



## 12 Make changes to the colour of the composition

I want this piece to feel more fantasy and less like my original source photographs, so I adjust the colour. This is done by creating a Hue/Saturation layer. Within the Hue/Saturation Properties palette you can tweak the overall saturation as well as the separate colour channels. Experiment with this and have fun – you may find it produces some interesting results.

### PRO SECRETS

#### Speedy colour sampling

Selecting or sampling a colour can be done by selecting the Brush tool and pressing Option (Mac) or Alt (PC). You'll get an Eyedropper that samples a colour when you click. This sets this colour as your top Brush colour. Pressing X will toggle the top and bottom brush colour.



## 13 Making further adjustments

I add another Hue/Saturation Layer on top of the previous layer I created. By having multiple Hue/Saturation Layers, you'll find that you can create even more dramatic effects than with just one single layer. I also create a new Curves Layer to adjust the image further. The Curves Property palette will enable you to edit and refine the tones in your image.



## 14 Final additions... or last-minute experiments?

At this late stage you may want to add a few more elements of lighting or interest to further enhance the piece. Don't be afraid to experiment and don't be too quick to consider your piece done. Step away from it and look at it with fresh eyes. It's always helpful to have a plan and to design accordingly, but it's also good to keep things organic and allow for happy accidents. Here, I introduce some lens flares by creating Color Dodge layers that add lighting effects when I paint into them. And that's my futuristic Wizard of Oz scene finished!



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## PRINT AND DIGITAL BACK ISSUES



### Issue 141

December 2016

We launch our games art special with Remko Troost's cover art, then we visit the For Honor team at Ubisoft Montreal. Even Mehl Amundsen talks anger, we see how Blizzard hire staff, and there are workshops on character, vehicle and environment design.



### Issue 140

November 2016

Ilya Kuvshinov shows how he created our manga special's cover. We also have a Genzoman workshop, talk to YouTube star Ross Tran, get an insight into Stranger Things promo art, visit The Sequence Group, celebrate a 2000 AD milestone and more!



### Issue 139

October 2016

We cover epic environments this issue, and bring you the cream of artists who are busy creating new worlds for video games and films. Elsewhere, creature artist Brynn Metheney shows us around her studio and we take in the vehicle designs of Scott Robertson.



### Issue 138

September 2016

Our fantasy art special kicks off with Viktoria Gavrilenko's vivacious Shakespearean cover and workshop. Elsewhere there's portrait tips, an art of DOOM exclusive, Scott Gustafson interviewed, Hellboy, Chris Dunn, Atomhawk and much more.

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June 2016



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May 2016



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**Issue 132**  
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**Issue 131**  
February 2016



**Issue 130**  
January 2016



**Issue 129**  
Christmas 2015



**Issue 128**  
December 2015

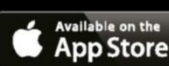


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\*Resource files are available from issue 85 onwards.




*Artist insight*

# MASTERING THE ART OF MOVEMENT

**Brittany Myers** shares some useful tips and tricks to help give your original character designs a feeling of movement and liveliness

**Artist PROFILE**  
**Brittany Myers**  
 LOCATION: US



A California Institute of the Arts alumni, Brittany worked in visual development as an intern at Walt Disney Animation before becoming a freelance character designer at Sony Pictures Animation.  
<http://ifxm.ag/bmeyers>



nce I took an interest in art, I was drawn to expressing ideas through characters. Even from a very young age while accompanying my mum on regular grocery trips I would be pointing out the different emotions of some familiar characters that graced the cover of popular cereal boxes.

As my passion for drawing grew I was very pleased to find out that I could

actually create art for living. Therefore, as a character designer who's working in the field of animation, I'm thrilled to be able to do what I love on a daily basis.

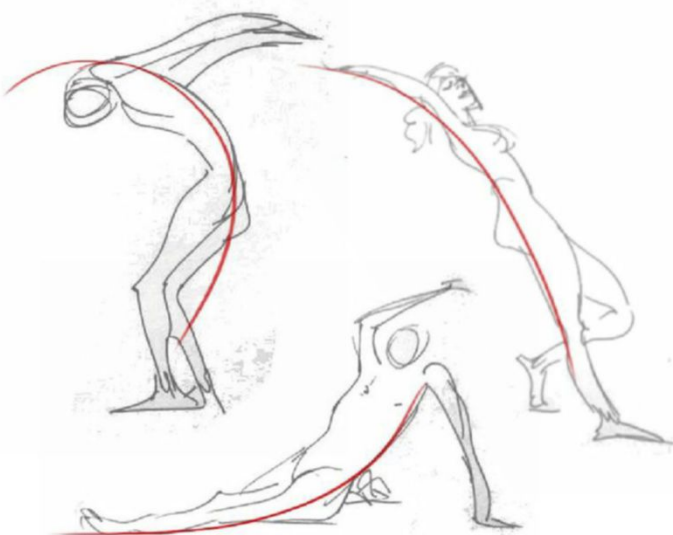
Character design has never been easy and it remains a challenge to this day because I'm constantly learning and seeking to improve. However, having worked in animation designing characters for a few years now, I've been grateful to have picked up some helpful

tools in designing more appealing and expressive characters.

It's important to design not only how your figures look, but also how they tell a story. This is especially crucial in the animation industry because the characters you'll be conceptualising are intended to act and perform as though they were an actor in a film or TV programme. Here are some ways to produce a more engaging character.

## 1 LINE OF ACTION

Envisioning a single line overlaying your drawing can be a simple way of creating a feeling of movement. This line of action can either be straight or curved; both can give a different feeling of movement. While a straight line is usually very fast and direct, a curved line can give a more graceful mood to the drawing. However, it's best to avoid a perfectly straight vertical line of action, which may make a drawing feel static.



## 2 WHAT IS THE CHARACTER THINKING?

Just as we imagine our favourite TV and film characters to be real, we should try to imagine the characters we create have minds of their own as well. If a character in a drawing is moving or acting then they should have a reason for doing so. Whether it be a broad action such as sprinting, or a subtle mannerism such as twirling strands of hair, the character being presented would most likely have a conscious or unconscious reason for doing so. Keeping this in mind will help to make your character feel more interesting and relatable.

“ Envisioning a single line overlaying your drawing can be a simple way of creating a feeling of movement ”



## 3 STRAIGHTS VS CURVES

The contrast between straight lines and curved lines creates visual interest in any drawing. Lines and how they contrast is an essential design element. A sketch made up of straight lines would feel too tense, while a drawing using mostly curved lines would lack structure. When using these different lines in drawing a figure, curves are generally used to suggest the more fleshy part of the figure, whereas straights are more commonly used to imitate stable and solid segments. For example, compare the use of a straight line for a character's back and on the soft curve of their stomach.



## 4 DRAWING FROM LIFE

Drawing from life is an extremely helpful observational tool, whether it's in a classroom or at your local café. Sketching and observing people around you can be beneficial in learning how to draw the human figure and the many emotions it can exhibit. Life drawing in a class can consist of both lengthy poses and short poses. Poses set over a longer period of time enable you to capture the details and the study of human anatomy. Classes can also consist of short quick poses, where artists make use of the gesture drawing technique. – see step five...

## 5 GESTURES

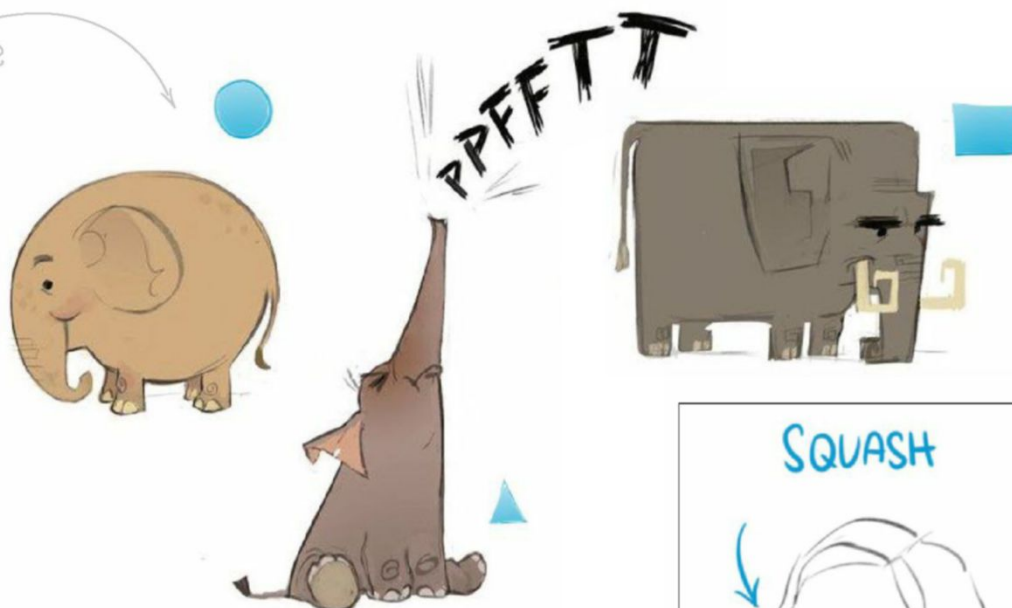
Gesture drawing is a quick way to capture the overall message of a figure. These observational drawings are often done in very short segments. For example, in a life-drawing class, as opposed to the model sitting still for 20-plus minutes, they may instead only pose for 30 seconds – or less! This forces the artist to get down onto paper their first impression. In this process of making deliberate and quick lines, try not to worry about how your art looks, or capturing details. This will help you to focus on the action or feeling of the pose. ➡





## 6 SHAPE LANGUAGE

The use of different shapes is a major tool in character design. While varied shapes play a role in the overall perception of the character's personality they can also suggest the movements or emotions of a character. A character made up of squares may feel more slow and stable, whereas a character made up of triangles may give off a more excitable feeling. Circles or curves are often used for more likable characters. This could also make them feel more friendly and bouncy.

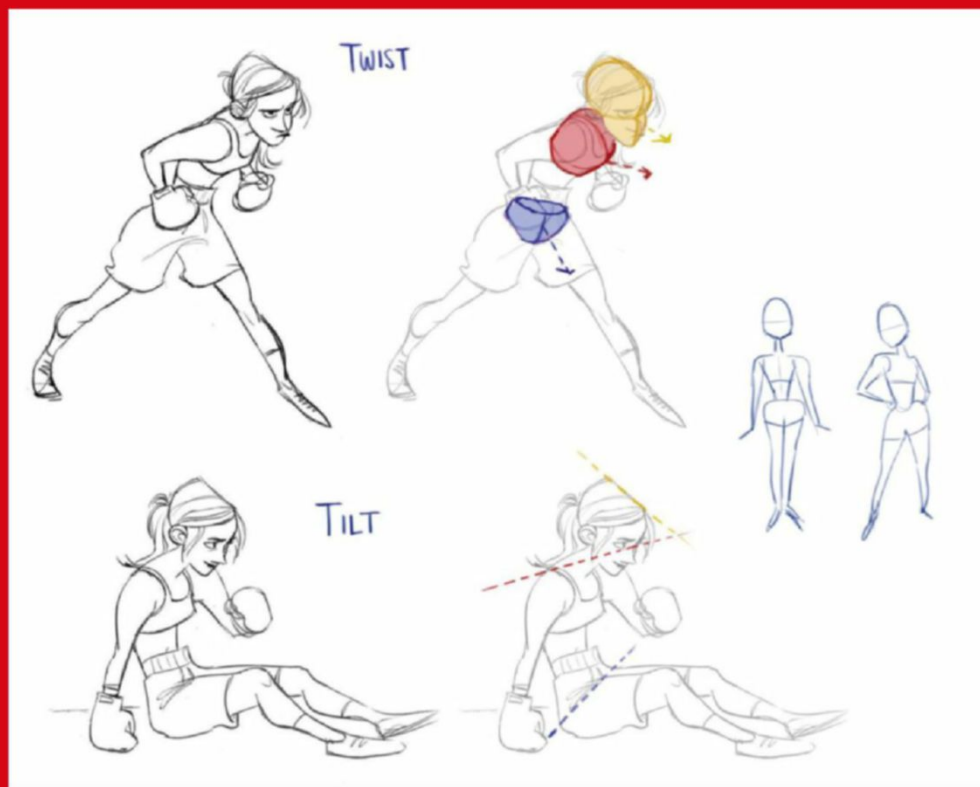


“While varied shapes play a role in the overall perception of the character's personality they can also suggest their movements or emotions”

## 7 TILT AND TWIST

A simple way to create a more dynamic pose is to practise the use of tilts and twists. To help avoid a static pose try using different angles. For instance, the angle of the character's shoulders could contrast with the angle of their

hips. Instead of drawing with angles that are parallel, contrasting angles give the drawing a feeling of flow and rhythm. Likewise, twisting and turning different portions of the body can help to strengthen the sense of movement.



## 8 APPLY SQUASH AND STRETCH

As one of the 12 principles of animation, squash and stretch is a useful technique in giving your drawing more life and energy. In animation the use of squash is often used as anticipation for a broader action: the stretch. The same can be done in a single drawing. An action can still be read in a still image. A stretched pose acts as a moment in time when the character is creating their broadest action, while a squash in a drawing reflects tension.





## 9 THUMBNAIL SKETCHES

A small thumbnail sketch can be a helpful way to conceptualise a drawing. Thumbnail sketches are often used to quickly plan out compositions before beginning a painting. The same can be done for planning out a character's pose. These often take the form of small gesture drawings and they act as a trial stage to consider different options to convey an action.

Once I come up with a pose that I'm mostly happy with, I'll refine the sketch on a new layer placed on top of the thumbnail drawing. This approach enables me to create a cleaner drawing, while hopefully still reflecting the initial feeling of movement that I caught in the thumbnail.



## 10 SILHOUETTE CONSIDERATIONS

Imagining that your drawing is filled in with black so you can only see the silhouette is a great way to ensure your drawing delivers a clear read. Thinking in terms of silhouettes will also help you to be aware of what's most important to the pose. Perhaps extending limbs and forms away from the body will give a much clearer read rather than crowding them together? Is your character presenting something of interest? If so, should it be kept clear and accentuated in the silhouette? ➡➡



## 11 A FEELING OF WEIGHT

Depicting weight in a drawing can display a more believable feeling of motion. This could be shown using anything from the clothing the character's wearing, to the character's posture. If a character is holding something light, their posture is going to be effortless and it may not require much of their attention. On the other hand, a figure carrying a heavy object may be solely focused on holding it up, causing their body to contort in abnormal positions.



