Cover Image By Charlie Bowater

Interview
Atomhawk Design

Articles
Sketchbook of **Robbie Lawrence**

The Gallery
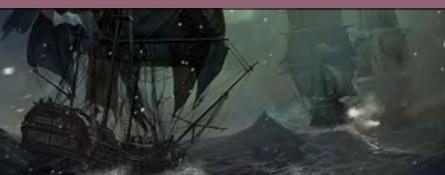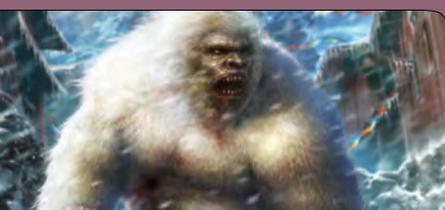**Yigit Koroglu, Serge Birault** and **Branko Bistrovic,** plus more!

BEAUTY &
THE BEASTS

From creating a stunning female portraiture with Charlie Bowater to taking on the elusive Yeti with Weiye Yin, this issue is a monster.

Snow Ambush
This month **Weiye Yin** continues our **Photoreal fantasy** series by tackling a photoreal Yeti.

Story Telling Corner
Tomasz Jedruszek shows us how to tell a story in our images in this next chapter of the Art Fundamentals series.

Mastering Comic Art
David Nakayama continues his comic art series by showing us how to ink our comic styled sketch.

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Editorial

Welcome to the 64th issue of 2DArtist. I hope the weather is improving where you are as it is here. It may be tempting to get outside and enjoy some sunshine, but if you would rather stay inside and get some painting done, 2DArtist is here to provide the inspiration and tutorials you need.

This issue is crammed with some fantastic articles. I know you are going to love it! We will start this month by talking about the interview. This month we catch up with one of the most talented design studios in the UK, perhaps even the world - **Atomhawk Design**.

3DTotal and Atomhawk have just completed work on a fantastic printed book 'The Art of Atomhawk design' which is available in the 3DTotal shop now. If you like what you see in this interview you should definitely check out the fantastic 192 page book. Atomhawk tell us how they rose like a phoenix from the ashes after the collapse of Midway games and have gone from strength to strength. This is definitely a company to keep your eyes on!

We have some fantastic artists contributing with tutorials this month. The first of these is our Art fundamentals series. **Tomasz Jedruszek** is back in this issue. Many of you will know that Tomasz is an outstanding illustrator, and therefore the ideal person to teach the art of story-telling in images. This tutorial may give you a totally different outlook when creating illustrations.

This month we also feature a tutorial by one of the Atomhawk Design team. **Charlie Bowater** is a new artist to both the Atomhawk team and 2DArtist magazine. In this issue she will be showing us how to paint a self-portrait from a photograph. This is a great tutorial and well worth a look at. I would also recommend checking out Charlie's deviant art page, she is a cracking artist.

I don't know about you but I found the first part of the comic book series very helpful and informative. In this issue **David Nakayama** picks up where he left of by inking his traditional sketch. David provides some really cool tips about cleaning up your line art in Photoshop that I know a lot of you will find very helpful.

Editor	Layout	Marketing	Content
Simon Morse	Dan Nash	Amy Bayliss	Simon Morse
	Layla Khani		Tom Greenway
Lead Designer	Matt Lewis	**Sub-Editors**	Richard Tilbury
Chris Perrins		Jo Hargreaves	Chris Perrins
		Simon Morse	Jo Hargreaves

Our Photoreal Fantasy Creatures series has been fascinating so far. Our artists have provided some really handy tips to help us make our illustrations as believable as possible. In this issue **Weiye Yin** shows us how he made his Yeti look real. He doesn't only help us with the fantastic character, but also with its environment. There are a lot of cool tips in this one, and I am sure you will agree that the final image is very cool.

Wow, we really do have a lot of great content here, and I haven't even mentioned the Making of by **Songnan Li**, the sketchbook by **Robbie Lawrence** or the gallery images by artists like **Serge Birault, Branko Bistrovic**, **Steve Jung** and **Vanja Todoric**. I could talk all day about how good this issue is, but the only way that you will believe me is to have a look yourself. I promise you won't be disappointed.

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Magazine!

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

Setting up your PDF reader

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

You can download it for free here: DOWNLOAD!

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

1. Open the magazine in Reader;
2. Go to the View menu, then Page display;
3. Select Two-up Continuous, making sure that Show Cover
Page is also selected.

Robbie Lawrence

Robbie Lawrence is the result of a mad-scientists experiment, and has really cool shoes. Occasionally she draws, but what really matters is she's radioactive. She went to school in the mystical land of Baltimore and studied Illustration at MICA until 2009, when she graduated and began freelancing her skills (in exchange for video games, obviously).

http://ryuuka.deviantart.com/

robbiedraws@gmail.com

Contributing Artists

Every month many artists around the world contribute to **3DCreative** and **2DArtist** magazines. Here you can find out a bit more about them! If you would like to be a part of **3DCreative** or **2DArtist** magazine, please contact: simon@3dtotal.com

Tomasz Jedruszek

Tomasz Jedruszek was born in 1977 and educated in architecture, he is a self-taught artist. He is husband to his beautiful wife Magda and father to brilliant son Frank. He has worked for clients all over the world and is fascinated with life, history, fantasy, science and weaponry.

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info@morano.pl

Charlie Bowater

Born in the UK in 1988 and raised on 90's cartoons Charlie Bowater spent her childhood drawing her favourite characters and insisting she'd grow up to be an animator. A lot has changed since then but her love of art hasn't. Charlie is an illustrator and self taught digital artist. She lives in Newcastle upon Tyne and works as a concept artist for Atomhawk.

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charliebowater@hotmail.com

David Nakayama

In his 8 years as a professional illustrator, David Nakayama has worked extensively in the concept art, comic book, and package art fields for the likes of NCsoft, Disney, Marvel Comics, and others. He's currently Lead Concept Artist at Paragon Studios (developers of City of Heroes) and served as Art Lead during the production of the game's 2nd major boxed expansion, City of Heroes: GOING ROGUE.

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Weiye Yin

Weiye Yin (Franc) is a senior concept designer and CG & image artist. Franc started as a traditional artist and started working with CG in the year 2000. Since then Francs work has features in many publications and won many awards. He has worked in both the movie and game field and has worked as a concept artists as well as an art director.

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francwork@163.com

ATOMHAWK DESIGN

> "We have to be like some kind of art sponge, gathering information from all kinds of different artists and mixing all these influences (with a little bit of our own spices) to give the "Atomhawk style". Because of this, each project is an opportunity to learn something new."

Over the last few month's we have had the pleasure of working with one of the most talented groups of artists in the UK, maybe even the world, whilst working on the epic gallery book, *The Art of Atomhawk Design: Volume 1*! Atomhawk Design rose like a phoenix from the ashes after the demise of Midway Games half way through 2009, and in this interview we catch up and find out what they have been working on and what is next for this courageous design company.

Interview with Atomhawk Design

Hello Ron and the Atomhawk Design team. It's a pleasure to catch up with you again. Now it may be tricky, but we have to pretend that we haven't spent the last five or six months sending emails backwards and forth, so I'm going to have to start with the obvious question, which I already know the answer to but is a great story I'm sure our readers will love: can you tell us about the birth of Atomhawk Design?

Ron Ashtiani: Wow, that is actually quite a long and complex story (I've spent a fair bit of time explaining this one in the book). Basically, Pete, Corlen, Steve and I, all worked at Midway Studios Newcastle together. When it went into administration in 2009, we were part of the team working on a game idea called *Necessary Force* and also as studio art director, I was part of the management team trying to find a buyer for the studio.

When Midway first entered into bankruptcy proceedings, we all worked hard to raise awareness for the studio in producing a compelling game demo with a very rich and exciting art style. Ultimately as events over the summer of 2009 began to unfold, it became clear to me and the guys that the situation for the game studio might not end well. We started to hatch a plan to start a high-end art studio, taking our many years of experience and talent out into the services sector as "art guns" for hire.

Steadily the odds stacked up against us (peak of the recession in 2009) and Midway's UK operations were closed down. It was at this point that we realized this was our chance and I frantically went out looking for financing to fund our venture. Luckily we found an investor, but I still had to sell my car and raise some money from my own finances to get things rolling.

On July 24th Atomhawk Design was incorporated and on August 1st we started work in our first office. We haven't looked back since!

Steve Pick: Ron says it was a random internet name generator that gave us the name, but I like to think there was a bit more at work there.

It's a name that didn't get many internet hits until we got hold of it. I personally hate it when people spell our name as "Atom Hawk", as if that's the name of some kind of cheesy 80s action hero!

It must have been a huge risk starting the company like that, particularly when you had just seen a heavyweight company like Midway go down. Why do you think you have been so successful in such a short space of time? And is it liberating being free from a large company like Midway?
Ron: I'd love to say it is all about talent but I'd be naive to do that. I truly believe that business

is some ratio of talent and guts, mixed in with a massive portion of luck. Things came together with the right people at the right time. We work very hard and love what we do. I think that shows in our work. The same worked in reverse for Midway; all the worse things that could happen, did. I'm very aware that it can flip over on you at any time so best to be grateful for what you have, while you have it!

All that aside, it is very liberating to work on the most creative parts of the very best projects. We have worked on over 20 different titles since we started up, and have worked with some of the most talented people in the business.

This next question is for Ron really. I've often wondered what the role of an art director entails. I've seen some of your art work in the past, so I know you're a talented artist. But what does your day to day job involve?

Ron: The role of the AD takes on two angles when working for a company like Atomhawk. For projects where we are directing the creative content, the role is the same as it is at most development studios: I am the creative vision-holder and the quality control. That is not to say that all ideas are mine, basically I define the creative vision or "blueprint" and describe it to the artists through examples, references and verbal descriptions (style guides). They then create work based on my brief and also, in the process, generate their own ideas that evolve the overall direction. I then steer that evolution process, ensuring ideas that fit with the blueprint are kept and those that aren't are rejected or adjusted. It's a bit like being the captain of a ship; you can't sail it without a crew. I just decide where we are heading.

For projects where the client is directing, I work closely with them so that I understand exactly what they want. I serve as their representative here in the studio, where I basically use the client's "blueprint" and make sure the team stick to it in the same way that they would if I was directing. I also ensure that the quality of the work we delivery is top notch. Of course some projects end up being a hybrid of both of the above.

I'm familiar with a lot of the team at Atomhawk Design and I know you started things off with Pete, Corlen and Steven, adding Steph shortly afterwards. But I believe you've also recently added some new team members to your ranks – perhaps the newbies could introduce themselves and tell us a little about what it is like working at Atomhawk?
Amy Hill: As Office Manager and Production

Associate I am the non-creative member of the team. My chalkboard-mug doodles are the limit of my artistic skills, but I love working with such a creative bunch. I'm blown away by the talent that surrounds me at Atomhawk and it's so much fun watching a brainstorming session unfold.

Dan Gilmore: Hi 3DTotal, I'm Dan Gilmore. I joined Atomhawk in 2010, fresh off my MA in

Interdisciplinary Design and Innovation. I didn't know what to expect when I started but I knew it was going to be stranger than anything I'd done before! I feel very privileged to have already worked on some huge titles and I'm proud to be a member of this weird and wonderful team.

Charlie Bowater: When I joined the Atomhawk team I remember my first week here being very surreal; it took a while to sink in that I'd somehow landed a job where I'd be drawing all day long! I love the variety of the projects we get to work on; no two are ever the same so it's always exciting to see what's coming up next.

Roberto F. Castro: Because I came from an architectural background, working at Atomhawk is very different to anything I have ever done before. The best thing about the job is the high level of creativity in the projects, and the complete liberty I have to paint and design. It's great to work with these incredibly talented artists and find new, exciting challenges in every new project we do.

It seems like you have got the knack when it comes to picking team members! I know Roberto's work quite well and have made myself familiar with the rest of the team's work – they are all extremely talented. I am sure there are a lot of budding artists out

there who would love to work at a company such as yours; can you give us all an insight into the kind of things you look for when employing new artists?

Ron: I know this must sound like I'm stating the obvious, but having pulled together several art teams over the years, I've come to the conclusion that I give the studio the best chance of success by only hiring the smartest and most talented people I can find and afford.

I state this as it is easy for a company to fall into the trap of having more work that it can do and so having to lower standards in favor of more manpower. This works in the short term, but as quality drops due to a dilution of talent, so

do the returning customers. I'd rather turn work away than deliver lower quality work. When we look for artists, we look for a good range of style and also an ability to draw anything from imagination. There are lots of great concept artists who use 3D templates and photo comp; those techniques have their places and are good for hyper-real style work, but that will limit creativity and speed in most cases.

A truly great artist can draw anything from any angle.Above all these things though, they must be able to enjoy a joke, have the piss taken out of them from time to time and to be able to hold their drink... these are prized virtues at Atomhawk!

I have been lucky enough to scan through hundreds of the outstanding images created by the hands of your team, and soon everyone else will be able to as well with the upcoming release of your first book. Can you tell us what it is like to have a book showcasing your work and do you think this will have a big impact on the Atomhawk brand?

Ron: I think that having an art book is the ultimate credit for the team's hard work and it is also a way to encapsulate our thinking at the time of writing. I don't know what we will be doing in ten years time, but this book will always be there to remind us of what it was like at the beginning. For Atomhawk as a brand, it is a

great statement. Times have been hard for the UK entertainment industry and nearly all of the art books out there are by US publishers and a global pool of artists. This book shows that we still have what it takes here in the UK and that great things can come out of a tough situation.

Pete Thompson: I'm a big fan of art books; I often treat myself to one now and again. I know that these days some people prefer looking at art on the internet as it's the easy option, but there is nothing like buying a shiny new concept art book and spending the evening studying the awesome art in all its detail. As far as the impact it will have for Atomhawk, I'm thrilled that people can take our work home and use it for their

own inspiration. I have had numerous pieces of my work in print (usually in computer game magazines), but it's a great honor to have my art grace the pages of a full art book.

