



SCI-FI VEHICLES



Levi Hopkins introduces our brand new Google SketchUp tutorial series with this awesome All-Terrain vehicle.

Illustrating Fairy Tales

Simon Dominic kick starts our exciting new illustration series by talking us through his re-imagined version of Goldilocks and the three bears.



Creating New Worlds

David Smit and Nadia Karroue are back and will be showing us how to design vehicles consistent with their hippie environment..



Character Portrayal

Nykolai Aleksander continues our Character Portrayal series by showing us how to paint a beaten and bruised man.

Interview
Alexey Zaryuta



Articles
Sketchbook of Michelle Hoefener



The Gallery
Andreas Rocha, Ferdinand Ladera and Nikolay Stoyanov, plus more!





Editorial

Remember, remember the Mag of November! It's the month of fireworks and bonfires here in the UK. Our night skies will be lit by exploding rockets and Catherine wheels and our evenings will be spent standing wet by bonfires as they get put out by the inevitable rain. But there is something that can

provide us with the explosive warmth we are all longing for and that is this month's inspiration packed issue of 2DArtist Magazine.

Knowing where to start this month is really hard, there is so much to talk about! I will however start by talking about our two, yes two new series. In this month's issue we will be starting an amazing series about illustration. Fairy tales, no doubt played a huge part of in your childhood. Some of your earliest memories may be the images you conjured in your imagination as you listen to the innocent words of these tales of old. Well in this series **Simon Dominic Brewer** and **Blaz Porenta** will be taking these tales and giving them a new look as they teach us how to add story and narrative to our paintings. In this issue **Simon Dominic Brewer** gets the ball rolling by talking us through how he illustrated the tale of Goldilocks and the three bears.

The second of our new series is another firecracker! You may remember we ran a series a while back where our artists used Google SketchUp as a base for their digital paintings. Well in this issue we will be resurrecting the technique and applying it to Futuristic Vehicles. This series couldn't get to a better start. If any of you are frequenter of the CG forums you will be more than familiar with the mind-blowing work of **Levi Hopkins**. In this issue he will be showing us how to create his amazing All-Terrain Vehicle.

Vehicles are also the topic of the day in this month's installment of our Designing Your Own World Series. **David Smit** and **Nadia Karroue** will be talking us through how to keep the Hippie world design consistent as they tackle some Hippie Vehicles. This is a lot of fun as well as helpful.

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This month's Character Portrayal series employs the talents of Portrait pro **Nykolai Aleksander**. Nykolai gives us an in depth insight as to how to turn your portraits into characters who have suffered a real beating.

This month's issue features some fantastic work in all three of our remaining articles. In the interview we catch up with **Alexey Zaryuta** who tells us about working in the games industry. In the sketchbook **Michelle Hoefener** gives us a sneak peek into her stunning sketchbook, and in the gallery we feature amazing work from **Dragos Jieanu**, **Alexander Tooth**, **Andreas Rocha** and many more amazing artists.

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Contributing Artists

Every month many artists from 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



Alexey Zaryuta

Alexey Zaryuta is professional concept artist and illustrator currently working at Frogwares in Kiev. Alexey has been working in the video game industry for 5 years. Before he decided to become a Concept Artist he was a graphic designer in branding agency.



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Michelle Hoefener

Michelle Hoefener is a concept artist and illustrator who, soon after graduating, began her career at Midway Games creating concept art and illustrations for Mortal Kombat VS DC Universe and unpublished titles including Joust and Hero. She currently works full time as a freelance concept artist and illustrator and has worked with Soda Pop Miniatures on the tabletop title, Super Dungeon Explore.

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Simon Dominic

Simon is a freelance illustrator specializing in fantasy, sci-fi, horror and the generally bizarre. He paints digitally, applying traditional techniques through use of digital tools. He has worked on game art, book covers, editorial and magazine workshops since going pro in 2009.



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Image by Alexey Zaryuta



Levi Hopkins

Levi Hopkins is currently an art director and senior concept artist in the video games industry. His most recent work can be seen in Guild Wars 2. With experience in all levels of art production - from 3D artist to environment and prototype lead - Levi has developed a unique and knowledge base style.

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David Smit

When not traveling or working overseas, David resides in Amsterdam, freelancing in concept art, illustration and art direction jobs. It's only when he sleeps that he's not busy! He is always on the search for great projects, opportunities, stories, good music, and a nice cold beer.



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Nykolai Aleksander

A UK-based freelance character illustrator and portrait painter, she's been working in the CG field for the past eight years, with publications in several Ballistic Publishing books and 3Dtotal's 'Digital Art Masters' series, as well as numerous magazines around the world.

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Alexandru Negoita (aka Dominus)

Following his passion for video games, Alexandru Negoita aka Dominus, started his art career in the gaming industry, he created concept art for Gameloft's successful titles N.O.V.A., Assassin's Creed DS, Brothers in Arms DS and currently he supervises the creation team as an art director at Electronic Arts Interactive.



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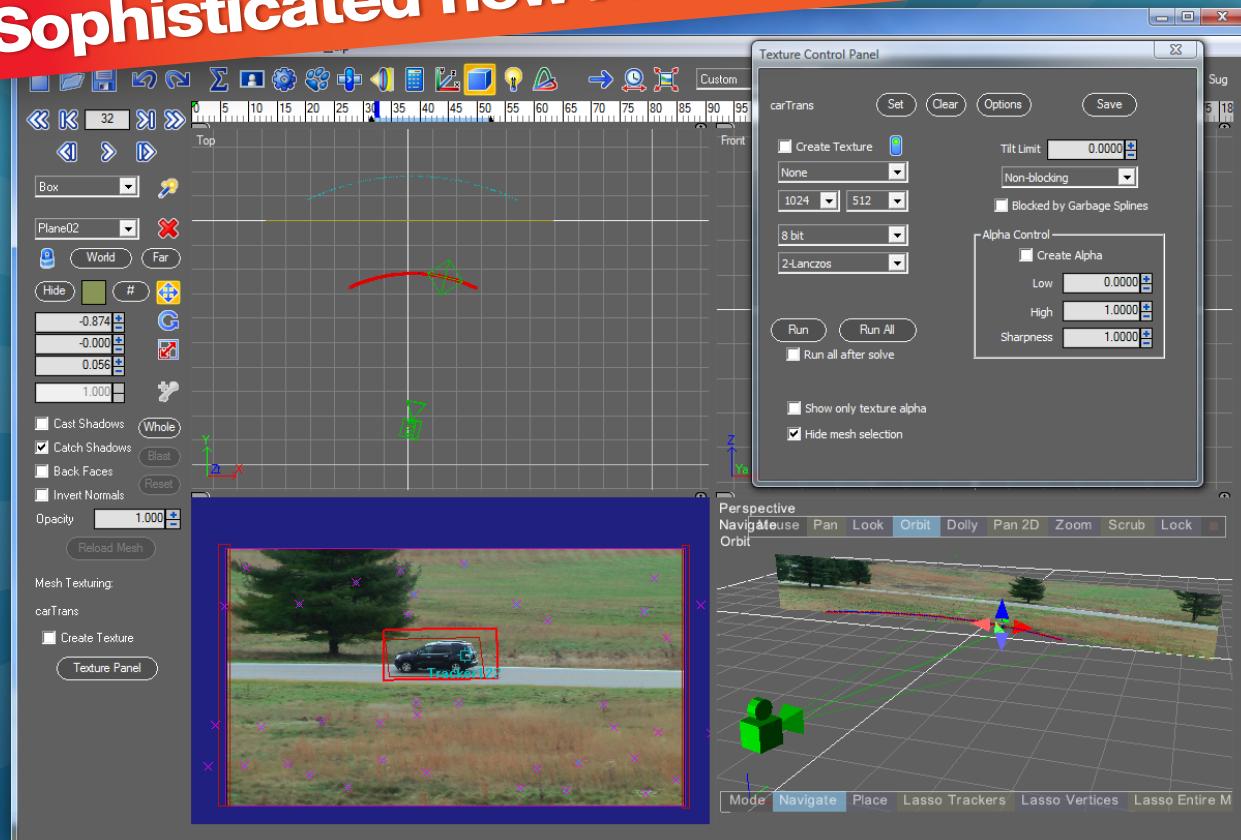




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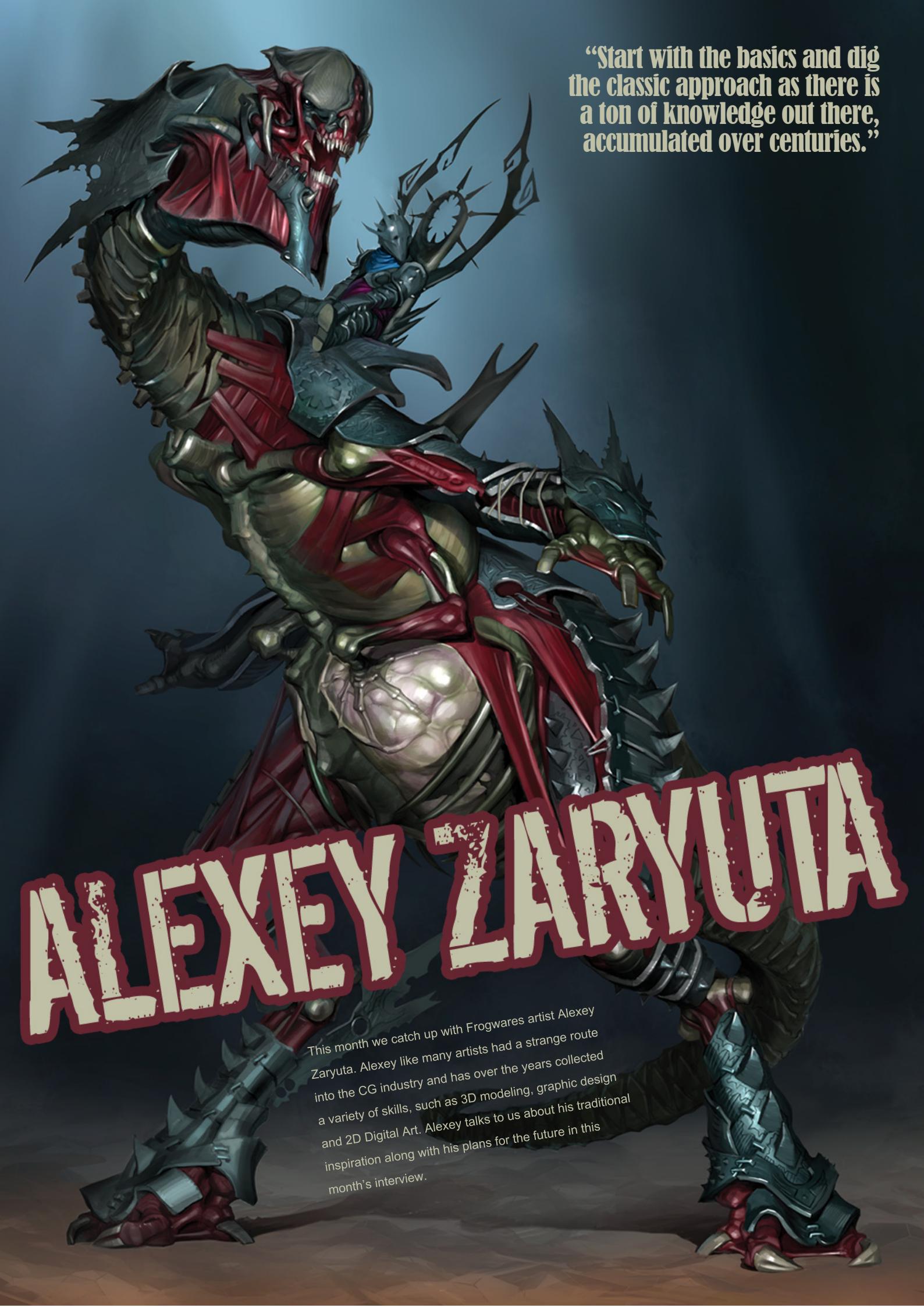
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“Start with the basics and dig the classic approach as there is a ton of knowledge out there, accumulated over centuries.”