## 12 KEEP IT LOOSE

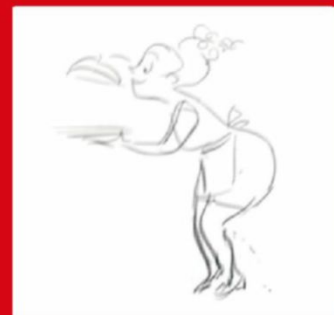
Along with the idea of gesture drawing, sketching quickly and loosely will keep the focus on attitude and storytelling rather than worrying about all the little details. This will keep you from getting too attached to any specific piece that you draw. Beginning with a loose sketch will enable you to make the changes, such as pushing the pose or defining the silhouette, resulting in a clearer drawing. Then of course, when you're happy with the general pose and gesture it will act as a solid template for you to add the final details.



“ Sketching quickly will keep the focus on attitude and storytelling ”



## 13 MOVE FROM SKETCHING TO PAINTING



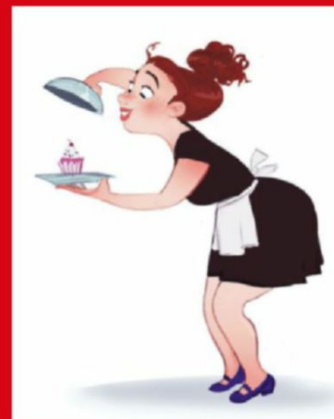
### 1 Gesture, not details

I begin with a very quick sketch to get the main idea across. Usually at this stage it's very rough so I can focus on the gesture of the pose I'm going for, rather than spending too much time on details, which I will be working out later.



### 2 Bring in colour

Next, I will add colour underneath the initial sketch. This helps me to block in shapes. This stage can also be a great time for working out the silhouette, while also considering other design elements, such as straights vs curves. Often at this point I'll make any necessary changes to ensure that the pose reads well.



### 3 Time for details

Finally, on a new layer, I'll begin adding any additional details. I'll paint and refine the sketch to give it more structure and form. Here I'll make any final changes to the character, and work out the anatomy that may not have been properly considered in the initial rough sketch.



## 14 PUSH YOUR IDEA

Often, taking a second pass at your initial drawing can be beneficial. When we think to ourselves what it is we want to draw, we sometimes have a clear picture as to what that action looks like. For instance, say you want to draw your character sitting down. You could very well draw them resting on a chair and that will get the point across. But how might you push it to tell a better story? Maybe they're bored, and so their posture is slouched and they're resting their head in their hands. The addition of more exaggerated movements and subtle acting can make for a much more appealing character.



## 15 EXPRESSION AND BODY LANGUAGE

Along with incorporating what the character is thinking, we should also consider how the character is feeling. As the artist we can't tell the viewer how they feel, and so it's best to use visual clues to get the message across. Through the use of facial expressions and body language the emotions of the character will be read immediately. A character feeling confident may stand with their shoulders back and their head held high. On the other hand, a timid character may be crossing their arms, with their head hung low.



## 16 WHAT'S THE STORY?

Character design is often much more than drawing just a pretty picture. A character drawing could be picture perfect, with no anatomical flaws, and spot-on proportions while still lacking the charm of a character with personality. Drawing your character in varying circumstances will help the viewer to 'get to know them'. How a character reacts to different situations reveals different aspects of their personality. What's your character like? And how might that affect how they carry themselves in different scenarios?



## *Photoshop & V-Ray* **EXPAND A FILM UNIVERSE**

**Jolyon Meldrum** applies his storytelling skills to the Planet of the Apes films, using 2D and 3D to create an atmospheric scene

### *Artist* **PROFILE**

**Jolyon  
Meldrum**

LOCATION: England



Jolyon is an creative/art director and designer who has worked in the advertising, film and games industry for 17 years. He's currently based in Soho, London.

<http://ifxm.ag/jolmel>





**A**fter seeing the rich, visual world in *Dawn of the Planet of the Apes*, I was inspired to build on it and create my own narrative arc, testing out new techniques to add to my production pipeline.

The handy thing about creating your own brief is that you can unshackle yourself from limitations and really focus your imagination. Here, I wanted to show what the world might look like years after the simian virus ravaged humanity. I was keen to create a character from scratch, so I had an ape scout sifting through the remnants of our world for ammunition

and supplies. Humans are long gone and nature is slowly reclaiming the world.

This narrative enables me to explore a few matte painting techniques. These range from painting light, fur and background elements with custom brushes in Photoshop, to photobashing the scout's accessories. Authenticity is key, so it's important to scope the details of your imaginary world. To enhance the scene, I designed graffiti to give the viewer narrative cues. I also used 3D (V-Ray) to explore lighting for the scene, which is a vital skill for artists wanting to work in the film and TV industries. ➡





How I build up...

## A MATTE PAINTING WITH ATMOSPHERE



### 1 Developing the composition

In my scene, the scout has discovered an armoured personal carrier (APC), so I photobash this using Shutterstock and compose the shot. I begin detailing the scout, adding webbing and painting his tribal detailing. The graffiti is another aspect that helps to build on the narrative and establish the world around him.



### 2 Establishing the lighting

The overpass defines the lighting direction and enables me to highlight the scout's silhouette. Once I'm happy with the tone of this 'world reclaimed by nature' scene, I use atmospheric brushes to add weather and paint details in the APC's open hatch.



### 3 Furnishing the environment

I build the foliage using a combination of painting and photography. The overpass foliage is a combination of jungle vines and creepers mapped to the surface with Photoshop's Warp tools. I then give the scout some accessories to complete his look.

## ADD NARRATIVE



### Atmospherics

To tie all composition elements together, it's vital to build up layers of atmosphere. Use the lighting in your environment as a guide and apply distance haze to your advantage. I mainly use my Large Atmospheric brush (see below right) to enhance volumetric light, create contrast and guide the viewer's eye.

### Telling a story

You need to immerse yourself in the world and distil narrative cues in it. I've use background indicators to tell the viewer more about the world they're seeing. The graffiti, biohazard warnings, resistance symbols and the ominous 'Don't forget' message all draw the viewer into my world.





## Character trappings

To create a more believable image it's essential that your character looks like it's living in the world you've created. I apply tribal paint markings in red to highlight his function as a scout, and use Photoshop's Puppet Warp and Warp tools to refine the pose, before painting in the fur.

## Accessories

These will help give your character a sense of belonging. I photobash a range of accessories, from military webbing which he could have salvaged, to a modified rifle that bares his clan's red markings. To add texture, I use Photoshop to paint in cloth and age the rifle.



## RESOURCES

### WORKSHOP BRUSHES

#### PHOTOSHOP

##### CUSTOM BRUSHES: LARGE ATMOSPHERIC BRUSH



This brush helps to layer atmosphere and still retains edge detail.

##### MEDIUM ATMOSPHERIC BRUSH



A smaller atmospheric detail brush.

##### FERN BLOCKING IN BRUSH



A brush to block in foliage areas.



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**ISSUE 143 ON SALE** *Friday 2 December 2016*

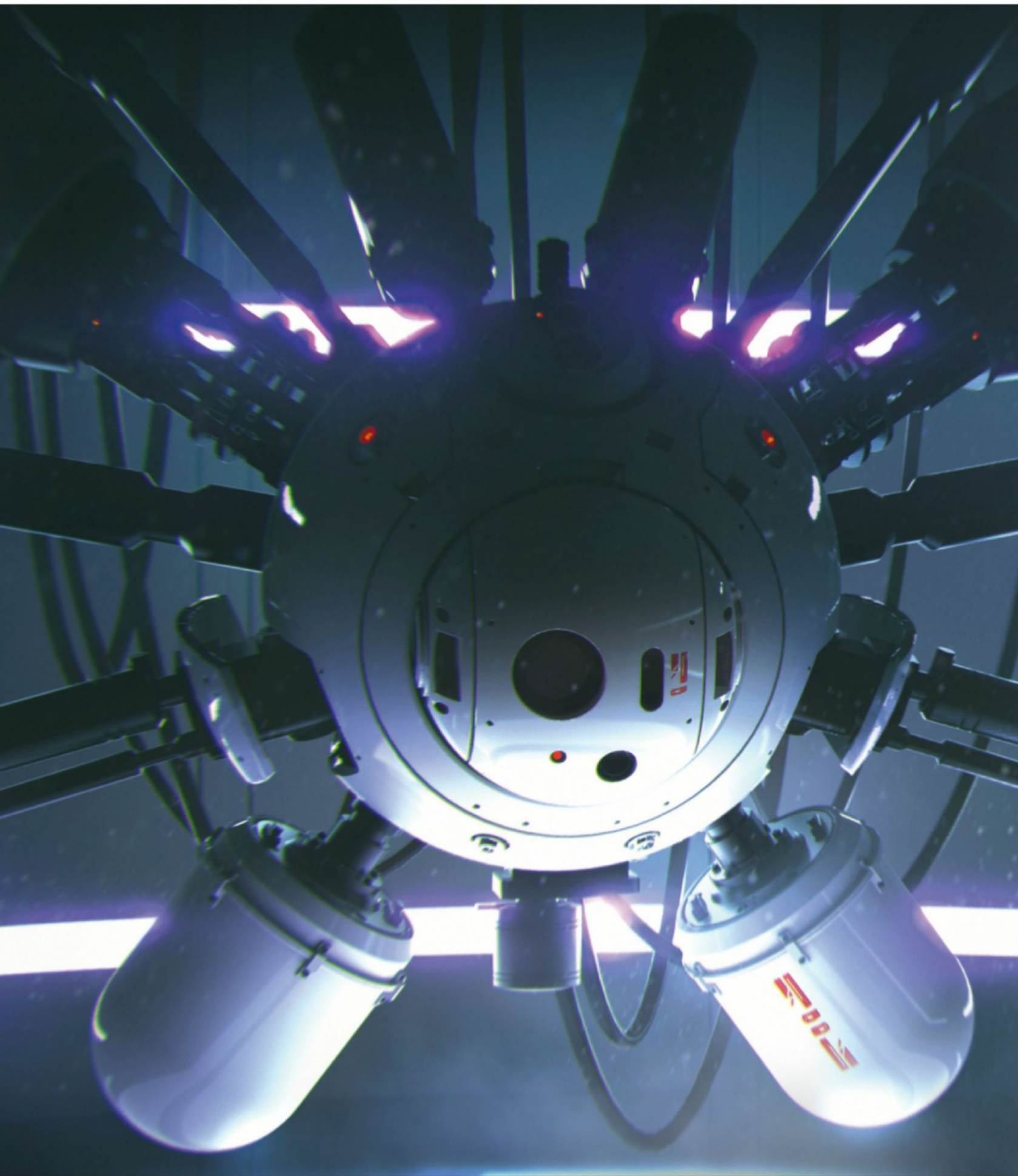






Tommy Arnold  
shares his  
professional art  
skills from the  
world of book  
cover illustration.







*SketchUp, KeyShot & Photoshop*

# CREATE STRONG CINEMATIC VISUALS

Film industry concept artist **Chris Rosewarne** explains his production process, as he models, renders and paints a cinematic keyframe

**Artist PROFILE**  
**Chris Rosewarne**  
LOCATION: England



Concept artist  
Chris has  
worked in the  
film industry  
for over 15  
years, most recently on  
Star Wars, Guardians Of  
The Galaxy and Spectre.  
[www.chrisrosewarne.com](http://www.chrisrosewarne.com)

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**T**he trick to creating a cinematic visual is all about being willing to lose detail, because the emphasis then shifts from the design of your model to the look of the shot itself. I'd achieve this by obscuring parts of the design in the shadow, or knock back details of certain elements through the use of atmospheric lighting.

It's because of this that your design needs to have a quick, strong read and a bold silhouette, to enable it to be backlit or hit with key lighting from the side. These are just a couple of cinema's lighting techniques for dialling up the drama in a scene, and we're going to be employing them in this workshop.

Bearing this in mind, we'll model with a high level of detail in areas of interest and keep the rest bold and simple. I like to make the software do the work so we'll

use components in SketchUp wherever possible to keep modelling time down to a minimum. All edges will be bevelled because KeyShot will pick these out in the render, which is essential in low-light environments and an important factor in making your models look believable. They'll create slices of shadow or highlight that will help to describe the form.

Rendering software, while producing photo-realistic imagery, tends to render to 100 per cent black in certain areas, so we'll be lifting and colouring the black point in Photoshop, painting in atmosphere and, with a "less is more" approach, dialling back detail to focus and lead the eye. The free SketchUp plugins Round Corner and Center Point All from [www.sketchucation.com](http://www.sketchucation.com) will come in handy for this workshop. Okay, let's get this show on the road. ➡

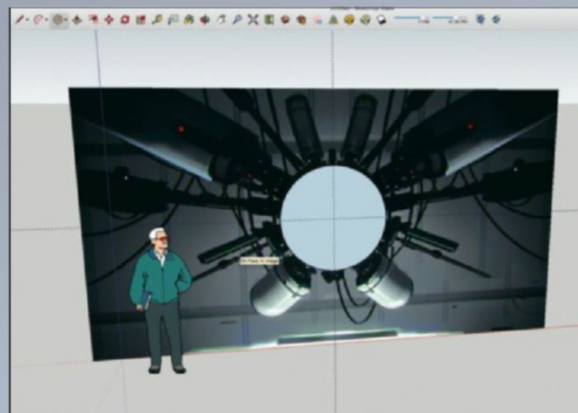






## 1 Generate a quick study

The idea of a central hub – a data brain with a multi-lensed face and a body of black metal and white plastic suspended by mechanical arms as cables feed power to it – is inspired by Chris Cunningham's video for Björk's 1999 single *All is Full of Love*. I block this out in Photoshop, concerned only with its silhouette and lighting at this stage.



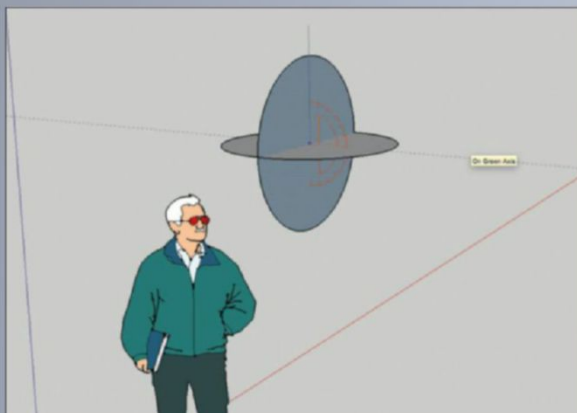
## 2 Import into SketchUp

In SketchUp, I select File>Import, open my sketch and set it to As Image. I tap to place the art and drag out to a size I want, using the man as a scale. I mark the centre using the Tape Measure tool, then select the Circle tool, type 100 and hit Enter to give me a 100 segment circle.