Corlen Kruger: I think for many artists having their work published feels like winning an award, and a sort of form of recognition that immortalises their work on the printed page for all to see and enjoy.

I know it feels like that to me, especially now in our digital age, where it's rare that work gets the full recognition it deserves. I feel that the book will also serve as a testament that Atomhawk Design is here to stay and that we, the artisans, have brought a new level of quality to the digital world.

Steve: It's quite surreal. I still remember our first day in that old miniature office with the yeasty aroma... how did we end up with a shiny book? It's great though; I can show it to my mum and she can finally understand what my job is! The book will definitely have a big impact on our brand in terms of exposure, but I like to think we'd have a bigger impact if we started to wear branded Atomhawk capes.

I hope that the book helps you guys get the global recognition you deserve. I look at art all day long, and every now and then I come across a website or an artist that makes my jaw drop – you guys definitely had that effect on me. If you could use five words to describe your new book what would they be? I will give you a helping hand with this; I would say: breathtaking, inspiring, gritty, mind-blowing and diverse. Also, what would you say makes your book unique?

Ron: I think the book is best described as an art treasure chest, a "best of" from our collective works. There must be something for everyone in here. What I noticed when I saw the original layout is that it is diverse; I have never seen a range like this in another art book. It is also a window into projects past and the decisions made on the way. For us, the book is not about money (I don't think we'll make much from it). It is about recording our story so far and trying to safeguard the artwork we have produced for the future.

I like to ask people we interview about their artistic influences, mainly because it is often surprising who people list, and because it often makes you view their work in a different way. Maybe some of the guys there can tell us who influences them and if it has an impact on their work.

Pete: Craig Mullins is one of my main influences; I use quite a few of his techniques when I approach speedpainting. But going back to my early school days I would say that Ralph McQuarrie was the guy that got me into concept art in the first place. Also an honorable mention should go to Stephan Martiniere who has kindly written the forward in our book. Stephan was a huge influence on my work back in my Midway Studios days as he was the guy who steered my technique to a whole new level. If you're not familiar with his work, just check out his website!

Steve: Although I'm mostly design-focused, I'm still influenced by traditional artists. Chris Ware's work amazes me in so many ways – the craftsmanship of the art, the storytelling and his stellar page layouts and graphic design savvy. I also love Ashley Wood's loose yet expressive paintwork coupled with some solid graphic design, and Simon Bisley's old *2000 AD* stuff. I love the fact he used a lot of cheap art supplies (Berol ink pens and DIY paint tester pots) to create his artwork – it made his work feel more amazing and real to me.

StephStamb: My influences are too numerous to name only a few. Especially when working for Atomhawk. We usually have to work on projects that vary in style, one from the other. We have to be like some kind of art sponge, gathering information from all kinds of different artists and mixing all these influences (with a little bit of our own spices) to give the "Atomhawk style". Because of this, each project is an opportunity to learn something new.

Dan: Since I came from a more traditional product design background, my influences came from some of designs greats like Naoto Fukasawa, Konstantin Grcic and Marc Newson – their approaches to design really helped form

my own. Since starting at Atomhawk I've been exposed to so much great artwork that the team has collected over the years, it's hard to pick favorites just yet.

Charlie: I don't think I could ever name all of my artistic influences, but there are a great number of artists I admire and I'm always curious about their methods.

When I first began digital painting, my biggest influence was definitely Jason Chan. Over the years I've found an abundance of artists who inspire me, such as Jon Foster, David Levy, Raphael Lacoste and many more. They definitely have an impact on my own work;

every time I see new work that I like it's a constant reminder to keep improving and never settle.

Roberto: I think is difficult to mention all the artists that have influenced me. When I started my career as an architect I was greatly influenced by the drawings of Frank Lloyd Wright or Le Corbusier. As for concept art, some of the artists that have influenced me are Syd Mead, Craig Mullins or John Howe... just to mention a few. An artist's influence is not limited to one field. A lot of ideas are unconsciously taken from films, classic painters, comic books, video games, even music. For this reason it's very hard to list all of my influences.

Corlen: At a younger age I was very much influenced by American comic art, and then later by Japanese manga art. As I entered the games industry I found myself forgetting those influences and adopting a more observant stance, absorbing the world around me, especially when it comes to mood and atmosphere. I still have a soft spot for comics but I find myself enjoying the work of legends like Wally Wood, who used to draw for EC Comics. He breathed so much life into his undead creations! Another great form of inspiration for me is movie posters from the 60s and 70s;

the use of type and layout is amazing. Trying to sell a movie with a single image takes some skill; the last of those legends is Drew Struzan. I do find myself admiring and drawing inspiration from other forms of art and artists, like the works of the urban artists who bring colour and parody to the grey concrete jungle, and lowbrow artists like the legendary Ed Roth, Robert Williams and my personal hero, Rocking Jelly Bean. Their work combines pop culture in all its forms into a visual kaleidoscope that feels like a soft tongue licking your eyeball.

I know that some information has to stay under lock and key, but can you tell us about some of the projects you are currently working on? And can you tell me about some of your favourite projects from the past? I personally love the work from *Necessary Force*! Some of the landscapes and key moment shots are outstanding!

Ron: Of the projects we can mention, I would pull out the art we've done for the new *Mortal Kombat* game. The great thing about that project is that the client wants the very best with no compromise.

As we worked with them over a long period we built up a great relationship, creative synchronicity and trust.

This allowed us to do some of our very best work. We also had a great time working on the front end UI system for *Enslaved* for the team at Ninja Theory, again a studio we have a great relationship with.

There is some really mind-blowing stuff in the pipeline but I'm afraid that if I told you about it... I'd have to kill you.

Pete: Well, we just finished up a year's worth of work for Netherrealm Studios's new *Mortal Kombat* game. We're extremely proud of the art we produced and It's great to see the fans enthusiasm for our work.

As far as current work, it shouldn't be too long before we can announce something huge that we have been involved with for the last year.

It's a project of monumental proportions and we have been very lucky to work on it. Stay tuned for that one!

Steve: I still think the *Necessary Force* project is a favorite of mine. Seeing it come together so quickly was one thing; seeing it not be developed as a full-blown game was quite another. I also believe if it wasn't for *Necessary Force*, Atomhawk wouldn't have had such a great place to take off from.

Dan: Well, most of what I've worked on is hush-hush right now, but I am able to say that I worked on the interface and menus in the PSN game *Dead Nation*. As for the rest, you'll have to wait a little bit longer to find out!

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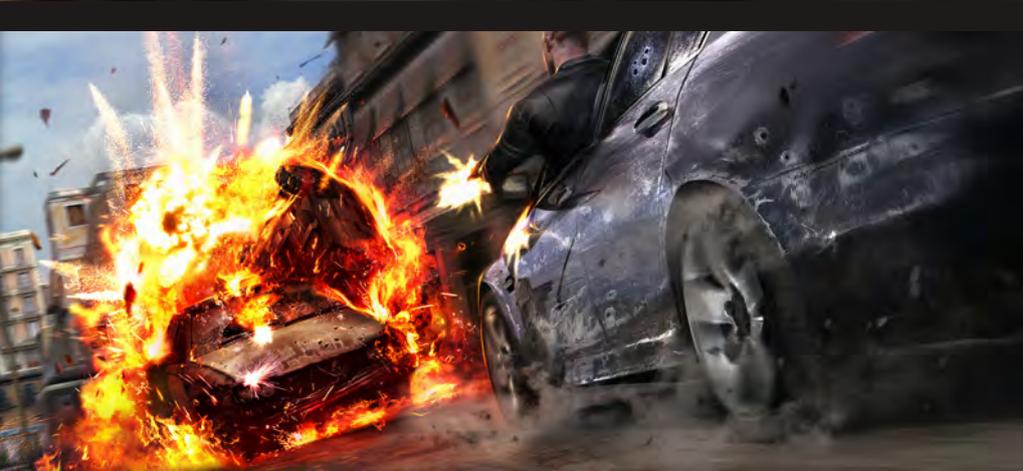
You've just left pretty much all of us on the edge of our seat with that answer! If you could work on or develop any existing project what would it be?

Ron: Getting the chance to finish *Necessary Force* would have been superb. I noticed that the new Epic Games tech demo looks a lot like it! However, best not to live in the past. Looking to the future, the games industry is very much moving towards the movie studio model where multiple, expert individuals and specialist teams are brought in on a production by production basis. We are not really a typical art outsourcing studio, because while we do develop a lot of artwork under client direction, we are also an art consultancy company and an IP development partner.

I think the interesting stuff is in taking on the visual IP development (pre-concept) ourselves. There are a lot of developers out there who find themselves being caught in a tight spot as they are busy finishing a game but also need to pitch and develop their next title. I want Atomhawk to be the company people go to for help and to provide service for them. We start developing the visual IP in partnership and then when the team is available to start working on it, we hand it over.

Filmed In
Blood-Lust

SHE'S A
ONE-WAY
TICKET
...TO
HELL!

THE HORRIBLE SEXY VAMPIRE

IN EYE-POPPING COLOR!

DIABLO VS THE SHE-WOLVES

WILDER THAN YOU CAN IMAGINE!

filmed in Violent Vision

DEATH RIDES A HORSE

What makes a nice girl die in a place like this?

THE FIRST PICTURE PROJECTED IN ULTRA-DEPTH
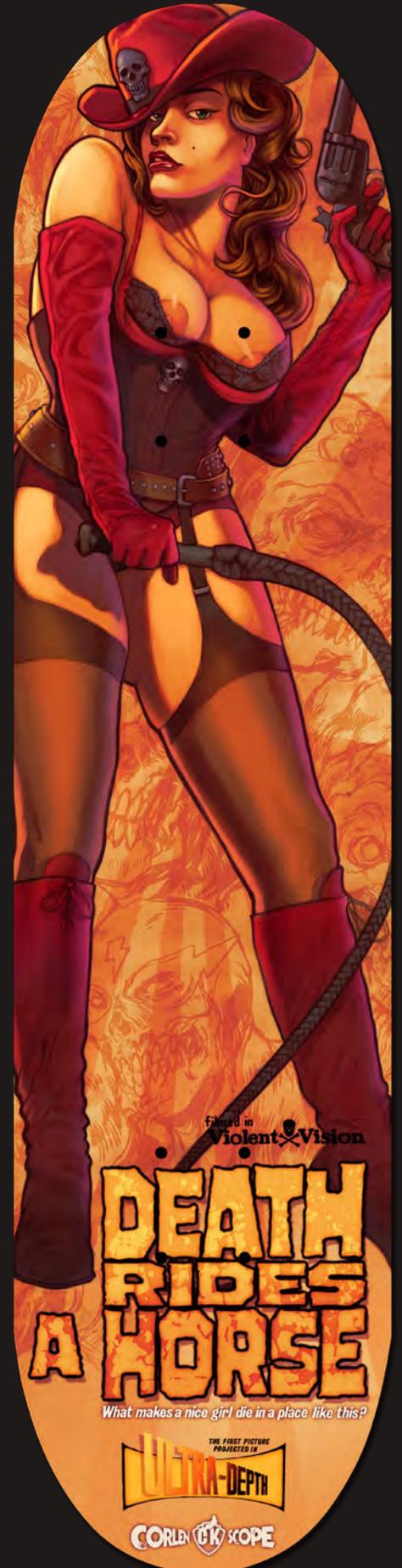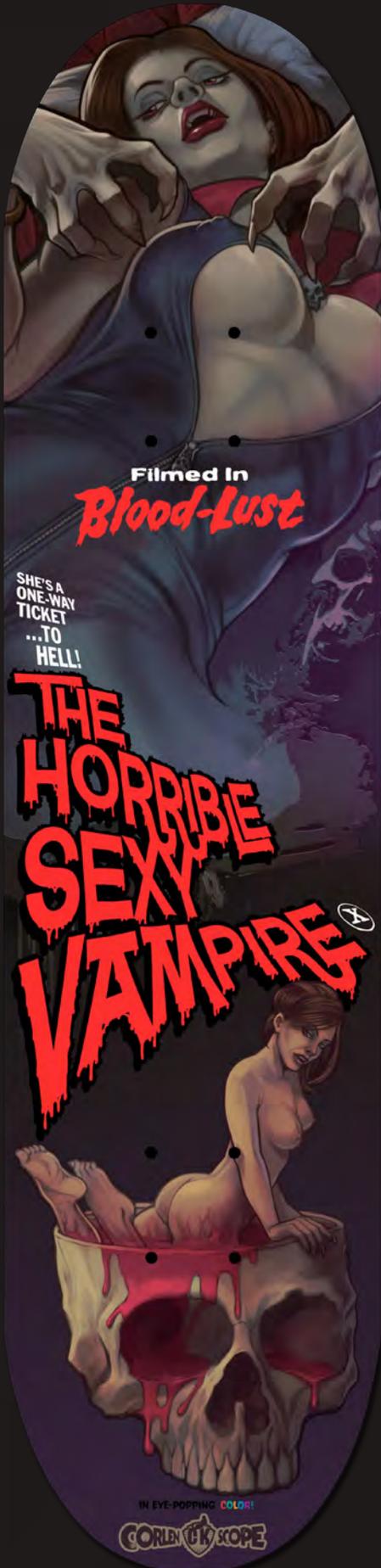
Thanks for taking time out of your busy schedule to answer a few questions for us – I know you guys are run off your feet at the moment! As one of the very few people that have been lucky enough to see the new book – *The Art of Atomhawk Design: Volume 1* – I can reveal that it is one of the best art of books I have ever seen (and I see a lot)! Thank so much for sharing your work with us. Hopefully we can meet up again soon to celebrate the book's success!