ALEXEY ZARYUTA

This month we catch up with Frogwares artist Alexey Zaryuta. Alexey like many artists had a strange route into the CG industry and has over the years collected a variety of skills, such as 3D modeling, graphic design and 2D Digital Art. Alexey talks to us about his traditional inspiration along with his plans for the future in this month's interview.

Hi Alexey, I must admit I really enjoyed looking at your website as you've got such an impressive portfolio. But as there's absolutely nothing about you on there, I'd like to kick things off by asking: how did it all start? How did you become interested in the CG industry?

I cannot say that there was one significant event that changed it all. It was a long journey. When I was a child, I began like all artists of my age. My first drawings were on the walls, done with dirty fingers, food and poop [Laughs]. Then my mom noticed that I wasn't drawing chairs in the same way as other children (like the letter "h") – instead I was drawing them in full perspective, with two vanishing points! She decided to send me to an art school for children, where I passed the exams in about 10-15 minutes and became a promising student. And that's how it all began. I attended that institution for four years and then I got my first PC. And that's how it ended!

Videogames soon started to consume my mind; James Cameron and George Lucas messed with it quite a lot too. So I thought I had no choice but to grow up and mess with people's minds myself! I became interested in 3D and began to dream of becoming a modeler. I studied software a lot, but after a few years I thought that being a modeler wasn't a serious job, so I went to college and received a degree in Printing and Publishing. And then I got a job as a graphic designer.

After four years, I realized that I did not want to do it anymore. It was draining me mentally. Every single day I had to be creative and throw ideas out, whether it was a package design for vodka or a logo for a mayonnaise producer. Boring! So I decided to start from scratch. I retired from my job and got a position at Frogwares as a designer/artist. At that time I was 25 years old. It was too late to start learning to draw again and it was a tough decision to

make to change my life so much. But I did and now it is painful to look at my early work – a friend told me once that it was like carvings on the wall of prison cell! Since then I've been doing art for about four years and I love it!

"It's very interesting to observe the CG movement nowadays and how digital art has improved with time."

That's quite a story; I love to hear how artists finally get back to their passion after trying different jobs. So that explains why the areas of your expertise are so varied and range from illustration and concept art to branding and graphic/web design... but what is your main focus?

2D art, of course! That stuff you mentioned is baggage I brought with me from my past and which continues to haunt me. I hope that soon I can throw it out and deal with 2D art only.







**What attracts you to concept art and what is the hardest challenge you've come across?**

I like to create things that do not exist in reality. Here you can let your imagination fly and come up with something new and interesting. The hardest challenge for me is to transfer an idea from my imagination onto the canvas, and not lose anything on the way due to deficiencies in technique. Making it convincing isn't easy!

I see, but when you start a project do you sketch out your characters and compositions on paper first or do you build them up digitally?

I used to sketch with pencil on paper, but quickly moved to a digital-only approach. I do not think that this is a particularly important thing; digital technology is just a tool.

I like the color scheme in your figurative paintings – who are your main influences and how would you describe your painting style?

Thank you, but color was always secondary to me behind form and tone. A classic academic approach attracts me most, maybe because I did not have that kind of education. Thank God we have the internet nowadays! I dig classic







methods a lot and try to transfer it into my digital art. I think that my style and approach hasn't fully formed yet. Over time it changes. In each of my works I experiment by trying something new. Now I tend to have a bit of a stylized technique, with realistic lightning.

"I like to create things that do not exist in reality. Here you can let your imagination fly and come up with something new and interesting."

Without doubt, JC Leyendecker was my first influence. I was once browsing the internet and accidentally came across his work. I was shocked! I had never seen anything so perfect! I couldn't even imagine anything greater. He was a genius. Talking about geniuses, I have also studied Sargent's works; he is exceptional in terms of light and shadow.

What a coincidence – I was admiring his skills in one of his paintings, *Carnation, Lily, Lily, Rose*, in the Tate Britain the other week. It's an amazing piece of art. I believe his portraiture would be a great source of study for any enthusiastic painter as well. How about digital artists – do you particularly like any contemporary artists?

You know, I admire a lot of contemporary artists, but try not to be influenced by anyone in particular. Of course that entire crowd will have a certain level of influence, whether you want it to or not. Timur Mutsaev was a definite inspiration for me when I started my career. Later I discovered the amazing works of Zhang Lu. Marvelous!

It's very interesting to observe the CG movement nowadays and how digital art has improved with time, at ultrasonic speed. Remember the award-winning work of the early 2000s? Most of them look ridiculous now! And 10 years in the future our work will be funny too. Modern artists must always be alive and

FRMANDESIGN



kicking. The internet has changed everything; it's a blessing and a curse at the same time. A blessing to see all that beauty, and a curse to compete against it.

As you mentioned before, you are currently working as a concept artist at Frogwares, and if I am not mistaken it's a company that's involved in the games industry – could you tell us more about this and what you are working on at the moment?

Frogwares is an independent game studio founded in Kyiv (Ukraine) by two French men, Wael Amr and Pascal Ensenat back in 2000. From the beginning the company specialized in quest/adventure games, and is well-known for its ongoing Sherlock Holmes series. Also

Frogwares have produced such titles as Journey to the Center of the Earth, Dracula and others. Now it is divided into three departments: adventure, online and casual.

I'm not focused on any particular project or field of work. Currently I am working on three projects: World of Battles, Sherlock Holmes: The Testament and one unannounced project. Sometimes I support our casual department. About 60% of the time I'm working on UI and website design, and the rest of my time is spent on concept and marketing art.

Out of all of the games, which one was the most enjoyable to work on and why?
Definitely World of Battles, which is an online

strategy game. The fantasy genre of this project has been fun to work on as I've been called on to produce concept art for creatures, vehicles, weapons and armor etc. Although the Sherlock Holmes game has better production qualities, the setting is classic and there is almost no need for new concept work. All the modeling can be done by using photo references.

"I never doubt my past decisions; it's just a waste of time."

The unannounced project is more of an adventure one, with a very cool setting that I'm excited about, but I can't tell you anymore about it at this time!

If you had to chance to start your career again, what would you change?

Nothing! I never doubt my past decisions; it's just a waste of time. I prefer to think about what I can change now.

Do you have any words of wisdom for anyone interested in digital art or anyone who wants to start a career in this field?

Start with the basics and dig the classic approach as there is a ton of knowledge out there, accumulated over centuries. Also, don't hesitate to redo stuff. If you look at what you have just created and are not fully satisfied with it, do it again. It's wrong to think that others may not notice it. They will, even the things that you didn't.

What's next for you? Do you have any exciting plans for the future?

Yes, I want to earn lots of money, put it into the bank and do nothing else [Laughs]. But in the short-term I plan to increase my workload to 100% 2D art.

That sounds like the right plan to me, best of luck with all that Alexey. I really enjoyed doing this interview and thank you for your time!

Alexey Zaryuta

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Interview by: Layla Khani



“Using references is very important, whether it be for sketching, painting, concept art or illustration.”



SKETCHBOOK OF MICHELLE HOEFENER

This month's sketchbook comes from the exceptionally talented artist Michelle Hoefener. Michelle uses her sketches quite heavily in her final images so quality is vitally important which you can clearly see in her beautifully polished images which she shares with us in this article.

SKETCHBOOK OF MICHELLE HOEFENER

Fig.01 is a sketch of my original character Iris in a new outfit design. When designing fantasy costumes I draw inspiration from historical and cultural fashion, movies, games, nature and other artists.

Sometimes mixing and matching various elements.

TRSG



In the sketch in **Fig.02** I was heavily influenced by costumes from the movies *Marie Antoinette* and *The Duchess*, as well as fashion from Europe and America from the 1700s.

Using references is very important, whether it be for sketching, painting, concept art or illustration. In **Fig.03** I referenced a photo as I sketched to capture the character's underlying facial structure and pose.