### PRO SECRETS

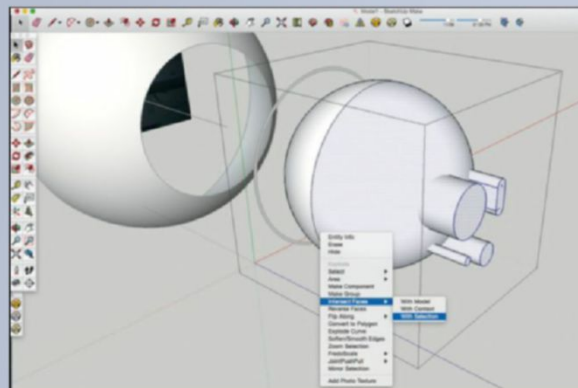
#### Better Color Dodge usage

Create a new layer and set the mode to Color Dodge. Now double-click that layer and then uncheck the Transparency Shapes Layer box. The colour gradient fall-off from your brushstroke will stay saturated, giving you stronger colours on the edges and a more vibrant glow effect. However, as with all Color Dodging, use this method sparingly!



## 3 Making shapes

A repeating shape in the model will be a sphere. I hide the concept (Cmd+E) and using the Protractor tool I copy rotate (hold down Alt) and rotate 90 degrees from the centre. Then, with one of the circles selected, I use the Follow Me tool and click the other circle to create a sphere.



## 4 Master the Intersect tool

I repeat the process again for the camera head and use it to Intersect (boolean) out a hole from the body by selecting the body and head, then right-clicking, choosing Intersect Faces>With Selection and deleting the excess. I create smaller circles and extrude them using the Push/Pull tool into the head, and repeat the Intersect process to create the lens holes.

### RESOURCES

#### WORKSHOP BRUSHES

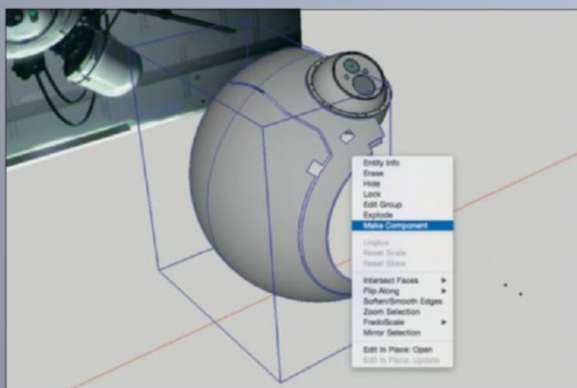
##### PHOTOSHOP

##### CUSTOM BRUSHES: PARTICLE BRUSH

Use to add dust and atmospheric particles.

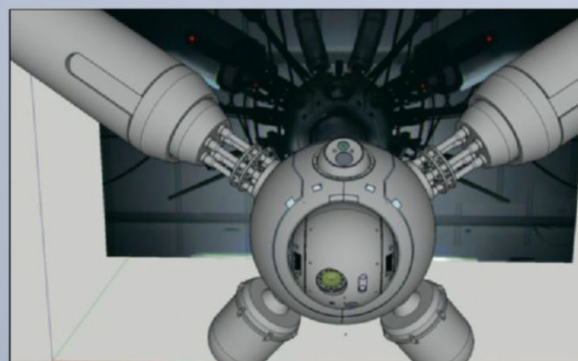
##### CLOUD BRUSH

Use to make smoke/mist/clouds. In this workshop, it helped to create a smoky layer of lit atmosphere.



## 5 Make a Component

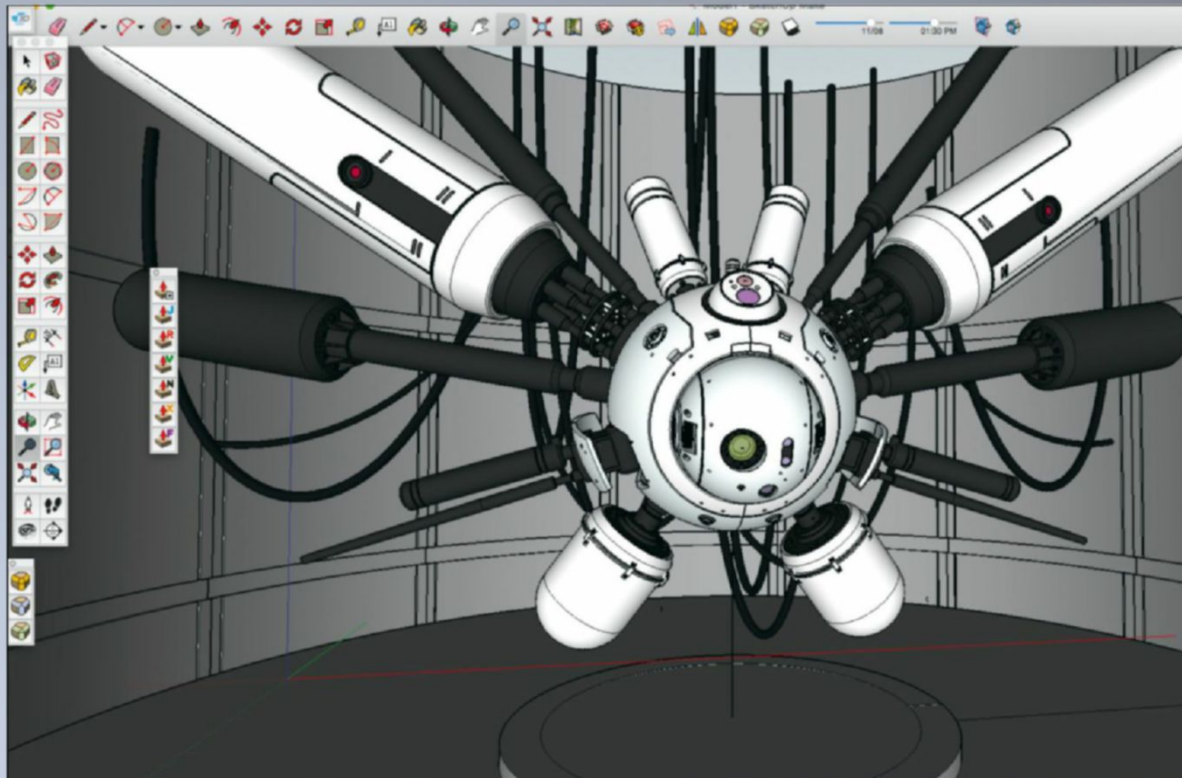
I continue intersecting shapes through the model to create panel lines and model the second, smaller head. Now using a flat rectangle I intersect the body into two, delete one half, then group the geometry and right-click>Make Component. After copying and flipping it, I now have a sphere that will mirror any geometry I create while working within that component.



## 6 Model within the Component

I extrude cylinders using the Circle and Push/Pull tools, and add tapers by pressing Alt to start a new face when using the Push/Pull, tools. Employing the Scale tool while holding Alt will scale the face from the centre. I create and group smaller details, turn it into a Component and then multiply it using the Protractor and the Rotate Array tools. Meanwhile, I use the Intersect tool to create slots from the large tubes.





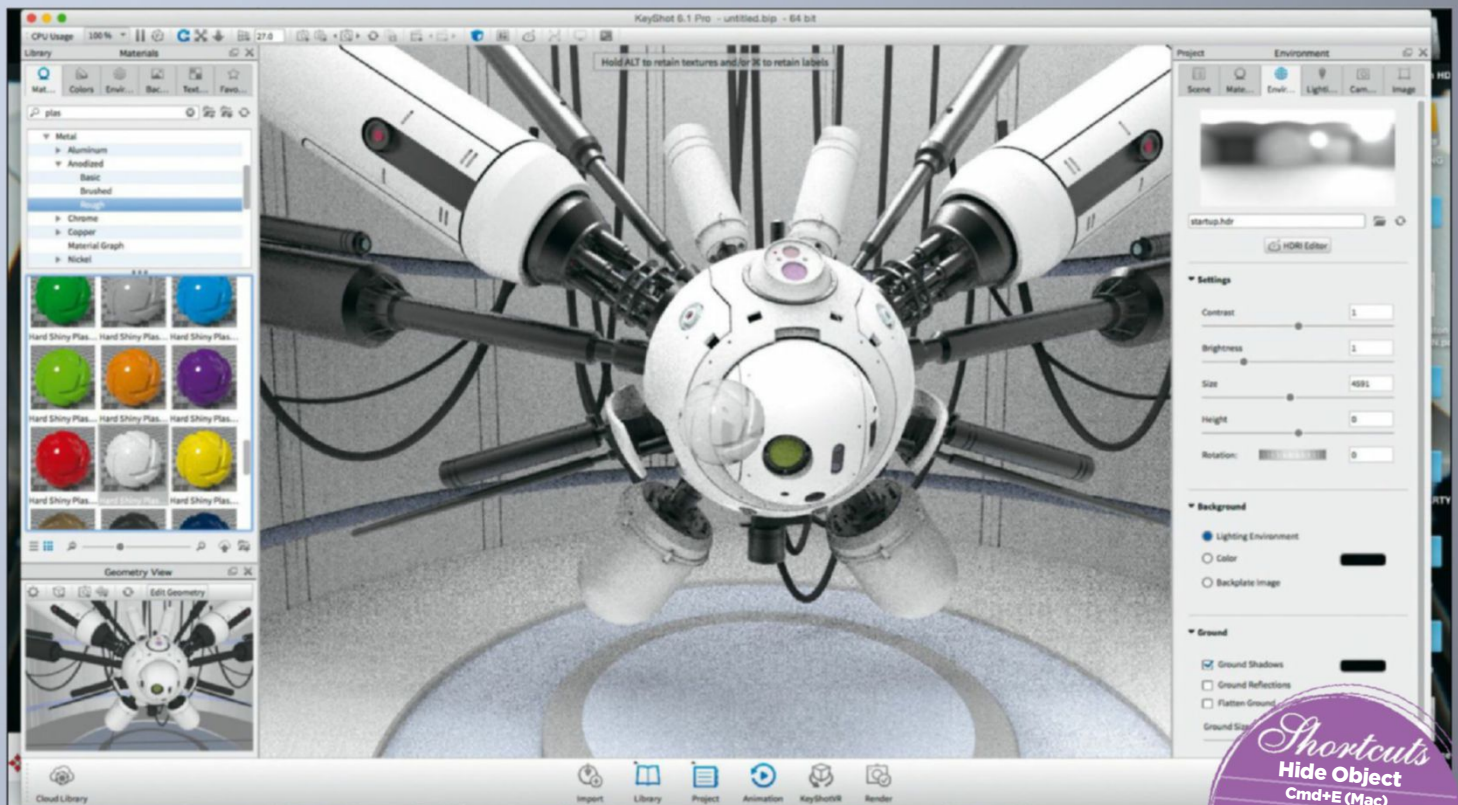
## PRO SECRETS

### Reining in the visuals

Rendering software, while producing photo-realistic results, tend to render to 100 per cent black in places and show too much detail. You can show less detail by brushing it out and lifting the black point in Levels or Curves. This will help make a visual look more believable and help focus the eye on what's important in the scene.

## 7 Keep modelling the artificial brain

Other than basic modelling within the Component there's no secret for getting to this stage. By all means, watch my process on this workshop's video, but all I'm really doing is using the Intersect tool to cut shapes into rounded geometry and some Radial Arrays for multiplying detail. I build a 'set' and extrude a wall up, then assign colour to my grouped geometry.



## 8 Make the move from SketchUp to KeyShot

KeyShot works so well with SketchUp: dragging and dropping materials rendered in real time is just exciting to see! Having assigned colours in SketchUp the software then places the chosen material on all the geometry with that colour. In this case it's Hard Shiny Plastic for the body, Anodised Rough Black for the metal structure, and a rough grey for the set. ➡

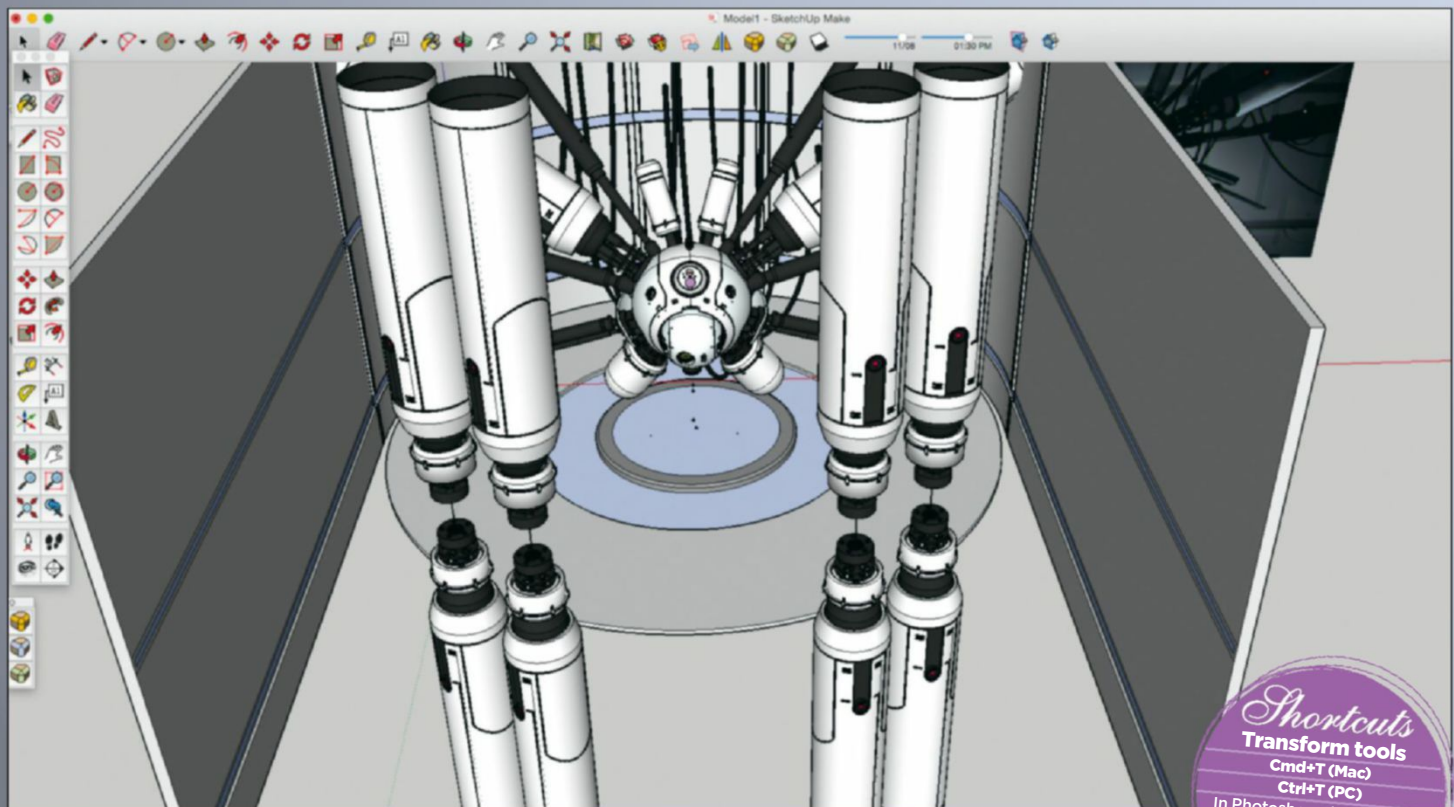
*Shortcuts*  
**Hide Object**  
Cmd+E (Mac)  
Ctrl+E (PC)  
Use this SketchUp shortcut to hide an object or group, when editing a component.