Atomhawk Design

For more information please visit:

http://www.atomhawk.com

Or contact them at:

info@atomhawk.com

Article courtesy: Simon Morse

"My drawing style has always been influenced by Japan. I think it's important if you're influenced by Japanese pop art that you combine it with something else in order to make it your own"

SKETCHBOOK
OF ROBBIE LAWRENCE

This month's sketchbook artist is Robbie Lawrence. Robbie is a great artist that uses her sketchbook to great effect. In this sketchbook you don't only get to see some of her great work but a small insigt into the book she is working on with her close artist friend Nykolai Aleksander.

SKETCHBOOK OF ROBBIE LAWRENCE

This is a finished drawing that I never really got around to coloring. It's all in pencil and the perspective on the box is wrong. I like drawing shoes and mildly morbid things (**Fig.01**).

I write next to my drawings, either venting or taking notes on what I need to change. I was always taught to use sweeping motions to get the gesture of a figure, but my drawings always seem to be frozen even when they are action-tastic (**Fig.02**).

These are designs for a character in Sarah Hurst's ReincarNation. His motorcycle outfit is supposed to be mildly sci-fi/plug suit inspired, but I couldn't help but throw some 80s retro in there (**Fig.03**).
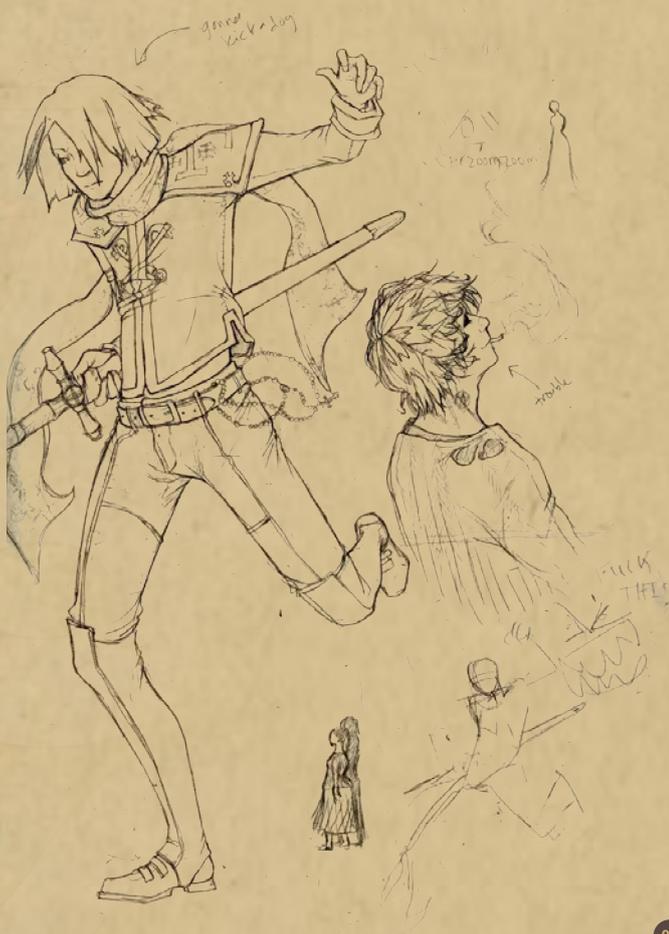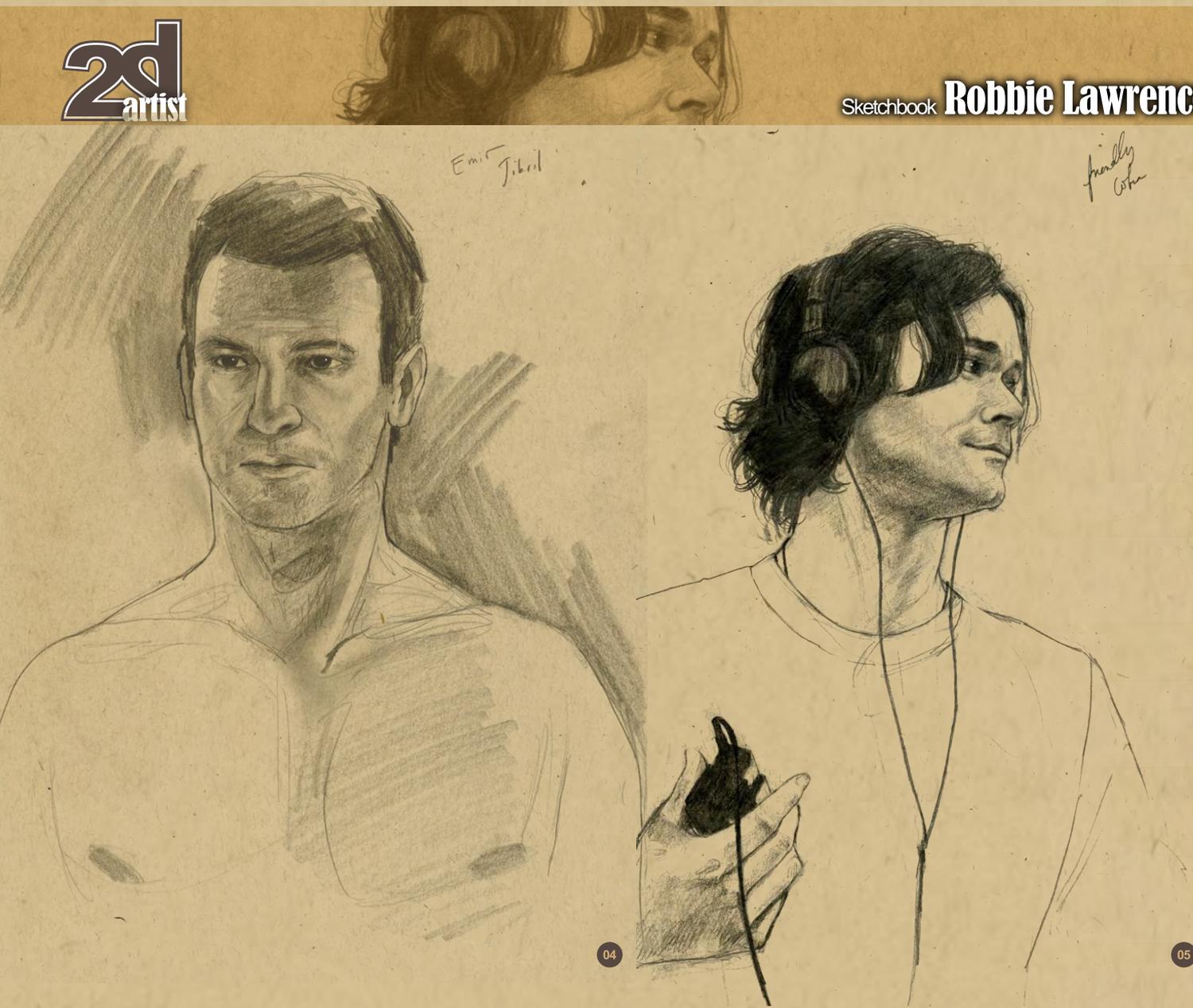

©Sarah Hurst

This is a portrait of a character drawn in probably about three-four hours. It's very loose. I think he turned out looking rather alive despite not being based on a real person (**Fig.04**).

This is Corby Davidson, who is a host on 1310 The Ticket (the only radio station I bother listening to). Sometimes when I see people I notice features that are awesome and want to draw them; this definitely happened with Corby (**Fig.05**).

This is a different take on the costume for the guy who looked like he was about to kick something. My drawing style has always been influenced by Japan. I think it's important if you're influenced by Japanese pop art that you combine it with something else in order to make it your own (**Fig.06a – b**).

07

This shows a straight-up scan of a sketch, to making it pretty and presentable on the computer, and what the final colored version wound up looking like. I often just start drawing on a page and build the composition as I go or make sense of it in Photoshop (**Fig.07**).

These are two characters from *Of Light and Dust,* which I am working on with Nykolai Aleksander. This is pretty close to being resolved... although I haven't got her mouth and jaw to co-operate with me yet, because it's from a tricky angle (**Fig.08**).

© Of Light and Dust

08

The Guardian (from *Of Light and Dust*) is modeled on Francisco Randez. This study is from when I first joined the project. Francisco is great to draw because of his really unique facial features. He's very good looking without being plain and is extraordinarily expressive regardless of whether or not he's being emotive. Awesome face + fabric + swords = Yay! (**Fig.09**).

This is The Warrior (also from *Of Light a Dust*). She is modeled on Sharon Wild. She's a tattoo artist and I often use pictures of her working so I can try to capture that quiet intensity she has whilst concentrating. I did drawings like this for the characters in *Of Light and Dust* in order to learn the models' faces and get a feel for the characters they are playing (**Fig.10**).

This is a sketch for a panel in ReincarNation. I'm not a natural at drawing things like motorbikes, but I actually enjoyed this one in the end (**Fig.11**).

The Guardian

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09

The Warrior

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10

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11

I really like the lady's expression in this drawing and that she's a humble kind of pretty. It took a while for me to capture, and drawing faces at a 3/4 angle is tricky for me (**Fig.12a**).

Here's the process for this one. You can see I had to make quite a few changes in the end, especially with the eye size. The great thing about scanning your work into Photoshop is it helps you see these things, and you can move them around to experiment with the face (**Fig.12b**).

Here is another combo of sketching by hand and putting it in Photoshop. His eyes, hair and anything below the neck is digitally sketched. I can add scars and fly away hair without having to worry about losing my pencil underneath (**Fig.13**).
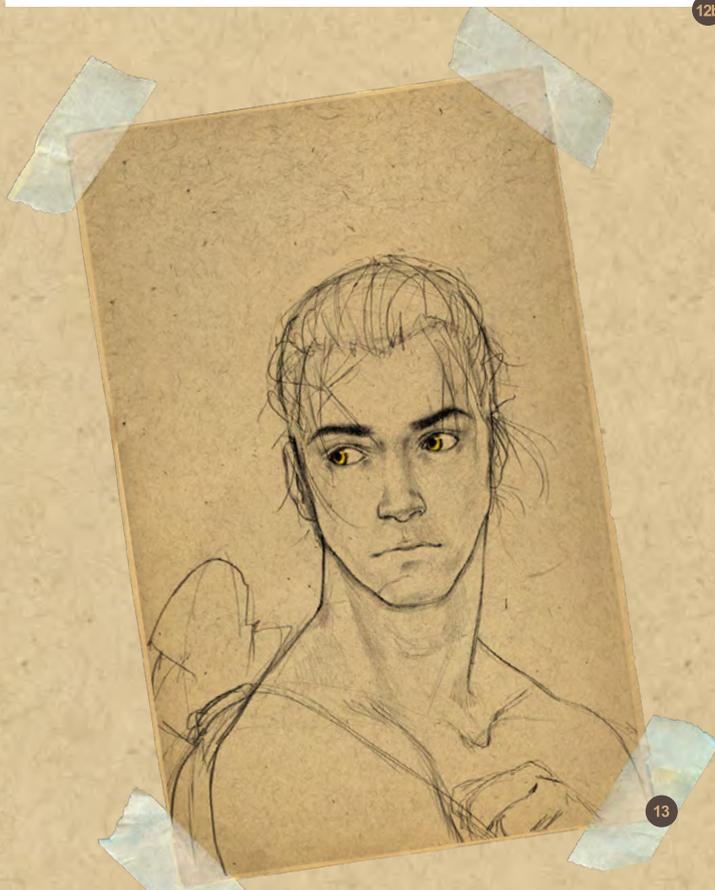

This is the first step of a two hour drawing of The Guardian I did just for this feature! Here I've established all the crucial anatomical elements like ribs, hips, the part on his head and hair line, muscles, and the general twist of his figure. I haven't resolved that left arm quite yet and you can see where I've thought about putting his hands and right arm (**Fig.14a**).

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Now I've blocked in the costume and compositional elements. Establishing the turn of the muscles and bones is important here as his costume is very true to his figure above the waist. This helps me figure out what the cloth would be doing on his skin and where it would drape (**Fig.14b**).

This stage is the cleaning stage, where my eraser does most of the work. I've resolved that arm, removed the bird, and added detailing to his face and his hair, staying true to its natural spiral. The sword isn't the greatest, but hey, I had two hours. A few touches here and there and: Fi×! Hello The Guardian! (**Fig.14c**).

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This is easily a half digital, half by hand sketch. I really wanted her to look like she had volume in certain areas and leave others flat. I don't really render a lot, or render digitally, so this was an interesting experiment (**Fig.15**).