03



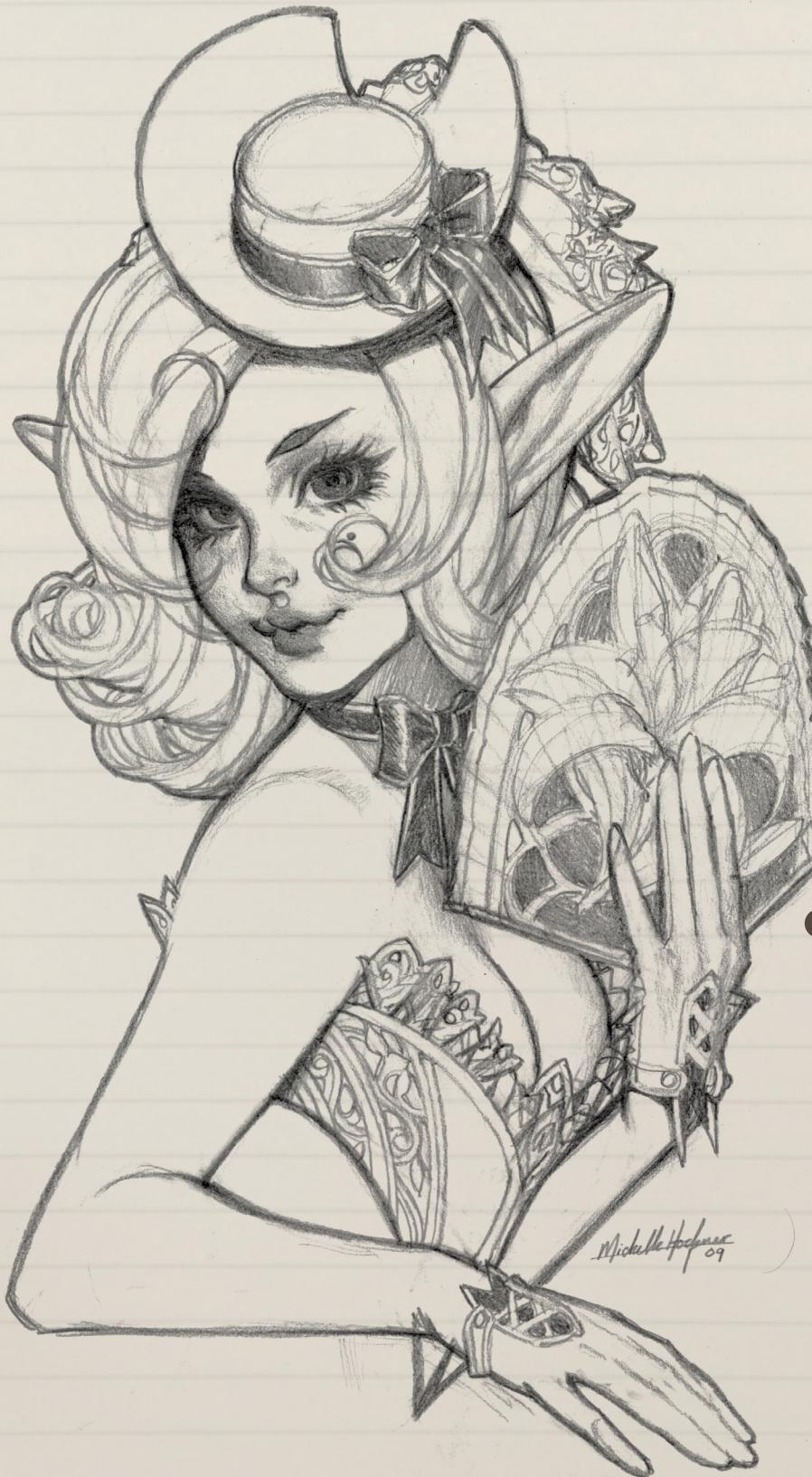


04

For polished pencil drawings I first work out the composition and pose in a small thumbnail, or in a simple light under drawing. I then gradually build the detail, shading and lighting on top (Fig.04).

Sometimes, like in **Fig.05**, I will draw without using references, especially if I don't have the proper reference for the pose or idea I want to convey. I find it much easier to regularly do reference-based figure studies and study anatomy from photos. This way helps keep anatomy fresh in my mind.

I captured a gestural pose in this sketch of my original character, Teska Featherstone, by first sketching the pose loosely in photo blue pencil and then going over the drawing with detail and shading (**Fig.06**).



For my pencil art I use a mechanical pencil, art pencils and varying lead softness (usually HB, 2B, 3B, and 4B). I like to get bold contrast and the softer lead allows for darker strokes. I also adjust the brightness and contrast in Photoshop if the scanned sketch still comes out too light (**Fig.07**).

Fig.08 is another sketch that was based on an initial rough gesture sketch, with more detail and shading added on top.

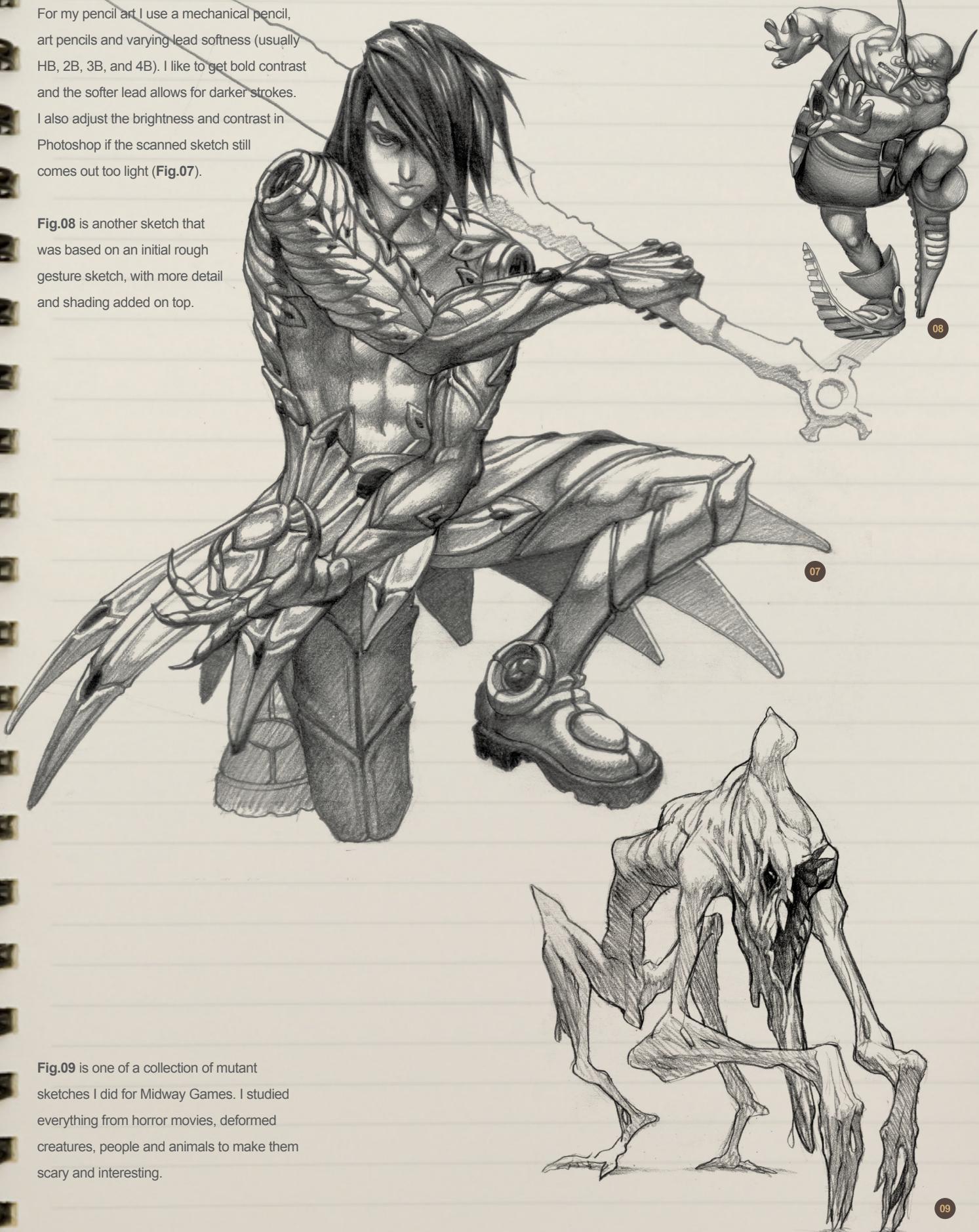


Fig.09 is one of a collection of mutant sketches I did for Midway Games. I studied everything from horror movies, deformed creatures, people and animals to make them scary and interesting.

This is a test drawing I did for a freelance project. The requested style was dark and creepy with moody black areas and hatched shading (Fig.10).





When rendering a smooth pencil drawing I try to keep the shading lines either all in the same direction, or following the form in uniform directions to give the drawing a stylized and clean presentation (Fig.11).

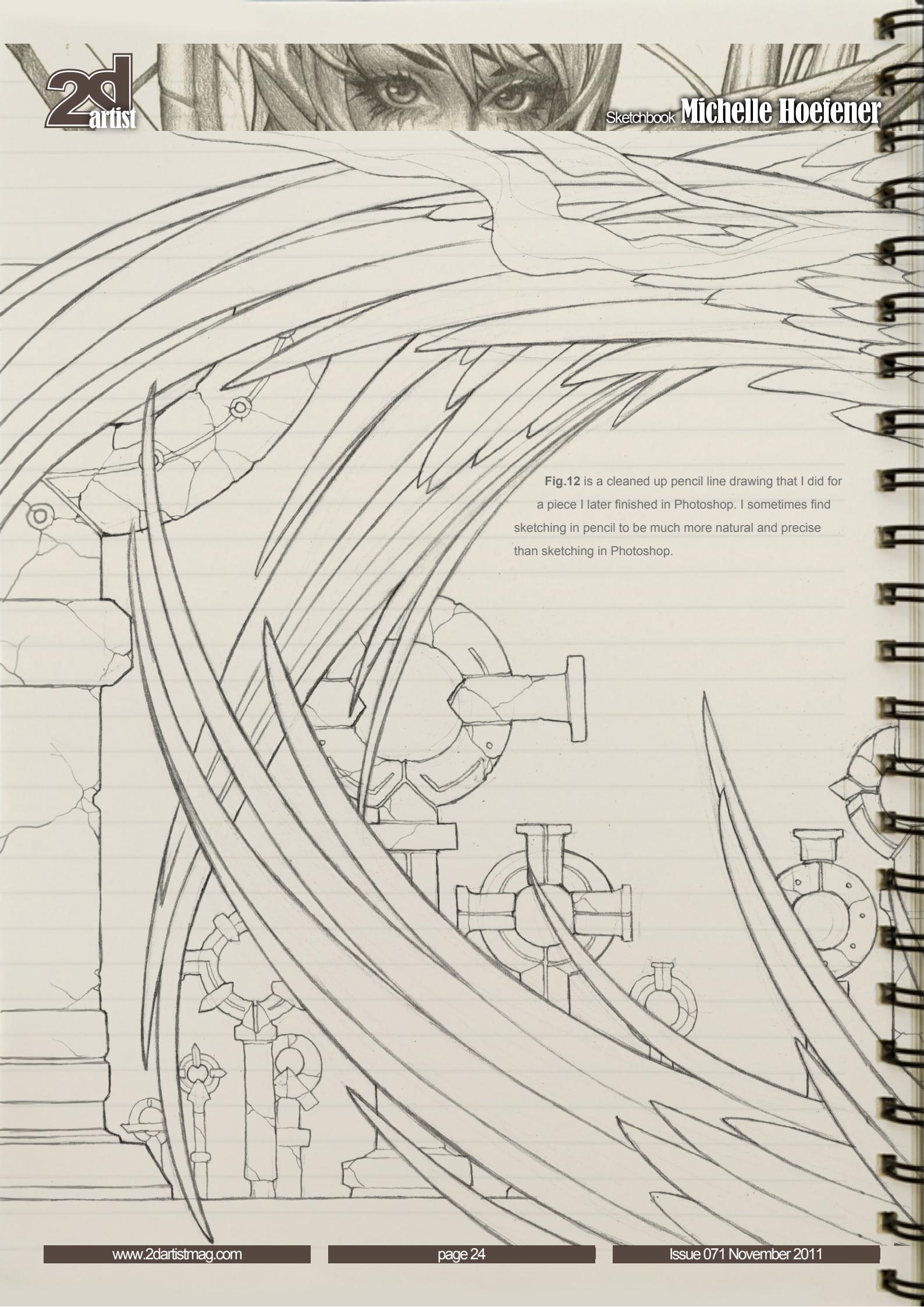
A detailed pencil line drawing of a character's face and a mechanical device. The character has large, expressive eyes and flowing hair. Below the face, a mechanical arm with a claw-like hand is shown, interacting with a circular, gear-like object. The drawing is done on lined paper, with the spiral binding visible on the right side.