## 9 Shine some cinematic lighting on the proceedings

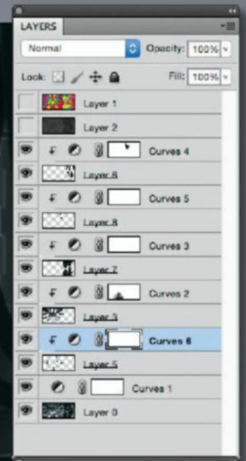
I reduce the HDRI brightness to 0.02 per cent in the Environment settings. I also assign Area Light Diffuse materials to parts of the set, marked out in SketchUp by a colour that's different to the walls or floor. Red lights are created using an Emissive material setting.



## 10 Quick edit to adjust the placement of the brain

I've mistakenly placed the model dead centre, right where the "gutter" of this magazine will be, where it'll be partially obscured. To correct matters, as I swing the camera over we'll need some area of interest to flesh out the right side of the image. I do this by copying and pasting one of the large arms vertically. They'll be in the extreme foreground, so detail isn't necessary.





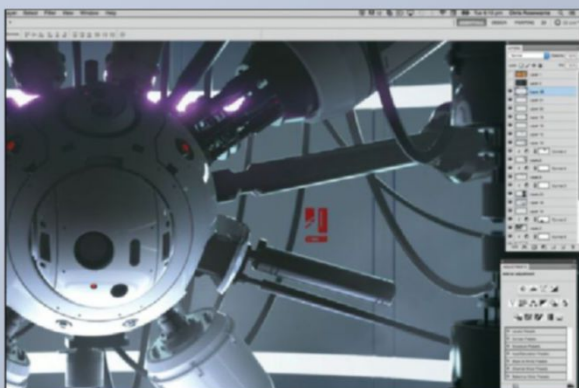
## 11 Render and isolate elements of the machine

Still in KeyShot, I render out a 2,000 pixel-wide .tif with Depth and Clown Pass checked. In Photoshop I open and then copy and paste the passes on to the rendered image. I set about using the Clown Pass to help select with the Magic Wand, and copy and paste rendered elements. Isolating them enables me to apply Adjustment layers, and lift and modify the black point on each part.



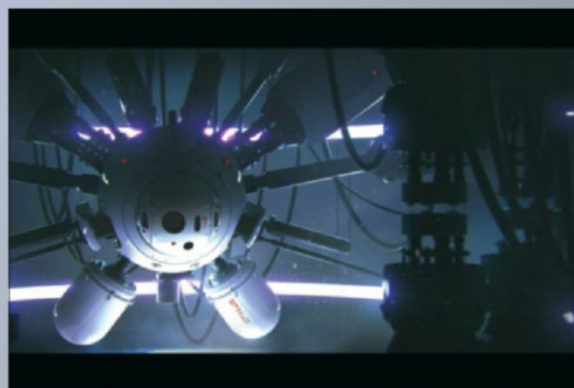
## 12 Adding atmosphere to the environment

With my elements on separate layers I now add more depth to the image using the Radial Gradient tool to create pools of atmospheric light, setting a new layer to Lighten mode. I pick a fairly dark saturated blue and push the dark areas back without affecting the light sources, and also knock back some of the dark tech details.



## 13 Adding little details

Using Lighten layers, a dark magenta and a soft Airbrush I create a hot bloom around the light sources. A little Color Dodge helps to pop some parts, but don't overdo it. I also create a random red logo/graphic that I Transform>Warp on to some parts of the plastic body. Graphic details like this really do help give authenticity to the machinery and tech on show.



## 14 Applying final effects

I use a custom brush to create subtle air particles and a soft Airbrush on a Multiply layer to vignette the image. I copy merge the image and run Filter>Radial Blur>Zoom (at three per cent) with the centre point on the drone to create a subtle camera movement. Then I choose Filter>Lens Correction>Custom to add Chromatic Aberration and finally Filter>Noise (two per cent).

## PRO SECRETS

### Assign Actions

In Photoshop, click Window>Actions. Press the New Action button and choose a Function Key, then click the Record button. Next, go to Image>Canvas Rotation>Flip Horizontal and stop recording. Now pressing F8 (for example) will flip your image horizontally. I've assigned New Layer and my favourite brushes to my function keys. You may have to turn on standard function keys in Settings, but this is a great way to speed up your workflow!



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# Photoshop COLOUR TRICKS IN PHOTOSHOP



**Belinda Leung** demonstrates how to paint with muted colours to create a festival scene tinged with nostalgia, featuring Hong Kong's Lion Dancers

## Artist PROFILE



Previously a lead artist in video games, Belinda is now a freelance

illustrator and concept artist who specialises in designing believable characters and creatures for films and games.  
[www.belindaleung.com](http://www.belindaleung.com)

**GET YOUR RESOURCES**  
See page 6 now!

**T**his image is part of an ongoing personal project called Hong Kong Heroes. Its purpose is to celebrate the unsung heroes of Hong Kong culture, many of whom are disappearing or possibly no longer exist as I remember them.

For this project I've experimented with ways of taking greyscale compositional sketches into full colour to represent this city of vibrancy and high contrast.

Knowing your intentions before starting a

project is a good way to maintain consistency, and here I want to invoke a sense of nostalgia in the viewer, represented by the muted colour.

Because they're personal icons, drawn from my teenage memories, a lot of research is required before starting each image and all manner of things can distract you from your initial intent. Being selective with your reference and having a good idea of what the basic palette will be is a good way to keep everything on track.

This image features lion dancers who perform during festivals and celebrations. These festivals are a hive of chaotic activity, but since the objective for this project is to put the characters centre stage, I chose to focus on the dancers' faces, framing them in areas of calm among the chaos to show their concentration and focus.

For this image I've made use of various Photoshop techniques to create a piece that's both colourful and harmonious.



## PRO SECRETS

### Selective color

One of my favourite tools for micromanaging colours is the Selective Color tool (choose Edit > Adjustments > Selective Colour). I think of it as Color Balance on steroids and it's great for reigning in any unruly colours you might have in your image. Use it to modify specific groups of colour, for example, adding less yellow to your blues, or adding more blacks to your reds.

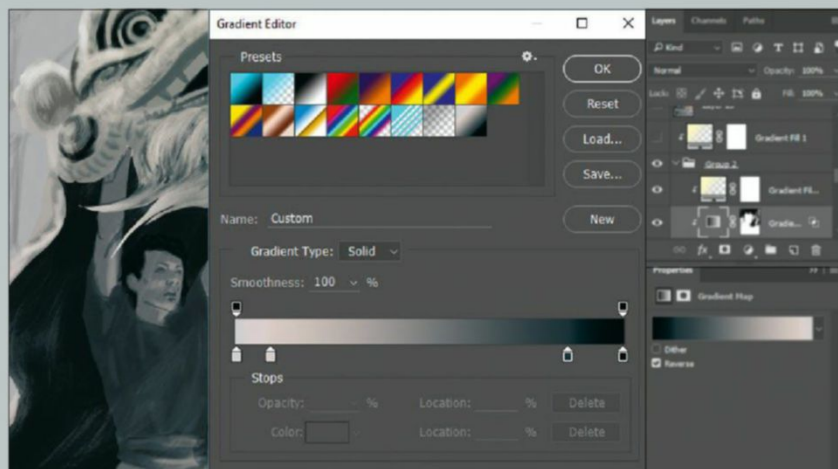
## 1 Deciding on a composition

I always start with basic compositional thumbnails before moving on to a more detailed sketch. At this point I already know that I want a lively scene, with the faces of the dancers framed by calm. So I try to establish a rhythm that keeps the eyes moving, ending with them resting upon the faces.

## 2 Blocking in the values

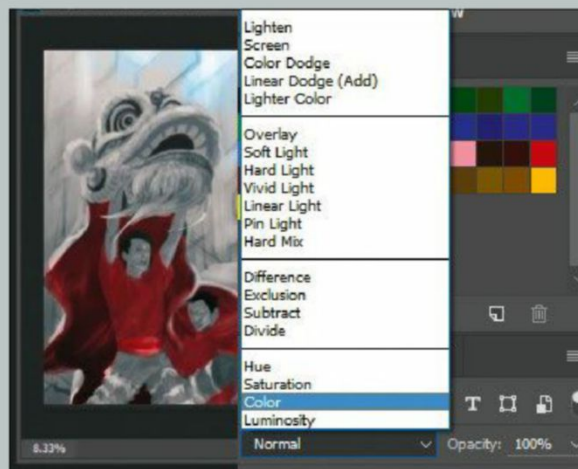
Once I'm happy with the rough sketch, I separate the elements into their own layers and start blocking in the basic values. I do a rough lighting pass using a Levels adjustment layer, which I mask and paint into. This helps me to check the overall composition and value structure before I move to colour, and I use it for reference later on when I get into lighting.





## 3 Taking the first steps into colour

A technique I like to use when initially switching to colour is a Gradient Map Adjustment layer. Here I've changed 25 per cent to a light yellow and 75 per cent to a pale blue, but I've kept the black and white as is. The colours are subtle, but because this is still just an underpainting, I find it gives the paint something to grip onto.



## 4 Using Color layer blending modes

I then start applying colour to characters on a layer set to Color in the blending modes. I'm painting with Pen Pressure so that some of the blues from the Gradient Map show through in the shadows, giving this initial colour pass a bit of variety.



## 5 Color Dodge layers add vibrancy

I start painting on a Color Dodge layer to punch up the colours. This affects the values dramatically, so it's important to be careful or be prepared to knock things back later on, as I eventually do. I want to keep the lighting as diffuse as possible.



## 6 Painting the background

For the background I use a combination of photo textures and painting. I then duplicate the Gradient Map I made earlier for the characters and apply it to the background. I do this to maintain a uniform colour temperature throughout the image, so that all the elements feel like they're in the same scene.



## 7 Actual painting - it's unavoidable

There's only so much that layers modes can do and eventually I have to start painting for real. I use the Eyedropper to sample from the canvas and adjust the hues slightly to maintain a colour relationship. I give the characters some form by adding some loose occlusion shadow, but I'm not adding directional light and shadow just yet.



## 8 Wrangling colours

There are a lot of colours going on now, after applying photos to the background. I normally only use photos for texturing, so I wrangle my palette back using a Gradient Adjustment layer over the top set to a low Opacity on the Hard Light blending mode.

## PRO SECRETS

### Use a second window

Instead of looking at my artwork in the Navigator panel, I open a duplicate window that I display at thumbnail size. This gives me a live thumbnail that I can paint on while my main window can be used for detail work.





## 9 Checking the read

I initially wanted the character and lion costumes to blend into each other, but after stepping back I decide that this detracts too much from the characters and the overall read of the image. To separate them from the lion, I shift their shirts to a black-grey tone of similar value, again using a layer set to Color mode.



## 10 Separating planes with atmosphere

I'm keen to add a bit more depth to the image. It's crucial to consider clear front, middle and background planes to create a sense of space, so I add joss sticks as foreground elements and use smoke to help separate the planes and add atmosphere.

### PRO SECRETS

#### Flip Canvas hotkeys

Assign hotkeys to the Flip Canvas functions so you can quickly check your image with fresh eyes. You can create the hotkeys by clicking Edit>Keyboard Shortcuts>Image>Image Rotation. I've assigned F1 and F2 to Flip Horizontal and Flip Vertical.

### Shortcuts

#### Hide selection

Cmd+H (Mac)  
Ctrl+H (PC)

A handy command for painting up to the edges of your selection.



## 11 Direct lighting

I start my direct lighting by creating a darkened Hue/Saturation adjustment layer and mask in some of the areas in shadow. I then use a layer set to Color Dodge to paint in some areas of direct light on the faces. A window of light just hitting the side of the lion's face should be enough to draw the eye.



## 12 Adjusting the composition

At this point in the painting process I find that the diagonal lines of the background lead the eyes off the page. I need a compositional element that will bring the eye back into the scene. My solution is to add a celebratory banner and some fringes to the lion costume, which gives the whole composition more movement.



## 13 Unifying the colours

For the image to feel nostalgic, the colours need to be less vibrant. The answer is to mute the colours and add some colour harmony, so I slap on a sepia photo filter (Edit>Adjustments>Photo Filter). This unifies the colours, knocking back the blues and greens to leave a warm, nostalgic palette that ties in with my aim of recreating a scene from my memories of Hong Kong.



## 14 Ending with a bang

I prefer to leave any visual effects to the very end, so to finish the image off I give the image a final bit of sparkle and pizzazz. I add some magic firecracker dragonflies that help lead the eye around the image and add a sense of celebration.



### RESOURCES

#### WORKSHOP BRUSHES

##### PHOTOSHOP

##### CUSTOM BRUSHES: HARD EDGED SKETCHER

My general brush for sketching compositions before blocking in.

##### HORSEHAIR BRUSH

My favourite painting brush that has a good balance of opacity and brush texture.



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# NO.1 FOR DIGITAL ARTISTS ImagineFX Reviews



## Artist's Choice Award

Art resources with a five-star rating receives the ImagineFX Artist's Choice award!

The latest digital art resources are put to the test by the ImagineFX team...

6  
PRODUCTS  
ON TEST



### SOFTWARE

#### 92 Photoshop Elements 15

Is Adobe's budget image editor still a shadow of its industry-leading stablemate? Plus artist Sarah Cousens talks tools.

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Fans of the Scottish artist and his distinctive comic art will delight in this luxurious tribute to him.

#### 97 Star Trek: 50 Artists 50 years

To celebrate Star Trek's 50th birthday, 50 artists 'boldly go'... and create their own unique take on the show.

#### 97 The Art of the Iron Giant

Seventeen years after its theatrical release, the film of a boy and his giant alien robot finally gets its own 'art of' book. Was it worth the wait?

#### 99 Tim Burton: the Iconic Filmmaker and his Work

A summary of the film director's career to date, whose unique visual style is instantly recognisable.