ROBBIE LAWRENCE

For more information please visit:
www.robbiedraws.com
Or contact them at:
robbiedraws@gmail.com

the Gallery

Under The Rain

Alex Andreyev

http://www.alexandreev.com/

andreevbox@gmail.com

(Right)

Lost Thoughts

Andreas Rocha

http://www.andreasrocha.com

rocha.andreas@gmail.com

(Below)

Valkyrie

Yigit Koroglu

http://yigitkoroglu.deviantart.com

yigit@yigitkoroglu.com

(Right)

Contrast In The Mountains

Miroslav

http://soulsart.org

mikeypetrov@gmail.com

(Below)

Asian Warrior

Steve Jung

http://jungsketch.blogspot.com/

stevejungart@gmail.com

S. JUNG '11

Brownie, The Wicked

Branko Bistrovic

http://bisvic.blogspot.com/

bisvic@gmail.com

(Right)

Naga

Paul Abrams

http://www.paulabrams.com/portfolio.htm
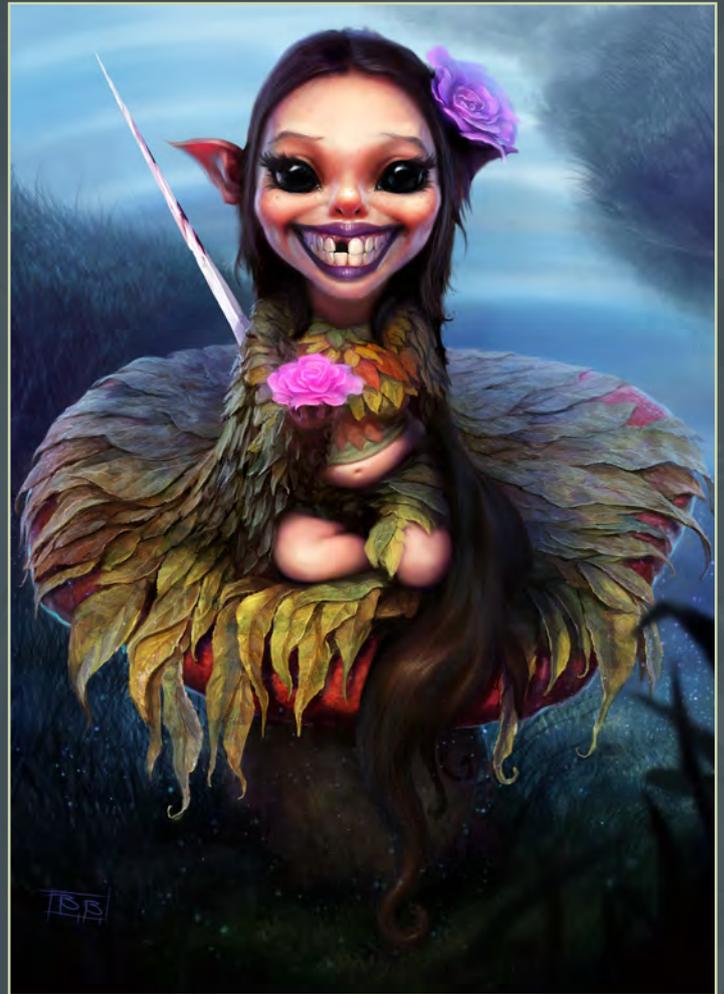
obliviongrin@yahoo.com

(Left)

The Little Match Girl

Vanja Todoric

http://vanjatodoric.blogspot.com/

vanja3d@gmail.com

Hayley

Dan Crossland

http://brantcrossland.co.uk/

fruitbat_78@hotmail.com

my little
Lemmy

My little Lemmy

Serge Birault

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

serge.birault@hotmail.fr

Requires 2 x bottles of Jack Daniel's (not included)

SB

Some things in art cannot be avoided, and some things must be understood to create great images. We call these Art Fundamentals. The same compositional rules and techniques to demonstrate depth of field are being used today as were being used hundreds of years ago. In this series industry professionals will be teaching us the art fundamentals that they put into practice, and will be sharing amazing tips that we can all use to improve the quality of our work.

ART FUNDAMENTALS

Art Fundamentals Article: Chapter 04 - Storytelling

Software used: Photoshop

I've been asked to write this tutorial about "storytelling with images". For me there is nothing to explain really because I began work as an illustrator and have always paid huge attention to the narrative value of my art. I guess there are a lot of people who just started digital painting, and it would be a shame if they never learn how important is to have a story incorporated into your image. This article will be specifically aimed at beginners, but may contain a few useful tips for experienced artists too.

So, why it is so important? You could say, "I am a painter not a writer, why should I care about the story behind my image?" Well if you take a step back and look at the past of our civilization you will learn that cave wall paintings were actually a way of recording culture, behavior and habits to pass it to the next generations, whilst ancient tablet writing followed shortly afterwards. As you can see, painting was our first form of communication. So when you start your painting it is important for you to think about the message you are trying to send. If you are sending someone a message you would expect them to understanding what it means and find it interesting and worth responding to. And that's basically what our job is; we need to paint someone's (our) vision and make it readable at a basic level, and also make it interesting, involving and moving, particularly when working as a professional.

But let's start at a basic level. **Fig.01** shows the simplest way to describe a situation without words, using only drawing. As you can see at this stage we are able to tell lot of things about this setting already. We can name the items, count them and what is most interesting is that we can even tell (roughly) what the items are made of, even though there is no color, value or shadows, just contours and shapes. That

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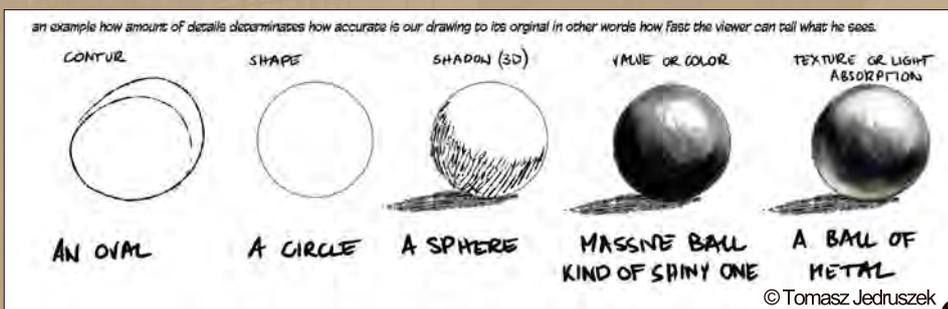
is because the drawing references our basic knowledge about the world surrounding us, and you will learn this is used often, e.g., when we see the shape of a bottle then we can already tell it is (most probably) made of glass.

So to make the image readable, we should keep it simple so that we can relate it to our common human senses, feelings and abilities. The most important sense for humans when looking at images is, of course, sight and this means we need to strongly consider light and shadow, which can make an image look 3D. This is quite tricky because not everyone sees images this way; sometimes no matter how hard we try some people will still see the picture flat. This is a problem, but is also quite rare. These people tend to see the main features but find it hard to interpret the light and shadow in an image.

Fig.02 shows how a simple contour can be developed and added to bit by bit. The important lesson here though is that the more we add to the light and shadow detail, the easier it is for the image to be interpreted correctly. By adding to the light and shadow detail we can eliminate misinterpretation of the image and the story behind it.

Now the second step is much more interesting and harder to achieve. We have discussed how to make the subject readable and unmistakable through the use of light and shadow. When telling a story with an image it is vital for the materials to be recognizable. Back to the next step, we need to draw the viewers' attention to our work and make the viewer remember it and hopefully smile or cry! We need to address the basic human senses and emotions. This is

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much harder than it used to be because there is such a huge spectrum of things that effect people (like movies, music, art etc.,) and these things will vary from person to person. However, there are a variety of things that we can use that cover large groups of people. Most people have strong connections to their parents and family,

and remember the house from their childhood or perhaps had a dog or other pets. Also most people have experienced some sort of trauma or something that really frightened them and these memories stay with you like an animal instinct. We all find chilly, windy weather uncomfortable, so if you look at my image *Winter Blockade*

(**Fig.03**), you can see how the image plays on the dislike of cold, horrible weather and a fear of deep turbulent water. The truth is the deeper you go into your personal feelings, the better the effect is. As in the metal ball example in Fig.02, the more features you add, the more interesting and deeper the story behind your image. *Winter Blockade* wouldn't be the same image without the snow or waves, but the addition of the uncomfortable weather and fearful seas add to the story surrounding this frigate. They are very important as they play on the viewers' basic fears and emotions, and make the image much more believable. One of my friends who saw this image said, "My God, I feel salt in my mouth."

Another way to help make your image stick in your viewers' mind is to simply make it different! Take a look at this small scar on the girl's face (**Fig.04**). By adding this detail you can tell a lot more about her past and personality. You can see that she has experienced a lot and from her experiences she has developed into a strong character. Most importantly she is not another plastic doll!

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It is not just the amount of detail that plays a role in telling a story, but also the composition. You can tell a story in an image any way you like by dragging the focus of the viewer from one narrative focal point to the next. You can see this in **Fig.05**. You can use effects like blur etc., to focus the viewers' gaze and then by carefully positioning elements you can lead your audience's eye to points of interest that each add to the story contained in the image (**Fig.06**).

So, to conclude, creating an image is just another way of transferring information. The more details provided, the easier it is to understand the illustration. Variety within the items in the scene means that the story has more room for development and interpretation. By adding features that provoke a response to these various items you will provoke a larger response from your audience and therefore create a bigger connection between them and the image. Illustration is not just about painting, but also about being able to convey a story or a message in an image.

Tomasz Jedruszek

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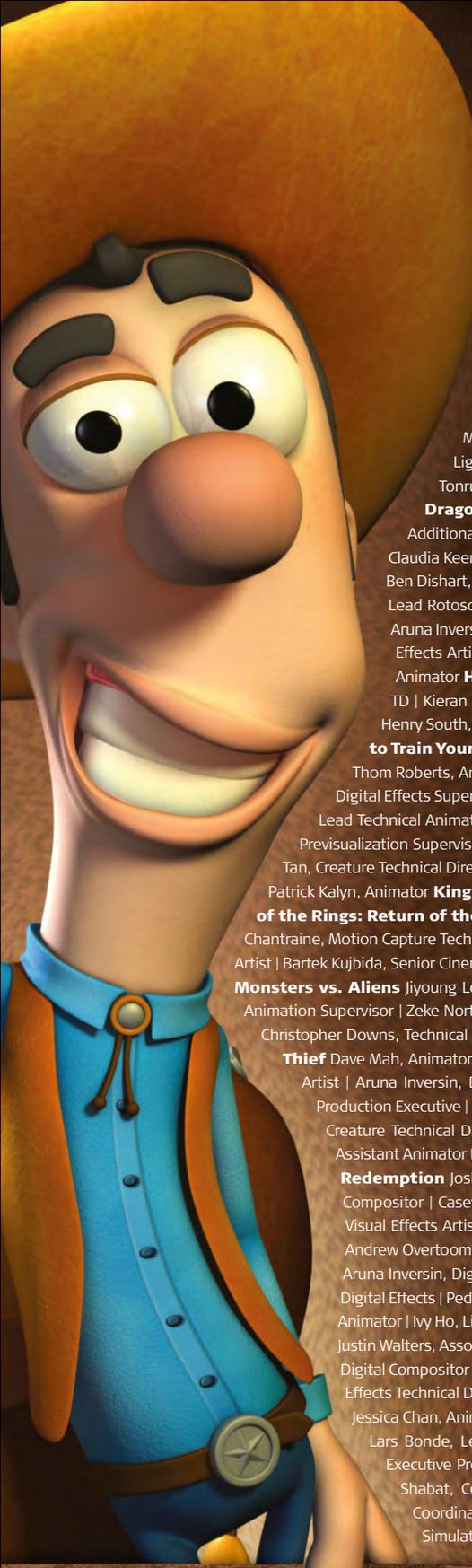
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VFS

"I try not to paint hair as a group of individual hairsentirely, but rather paintit in sections and try toemphasize the way that hair naturally falls and groups together."

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

Portraiture

Chapter 06 | Female | Charlie Bowater

Portraiture - Chapter 06: Female

Software used: Photoshop

Reference

When tasked with painting from a photograph I'm opting for a self portrait. It's always better to paint from life as and when you can, forms can become a little distorted in a photograph sometimes. However, it's not always possible or convenient to have people sit for you and photographs are certainly a great aid. I've tried to pick an interesting photograph, there's something about this that doesn't quite look like me but I love the strong light source enough to pick it anyway! (**Fig.01**).

Sketch

I don't always start out with a sketch, but when painting from a photograph (and a self portrait no less) it helps to be a little more accurate. Sometimes I begin by just blocking in basic shapes and forms, in this instance however, I'm starting with a very simple guide.

This is
to help measure out where the main features should be, eyes, nose, mouth etc, and it's just a layer of lines positioned over the main features, then duplicated (**Fig.02 – 03**).
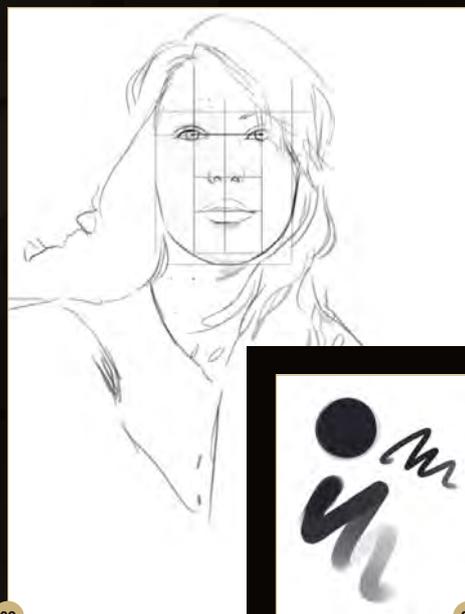
(You can create straight lines simply by holding down shift during a brush stroke). After that I'm roughly sketching the rest by eye. You can use grid methods if you feel more comfortable with them, but personally I try not to get too wrapped up in perfecting a very basic sketch. It's looking pretty bloody ugly at this stage, but the basics are covered so I can move onto coloring!

Brushes

There is an absolute plethora of different custom brushes available in every corner of the internet and whilst some of them are great, I've always thought you just can't go wrong with a basic round brush. So that's what I'm using, a basic hard round standard brush that comes with Photoshop (**Fig.04**).

Base Colors

When it comes to choosing your colors whilst painting from a photograph, I think it's best to avoid using the color picker. Photographs can become very pixelated and the colors can be distorted, randomly picking a color won't give you a true representation of tones, especially with skin for example! So use your own judgement and try and get as close to a tone as you can, it doesn't matter at all if it's not completely spot on.
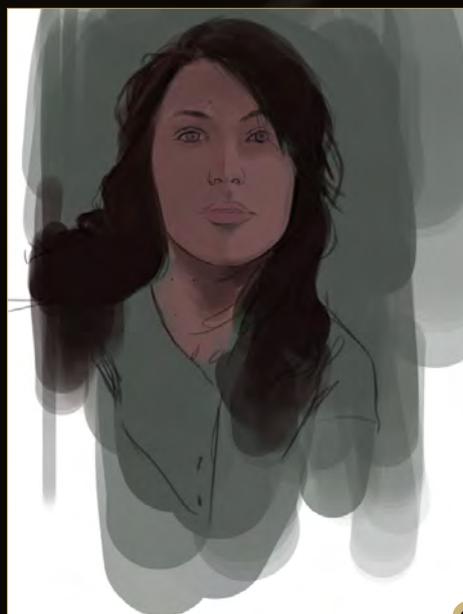
Throughout the process of this image I'll be adding in so many different colors it won't matter by the end. The next step is to addin some very basic tones on a normal layer below the sketch (the sketch itself is set to multiply which essentially makes it transparent) (**Fig.05**).