Fig.12 is a cleaned up pencil line drawing that I did for a piece I later finished in Photoshop. I sometimes find sketching in pencil to be much more natural and precise than sketching in Photoshop.



Fig.13 is cleaned up pencil line art that I later painted in Photoshop.

When designing this character I wanted him to look grumpy and gave him lots of pointy features.



In this concept sketch I wanted to explore Valkyrie armor and helmets with hawk, falcon and jay bird themes (**Fig.14**).

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Fig.15 shows a collection of rough face studies I did to explore style. I like to do studies like this when I am developing a character's mood and personality.



Fig.16 is another sketch of my character Teska, focusing on her developing gauntlet design. I also wanted to explore her personality in her pose and facial expression.



This is a sketch of a mermaid sorceress that I did without using a reference. Sometimes slowing down and thinking about the structure of what you are drawing can help when you don't have a reference to go by (**Fig.17**).

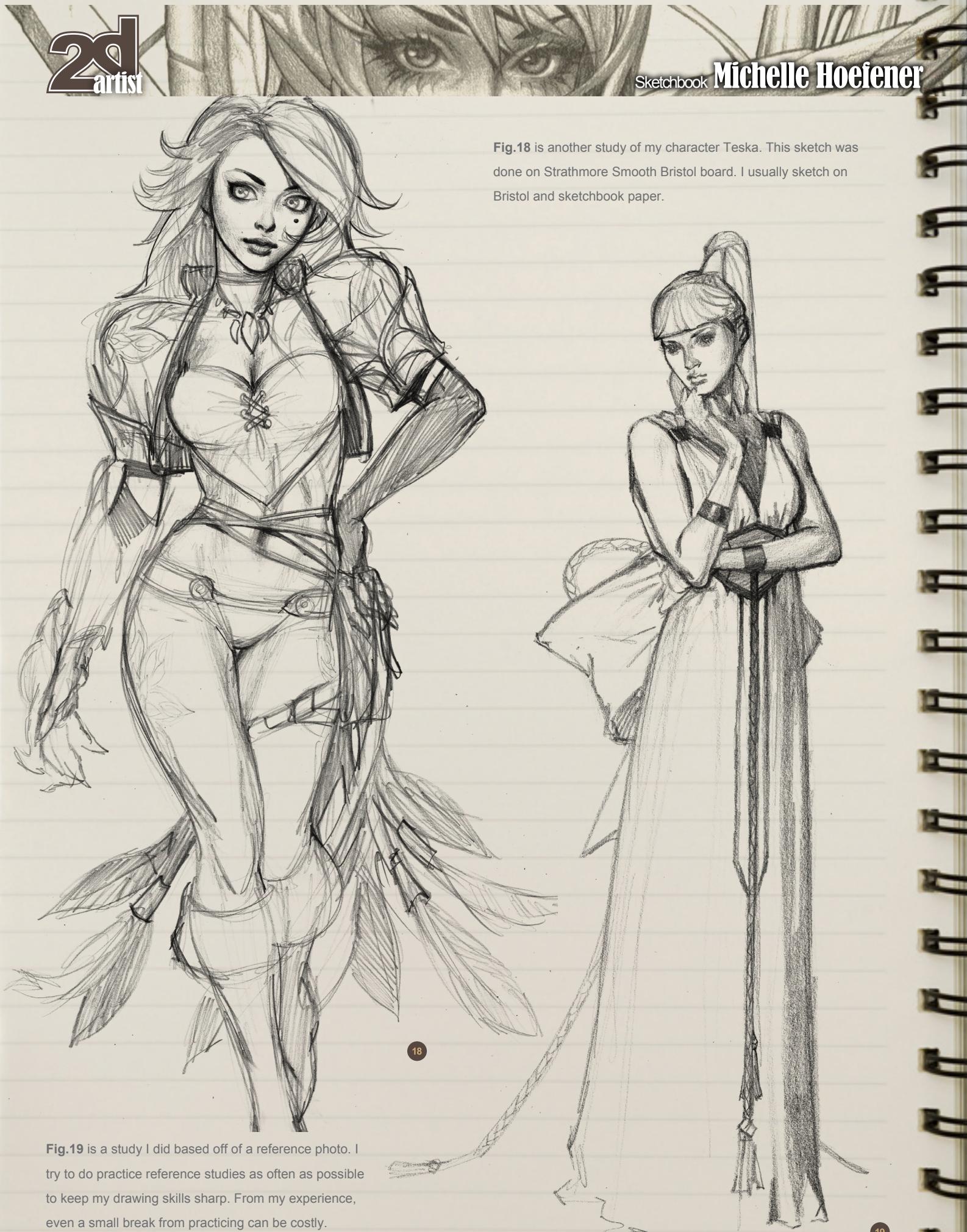
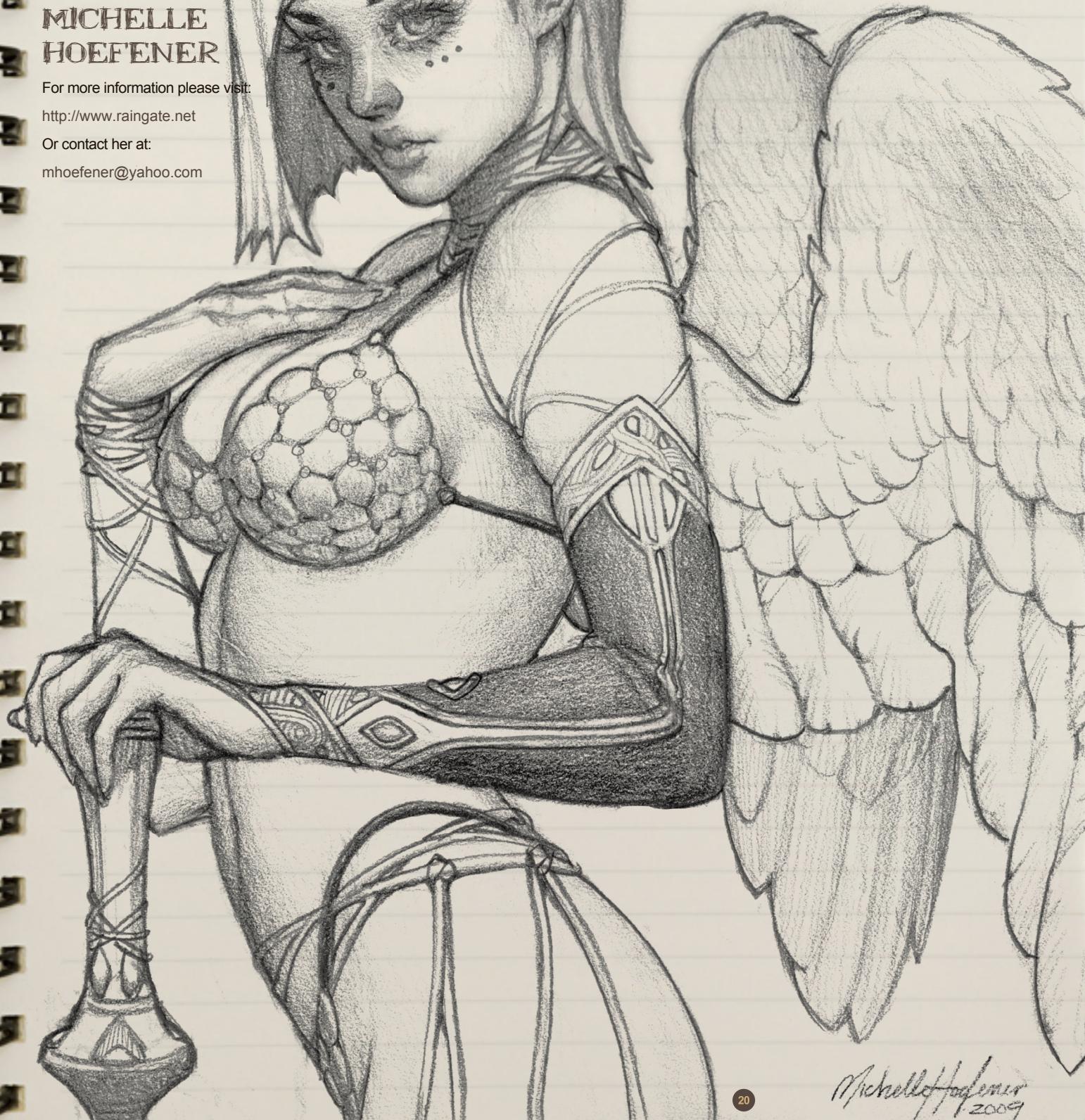


Fig.18 is another study of my character Teska. This sketch was done on Strathmore Smooth Bristol board. I usually sketch on Bristol and sketchbook paper.

Fig.20 is a sketch I did of a battle angel, exploring various costume design elements. I liked how it was going, so I added more rendering.