RATINGS EXPLAINED Magnificent Great Good Poor Atrocious

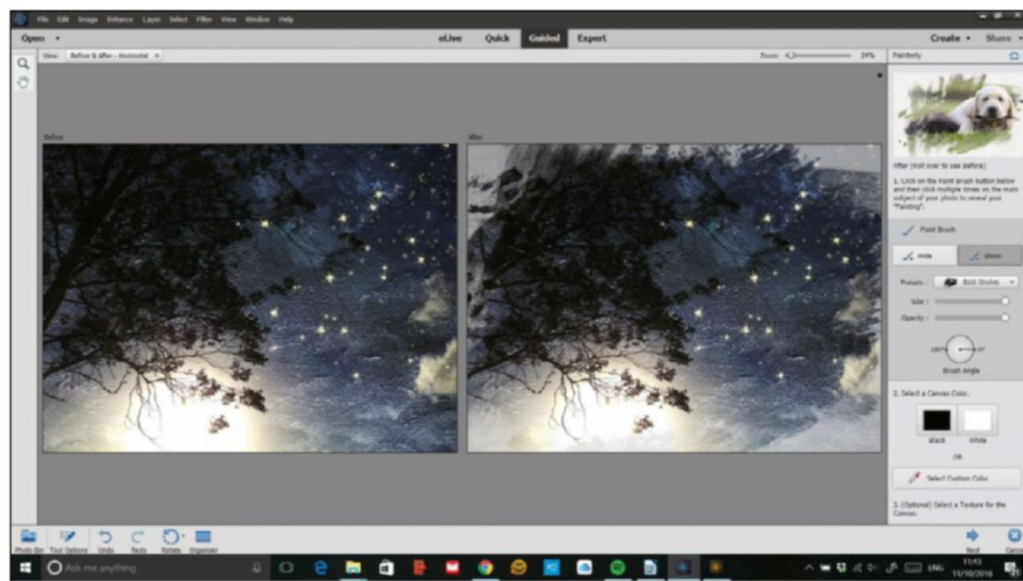


# Photoshop Elements 15

MAC  
&  
PC

**EASY EDITING** What can Adobe's affordable image editor offer the social media savvy?

**Price** Full version, £79; Upgrade, £65 **Company** Adobe **Web** [www.adobe.com](http://www.adobe.com)



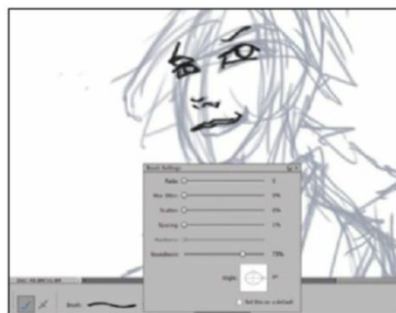
Elements 15's true strength lies in the speed and ease of applying photo edits, which are available across the three workspaces.

**P**hotoshop Elements has evolved from being a stripped-down version of Photoshop to focus on easy photo-editing and sharing with social media. Its interface and degrees of functionality make it clear that the program's aimed at beginners and hobbyists who frequent Facebook, Flickr or Twitter.

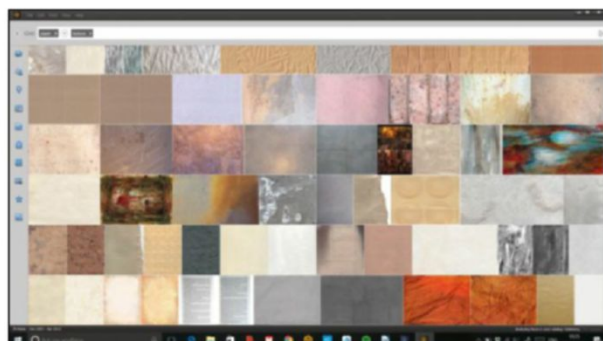
Elements Photo Editor has three main workspaces: Quick, Guided and Expert. The Quick workspace makes it possible to make simple photo edits and corrections such as adjusting exposure, lighting, or removing red eye. Expert gives you free reign, with access to all tools and functions, which remain mostly unchanged from previous versions of Elements, with some minor exceptions such as improved access to Filters.



New layers generated by a guided Tilt Shift effect appear after switching back to Expert mode.



For digital drawing, the Brush Tool has some limited customisation.



you can be creating a scene in Expert mode, then with a few clicks apply a Tilt Shift effect in the Guided workspace, before switching back to Expert to continue editing.

Another notable addition to Elements' arsenal is facial feature adjustment. A relatively new development by Adobe, it's great to see this already appearing in Elements and it complements the other main functions of the program well.

The Organiser, Elements' built-in photo manager, offers some new nifty tricks to speed up your work flow. It now automatically analyses the contents of your images and applies smart tags. This is a great time-saver if you have a large library of stock images, and is ideal for quickly finding

Organiser's Smart Tags yielded good results when searching the hard drive for "paper" and "texture".

## “The Organiser, Elements' built-in photo manager, offers some new nifty tricks to speed up your work flow”

Via the Guided workspace, Elements can apply a range of common effects to your images, giving you a limited amount of control over the final result. These range from basic colour boosting to novelty effects. New additions include creating photo text from your images, adding a speed pan effect and creating an effects collage by applying multiple effects on different parts of an image.

Many of these will appeal to hobbyists and the quality of results varies. However, photographic effects work well and make some common photo edits much quicker. Switching easily between the workspaces means

photo resources for your artwork, such as paper textures or clouds.

Elements is all about simplifying the photo-editing process and facilitating sharing via social media. For the relatively low cost, Elements has a lot to offer. Depending on your requirements, it could be a good, cheaper alternative to expensive photo-editing software.

But should you upgrade from Elements 14? The revamped Organiser is certainly a big draw; however, the Editor itself may not provide enough incentive. Unless the new facial feature adjustment and extra guided effects are something you would benefit from, in which case, consider a purchase.

### DETAILS

- Apply instant photo effects
- Instant photo fixes, such as red eye removal
- Adjusting facial features
- Batch editing of photos
- Applies searchable Smart Tags to your images
- New filters panel
- eLive search function
- Photo frame creator
- Create collages for social media
- New painterly effects

### System Requirements

**PC:** Windows 7, 8 or 10, 1.6GHz CPU, 4GB RAM, 5GB hard disk space, 1,024x768 display, DVD drive,  
**Mac:** OS X 10.10 or 10.11, 64-bit Intel CPU, 4GB RAM, 5GB hard disk space, 1,024x768 display DVD drive

### Rating



### ARTIST INTERVIEW

## SARAH COUSENS

*How does Element's photo-editing tools work for this illustrator?*

### What are your favourite new features in Elements 15?

The improved tagging in the Organiser. I have countless photos, anything to make them easier to sift through is a huge bonus!

### Which features do you wish had been added?

For photo editing, Channels would be a great addition to Elements.

### What do you use Elements for on a day-to-day basis?

Mainly for creating surreal photo composites. And occasionally for personal use, such as editing family photos. I make a lot of composites, so the Quick Selection tool is the feature I find myself using the most. I've always found it simple and accurate. I also often use photo filters and adjustments, to unify different source images.

### Are the guided effects useful?

I don't use many of the fun effects to be honest. But the photo-enhancing effects work well and are quick to apply. The main improvement I'd like to see would be increased customisation of some tools, such as the Brush.

### What would be a good reason to update from version 14?

If you share photos via social media or edit photos of human subjects, there are a few new features, such as facial feature adjustment, that make it worth upgrading.

### Why choose Elements 15 over Photoshop CC?

The price difference! If you only need to do simple photo editing and compositing, Elements is adequate and much cheaper. To get the most from the software, access eLive for loads of articles, tips and guides from Adobe.

### If your artwork could come to life, what would you create?

It would have to be something cute and furry. Maybe a hybrid of different baby animals!



Co-founder of the illustration company Cool Surface, Sarah produces photo composite art for magazines and other clients.

[www.coolsurface.com](http://www.coolsurface.com)



# DISNEY EXCLUSIVE!

Discover how Disney mastered CG water and more in the latest issue of 3D World. Plus, read the exclusive character design masterclass from Pascal Blanché!

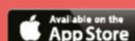


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Issue 215 on sale now!







If Jeff's fantasy woodland character looks familiar, it's because she appeared in a workshop, in issue 138 of *ImagineFX*.



Making the video as beginner-friendly as possible, Jeff introduces you to all the equipment you'll need for your own work.



In this painting of a dragon, Jeff explains his technique for underpainting values before adding colour on top of the beast.



# Fantasy Art Workshop: Acrylic Painting Techniques



**POSITIVELY ANGELIC** Illustrator Jeff Miracola brings a woodland character to life, as he explains how to master an underrated medium

**Publisher** Three Points Publishing **Price** £33 (DVD); £37 (download) **Web** [www.threepointspublishing.com](http://www.threepointspublishing.com)

**P**ainting with acrylics may not have the history and even glamour of using oil paint, but they're an affordable medium that's easy for newcomers to painting to get to grips with.

Jeff Miracola's epic-length video provides as comprehensive an overview of acrylics as you could wish for. It's ideal if you fancy dabbling with physical artwork after working digitally for a while, or are new to making art.

Half the six-hours-plus running time is devoted to a single painting. Clearly structured chapters show you early stages, including thumbnails, taking photos of a model and preparing your painting surface, before guiding you through the entire painting process.

You'll see Jeff use techniques including washes, glazes and scumbling, as well as using masking fluid to temporarily block out areas he doesn't want to paint over. As he works, there's in-depth discussion of techniques including creating different



## DETAILS

### Topics covered

- Preparing to paint
- Core techniques
- Masking out areas
- Painting the background
- Painting clothes
- Painting the face
- Underpainting values
- Work area and equipment

### Length

397 minutes

### Rating



types of edge and the Frazetta-inspired injection of colour into shadows. This is interspersed with snippets offering more general tips, starting with beginner-friendly topics like the basic equipment you need to start painting with acrylics.

The other half of the video is taken up with shorter sequences, covering everything from a tour of Jeff's studio to a useful colour mixing exercise for beginners. The most successful of these films is an engrossing look at a second acrylic piece featuring a dragon, where Jeff shares his technique for underpainting a monochrome layer to establish values before working in colour on top.

You can choose between a four-disc DVD set, a hefty download or a £49 bundle comprising the DVD sets and the downloads. But whatever package you go for, you can be assured that Jeff's advice and insights will stand you in good stead, whatever medium you use to create your art.

## ARTIST PROFILE

## JEFF MIRACOLA

Jeff attended the Milwaukee Institute of Art & Design before embarking on a freelance career that would lead him to work on *Magic: the Gathering*, *Shadowrun*, *Battletech*, *Rage*, *Vampire: The Eternal Struggle* and *Judge Dredd*. He's also painted for books and magazines, and developed conceptual toy design for Warner Bros' *Batman Beyond* and Nickelodeon's *Animorphs*. Jeff's



style of art has shifted as he's become more focused on children's books, editorial work and video games.

[www.jeffmiracola.com](http://www.jeffmiracola.com)





## The Art of Jock

**COMIC GENIUS** Judge Dredd and Batman are just two of the characters showcased in this luxurious tribute to the Scottish artist

**Author** Will Dennis **Publisher** Titan Books **Price** £45 **Web** [www.titanbooks.com](http://www.titanbooks.com) **Available Now**

**L**ooking to be inspired from a truly great comic book artist? You don't need to look much further than Jock, aka Mark Simpson.

Highly acclaimed and hugely talented, over the past two decades Jock has become well known for his ground-breaking comic art from 2000 AD, The Losers and more recently, Batman and Wolverine.

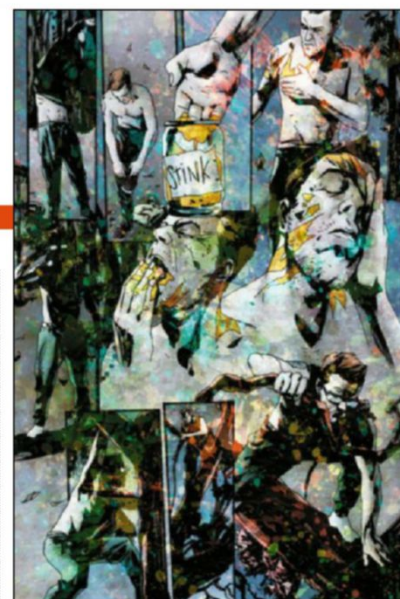
He's equally respected for his concept art, which has determined the look and feel of films like Dredd and Ex\_Machina. There's also a third string



to his bow, in the form of his work with pop culture poster company Mondo.

All these creations and more are gathered together in this collection of Jock's work. While the 160 pages of this hardback are relatively light on text, this has the benefit of giving maximum space and attention to his dynamic and energetic art. It's all beautifully printed on high-quality paper, with sumptuous finishes, which goes some way to justifying the relatively steep purchase price.

Following a foreword by film director Peter Berg, and an introduction by DC



Gothic horror comic Wytches features Jock's line art coupled with Matt Hollingsworth colours.



**“His dynamic and energetic art is beautifully printed on high-quality paper...”**

Comics co-publisher Jim Lee, the book begins proper by showing us a series of glimpses inside Jock's studio. Then it's on to the first main section, examining his comic work and featuring full-colour reproductions, process sketches on tracing paper on top of the finished art, and insightful looks behind the scenes.

As well as a look at his commercial work for the likes of Marvel and DC, we also get to focus on one of Jock's own gothic horror comic, Wytches, with its retina-piercing colours. And there's also something delightfully unexpected: an acetate overlay that shows the original

Jock's soaring art skills come into play for the variant cover art of Superman: American Alien issue 7, from 2016.

of the Frank Miller tribute cover from The Dark Knight 3: The Master Race, over the final, printed version.

The second section of the book focuses on Jock's work for Mondo, including tributes to Zombie, The Dark Knight Rises and Shaun of the Dead. To honour the former, there's another acetate treat; for the other two there are special foldout pages.

The final section reviews Jock's career as a concept artist for the film industry. He's actually been working on Star Wars: Episode VIII too, but sadly there's no art on show for that here.

This small disappointment aside, this is a thoughtfully presented and fully comprehensive look at a true great. In short, exactly what a comic artist tribute should be.