From this point onwards, everything is painted above the sketch and base colors. My paintings are always flattened eventually so I don't get too cluttered up with layers. A lot of the time however, I will paint new sections on a new layer. I'm not a purist! If I screw something up, it's not too much of a disaster.

06

07

As for working with or without lots of layers, it's a personal choice, just go for whatever you're more comfortable with. I'm starting to block in some very crude highlights at this point to help bring out the form of the face (**Fig.06**).

Try not to worry if your painting doesn't look very much like your subject at this point, it's a very early stage and things definitely come together better later on. Right now, everything looks pretty messy, the stokes are very visible and blotchy, but it's really just about finding the right colors and form, try not to get too wrapped up in making anything perfectly smooth at this point.

Colors

One of the questions I get asked an awful lot, is how do I 'know' what colors to pick. In all honestly I don't know, I just try and pay attention to my surroundings and pick colors that seem right. Working from a photograph gives me a good guide and is easier than going from intuition. 90% of the time however, chances are I won't be completely happy with the color I've chosen and I'll end up changing it anyway. The color palette at the beginning of a painting and the end result are two very different things. So, if you're not happy with your color choices to start with, don't freak out. Photoshop is your friend and certainly has it perks (**Fig.07 – 08**).

One tool which is pretty much invaluable to me is color balance. I normally make a duplicate of the entire painting and then tweak the colors if I'm not happy, which is all the time. It comes in very handy if you want to make very slight or very drastic color changes to a painting. It also really helps to unify the colors if things aren't quite matching up (**Fig.09**).

08

09
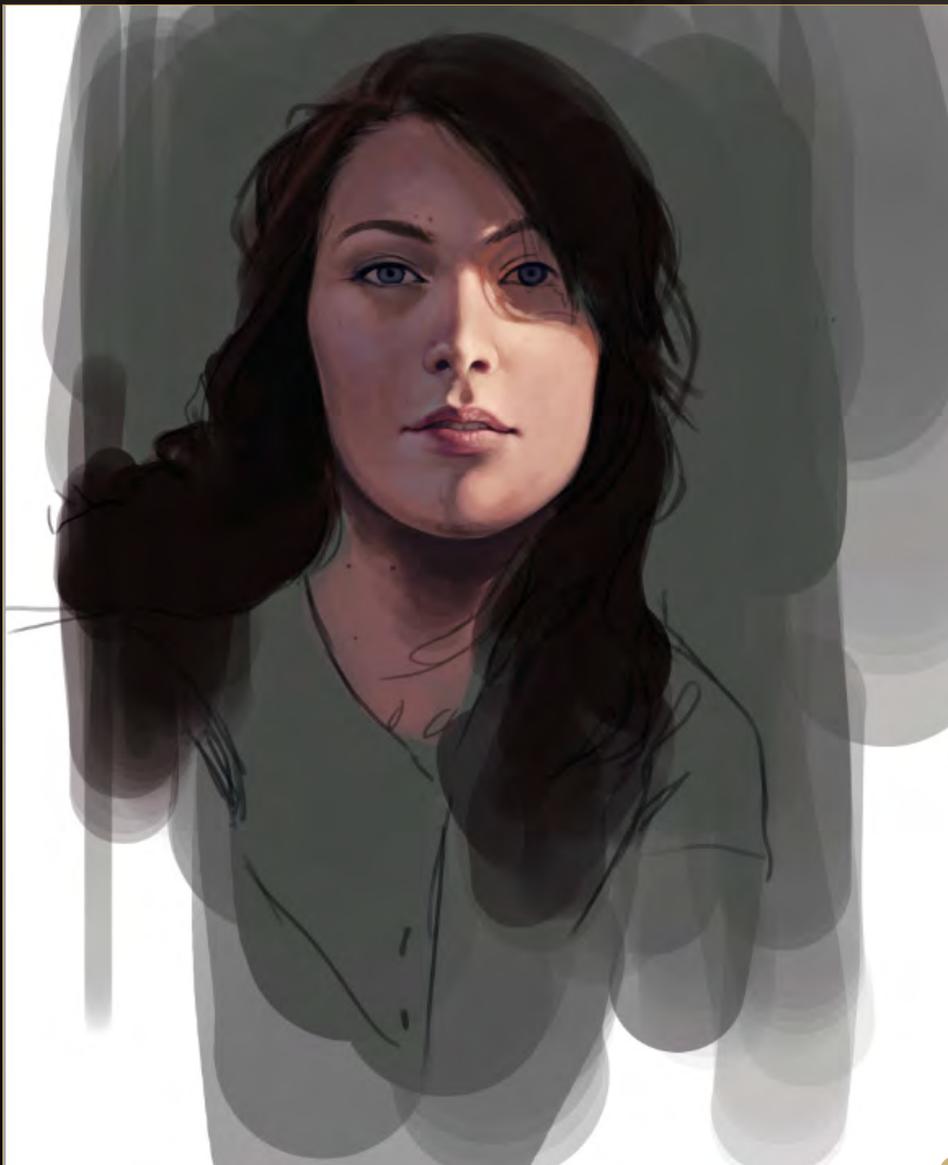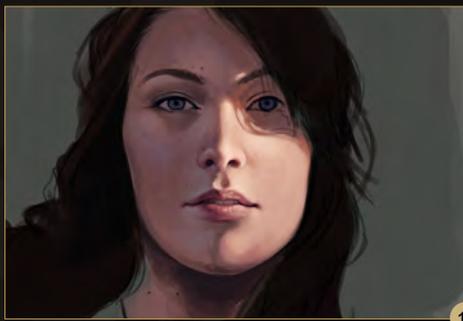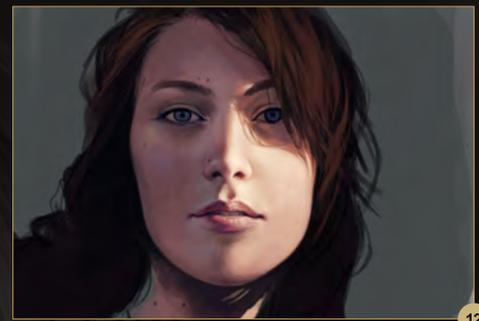
You'll probably notice the tones of my painting gradually change throughout a painting. Sometimes I'll hop back and forth deciding on the right tones, I'm very indecisive like that!

Chipping Away

Once I have base colors and light sources established, I spend the rest of my time just chipping away at the details and carrying on with that until everything is refined. During this process I rarely stay on one section for too long, I hop between different features just to make sure I don't get too bored working on the same section for too long. It also helps to come back to sections later you'll notice more mistakes that way. It's also apparent that the painting has a much smoother look now. It was quite blotchy to begin with but things have gradually smoothed out through the process of refining the painting (**Fig.10 – 12**).

Layer Modes

Throughout a painting, I end up using a mixture of a couple of different layer types. They're predominately Normal and Overlay. I obviously don't need to explain normal, but overlay comes in very handy. It's a great way of really ramping up the contrast in this instance. My photographic reference has a very strong light source. So I'm throwing in some overlay layers throughout the painting. I'm painting in a much brighter skin tone on the right side of the face, applying more of the same tone but on an Overlay layer. This really helps to bring out the contrast and the glow caused by the sunlight. It also helps to add to that very bright red / orange you can see when skin comes into contact with sunlight.
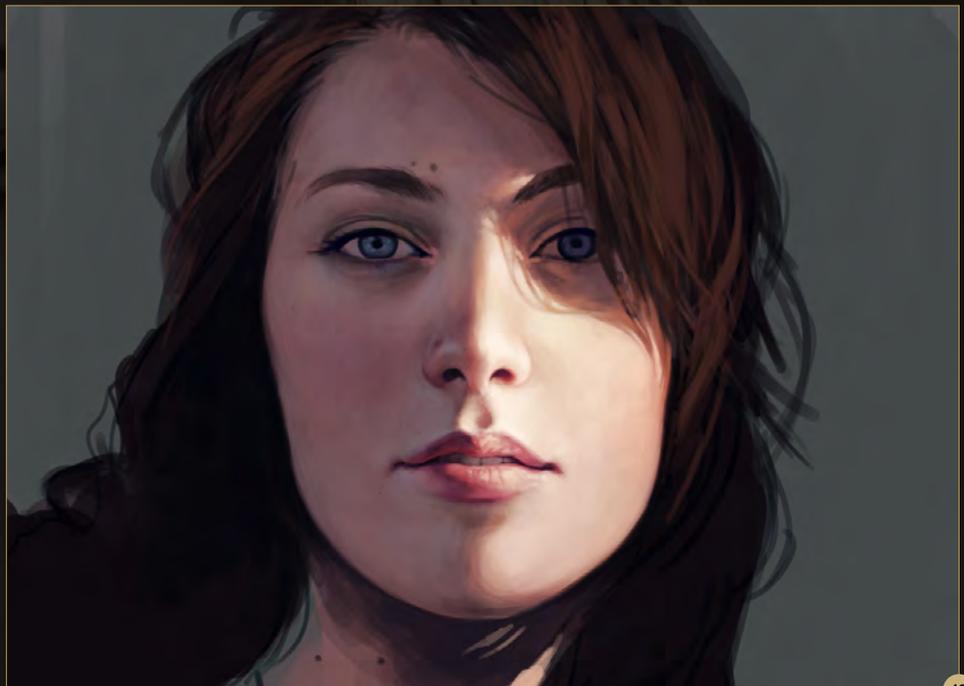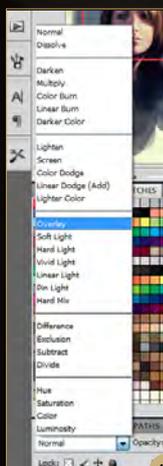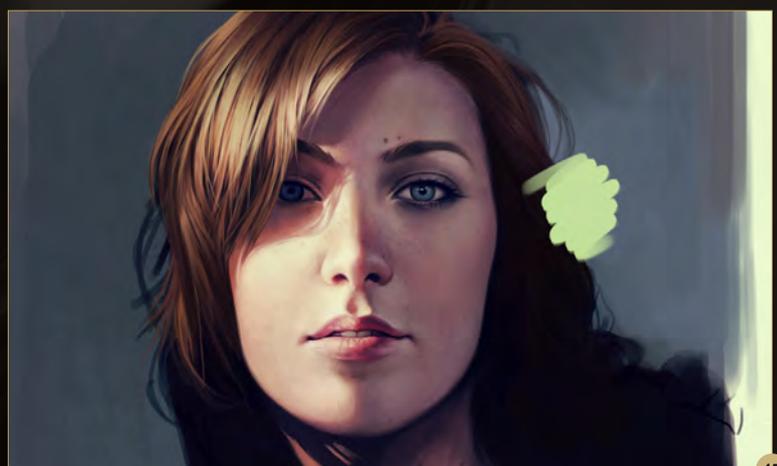
The opacity of the layer varies a lot for me, depending on what looks best. Experiment with layers every now and then and see what looks good! (**Fig.13 – 14**).

The darker side of the face is still looking a little flat compared to the sunlit side. To counter this I'm going to use another Overlay layer and gently add in a brighter tone to highlight the structure of the face a little more, cheek, brow bone etc. I'm using a light green because Overlay can create very saturated colors. If I'd chosen a skin tone, the end result would be bright orange. Green won't cause this affect and generally works very well in skin tones too (**Fig.15**).

Flip!

Another way of keeping on top of too many slip ups is to regularly flip your image. Working from a photograph means I know which way my image will end up, but it's still very useful to flip things every hour or so.

Mistakes always stick out once flipped, so it's much easier to fix them throughout, rather than reaching the end of painting and realizing it looks awful flipped the other way! (Image > image rotation > flip canvas horizontal) (**Fig.16**).