MICHELLE HOEFENER

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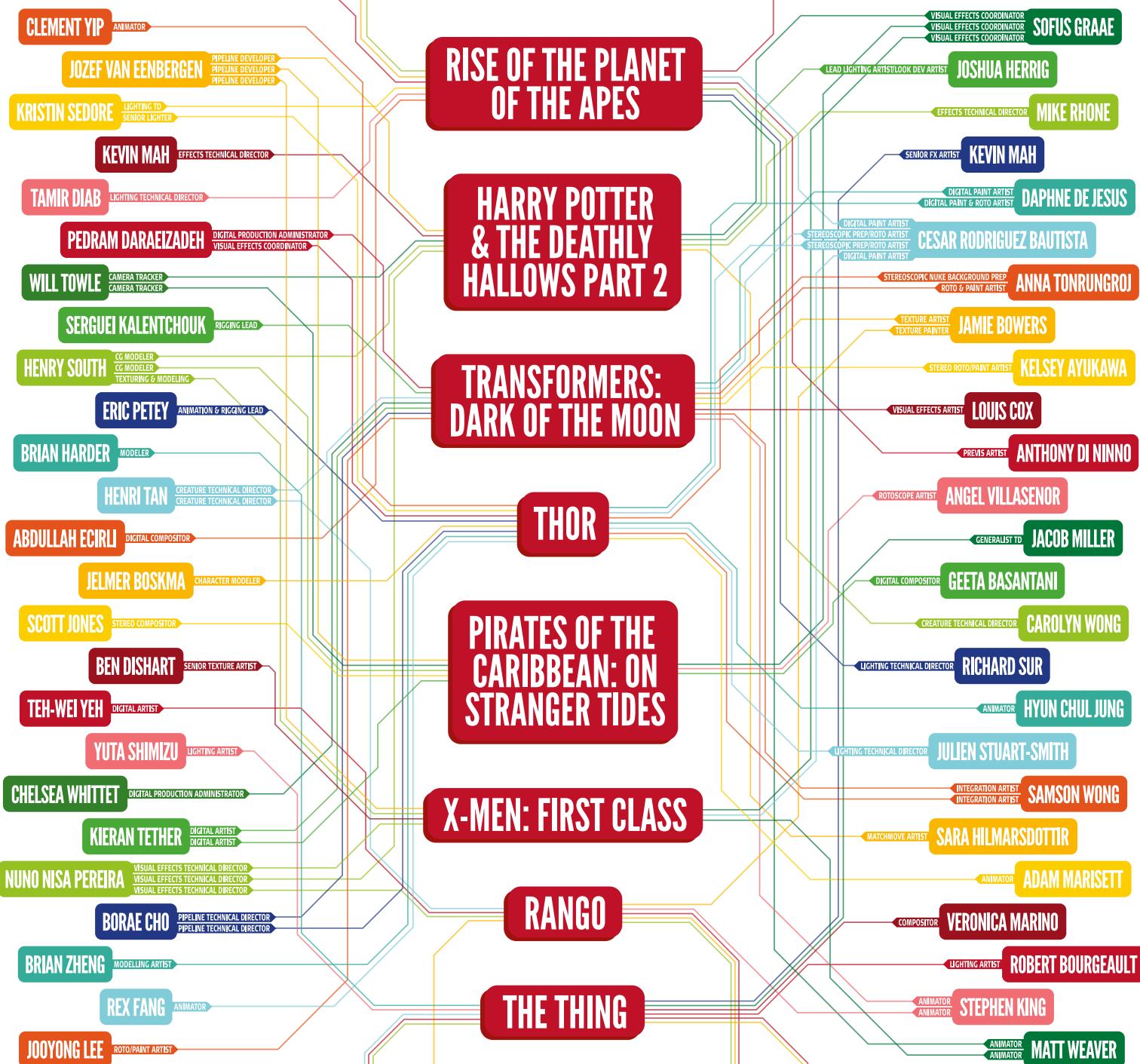
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David Munoz Velazquez
Nikolay Stoyanov
Ferdinand Ladera
Ioan Dumitrescu
Andreas Rocha
Gediminas Pranckevicius
Alexander Tooth
Dragos Jieanu
Khasis Lieb



THE GALLERY

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Solutions for Your Digital Nature



Vue image by Kazuya Hashimoto (winner of the 3D Environment Competition 2011)



Vue image by Luigi Marini



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Illustrating Fairy Tales



Chapter 1 - Goldilocks and the Three Bears

The ability to tell a story within your image is a real skill. There are so many things that need to be taken into consideration, the overall composition, what you do and don't put in the scene and how to portray the emotion of those in the scene. These are all things you must consider if you plan to lead the viewers gaze through the scene and make them understand the story behind it. In this series of tutorials illustration experts Simon Dominic Brewer and Blaz Porenta will be talking us through how to tell a story, using well known Fairy Tales which they will re-invent as the subject matter. This series could totally change the way you approach a digital painting.

Chapter 1: Goldilocks and the Three Bears

Software Used: Corel Painter 12

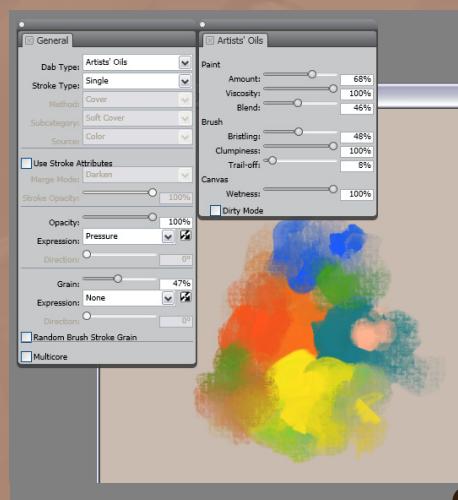
Introduction

The story of Goldilocks and the Three Bears has its origins in the nineteenth century when it was recounted as a much darker story than the family-friendly, modern version. Early telling had a foul-mouthed old woman as the protagonist, and even a fox, and it was only later that Goldilocks put in an appearance as a presentable young girl.

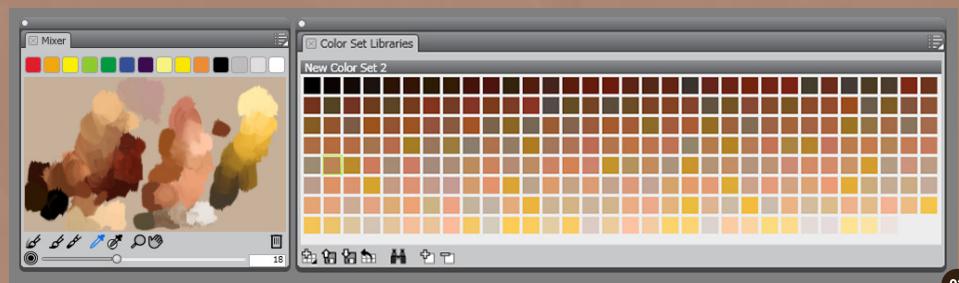
In this tutorial I've chosen to depict a key scene from the modern story whilst retaining some of the overtures of menace from the original. Goldilocks is very much a tale of threes – three bears, three bowls of porridge, three chairs and three beds – and whilst it's possible to include all these in a single image, in order to tell the story it's not really necessary. What I'm going to do is use selected elements and prioritize their positioning in order to make it clear what fairytale I'm illustrating. Beyond that, I want the scene to speak to even those viewers who are unfamiliar with the story (if any exist) and communicate the situation and back-story at a glance. The scene will have hints at comedy, but hopefully will also retain some of the claustrophobic, intimidating imagery present in the early incarnations.

Brush Setup

The first step is to sort out which brushes I'm going to use. I'll only be using two – one for putting down paint and one for softening and blending. For painting I use an Artists' Oil variant with pressure-dependant Opacity and medium Grain. Grain is important because it interacts with the paper texture to give a more traditional look (Fig.01). I give it high levels of Viscosity, Clumpiness and Wetness and medium Blend. The result is a brush that applies thick paint at firmer pen pressures and almost none at all at lower pressures, therefore functioning like



01



02

03

a blender. When I want to blend larger areas I use a brush with almost identical settings to my main painting brush, except I set the amount of paint to 0% and Blend to between 50% and 100%. This won't give a perfectly smooth blend and is ideal for conveying a more painterly appearance.

Defining the Elements

If I was working for a client I'd produce a selection of rough concept sketches at this point for them to browse and decide which one to go forward with. However, since I've already worked out in my head what elements I want to include I produce only one concept sketch. The concept stage can be deceptive in that it's very quick to execute yet arguably, together with the final sketch, it's the most important part of the process. This is because the fundamentals of the image are laid down here; the rest is just technical work. I've decided to depict a scene in which Goldilocks is discovered sleeping in Baby Bear's bed (Fig.02).

So what do I want to include? Well, obviously I want Goldilocks and the three bears in there

as a starter. Then we need to remember we're telling a story, so it's no good just having these characters standing there; we want them to show us what's going on through their appearance, pose and expression. So we'll have Goldilocks cowering in Baby Bear's bed whilst Father Bear roars at her to get out. Mother Bear is a bit worried by the whole situation and Baby Bear is just inquisitive, wondering who this strange creature is and why she's in his bed.

I've also decided to dispense with accurate perspective and go for a skewed, nightmarish look. Normally that's not a good idea, but because this is a fairytale, and I want to give the impression of confinement with a hint of claustrophobia, I think it will work OK. The thing to remember if you decide to go down this route is to make it obvious you're not going for a traditional perspective otherwise people will just think you're not very good at it!

In the background we have a table with three bowls on it and, again, this is an integral part of the story. Through the window we can see a forest at sunset. I'll explain more about the

various elements and their placement as we progress through the tutorial.

Palette Creation

This is a good time to get my palette ready. In the Mixer I make a series of brush strokes and dabs to represent the key colors I'll be using. I concentrate on the colors for fur, skin and wood, which will comprise the base palette for the image. I will be using other colors too, but I like to work as much as possible from a basic color scheme. In order to get a palette of swatches I use Create Color Set from Mixer to transfer my colors to a Color Set. I then close the Mixer as I won't need it any more (Fig.03).

Rough Sketch

Having worked out the composition in the concept I'm ready to get started with the main image. First I create the canvas. I don't need to go full sized just yet so I work with a canvas of about a quarter of the final dimensions – 700 x 967 pixels. It's important my aspect ratio is accurate as later I'll be resizing this canvas upwards for the main painting stages.

On this small canvas I sketch a very rough outline of my characters and environment (Fig.04). Sometimes it's necessary to create a detailed and polished sketch at this stage, especially where realistic characters need to be portrayed, but in this case I want more of a spontaneous feel, and as long as my bears don't



04

end up looking like dogs it should be OK! To make doubly sure of the last bit I loosely reference a couple of bear photos from Google.