**RATING**



# Star Trek: 50 artists 50 years

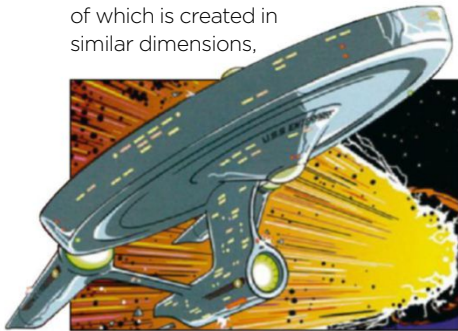
**ARTISTIC ENTERPRISE** Fifty artists each provide their own unique take on the long-running sci-fi show in this anniversary collection



Editor n/a Publisher Titan Books Price £25 Web [www.titanbooks.com](http://www.titanbooks.com) Available Now

**T**o celebrate the 50th anniversary of the original Star Trek series, 50 artists plus a few famous fans and the late Leonard Nimoy have contributed a range of art to this book in different formats: posters, photos, sculptures, comic strips, textiles and more.

The most striking thing about the book is its tall, portrait format (it's over 37cm tall). This suits the artwork, most of which is created in similar dimensions,



Detail from Mick Cassidy's 16-panel tribute to the original series. He had 79 episodes to take inspiration from.



and it makes you think more art books could try this approach.

When it comes to the art itself, it's a mixed bag. We were impressed by the propaganda-style poster by Lucasfilm concept designer Amy Beth Christenson; the up-cycled timepiece fashioned by commercial sculptor Sue Beatrice; the fun comic strip created by Mick Cassidy, a character designer for Family Guy; and the dramatic oil

painting of Captain Picard by portrait artist Paul Oz, to name but a few.

But while some other contributions weren't to our particular taste (the word 'cheesy' occasionally sprang to mind), there's so much variety, plus insight from the Q&As contributed by each artist, that no Star Trek fan should be disappointed.

**RATING**

# The Art of the Iron Giant

**IRON, MAN** Finally, the film of a boy and his robot gets its own 'art of' book. We find out if this retrospective exercise was worth the wait



Author Ramin Zahed Publisher Titan Books Price £30 Web [Titanbooks.com](http://Titanbooks.com) Available Now

**R**eleased back in 1999, The Iron Giant didn't exactly break box office records. But 17 years on, there's still huge love for it. That's partly because it was one of the last animated films of the hand-drawn era, and partly because it built on Ted Hughes' short story so beautifully. So it's high time it got the art book treatment.

This gorgeous 148-page, large-format hardback begins with a foreword by director Brad Bird, who explains how the making of the film



The Iron Giant hides in a workshop, while contemplating a metal snack, in Victor Haboush's concept art.



involved a long period of creative exploration involving "a wonderful variety of visual approaches." This was then followed by a "hurried rush of artwork generated to quickly nail down a producible look." A wide range of incredible art was created in both periods, and this book brings together the best of both approaches.

Author Ramin Zahed keeps the text - which includes new interviews with Bird and other key members of the film's creative team - short and to the point. This provides ample room for

fascinating preparatory sketches and evocative concept art by the likes of Victor Haboush and Dominique Louis. We also get to see detailed backgrounds and storyboards, as well as alternative images and plotlines ultimately rejected by the film-makers.

In all, this smorgasbord of an art book offers a fascinating insight into the creative process behind hand-drawn animation, and one of its best recent showcases.

**RATING**



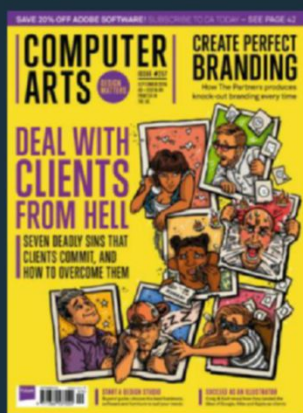


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# Tim Burton: the Iconic Filmmaker and his Work

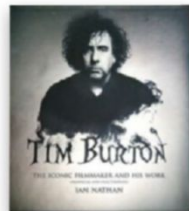
**AMERICAN GOTHIC** The story of the strangest man in Hollywood, and how his eye-catching films coined a new visual language

Editor Ian Nathan Publisher Aurum Press Price £25 Web [www.quartoknows.com](http://www.quartoknows.com) Available Now

**F**or one man to lend his name to a whole visual style is a rare thing in today's interconnected world, where everyone has an opinion about everything. And yet, as this book points out, describe something as "Burtonesque" and people instantly know what you mean.

It's a great starting point for exploring the story of a unique individual, who once gathered a rabble of kids in a local park, then instructed them to make piles of debris and dig weird footprints in the ground. They then waited for some other kids to show up and convinced them that an alien ship had landed.

This well-chosen anecdote is the first shot in a biography of Tim Burton that tries to get the bottom of what makes him tick. While there are no new revelations in this 'unofficial and



unauthorised' book, it does trace the tale of Tim and his films in a well-researched, workmanlike way that doesn't miss out anything important.

Indeed, even if this book were text-only it would still be worth a read. But thankfully it's also packed with beautiful film stills and promotional art that helps to properly convey the Burton magic, along with some behind-the-scenes photography of the director at work.

**“It's packed with beautiful film stills and promo art that convey the Burton magic”**

After covering his early years and entrance into the world of film making, the book takes us, one by one, through the making of 19 of his big-screen productions, from Pee-Wee's Big Adventure to current release Miss Peregrine's Home for Peculiar Children.

We learn, for example, how The Nightmare Before Christmas was inspired when Burton, as a boy, watched his local department store window transform from a Halloween display into a Christmas tableau; and how a proposed Beetlejuice sequel was planned to be a "German expressionist beach movie", set in Hawaii.



It's the bride and nightmarish groom... Beetlejuice brought the Burtonesque look to a wider audience.

Note that this not an 'art of' book, so there are no preparatory sketches or concept artworks on show, unfortunately. However, the imagery throughout the book is well chosen and evocative of the narrative themes, plus there's a useful eight-page gatefold in the centre to keep track of Tim's film timeline.

Special touches like this, and the sumptuous dark-silver slipcase, give this 180-page hardback something approaching a premium feel, although we do think the cover price is still a little steep for what's on offer. But for Tim Burton enthusiasts, and film fans in general, there's a lot to like here.

**RATING**



The Corpse Bride featured the vocal talents of long-time Burton collaborator Johnny Depp.



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INSPIRATION AND ADVICE FROM THE WORLD'S BEST TRADITIONAL ARTISTS



NO. 1 FOR DIGITAL ARTISTS  
**ImagineFX**  
PRESENTS



# HOW TO CREATE ART INSPIRED BY DEL TORO

Jana Heidersdorf paints a mixed media piece,  
based on the director's fantasy films **Page 106**

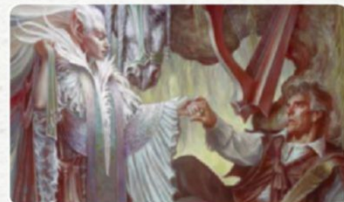
## This issue:



**102 FXPosé Traditional**  
The best traditional art revealed.



**112 Still life techniques**  
Peter Chan paints a street scene.



**114 First impressions**  
Stephen Hickman talks travel.



# FXPosé Traditional

SHOWCASING THE FINEST TRADITIONAL FANTASY ARTISTS

## Ashly Lovett

LOCATION: US

WEB: [www.ashlylovet.com](http://www.ashlylovet.com)

EMAIL: [alovett@ashlylovet.com](mailto:alovett@ashlylovet.com)

MEDIA: Chalk pastels



Ashly likes to create artwork in the horror and fantasy genre, often with an undertone of dark romanticism. "My goal is to use the character's eyes to really engage the viewer," she says.

Having graduated with a BA in illustration at Ringling College of Art and Design, Ashly's first job as an artist was to create characters for baby products. "Over time I realised I was unhappy with my job and applied to John English's online Applied Arts Program to redevelop my portfolio," Ashly reveals. "With the right direction, I embraced my love of chalk pastels and portraiture. Since then I've been selling work in galleries and to collectors."

## IMAGINEFX CRIT



"Both of Ashly's artworks on show here are impressive. I like her intimate depictions of the human face, and how she's brought the immediate environment into such a tight crop."

Cliff Hope,  
Operations Editor

## 1 REFLECTION

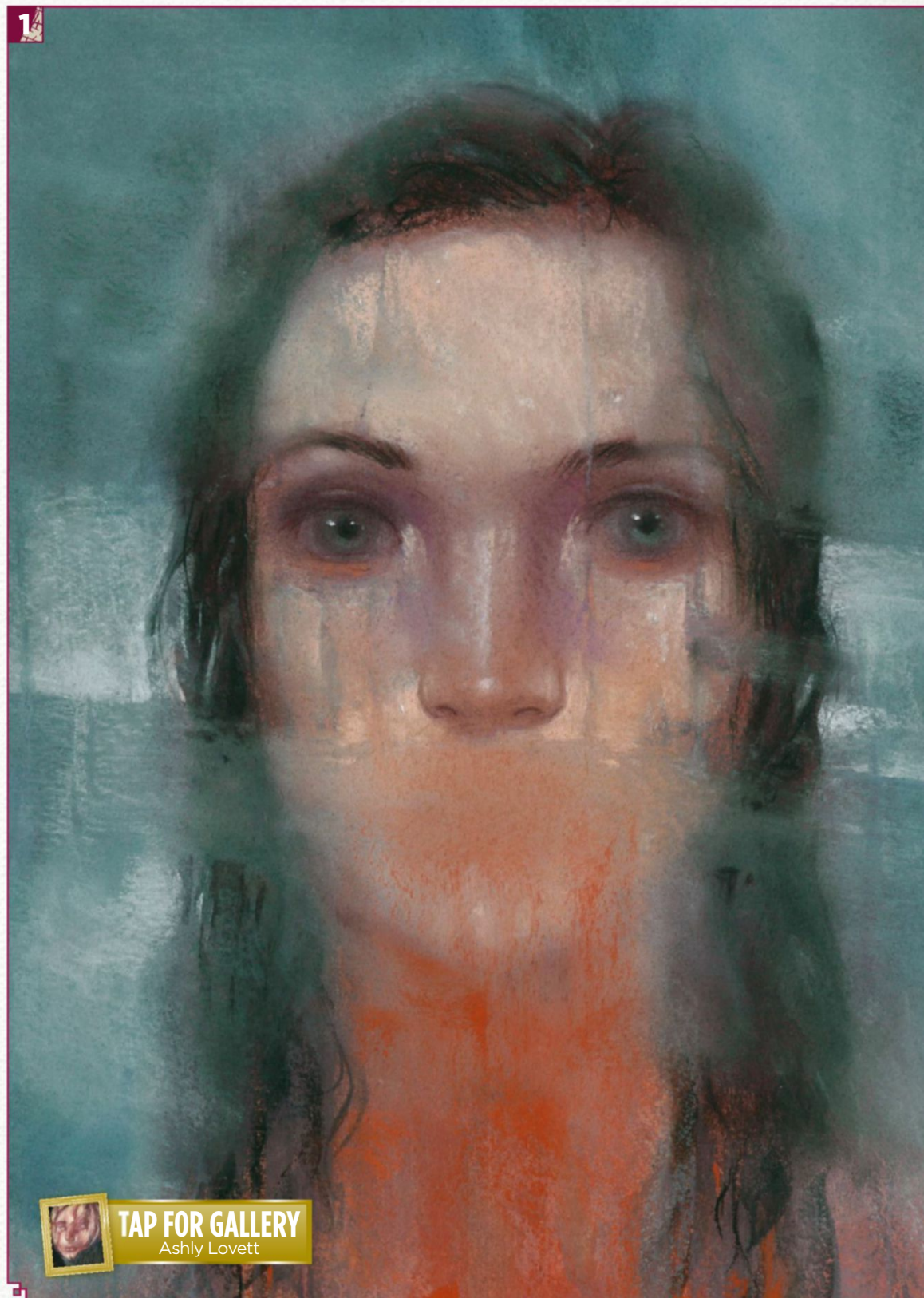
Chalk pastel, 12x16in

"I created this piece for the October Month of Fear challenge, using the given word 'mirror.' I first put down my initial chalk pastel drawing and then went across the piece with a sponge brush soaked with water to get the desired wet texture. Once it dried, I went on to develop the details."

## 2 DRIFT

Chalk pastel, 12x16in

"This was the first of a personal series of artworks. Sometimes I feel frustrated and melancholy when trying to find that next great idea. I honed in on that feeling and created this piece."



**TAP FOR GALLERY**  
Ashly Lovett







**Shane McCormack**

**LOCATION:** Republic of Ireland  
**WEB:** [www.mrharrylime.tumblr.com](http://www.mrharrylime.tumblr.com)  
**EMAIL:** [mrharrylime@gmail.com](mailto:mrharrylime@gmail.com)  
**MEDIA:** Copic markers, coloured pencils



Ireland-based sketch card artist Shane has been part of various licensed projects over the years, including work featuring characters from Star Wars, The Walking Dead, Star Trek, Bettie Page and American Horror Story.

Having previously worked in animation production and photography, these illustrations are a way to focus on his obsession with pop culture subjects, as well as channelling some of his biggest creative influences. "I get inspiration from a lot of artists, including Mark Ryden, Jason Edmiston, Olivia de Berardinis, Gil Elvgren and Norman Rockwell," Shane reveals.

**IMAGINEFX CRIT**



"Not only does Shane capture the likeness of some of Hollywood's brightest stars perfectly, but he does it in a subtle, almost businesslike way. This shows the confidence and control he has in his tools."

**Daniel Vincent,**  
Art Editor

**1 CAPTAIN AMERICA**

Copic markers and coloured pencil on sketchcard, 2.5x3.5in

"I love the Marvel universe, especially the Captain America films. I always try to capture a likeness and personality of the subject with every piece I do. This, I hope, shows the steely strength of Cap."

**2 CATWOMAN FROM BATMAN RETURNS**

Copic markers and coloured pencil on sketchcard, 2.5x3.5in

"Catwoman is a great character to depict: the casting and design were all perfect, and it was great fun to work on. Drawing leather is always fun, too..."

**3 REY FROM THE FORCE AWAKENS**

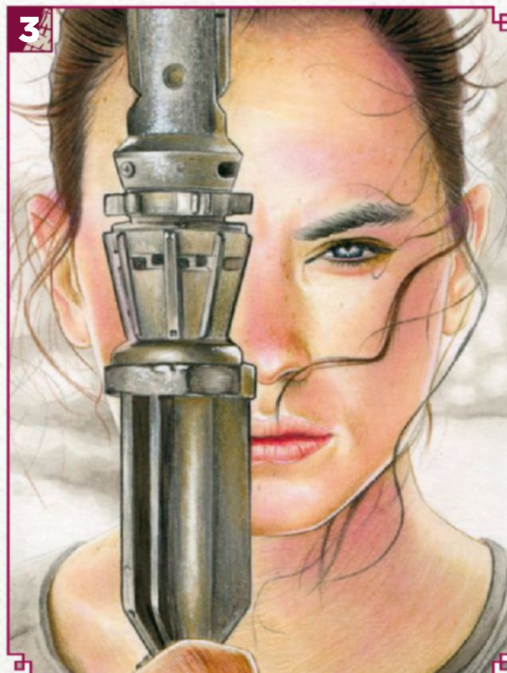
Copic markers and coloured pencil on sketchcard, 2.5x3.5in

"As a huge Star Wars fan I've been lucky to work on official sketch cards for Topps, but this was a personal piece. Another strong, female character - it's all in the eyes."