Blending

I'm pretty sure the one question I'm asked the most, is how I blend. I always struggle to answer because I never 'actively blend' two colors together. My way of blending is gradually layering up color, stroke after stroke in various tones until they're almost seamless (**Fig.17**). I'd never recommend trying to blur colors

together, in my opinion that approach completely sucks the life out of a painting, it ends up looking very muddy, so don't worry if things look a little rough, just keep going! Pick a tone that bridges and compliments the colors you're trying to bring together, keep dabbing on

paint strokes and they will naturally blend. If you are struggling, try using a brush with a softer edge. Although I wouldn't suggest using airbrushes (personal choice!) a brush without hard edges may help with the blend. It might also come in handy to lower the opacity of your
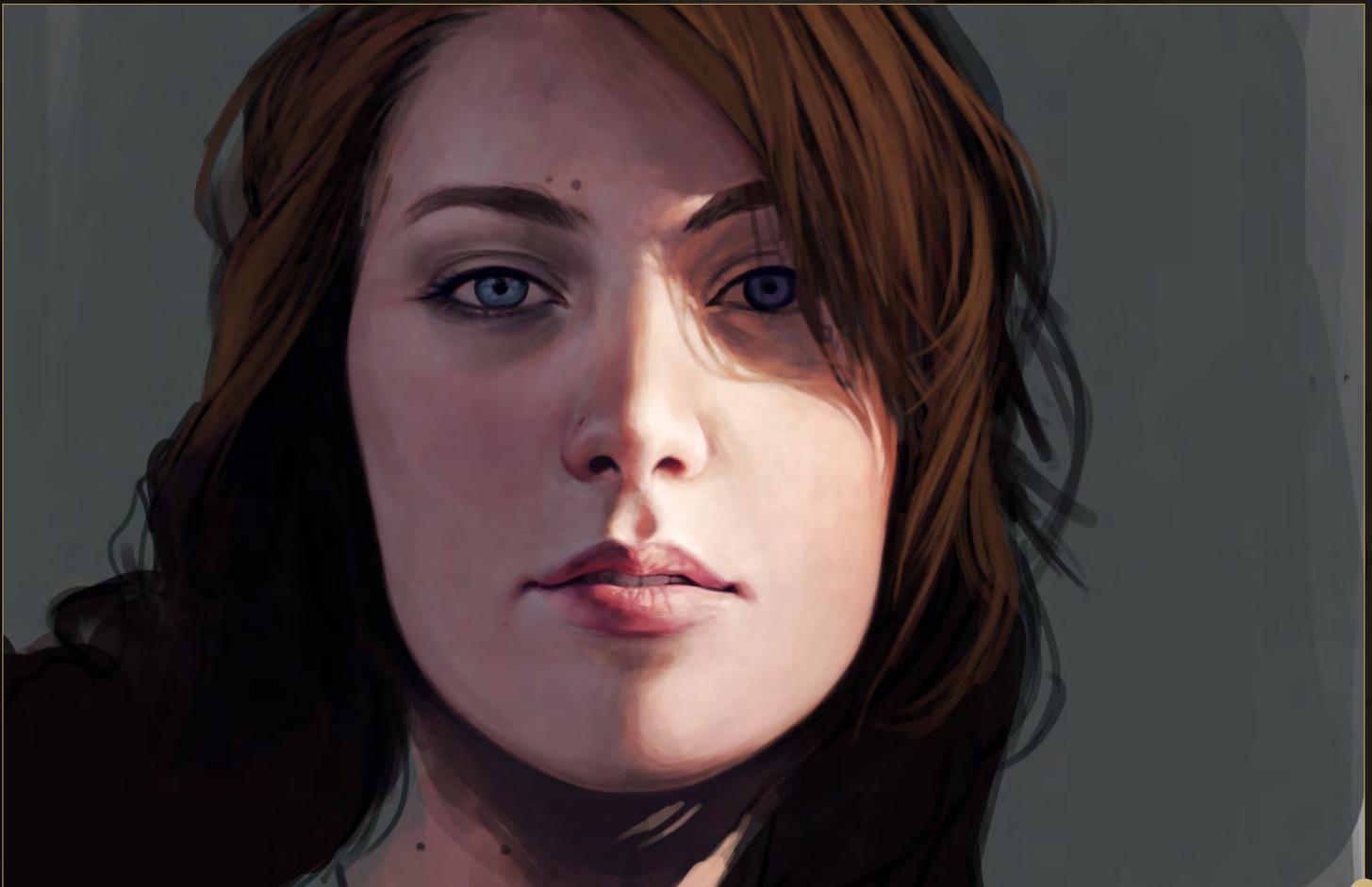
brush a little. Sometimes 100% opacity can be too much. Whilst I don't generally alter my opacity from 100% at any time, it's more about finding your own way of working and what produces the best results.

Hair

Still using the same basic round brush, block in the basic shape of the hair. Then, in the same manner as everything else, start building up the lighter tones. I try not to paint hair as a group of individual hairs entirely, but rather paint it in sections and try to emphasize the way that hair naturally falls and groups together. Then I add in individual hairs just to add to that wispy effect (**Fig.18 – 20**).

I add in another Overlay layer in a light brown which gives the hair a nice glow on the side being lit by the sun. After that it's a process of rinse and repeat. Just keep adding in sections, highlights and some individual strands until things start to come together.

Final Touches / Details

Adding final touches is something that takes up a major portion of my painting process. It's also something that, in my case, isn't done in the 'final' stages. Refining details is something that I do throughout an entire painting, it's a very

gradual process for me and also very enjoyable, I love details! This is basically cleaning everything up.

For me refining the details means cleaning up the lines, such as the jaw line against the dark color of the hair. I can also at this point focus a lot more on adding details to the eye, eyebrow, nose and lips etc. I'm still using the same brush, just at a much smaller size. I usually zoom in considerably when working on details. Obviously it's far clearer and much easier when cleaning up the details (**Fig.21 – 22**)

Alterations

You might notice that certain details are not the same as my reference. One change in particular is the hair. It was literally a mess! I wasn't too keen on painting it like that so use your artistic license. If you think something will look better another way then paint it like that! It's only a reference at the end of the day, not a script you need to stick to. Here you can see further refining has taken place (**Fig.23 – 24**).

You can see the close up detail in **Fig.25 – 26**. The painting is pretty much done at this point. I've cropped the image a little and tried to add in some brighter colors, pinks and blues to bring out the blue eyes and the pinkish tones in the skin. I don't need to tell you that isn't based on the photo reference, but I'm just going with what I like.

I hope you enjoyed my tutorial and if you managed to learn anything along the way, excellent. Above all remember to have fun and be creative! (**Fig.27**).

Charlie Bowater

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MASTERING COMIC ART

The comic industry is huge! You only need to take a few seconds to think of the countless films that have been made off the back of successful comics to realise their importance in modern media. Comic book art is a real skill, and requires an understanding of techniques that may not be familiar to every digital artist. This series will talk you through the whole process, from creating a sketch, to inking, through to coloring your comic book.

MASTERING COMIC ART
CHAPTER 02 - INKING
SOFTWARE USED : PHOTOSHOP

INTRODUCTION

During the inking process my goal is to translate everything I set down in the pencil phase, making everything that was a little loose into rock-solid, confident, final marks! Inking is an under-appreciated art form that requires a very steady hand, a lot of interpretation (especially if you're working over another artist's work) and, traditionally, the mastery of several tricky-to-use tools (brushes, nib pens, templates etc.,) all without the use of an "Undo" button. On most comic pages, you'll be called on to fill large areas of black, feather/crosshatch/blend them into white, and outline everything else. Here, because the theme is focused around stark whiteness, we'll simply focus on the outline process, which is an art in and of itself.

REFLECTING LIGHT IN LINES

This character we're inking today is defined by two themes: technology and angelic perfection. Both suggest a clean ultra-precise style, and that's why we're staying clear of heavy black shadows, loads of hatch marks, and splatter. Rather, our job here is to provide as tight a framework as possible for the color process to come. My tools of choice for this are Faber-Castell PITT pens, which are simple, straightforward markers and the perfect tool for laying down lines of even-width quickly. In the past, I've tried various tech pens and other markers and none of them are as easy to use and maintain as these – give 'em a shot.
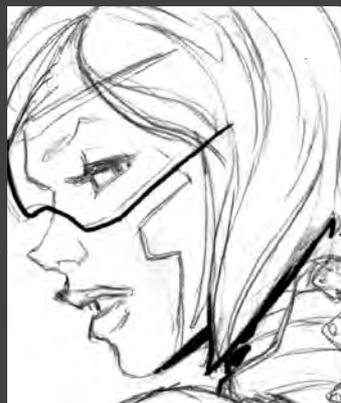
01

I like to work thickest to thinnest, so I start by establishing all the heaviest lines first with size M and F pens. *Note that I'm not simply outlining the entire form like you'd see in a coloring book*. A uniform stroke tends to flatten and Posterize things, so in this case we'll be better served by mixing up the line weight and acknowledging the strong light source. Areas closest to the light receive no ink at this point, whereas the areas in shadow or further away from the light get the heaviest marks. Ultimately, this treatment will help sell the illusion of light and shadow, even though we're only dealing with outlines (**Fig.01**).
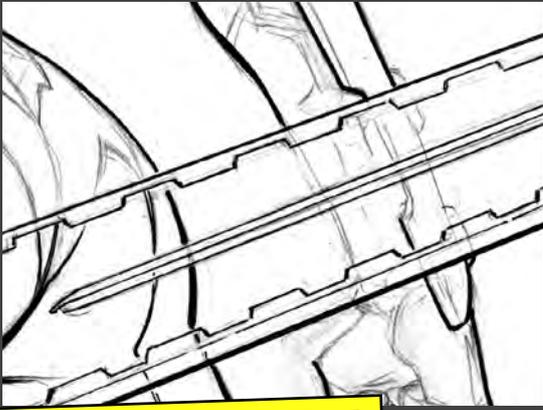
THIN LINES

Now it's time to start rendering the interior, so I shift to the thinnest pen I've got: size XS. The general idea is to contrast thick and thin lines to give the character weight and interest. Thick lines are covered at this point, so we need to stay thin and light on all this fine detail.

I begin working my way up the form, mostly freehand. When I get to a long straight or curved line, it's helpful to use a ruler or French curve, and when I encounter a precise circle or oval, like the details on her boots, I break out the templates. This is actually very important, especially on a tech-themed piece like this. Sure, it takes more time to rule things out precisely, but you'll never get those tight curves right without a template, so buy several sizes and use them religiously. Your work will look a lot more professional, I promise (**Fig.02**).

DETAILS

Think very carefully about what each line is doing as you ink, and as you interpret the sketchy pencil lines, consider adding and subtracting detail wherever appropriate to enhance the form (**Fig.03**).
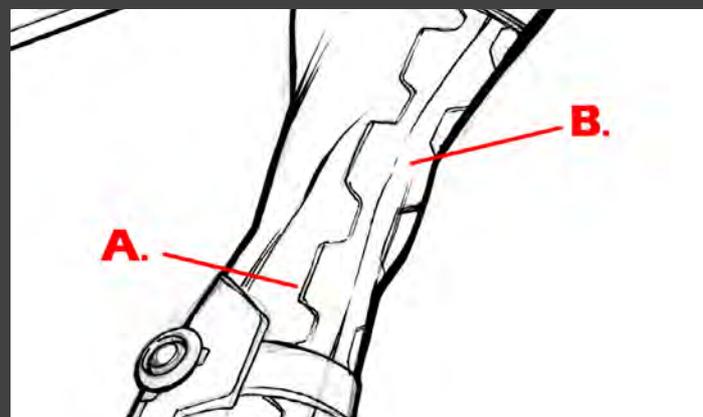
On the leg pattern (A) for example, I decide to use two thin lines instead of just one to give the shape a bit of a lip. And on the center seam (B), I intentionally break the line in a few places to indicate that the groove is subtle and too shallow to cast a deep shadow. I continue this process until I have something like this (**Fig.04**).

04

FINAL PASS

In this final pass, the wings require plenty of template work, but the results are worth it: they look appropriately smooth and machine-like (**Fig.05**).

And that's pretty much it. Basic inking is complete, but there're still a few steps to go before we're ready to color. For starters, I carefully eliminate all traces of pencil from the page using a Magic Rub eraser. And had I royally screwed up at some point, this would be the time to fix mistakes. Artists use all kinds of products for this purpose, but I like to use Pro White (an opaque, water-based paint) over problem areas and re-ink when it's dry. Fortunately, there are no screw-ups this time, so I scan the image at full size and 300dpi.

CLEAN-UP

Now in Photoshop, my first order of business is to eliminate any dirt or stray marks added during the scanning process. I use the Eraser tool to quickly remove various dots and smudges (**Fig.06**).

Next, I adjust the Levels. First, pull the white arrow in until most all of the light gray pencil marks disappear. Next, pull in the black arrow until the ink lines look sufficiently tight and solid – don't go too crazy however; the lines will actually become bloated and fuzzy if you overdo

it. Lastly, slide the gray arrow until things look balanced, e.g., black lines are black and white areas are white (**Fig.07**).

Adjusting the Levels handles about 95% of the clean-up process, but you'll still need to go in

by hand and get whatever's left. If a pencil line was particularly dark, it might still be around at this point, but a quick Dodge pass will clear that right up. Set the Dodge tool to Highlights with Exposure at around 80%. Zoom-in and brush out whatever pencil residue remains (**Fig.08**).

And there you have jt. Now we're ready to color!
(**Fig.09**).

David Nakayama

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PHOTOREAL FANTASY
YETI

The fantasy genre is hugely popular in the CG industry and has been showcased in hundreds of movies, computer games and artworks over the years. With such potential for magic, monsters and imaginations to run wild, it's easy to see why fantasy is such an attractive subject. But giving fantastical ideas enough of a basis in reality to be convincing can be difficult. In this series our talented artists are going to take one aspect of fantasy – legendary creatures – and show us how they would tackle this problem. Some use photo integration, others paint the creatures very carefully with a steady hand, but all share the benefits of their experience and reveal the tricks and techniques they use to make the unreal seem real.

Photoreal Fantasy - Yeti

Software used: Photoshop

When creating realistic fantasy illustrations, what we should firstly pay attention to is the design of the key elements. The features of the subject cannot be too exaggerated and must follow the same laws as similar items in reality. If you do not do this it won't look real regardless of how well it is painted. By basing features on reality it will make the subject far more believable to its audience.

For example, the main character of this image is the Yeti, which is a mysterious animal that is a cross between a man and an ape in the legends. It is strong and tall and hides among the Himalayas. Since these features have already made an impression on people in other depictions, we should think cautiously about how we can improve and build upon the features.

First, make a sketch of the character as a reference before creating the illustration. Based on the description and various data I collected, I created this prototype of a Yeti (**Fig.01**). Walking upright, it is strong and hairy with a similar form to that of man. It also has to look fit as it's been living in cold, snow-covered mountains.

Using the sketch of the Yeti as a reference you can draw the preliminary draft of the illustration. In the case of my image I adopted a more traditional form of composition: I put the main character in the center of the image and combined some close-up and long-ranged features to expand the structure of the picture.