Color Sketch

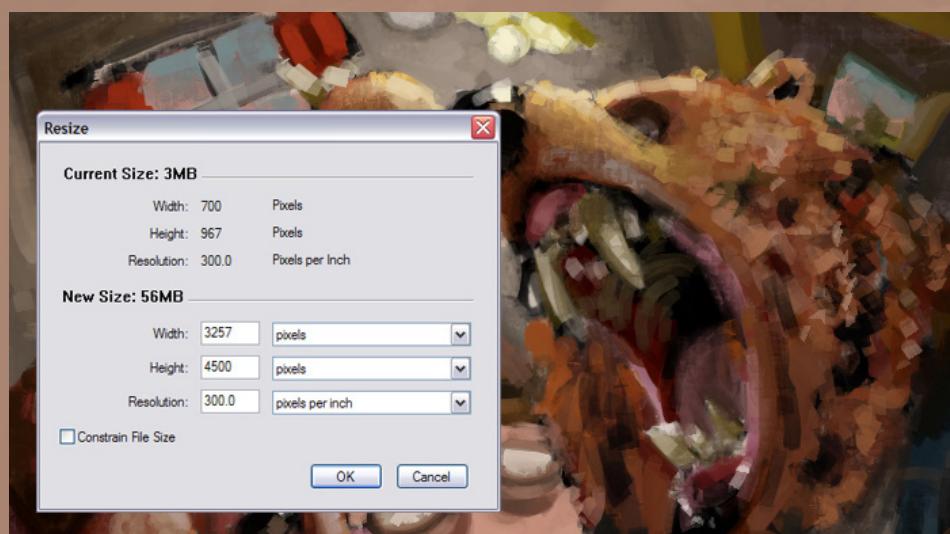
Selecting colors from the Color Set where possible, and still working at a small size, I quickly block colors on top of the sketch. The purpose of this step is three-fold. First, I want to see all the elements that will be present in the final image. They might only be splodges of paint now but I need this sketch to show me how everything fits together. Second, I want to define my lighting. Because of the intentionally skewed perspective on this piece I'm not using the lamp as a definitive light source and instead I'm

working with another "virtual" light source closer to the viewer and slightly behind the characters. It's still important, however, that lighting is broadly consistent all over the scene (Fig.05).

Finally, it's a good idea to get an indication as early as possible as to whether your image is going to work, taking into account composition, form, lighting and color. It's easy to make fundamental changes at this stage, or even start all over again, whereas the longer you leave it the more time-consuming and disruptive changes become.

Upsizing

I'm happy with the overall feel of the piece so it's time to upsize. Upsizing should be done after you've got the basics sorted, but before you started to add detail, because if you add detail before you upsize it will result in pixilation and fuzziness. In this case I resize up to a height of 4500 and because my aspect ratio is already accurate, Painter sets my width automatically to 3257 (Fig.06). Now this is larger than the final image I will be delivering and that's because I like to work big and reduce later as I find it's easier to add fine detail this way. I also set the resolution to 300 pixels per inch (PPI). This is standard for printed publications.



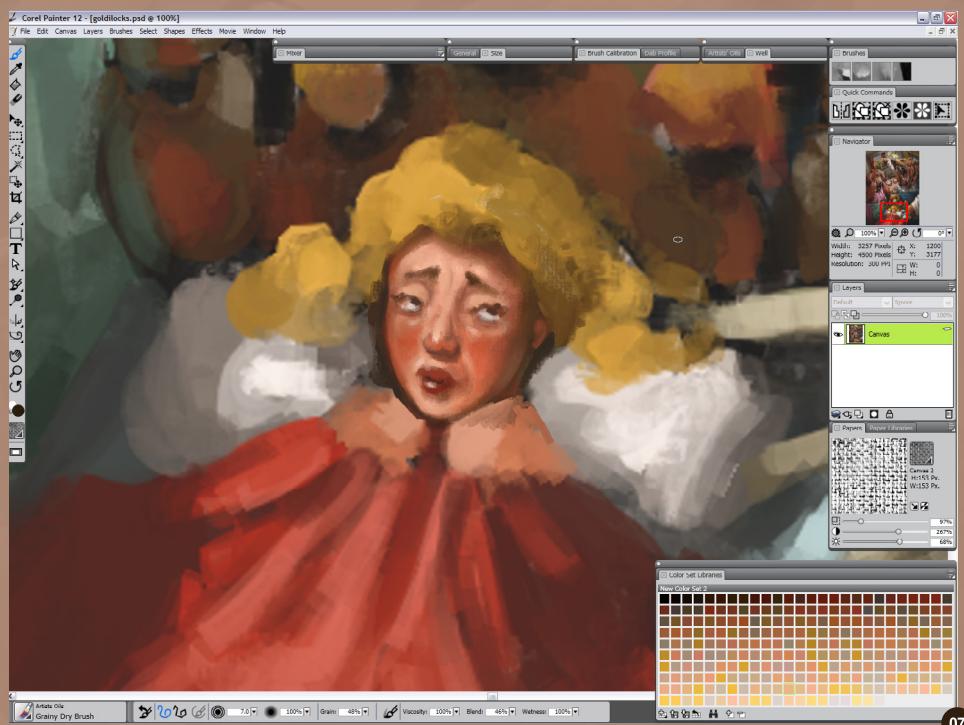
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Starting on the Detail

Zooming in to 100% I begin detailing the focus of the image – Goldilocks's face. I use the Artists' Oils paint brush for all of the painting and most of the blending, but when it comes to areas I want very smooth, such as her cheeks, I use the blending brush sparingly. Goldilocks is looking understandably apprehensive, having just been woken to find herself surrounded by bears. Because Father Bear is standing over her, yelling at her that she needs to leave, that's where I've directed her gaze (Fig.07). Or, more accurately, I've got her eyeing Father Bear's monstrous claw, which is a little too close for comfort. It's very important when telling a story to not only have the individuals acting in character, but interacting in an immediately understandable manner. So whilst the scene itself is clearly impossible the viewer can suspend disbelief and, for a moment, be a part of the situation.

Painting Creases in Heavy Material

Goldilocks is pulling the blanket up to her chin so the creases in the material need to reflect this. I make heavier use of the blending brush when painting the blanket in order to denote a thick material (Fig.08). The creases in the material are sharper close to where it is pinched by her fists and gradually get softer as they blend into the main body of the blanket. When blending, it's important to dab and tease the paint rather than smear it, because smearing



leads to a stringy, contoured outcome rather than a painterly blend. During the blending process it's often a good idea to add higher saturation paint at intervals in order to stop the blended colors becoming too muddy.

Dealing with Larger Areas

For larger areas, such as the blanket and Father Bear's alarming dungarees, I initially zoom out and only once I've got the general feel right do I zoom back in to 100%. For zooming and panning in Painter 12 I always use the Navigator for its speed and ease of use (Fig.09).

Sometimes I'll use colors that aren't in my Color Set. There's no science involved here, I just pick the ones that look right and don't jar with my

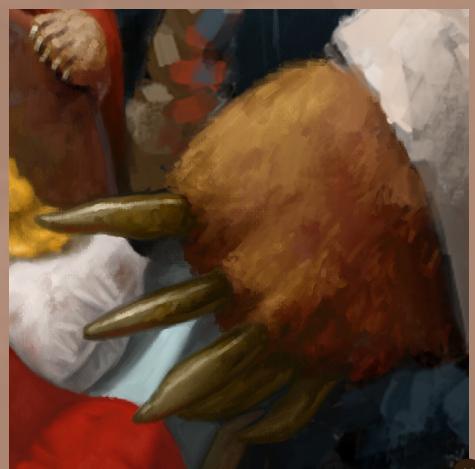
color scheme. For picking non-Color Set colors I always use the Temporal Color palette, which I'll come onto later.

Claws!

One handy method of making dark objects look like they're actually dark-colored instead of in shadow is to add specular highlights. I paint Father Bear's claws in low value (dark) oranges and yellows and then add a single specular highlight line along each one (Fig.10).

Characterizing via Fur

Each bear's fur needs to be painted slightly differently in order to add character. Baby Bear's fur is neat and cropped short, much like a



teddy bear, whereas Father Bear's fur is longer and somewhat shaggy (Fig.11). I've added a pink tint to Mother Bear's fur because whilst female bears don't tend to be pink they aren't immediately identifiable as feminine either, and I want her to look very much like a mother bear and not just a male bear in drag. That would make for a very different story, I guess.

Painting Fur

In terms of rendering fur I first paint short strokes over my base painting, frequently varying the color by choosing from the Color Set or picking direct from the canvas. I don't press too hard otherwise the effect would be too gritty. The second step is to go over the fur areas with the blender. However, it's very important not to blend too much otherwise the resultant effect will be fuzzy and appear overtly digital. Whatever area I'm painting I always bear (sorry for the bad joke) in mind my light source so that



11

12



13

all objects in my scene are lit consistently. Here we can see that Father Bear's prodigious upper jaw casts a shadow over his tongue, giving the impression of solidity and depth (Fig.12).

Using a Layer as an Aid

If you're as bad at drawing freehand ellipses as I am then it's good to have a digital aid handy. With the Ellipse tool I draw an ellipse for the light shade, angle it using the Transform tool then drop it to the canvas (Fig.13). I won't be sticking strictly to the elliptical outline because I don't want the result to be too clinical for this particular image, but all the same I find a guide very helpful in getting the overall sweep of the shape.

In terms of the story I add the lamp because I've always found that artificial illumination inside a house has an ominous effect when it's still light outside. Maybe it's just me, but I think it adds a hint of menace to the scene.

Bears are No Good at DIY

In the real world bears don't live in houses. That



14



15

much is clear, but if they did I suspect they'd be terrible at DIY and this would result in a number of defects around the place. In Fig.14 we can see damp creeping across the walls and ceiling from the corner of the room, as if it is a result of faulty guttering that Father Bear has neglected, due to the enormous size of his paws (begging the question how he manages to eat porridge with a spoon, but that's another matter). So essentially the message is that giving a bit of thought to the environment and the back-story can add authenticity to a piece, even one that depicts a scene that could never occur in real life.

Understanding your Environment

Out of the window we can see the forest, which is consistent with the Goldilocks story (Fig.15). The sun looks to be setting as evidenced by the pink-tinged clouds and this helps explain Goldilocks's readiness to sleep. The time shown on the clock backs up the impression of late evening. I add a few subtle reflections on the glass otherwise it would look like the window

frames are empty. The reflections also help intensify the claustrophobic atmosphere of the scene.

Details that Make the Story

We need to pay particular attention to what's on the table, is this an integral part of the story? If you remember from your younger days, Goldilocks finds three bowls of porridge. The first she tries is too hot, the second too cold and the third – the smallest – is just right. Whilst this variation in temperature is not easily explicable, that's the story and it can be represented here via a subtle steaming effect on Father Bear's porridge, which remains uneaten (Fig.16). Next to the big bowl is Mother Bear's portion, which is cold and therefore has no steam. Closest to the viewer is Baby Bear's bowl, which is empty. Goldilocks is apparently a messy eater as evidence of her scoffing is all over the tablecloth. To add content to our story I've also made the size of the chairs agree with the bowl sizes.