**TAP FOR GALLERY**  
Shane McCormack





## SUBMIT YOUR ART TO FXPOSÉ

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# Workshops



**GET YOUR RESOURCES**  
See page 6 now!

*Pencil*

*Acrylics*

*Charcoal*

*Photoshop*

## GET INSPIRED BY DEL TORO

Illustrator **JANA HEIDERSDORF** creates an atmospheric mixed media painting that's inspired by the world and works of acclaimed director Guillermo del Toro

One of my most treasured possessions is a DVD box set made up of the Guillermo del Toro films *Cronos*, *The Devil's Backbone* and *Pan's Labyrinth*. I bought it about five years ago on a class trip to London. I hadn't turned 18, so somebody else paid for it on my behalf.

My obsession with film has had a strong influence on the work I do nowadays. Having been only mildly interested in old and new masters of fine art and illustration, I learned most of what I know about visual language, atmosphere and composition from film.

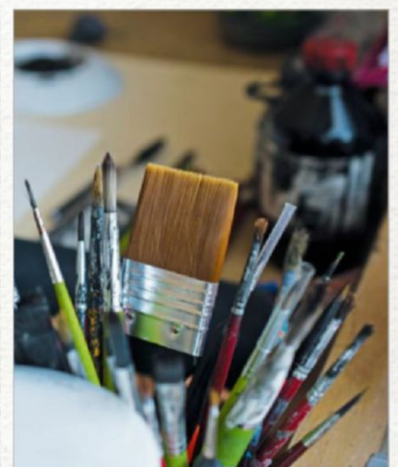
Film taught me what it means to have an artistic voice, a vision. Especially del Toro, with his world of eerily beautiful monsters, haunting atmosphere and poetry in both image and narration, showed me what it can look like when you weave your own web of personal mythology and symbolism. So you can imagine my excitement when ImagineFX asked me to create an homage to his work!

**ARTIST INSIGHT**  
**WORK WITH A WIDE RANGE OF MEDIA**  
The more you experiment with different media, the broader becomes the palette of tools at your disposal. Knowing how you can combine media to create the right textures and effects will save you time and frustration.

I've been fortunate to work on several film-based projects this year. When you watch a film with art in mind, you become more active as an observer. I believe the goal isn't to simply enjoy the movie, but to understand and analyse it, to find reoccurring themes, symbols, strong imagery and important details, while trying to get a grasp on the film's emotional core.

In this case I've decided to create a collage of the three box-set movies and *Crimson Peak*, which seem to me to be del Toro's most personal works so far. My aim is to study their visual language and compose a strong image that works in its own right, but utilises del Toro's artistic vocabulary, the taste of his filmography and ultimately includes elements, scenes and familiar characters.

I'll be working in a mix of acrylic paint, coloured pencils and charcoal, to create a close to monochromatic picture. Most of my works also receive a digital colour finish, which I keep to a minimum for this workshop.



Jana is an illustrator from Germany who creates moody and fantastical mixed-media artworks to accompany

everything you can read, watch and listen to. She's worked with Titan Comics, Bracken Magazine and Bottleneck Gallery. You can see her art at [www.janaheidersdorf.com](http://www.janaheidersdorf.com).







## MATERIALS

### PAPER

- Moleskine Cahier Sketchbook
- Copy paper
- Lanaquarelle hot-pressed watercolour paper, 31x41cm

### PENCILS

- Derwent charcoal pencil dark
- Derwent charcoal pencil white
- Derwent drawing pencils (chocolate 6600, Chinese White 7200, Sanguine 6220, Brown Ochre 5700)
- Faber-Castell Polychromos (Sky Blue, May Green)
- Faber-Castell Colour Grip (dark blue)
- Staedtler 8B graphite pencil
- Lyra Rembrandt Black Pastel Pencil
- Charcoal
- Coates Willow
- Charcoal Sticks
- White charcoal sticks of unknown origin

### PAINT

- Store brand black acrylic paint
- Guardi Gesso White

### BRUSHES

- Da Vinci synthetic brushes sizes 0, 8

### SOFTWARE

- Photoshop



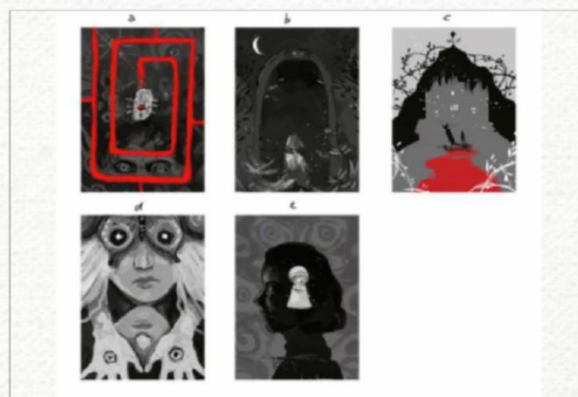
## 1 Start with research

I watch the four films, and take notes on reoccurring and defining imagery and ideas. This leads to a messy array of words, phrases and scribbles – the foundation of my concepts. I also take screenshots of scenes that I might need for reference later on.



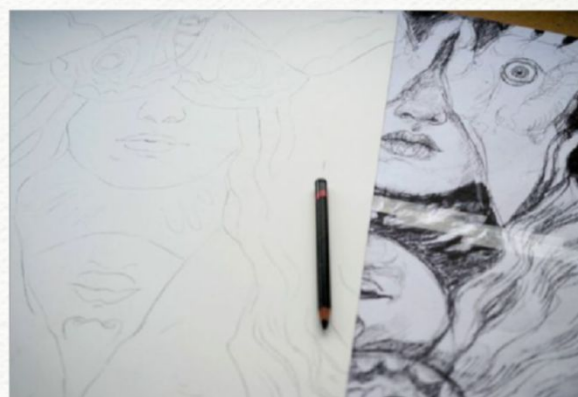
## 3 Layout drawing

Before I start working on the final artwork I want to make sure I won't run into any unexpected problems. By sketching both portraits separately and editing them together in Photoshop, I get a good idea how the artwork will look like. Additionally, I can adjust proportions and add a few details to the concept.



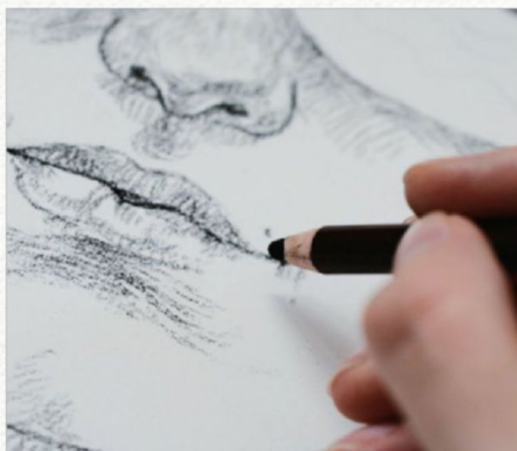
## 2 Thumbnail sketching concepts

I condense my notes to compositions, aiming to include elements from several films and to keep the overall dark atmosphere. Working digitally at this stage makes it easy for me to get a good idea of the overall shapes and tonal values I need to create a strong image.



## 4 Transferring the drawing

I print the final layout drawing and roughly transfer it to watercolour paper using an old lightbox. For this I'm using a charcoal pencil that will blend in nicely with the later painting. I also make sure not to apply too much pressure to the paper, so this initial drawing can be reworked easily.



## 5 Time for the underdrawing

At this stage I establish the foundation for my painting by creating a detailed drawing with a black pastel pencil. To avoid mistakes that would be difficult to correct afterwards, I use screenshots of the film, photos of hands and faces in the required poses and lighting, and the print of my layout drawing for reference.



## 6 Start painting

I roughly block in the tonal values and continue to build up depth and volume using black acrylic paint that's been diluted with water. During this stage accidental splashes or smudges can and should happen. My goal is to create an organic, loose texture with precision following further along in the painting process.





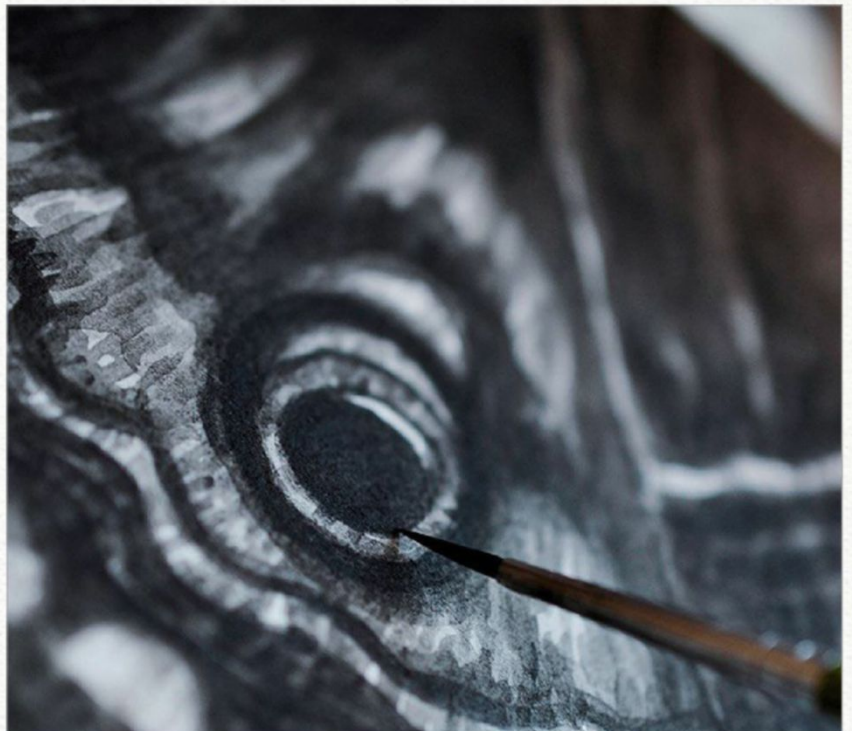
## WORKPLACE TIP

### EXTRA SUPPORT

Plywood boards can act as portable surfaces for your drawings, if your desk isn't big enough.

## 7 Pushing contrasts in the composition

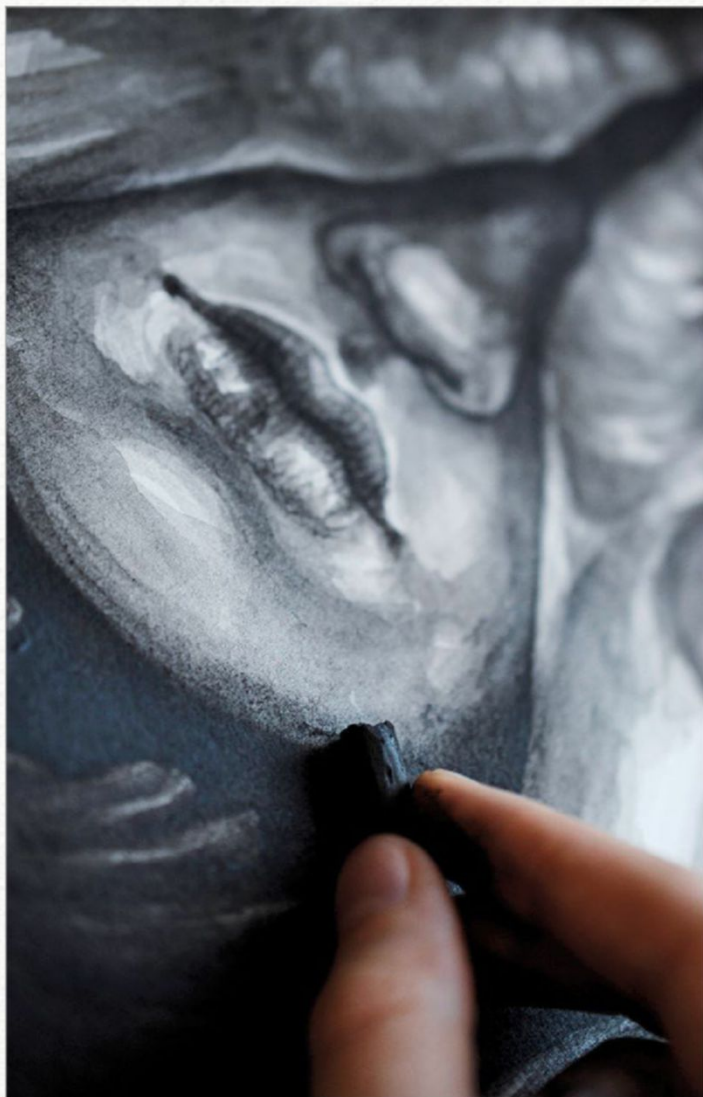
Getting the contrasts right is a key part of making my illustration work, so I make sure to paint the areas I want to be black as dark as possible. Because pitch black can quickly seem dead and boring, it's important to be sure about where it's needed.



## 8 Eye for detail

Now is the time for precise brush work. For this I switch to a smaller-sized brush (0) and use it to introduce details to faces and hair, and texture the wings of the moth. I also define edges where necessary and work over pastel and charcoal markings to make them blend in more evenly with my painting. ➡





SKETCHING  
TIP

**DON'T SEEK PERFECTION**

There's a place for sketchbooks filled with perfect art, but seeking perfection keeps you from drawing.

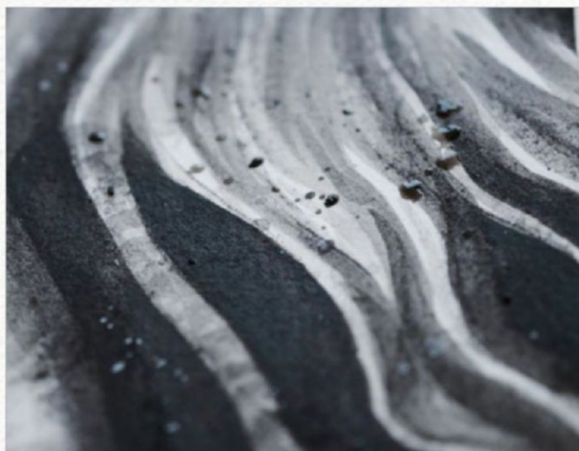
**9 Bringing in charcoal shadows**

Before I switch to dry media I make sure the paint has dried completely to avoid nasty surprises. I like using charcoal to deepen dark areas even further without adding new marks or distorting the existing textures. I also use it to smoothen edges, in this case around the faces. For smudging I use my fingers.