I used snow-covered mountains and a Tibetan-style deserted village as the background to give the impression that the Yeti is in the Himalayas. The main character is howling in pain after being shot. I added this so that there was a sharp contrast between its tall and strong appearance and its apparent vulnerability. By doing this the illustration became filled with story details and in turn will become more impressive (**Fig.02**).

Using your preliminary draft it is time to get into the formal painting. Firstly arrange the character so it is in perspective with the rest of the scene. It is important to adjust the position and proportion at this point because if you don't then it can cause you a lot of problems at a later stage. Also spend a little time correcting and adjusting some of the organic and expressive details as they will form a solid base for the rest of your character.

It is really important to take time to look at your images and, whilst studying the preliminary draft, I concluded that the background didn't reflect the visual effect of a towering snow-covered mountain that I wanted it to. The extensive clear sky didn't re-enforce the fact that

it is snowing in the illustration. Also there was a big problem in the perspective of the mid-ground village buildings. It is best to make corrections now rather than later, so I added the mountains to strengthen their visual impact. I also changed the angle of the buildings in order to make it look as if the illustration was being viewed through a fish-eye lens. This adds to its photographic appearance (**Fig.03**).

The next step, as always, is to start to refine things. The scenery can be put on hold for the time being as the structure is already in place. As the main character is the focus of the picture it needs more detailing, particularly for the face, hair and muscle structure (**Fig.04**).

If we were creating this as an ordinary illustration, we could continue to hand-paint the image until we had the desired effect. But what we want is a realistic illustration similar to a photo, so extra brushwork and hand-painting is unnecessary. What we will do is overlay details using photos that we can match and blend to the image. So for now we can take a break from hand-painting everything. First, let's start with the Yeti. In order to observe the changes better remove the background; this should help you see the detail.

Because the Yeti lives and hides in the snow-covered mountains, it would have white hair as camouflage. This instantly makes us think of a polar bear, whose characteristics are similar. You can use the photo references to add the
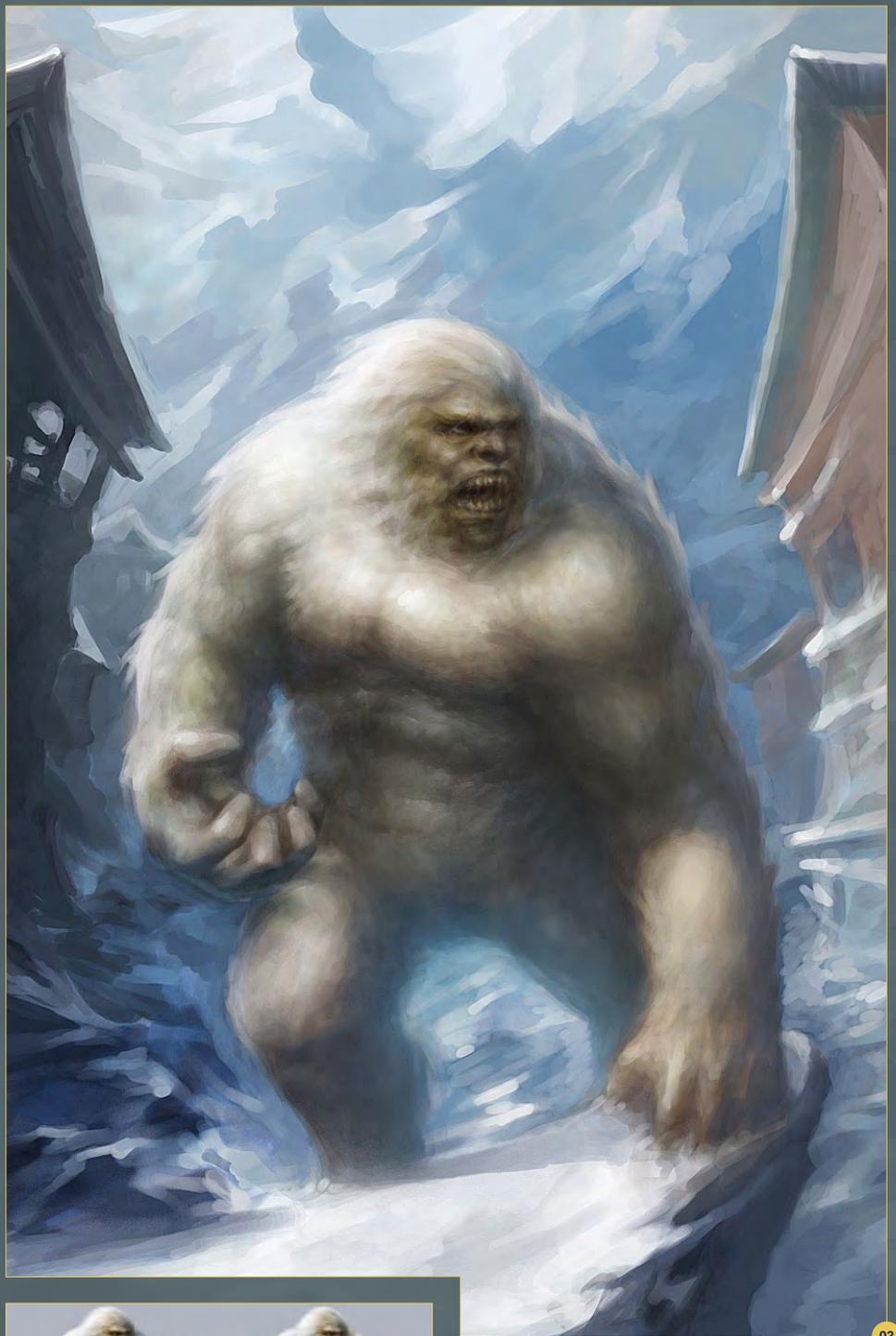
hair, making sure you match the photo with the direction the hair would grow. Once you have taken a clipping of your photo you should re-size and twist it, if necessary, to match your painting. In the case of my image photos covered 80% of the painting. I used Overlay and Soft Light blending mode to add the images (**Fig.05**). The pictures are from 3DTotal's helpful resource site, which can be found here: **http://freetextures.3dtotal.com**.

Continue to refine the Yeti after overlaying the hair. It is important to recover the shadow effect, which may have been weakened by overlaying images (**Fig.06**).

Next you can turn your attention to the background environment. This, however, is different from the method used on the Yeti because the clarity and accuracy doesn't have to be quite as sharp, due to the fact that it is further in the distance. You will need to put the photos together in the image and replace the scenery you painted earlier. Compared to the hair where things could be twisted and manipulated, it is quite hard as it is difficult to find buildings and scenery where the angles are similar to those in the painting.

The adjustments to the scenery should be carried out in layers from the back to the front, starting with the details that are furthest away. So to start with I worked on the distant mountains in the background. I chose two pictures where the shapes were similar and put them together. While choosing the photos you should pay attention to the unification of the light sources. When putting the images together you can make color corrections and adjust the contrast to make it all tie together (**Fig.07**). Again the photos used here were from: **http://freetextures.3dtotal.com**.

Once this is done, start putting together the photos that will make up the mid-ground in the same way as before (**Fig.08**). As you can see I have taken features from image A and put them on top of the rocks in image B. When that was done I added snow cover by overlaying image C in Overlay mode.

As you can see, it is impossible to find all the resources you need with the correct angles applied and with the correct colors and lighting. The only way to make it appear as it did in your concept is to use color adjustments and hand-paint any missing features. The perspective can be adjusted using Free Transform or Liquify.

Once I had done that I added more of a story to the image by adding more snow cover and a corpse in the front of the painting. Once this is done, you will no longer require any further photos resources. That's all for the use of the source materials. Although it still doesn't look like a photograph the gap has been bridged drastically by the use of carefully

placed and adjusted photographs (**Fig.09**). Again the photos here were taken from: **http:// freetextures.3dtotal.com**.

Now let's move onto making the final changes. First it is important to make sure all of the different features are integrated. It can easily look disjointed when a lot of photos have been used. It is also important to correct any areas where the light and shadow may have been adjusted when overlaying images, as mentioned earlier.

This is also the stage where details can be added to build upon the atmosphere of the image. I did this by adding snow to the area where his feet meet the ground. I then added blood to his chest, arms, hands and face. I also added to the windy/stormy feeling by painting in the flags blowing around in the background.

Another important thing to do is blur the scene behind the Yeti, gradually making it less clear from front to back and therefore showing depth of field. I did this using Gaussian Blur in Photoshop (**Fig.10**).

Finally, add the wind and snow effect. Because of the strong sunlight in the painting, the snow is clearly seen in the foreground as it is blown from the buildings and rocks. The density of the snow shouldn't be too high and you can make it look more dynamic by using Motion Blur, as you can see in **Fig.11**.

The realistic illustration of the Yeti is finished. If you feel it is a bit tricky to create the background in this way you could paint the picture directly onto the background and apply Gaussian Blur. But that isn't as much fun (**Fig.12 – 13**).

Weiye Yin

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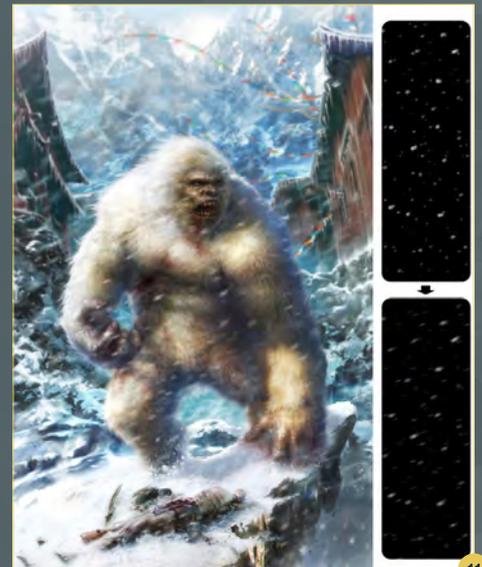
2DA next month

Here is what's in the next issue of 2DArtist

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Image by David Smit

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MAKING OF
SOUL HUNTING

"After the lights and darks were established I could move on to the coloring phase. Layers set to Multiply and Hard light were used to create the relationship between the warm and cold colors"

This month's making of is by the fantastic artist Songnan Li. If you haven't seen his work before I would recommend looking at his website as he is a very talented artist. In this making of he shows us the great technique he used to paint his image Soul Hunting.

Making of: Soul Hunting

Software Used: Photoshop

I want to draw dark heroes all the time with their faces hidden by dark cloaks. They have strong bodies, gorgeous armor and hunt humankind's soul.

In the preliminary phase, when thinking about the composition, I tried to diversify the gesture and apparel as much as possible, whilst still trying to keep to the concept I had in my head (**Fig.01**).

After comparing my sketches I chose the sketch of the death knight in the top left, because the war horse and the floating cloak have a sense of power and influence, which worked with my initial thought and give me space to develop the idea.

The next step was to begin to refine the draft that I had already chosen. I started to build upon my initial idea and, without thinking too much about the relationship between the colors, made use of a variety of brushes to confirm and build upon the relationship between the dark and light areas (**Fig.02**).

This stage is important as it is done in preparation for the next stage when color will be added. When you are in the early stages it is helpful to open a new window so you can have one zoomed in and the other looking at the whole image.

03

04

This way you can work on small areas and see the effect it has on the entire image.

After the lights and darks were established I could move on to the coloring phase. Layers set to Multiply and Hard light were used to create the relationship between the warm and cold colors. As you can see I used red and blue to do this and covered the main part of the image (**Fig.03**).

Through repeated color adjustments **(Ctrl + U, Ctrl + B and Ctrl + M)** I achieved the color effect that I was striving for. I also started to use the brushes with Fusion effect applied in this phase, which will also play an important role in the rest of the image.

I found a rock photo and added it to the background. It was important to blend it in to the scene using transparency effects and color adjustments (**Fig.04**).

This gave the scene some texture. The next step was to deal with the relationship between the war horse, armor and character.

It was important to differ their colors slightly to make the structure clear.

It was important not to completely cover the armor with brushwork at the draft phase so that the image would be more vivid once the color was applied.

The next step was to deal with the shadow and to add some texture to the character. I used the backlight color for some of the detail on the characters as I thought this would add some mystery and power to the image (**Fig.05**).

I started by working on the areas where the light interacted with the armor, using the Scale brush to add further detail to the armor. For the cloak I tried to capture the momentum rather

05

than consider the folds carefully, and I adjusted the color gradually as the cape became more affected by the background color. My favorite brushes are marked in red in **Fig.05**.

I then added a yellow color to parts of the armor highlight, which enhanced the image and contrasted with the red of the cape (**Fig.06**).

I also added some color to the light reflecting from parts of the main character, as this implies that it is part of a larger scene and that there is more around him to reflect color. Then it was time to start to think about finishing off the image. I continued to adjust the image and refined the areas where the light reflected off the armor. I also cleaned up the structure of the armor on the horse's neck. In order to enhance the mysterious feeling of the image, I added some spikes and skeletons to the foreground (**Fig.07**).

To finish everything off I continued to refine some of the details. I enriched the detail on the armor to show more of the design and

when that was done I went on to make sure the light and shadow on it was accurate. I used a variety of random brushwork to make the image look relaxed and full of passion. This process continued until I felt that the image was completed (**Fig.08 – 09**).

The entire process of creating this image was fast. It was important for me to use expressive brush strokes to enhance the free flowing effect. I sincerely hope all of you liked my Making Of and learnt something from it.

Thank you.