16



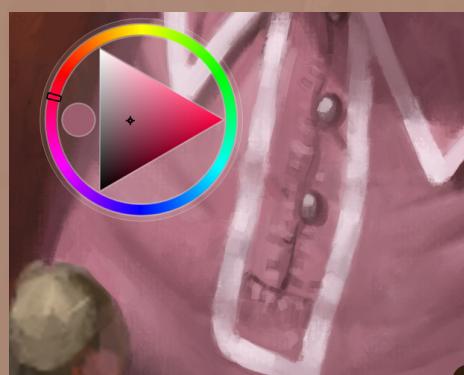
17

Female Bears

Mother Bear is a real beauty, with claw varnish and lippy to match her dress. Again, these little touches in a fantasy setting help give the impression of a female animal that in real life would not be easy to distinguish from its male counterpart. With Mother Bear's dress, apron and bracelet there can be little doubt what her role is in the family (Fig.17).

Painterly Shadows

One method of painting shadows is to use a Darken or Multiply layer of medium opacity,



18

which is dropped to the canvas after the shadow areas have been painted. This is a quick method and results in perfectly satisfactory results, but if I have the time I like to paint shadows using the traditional method of picking each color and painting straight to the main canvas (Fig.18).

Taking Mother Bear's dress as an example, the white "embroidered" areas are affected

by the same creases and therefore the same shadowing pattern as the pink material. In order to paint the white embroidery I start off with a high value, mid-saturation pink for direct lighting and, in the shadowed areas, I match the line of the crease to the embroidery and paint that particular bit with a lower saturation, lower value color of the same hue. The Temporal Color palette in Painter is very useful for this

sort of work as it is very quick to access and appears right where you're working. I use Edit > Preferences > Customize Keys to assign the Temporal Colour palette to the '/' key for easy toggling.

Removing Hard Edges

As the penultimate step I use the blending brush to smooth any hard edges left in my image. I use dabs and short strokes so that I don't overly blend objects and the final effect is more like a strong anti-alias than blending. I find that doing this produces more cohesion in the final image and prevents sharp boundaries from irritating the viewer (Fig.19a – b).



19a



19b



20

A Fresh Perspective

At this point I leave the image for a couple of days then return to it so see if anything else needs doing. If deadlines allow it's often good to put a bit of distance time-wise between yourself and your image because after you've worked ten or twenty hours on the same piece you can end up being too familiar with it. You could say it's like failing to see the wood for the trees.

Immediately I notice that Goldilocks appears not to have shoulders. Clearly this situation needs to be remedied so I give her a pair of shoulders hunched up to her ears (Fig.20).

All that remains now is to make some subtle adjustments to the image intensity in order to bring out the colors and I think it's done. Once I'm happy with the image I save a downsized copy of the image to fit the specifications, which in this case are 2480 x 3425 pixels. Thanks for reading and I hope you enjoyed the tutorial!

(Fig.21).

Simon Dominic

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- Chapter 1 | September Issue 069** Ideas, Sketching and the Hippies
- Chapter 2 | October Issue 070** Design and Hippie Anatomy
- Chapter 3 | This Issue** Designing Hippie-Pippie Space-Vans!
- Chapter 4 | Next Issue** Illustrations
- Chapter 5 | January Issue 073** From Concept to Story
- Chapter 6 | February Issue 074** What to Do With These Hippies?

Almost every artist gets to a point when they decide that they want to start a new and unique project that they have total creative control of. When you get to this point it can be hard to decide what exactly it is that you would like to do. How do you come up with ideas? And how do you develop them and make them interesting? In this series David Smit, with the help of Nadia Karroue, will be showing us how to create an idea and turn it into a unique and interesting project. This series will be concentrating on David's visually stunning self-made world called the Hippie-Pippie-Pocalypse and will have something for everyone, from idea generation techniques to design and painting advice.

Chapter 3 - Designing Hippie-Pippie Space Vans!

Software Used: Photoshop

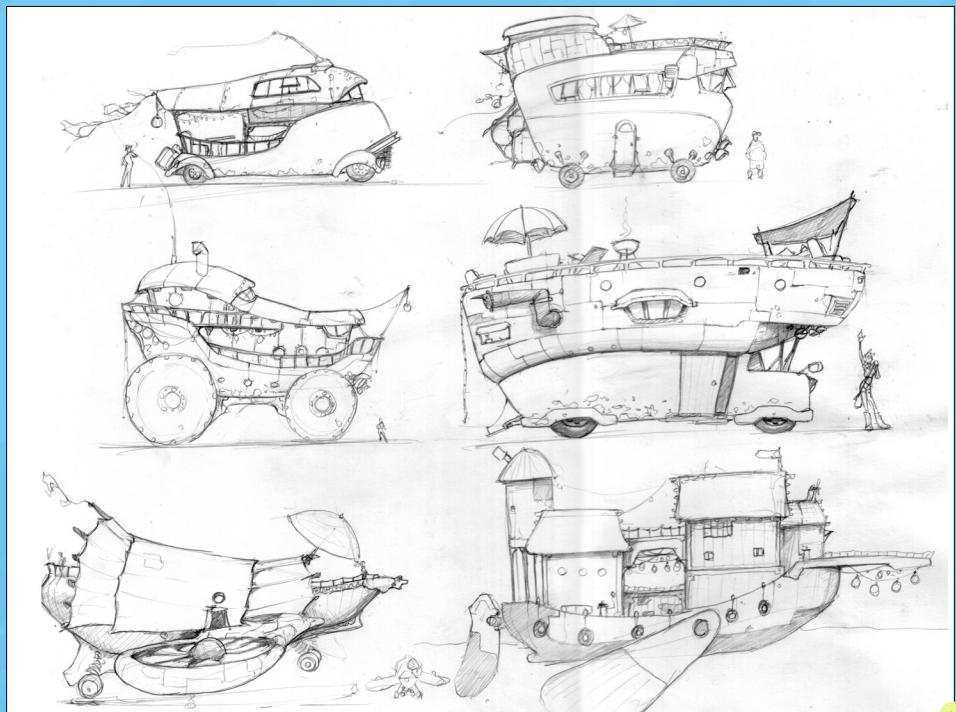
Introduction

So you might have been wondering about the hippies flying through space. Maybe you've imagined what it would be like to do so. I know I have! Perhaps you've even wondered how ships like that could possibly work in space. (This is kind of a spoiler, but, they can't).

In this third chapter we'll be chatting about the vans, or space ships I should say since they are not limited to vans! We'll be looking again about the importance of reference material (getting a bit repetitive here) aspects of design we felt were important (look and feel) and aspects we decided to ignore completely (feasible technology). We'll be talking about the exterior and interior of one of those space vans, but we'll also cover some of the designs of different hippie vehicles like cars, boats, ships, trains etc. Then we'll close this funky article with the world's first introduction of yet another character from our upcoming-but-nowhere-near-finished-yet-so-don't-go-refreshing-our-website comic!

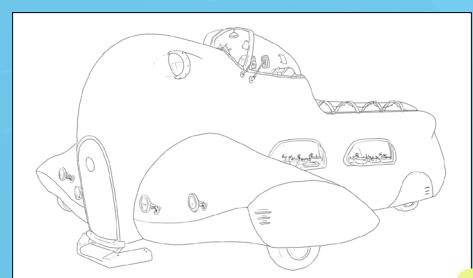
The Road Trip Feeling

There is a good chance you went on a road trip at some point in your life. Perhaps you even went on an epic road trip! But if you haven't yet, I strongly recommend it. You will probably get very frustrated with your fellow travelers by the end of the first week. Most likely you'll have an argument or two in that first period, but don't be discouraged! At some point you overcome that initial frustration, let go of the normal daily



routine and take every day as it comes while you pass through all of beautiful surroundings. You'll discover soon enough that the everyday stress you didn't think you had will drop from your shoulders, like water from a pelican covered in oil.

Then comes that grand feeling of freedom; being able to stop anywhere at anytime and make pancakes, coffee or just run around naked. Stopping at the coast, seeing the sun rise over the horizon while taking a dive in the quiet sea. There's nothing that has to be done, nowhere you have to be and no one expecting anything from you. Normal everyday structures don't apply anymore. Imagine that feeling, that freedom, that magnitude of options. Then multiply that feeling by the size of the universe. That's what hippie space vans are all about (Fig.01).



No Place Like Home

There is no place like home, especially when your home is a kick-ass space van. Most of the space hippies live a nomadic lifestyle. So the space vans aren't just their means of transportation, they are their homes as well. In the hippie universe there are almost no permanent settlements. The few settlements that could be considered permanent are camps in which most people only stay for a limited time. So at least half of a settlement could just take off at any given moment. This results in dynamic and organic settlements where the layout, size and structure changes with the coming and going of travellers.

That said, there are, of course, some permanent structures and non-flying homes. Usually they used to fly but are now too old or just busted (Fig.02 – 03).



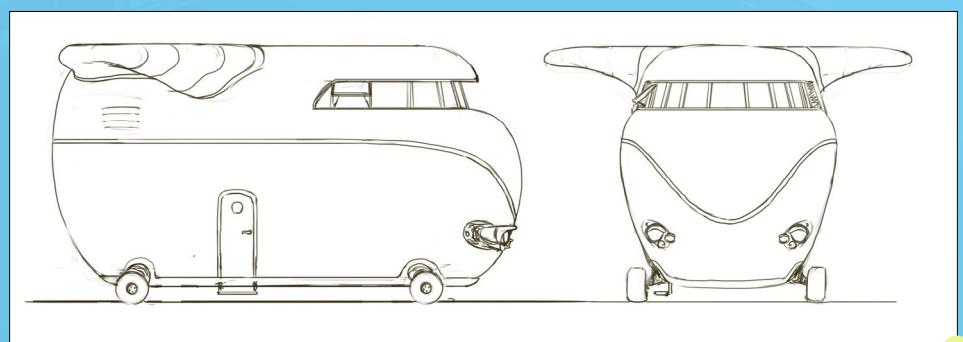
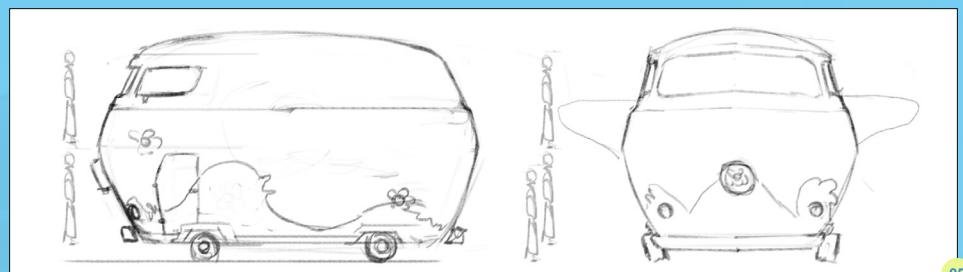
03

References

When you talk about hippies you automatically think of the Volkswagen vans with their two-tone colors and cute appearance. I think their original name in the 50s was Kombinationskraftwagen, but they got nicknamed "hippie vans" in the 60s. They are arguably one of the most iconic symbols of the 60s hippies, even though currently we probably associate them more with surfers. Even now when you see one on the street, people turn and look. Their design is, if you ask me, brilliant. And if you look at a lot of these sketches, I'd say they are a pretty obvious source of inspiration (Fig.04 – 07).