ARTIST INSIGHT

**KEEPING LINES ALIVE**

When you're using lines to form volumes and values, make sure they follow the form of your object. If you avoid cross-hatching in neat rows of parallel lines and orthogonal angles you'll develop an organic, natural feel.



**10 Getting splashy**

I add splashes of acrylic paint to areas I want to gain more texture, whipping my brush around like a wand. If too many droplets accumulate at one spot, I use my fingers to wipe them off before they can dry. Areas I want to remain untouched by the paint can be covered with scrap paper.



**11 Bringing white into the picture**

I use gesso to paint thin layers over faces, hands and hair to soften the underlying textures and lighten the areas. I work on details such as the eyes using opaque paint. I prefer using gesso over white acrylic paint because its chalky nature leads to a surface that takes dry media very well.





## 12 Adding white noise

I use white charcoal sticks to create broad textures that add some noise to darker parts of the artwork. I also want Edith's hair to fade to white towards the background, forming a contrast to the blackness behind Ofelia. To achieve this I use the charcoal to lighten this area.



## 13 Drawing in highlights

I draw in highlights, the final details and dynamic lines with a white charcoal pencil. For extreme highlights I use a white coloured pencil by Derwent, which is very soft and creates brighter lines than the charcoal, but can't be revised or drawn over as easily because of its oily composition.



## 14 Keep the eyes engaged

To make the otherwise monochromatic image more engaging I use pencils to add a few colours. While keeping it subtle so I don't mess up my tonal values and contrasts, it makes the picture seem much more alive and interesting. Mostly, I use clay tones, but also add blue to light areas and green to contrast reddish lines.



## 15 Looking good on screen

After scanning the artwork to Photoshop I use Levels and Selective Color to achieve the right contrasts. I also play around with the saturation of the image, to amplify the subtle colours of not only the pencil lines, but the different hues of the black and white paints. ■

### ARTIST INSIGHT

#### GETTING YOUR HANDS DIRTY

Fingers are great for art making. Without disrupting your workflow by having to switch your tools you can quickly smudge, wipe and mix wet and dry media effectively.



## Gouache

# PAINTING A STREET SCENE

In part three of his series, **PETER CHAN** shares his fill-in-the-shapes approach with gouache, while capturing a simple neighbourhood scene

**P**ainting outdoor scenery is the best way to learn about capturing natural lighting. One of my favourite exercises is painting urban street scenes with cars. It may seem complex at first, but if you treat them as just simple shapes – either squares or box-like forms – they become a lot less intimidating.

I like to start by grouping big masses of value shapes together and not worry about the likeness of the elements such as the cars, house and trees. By doing this, it also helps me narrow down my

composition and ensures I don't try to paint too much of the scene.

Then I approach the painting almost like a colouring book. I start to fill in my shapes with the colours I observe that closely relate to the value in those shapes.

In this exercise, I paint a cloudy street scene with a bit of warm light hitting the distant house. Most of the elements, such as the cars and trees are relatively dark, so I group them together. The next shape group is the street, which sits in the middle of the value range. I group the sky and houses together as my lightest value.

### MATERIALS

- Strathmore watercolour paper
- Gouache paint
- Pencil
- Flat brushes

As you can see, just by doing simple shape grouping, I've already made something that was initially complex look a lot more manageable. From this point on, I can focus my energy on observing, mixing colours and filling in those shapes.



*Peter is from Taiwan but lives in Los Angeles where he works at Sony Pictures Animation. He's worked previously at*

*Pandemic Studios and DreamWorks Animation and you can see more of his work on his blog at [www.pixelp.tumblr.com](http://www.pixelp.tumblr.com).*



### 1 Narrowing down your composition

Try not to overwhelm yourself by painting everything you see. Instead, narrow down the things you find interesting. Your camera phone is a great tool to use as a viewfinder: it enables you to zoom in and out, to find your composition. Then do a small sketch using just value shape groups to organise your thoughts and use it as a guide for your painting.



### ARTIST INSIGHT

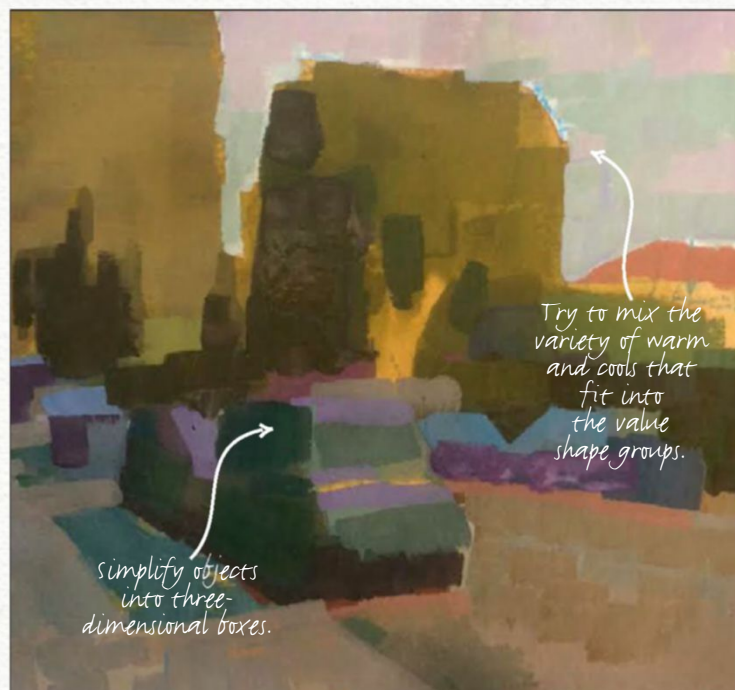
#### KEEP SQUINTING YOUR EYES

*I constantly squint my eyes to check my value shape groups. It also helps me to see things more simply and with less detail.*

### 2 Rough lay in

Keep the initial sketch rough and don't get carried away with drawing the details. Yellow ochre is naturally a medium value colour, so it's great for laying in an initial wash to set up your values. Depending on the amount of water you add, you can achieve different levels of darks with yellow ochre.





## 3 Painting into the shapes

I start to paint into the shapes that I've blocked in and further define the area of cars, trees and the ground. I'm still working very roughly, trying to capture the impression of my scene. As I progress, I break down these big shapes into smaller ones. It's almost like painting with puzzle pieces.

## 4 Simple form indication

Once I'm comfortable with my value shape groups I can really have fun and push the colours within them. I also start to add darker colours to the shadow side of the objects to indicate three-dimensional form. Treating the objects like simple boxes enables me to forget about their complexity.



## 5 Adding details

I find that adding details during the finishing stages should be kept to a minimum. I add small dabs of red for tail lights and dabs of dark for tyres. As you can see, it doesn't take much to make those boxes look like cars. I also add some vertical line elements, to indicate street signs and branches, to help add some more likeness of a street scene.

### BRUSH TIP SIMPLE BLOCKY STROKES

Using big blocky strokes forces you to paint quickly and with confidence.



# First Impressions

✧ Stephen Hickman ✧

Travel broadens the mind, as this artist discovered at an early age...



**Where did you grow up and how has this influenced your art?**

My father was in the Foreign Service, and we lived in some interesting locations, such as Manila and Karachi. This had an effect on my painting and writing. The impressions you take in at a young age are profound and lasting, and these places gave me a true feeling for the exotic and romantic.

**When did you realise you could make a career from painting fantasy art?**

Initially, I wanted to be an FX make-up artist like Dick Smith. Then the Burroughs reprints started appearing, with the Krenkel and Frazetta covers, and I saw a magic there that I became obsessed with. I worked up a portfolio that I showed around New York, and my first covers sold to Ace Books.

**What was your first paid commission?**

It was an illustration from Edgar Rice Burroughs' Barsoom (Mars) books. I was in the eighth grade, and I got \$15 for it. At the time, it was fairly sophisticated, all things considered. When you're 12 years old, it's not easy to get nude models.



## THOMAS THE RHYMER AND THE QUEEN OF ELFLAND

*"Inspired by the legend of the poet Thomas of Earlston, as related by the great Robin Williamson. The Elvish Queen takes the poet to the Bright Realm, to serve for seven years."*

**What's the last piece that you finished, and how do the two differ?**

The difference in my latest finished painting, *The Offering*, and my earliest efforts would be primarily in the depth of artistic vision. That's the single most essential aspect of imaginative realism: technique is only the means by which the vision is conveyed.

**Do you have any painting rituals?**

The process of laying out the colour on my palette, selecting the brushes and

“What's the point in doing the same painting over and over with different stuff in it?”

## THE OFFERING

*"I've always been fascinated with the Symbolist painters in Europe, and in this recent personal work I wanted to create a painting that evokes a different story for each viewer."*

mixing the painting medium has a centring effect. I've been fascinated by the scent of turpentine as long as I can remember, and the smell of linseed oil from the paint is powerfully evocative.

**Is it a challenge to paint a figure that's been depicted countless times, such as something from Tolkien's work?**

Tolkien's writing is a challenge to illustrate effectively, even if everyone in the world hadn't already done it. His genius was to take stock fantasy types

and to imbue them with a deep and poetic character. To capture the poetry of the stories, and not fall into the trap of doing basic character types, requires a mature vision based on a profound understanding of the story material.

A vivid and painful example of this would be to compare my own first five Tolkien illustrations with the ones I've done after reading the stories countless times: it's not often you get a chance to rework such cringe-worthy efforts, and it was very therapeutic to do this.

**Is your art evolving? What's the most recent experiment you've made?**

My motivation depends on staying interested in what I'm doing. What's the point in doing the same painting over and over with different stuff in it? So I'm constantly trying out new things, most recently getting back into sculpting.

**After writing *The Lemurian Stone*, do you plan to produce another book?**

After 20 years I've been writing again. I've written the sequel to the *Lemurian Stone*, and I've just done the edits for a young adult novel. I'm also in the process of transcribing a science-fiction fairy tale that I want to illustrate in the tradition of Howard Pyle. Writing has an amazing effect on an artist's ability to invent and visualise scenes – very valuable.

**How has the fantasy art industry changed since you've been part of it?**

The synergistic effect of social media and the entertainment industry has enriched the imaginative arts beyond anything I or anyone could have predicted. My own ideas have gone beyond illustration, for the most part, into private commissions and personal works.

**Why do you think the industry is still the best place to be working?**

Imaginative realism requires so much of the artist, that any other artistic field would be like going back to kindergarten. It's fun to paint landscapes sometimes, though – it's great not having to make everything up!

*Stephen is a largely self-taught artist, sculptor and author, who has worked in imaginative illustration for over 40 years. He lives in New York State with his wife Vicki, and is working on a series of Lovecraft-inspired statuettes. See his work at [www.stephenhickman.com](http://www.stephenhickman.com).*





# **AKVIS** Sketch

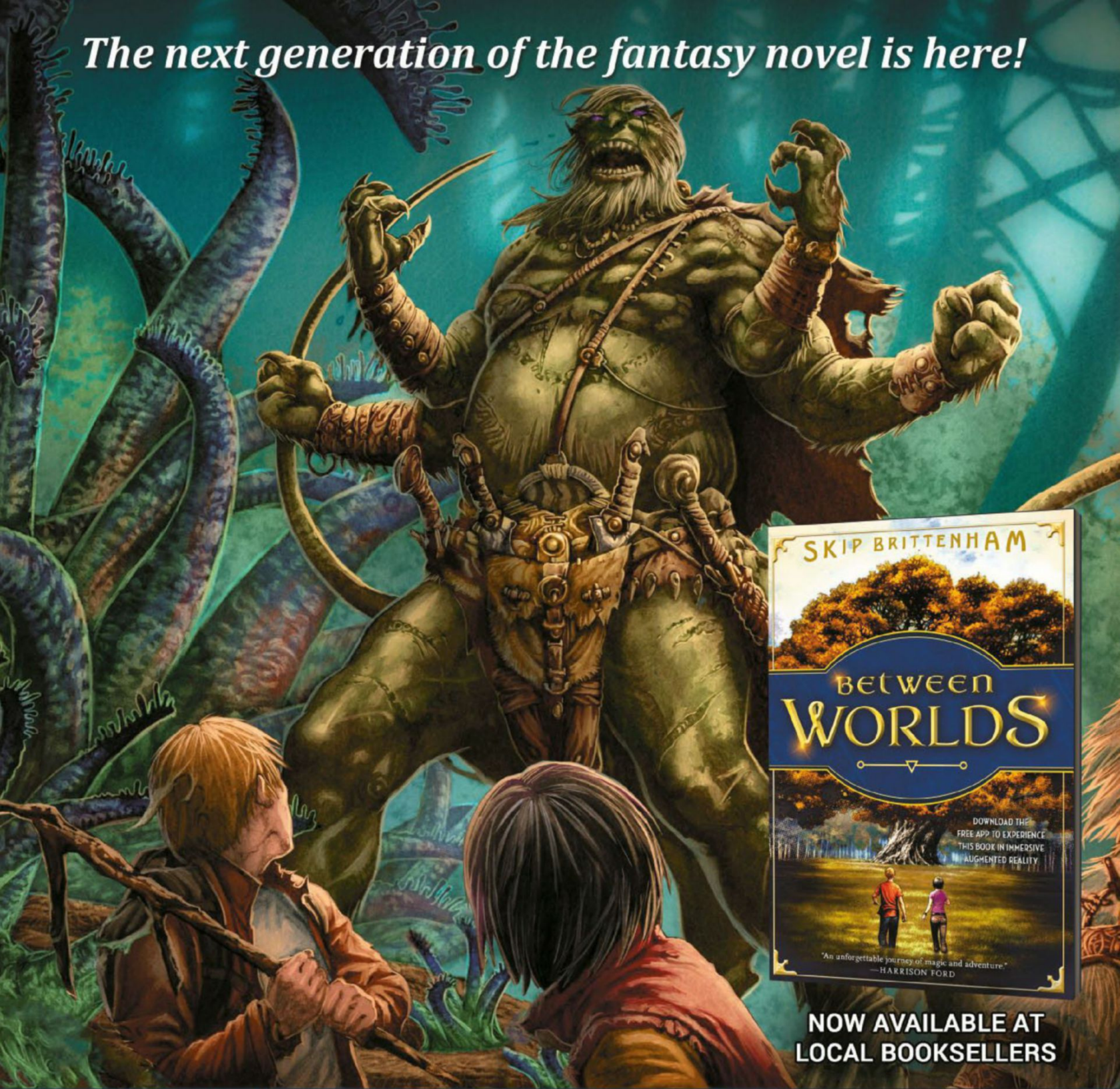
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