Songnan Li

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DIGITAL ART MASTERS
VOLUME 5

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

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

This month we feature:

"DEEP IMPACT"

BY ANDREE WALLIN
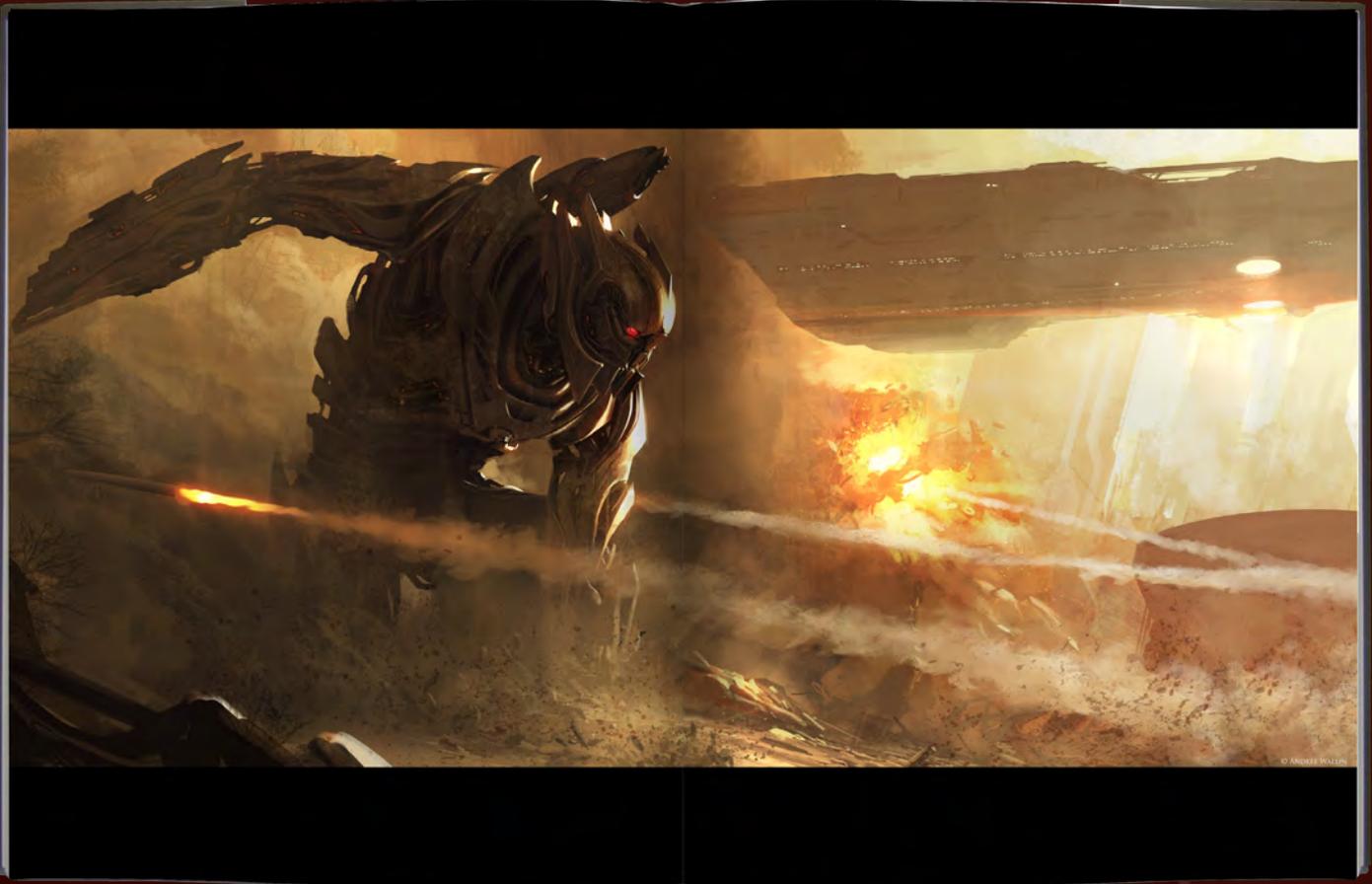
Deep Impact
By Andrée Wallin
Job Title: Concept Artist, Andree Wallen Art
Software Used: Photoshop

Introduction

For those familiar with my work it may not come as a surprise that I'm a sucker for big shiny robots and stuff exploding. *Transformers* may not be Oscar-material but it certainly provides me with a lot of inspiration and ideas for these paintings. With *Deep Impact* I really wanted to create a very intense shot of a robot landing in the middle of a chaotic battle, clearly set on a target and with no intentions of letting a few missiles scare him. Like most paintings I do I went with a very cinematic style, mostly because I always visualize my paintings in movement. You could say that I try to find the most intense, epic frame of the movie playing in my mind and then just do my best to make it come to life.

> YOU HAVE TO REALLY PAY ATTENTION TO HOW LIGHT BEHAVES WHEN YOU STUDY YOUR REFERENCE MATERIAL, BECAUSE IT WILL PAY OFF IN THE END.

Workflow

When starting a new piece, I normally begin by working out the composition, usually in the form of a very rough speedpaint where I also try to paint the main light sources. If I'm having trouble finding a good composition I might stay away from colors at first and just paint some lineart and then take it from there. It produces a very rough image, as you can see in Fig.01, but you can still get a good feel of how the end result will look. For this painting I wanted the composition to be very easy to read, which is why I kept my main object in the left third of the canvas. Thanks to the lighting and the amount of smoke/dust in the air the background was very light and made the robot pop out more. I wanted the main focal point to be the robot's head, which by the rules of composition is a bit offset but worked pretty well in this case.

It was now time to start on the details (Fig.02a – b). First of all, painting metal requires a bit of practice. The best way to learn is to study photos of engine parts, old armor or – better yet – stills from movies like *Transformers*. It is very easy to go crazy with rimlights and highlights but that's where you have to be careful - remember your focal points and the fact that metal does not always reflect light in the most "obvious" way. You have to really pay attention to how light behaves when you study your reference material, because it will pay off in the end.
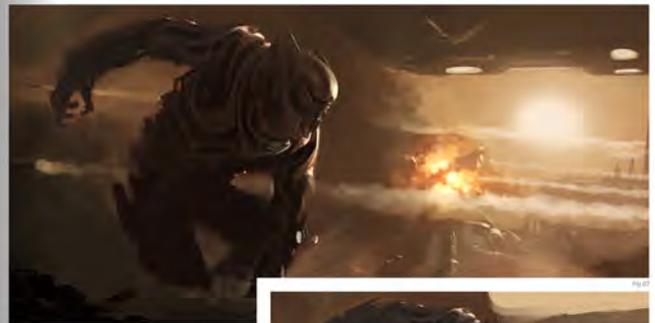
Now if this was a shot from an actual movie, this robot would've been at the concept stage long before being put to action. But since I didn't have time to do lineart on this one I really had to use every trick in the book to make it look well designed, which means it was not proportionally correct and a bit asymmetric. Thanks to the pose, however, the viewer probably won't notice this at first glance. Also, the dust being thrown up in the air covers up a lot of his legs and left arm, which of course saved me a lot of trouble.

As you can see in Fig.03 – 04 I made some slight adjustments to the different body parts as I went along. This was just because things that looked good at the sketchy stage didn't necessarily look as good in full detail. Also, I consistently tried to find the most badass pose for this guy.
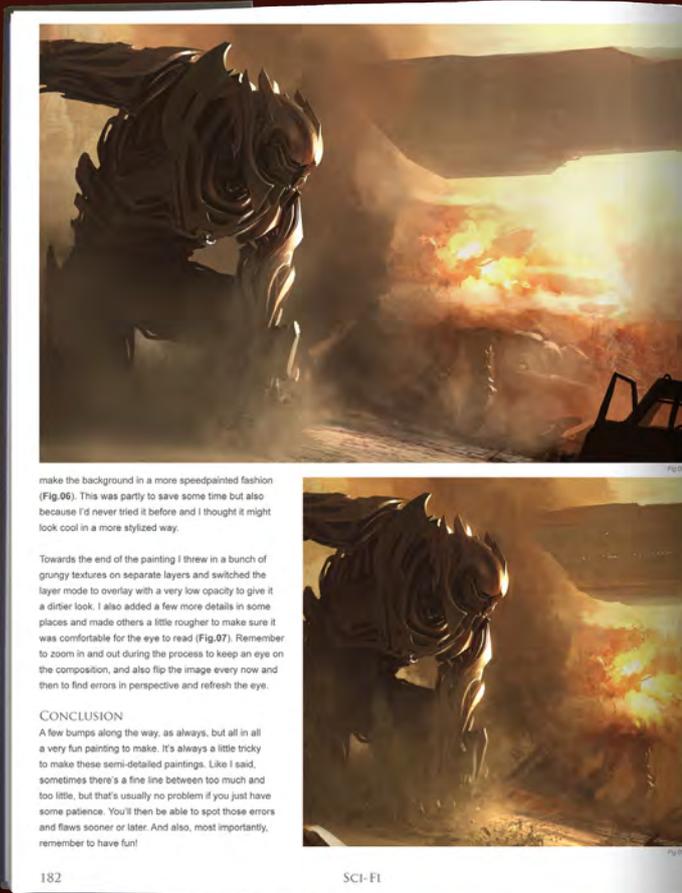
> I FELT THE SILHOUETTE NEEDED SOME IMPROVEMENT, WHICH IS ONE OF THE REASONS I MADE HIS RIGHT ARM INTO A WEAPON...

Detailing this painting was a fine balance between adding too much and too little. The WIP images don't really show this, but I had to go back and repaint certain areas a few times because they drew too much attention and messed up the composition. At this stage (Fig.05) I felt the silhouette needed some improvement, which is one of the reasons I made his right arm into a weapon instead of the hand from the sketch stage (but also because of the obvious fact that he is a war bot without any visual signs of his purpose).

My initial plan for this painting was to make the background just as detailed as the robot, but when I'd been working on the robot for a while I got the idea to

The following shots of the "Deep Impact" book pages are featured here in full-resolution and can be read by zooming in...
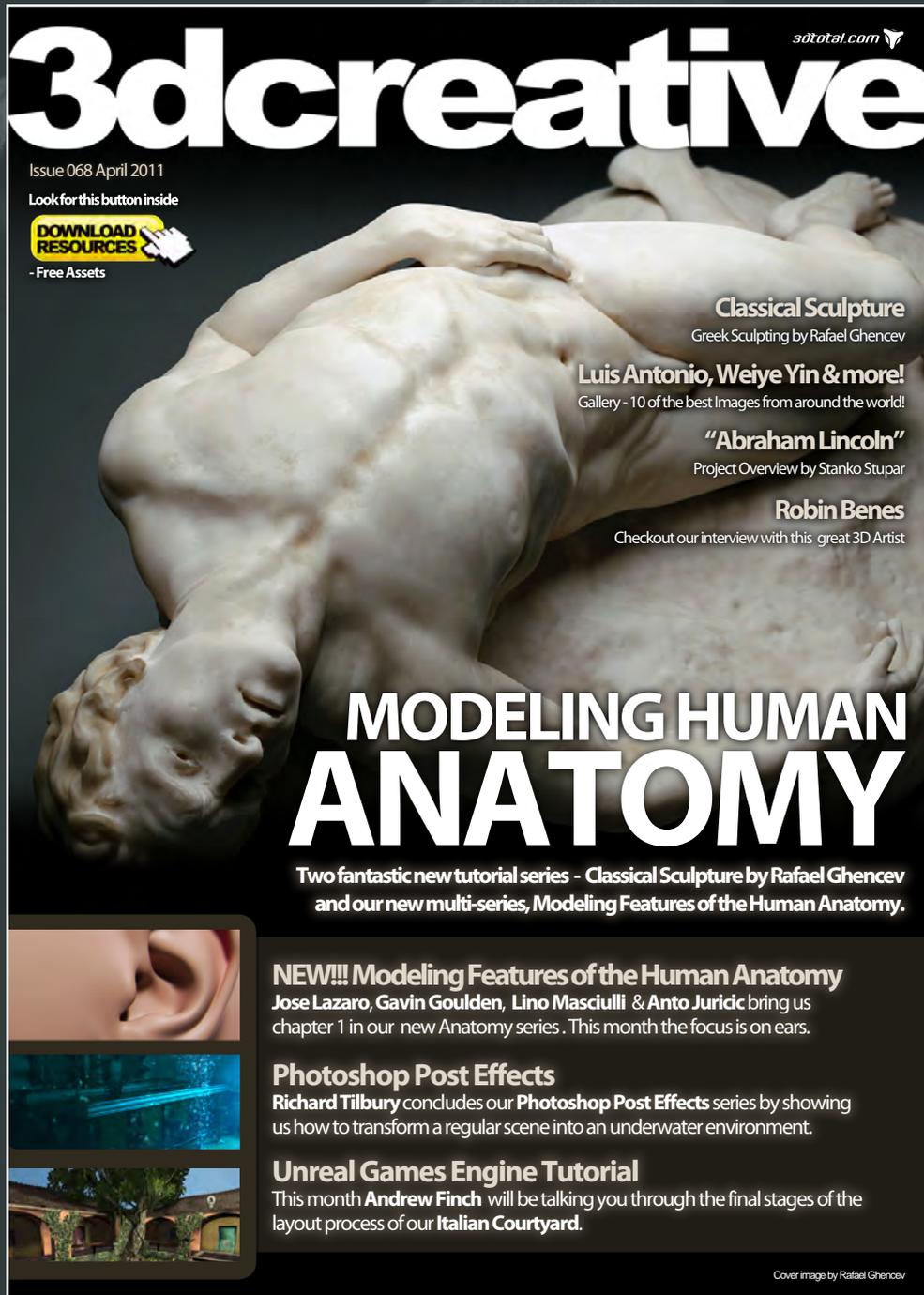
3dtotal.com

Is a resource website for the CG community; amongst our growing number of products for CG artists, we produce two monthly downloadable PDF magazines – *2DArtist* and *3DCreative*. We are based in the West Midlands, in the UK, and our intention with our magazines is to make each issue as full of great articles, images, interviews and tutorials as possible. If you would like more information on 3DTotal or our magazines, or if you have a question for one our team, please use the links below.

Contact Information

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If you have a CG community website and would like to support *3DCreative* and/or *2DArtist* magazine by showing our banners, please contact Simon at the email address above