But when we design the vehicles, we don't just look at VW vans for inspiration. We try to look for any vehicle that is cute, cool, or has an unlikely hippie feel to it. By now our vehicle reference folder has grown into a huge collection of cool looking cars, awkward campers, Russian planes, cute boats and failed military transporters.

This is the reason why the space vans look nothing like spaceships. Instead of looking at other spaceships to get inspired, we decided to just ignore them and study the above mentioned



list instead. We highly recommend getting inspired by things designed outside of your profession. It's an easy way of preventing the

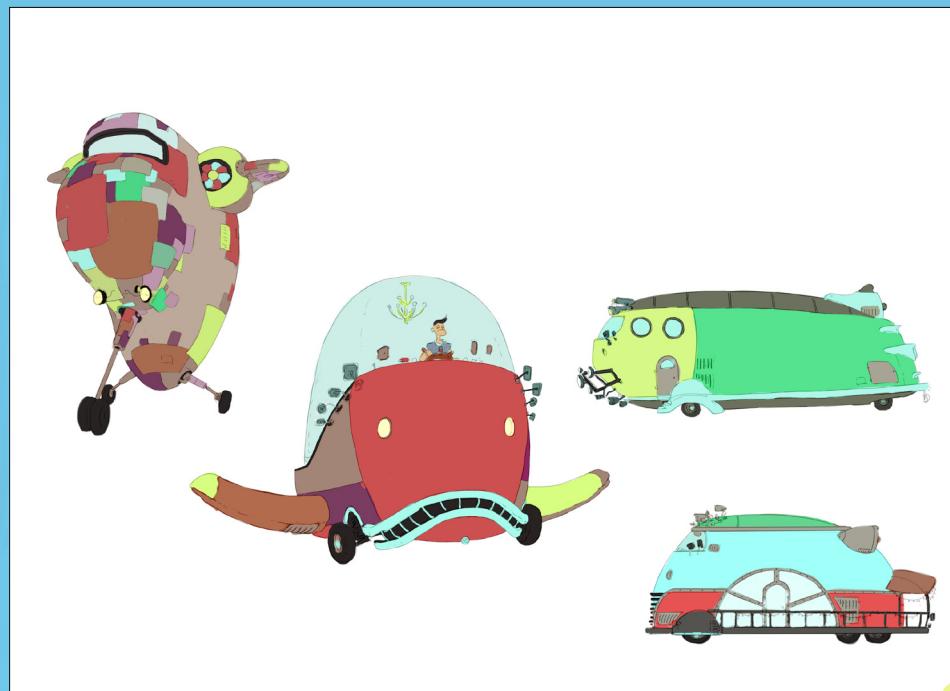
cross contamination you so often see in the art world. But, of course, that's only our opinion (Fig.07).

What About The Science??

This will be the shortest section in the history of section. In this section we are going to explain how the space vans work, science-wise. Are you ready for it? Maybe you paid attention in the beginning of the article and already know the answer. They don't. There is no science behind it. Basically the ships can harvest energy from anything. Call it super-solar power if that makes you feel more comfortable. The most important thing is that the energy the ships use doesn't cost anything and doesn't destroy anything either. Can we just do that? Yes we can!

Design Process

We sort of have a design process for creating these vehicles, although it's not too strict. And



Designing Your Own World

Chapter 3: Designing Hippie-Pippie Space Vans!

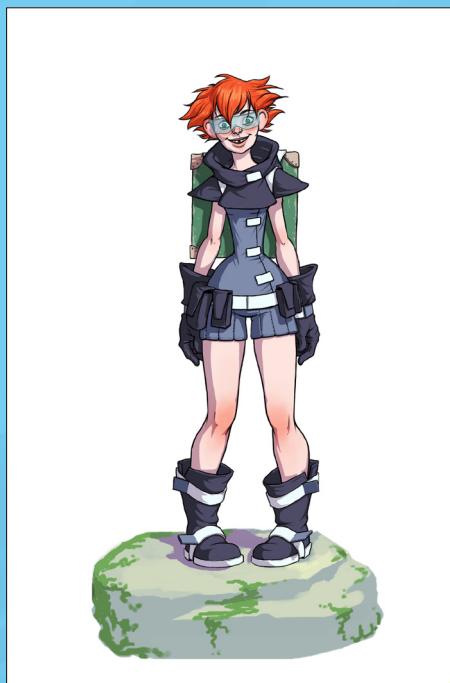
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with that I really mean not strict at all. Actually it's so loose, it's hard to describe because it changes every single time. So I guess what I said about us having a sort of design process is a total lie, sorry! Sometimes we just sketch away until something good happens. Other times we fall in love with a certain reference picture and try to recapture the essence of it. And once in a while we try to be practical about it and think about the type of vehicle a particular character needs. Such was the case with this particular character and her van. She's different from your usual hippie and so is her van (Fig.08).

A Girl and Her Van

Meet DeeDee. She's a psychopharmacist and a loner. A mad professor if you will. She visits planets with her sole friend, a Great Dane named Owly, to study and take samples of the local flora. That's right, she studies the psychoactive effects of alien plants on humans and occasionally Great Danes. You didn't think we were going to do this space hippie thing without at least one reference to *Lucy in the Sky with Diamonds*, did you?

Well, anyway, her look is different because she's a scientist and her ride reflects that. Her colors are more clean and sober, with neon details here and there. She doesn't have room mates so she has the whole van to use as a laboratory. And instead of the typical round



08



09

shapes that you see in most of our sketches, we decided to go for the more box-like Citroen HY design. Still vintage and awesome, but with a whole different character to it (Fig.09 – 10).

If you Google the Citroen HY (or if you happen to be a vintage car fanatic) you'll see exactly how much of the design we used. Basically we ripped it off, scaled it up and covered it in rainbow-colored hippie goo. That's it really. That's how we come up with this stuff!

Since we are still early on in the whole process, we can't show you a whole fleet of final vehicles

yet. But we are working hard on creating more! So expect to see more vans, boats and other cool flying spaceships in the near future. Next month's article will be about the illustrations and how we make them. See you then!

David Smit and Nadia Karroue

For more information please visit:

<http://www.davidsmit.com>

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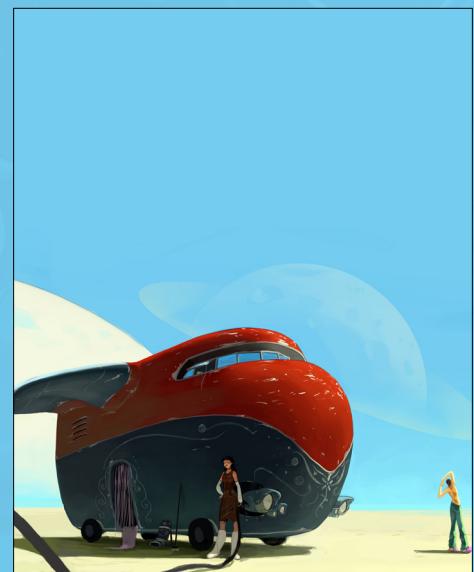
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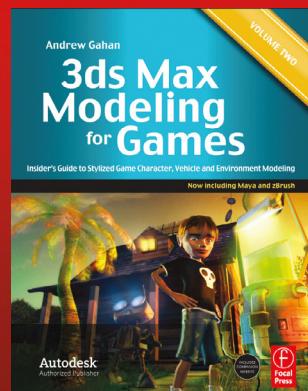
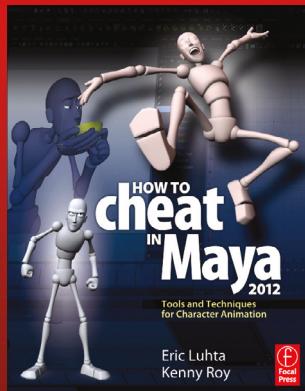
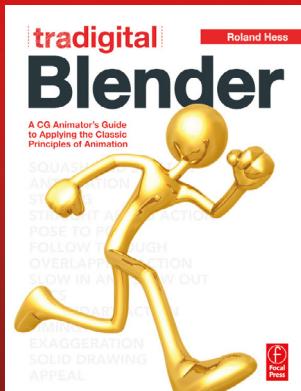
In this two volume series, Scott Patton shows the processes he uses to create a 3D character for feature films. The first volume explores Patton's fast and efficient method for concept sculpting, skipping the 2D sketch phase all together and designing the character entirely within ZBrush®. He covers everything from blocking out the forms and fleshing out the muscles, to adding props, detailing with alphas and posing the character. The second volume covers methods for creating a final color rendering using ZBrush and Photoshop®. Patton shows how he squeezes the most from ZBrush's powerful renderer to create both a wide and close-up shot of the character. He then shares creative Photoshop tips and tricks to quickly get to a finished piece of concept art from the ZBrush renders, covering topics such as adding and refining skin texture, hair, eyes, shadows and scars. Patton also discusses how to create backgrounds that enhance the character and overall composition.

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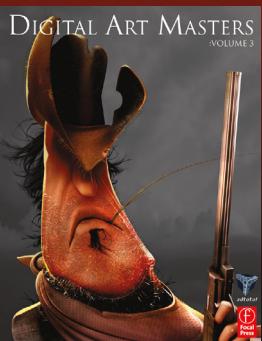
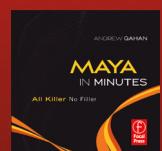
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SCI-FI VEHICLES

CREATIVE CONCEPTS USING GOOGLE SKETCHUP



To many 2D artists using 3D in your pipeline will seem very alien. However in certain situations it can provide you with the help you need to create quick and accurate concepts. 3D can be used as a base in many forms of 2D art, but it is never more useful than when creating illustrations of non-organic structures and vehicles. In this series our artists will be showing us how to use Google's free modeling software SketchUp to create a base for our Digital Paintings of a Vehicle. If this is something you have never tried before it could open your eyes to new and exciting possibilities.

This Issue Chapter 01 | All-Terrain Vehicle

Next Issue Chapter 02 | Drop Ship

January Issue 077 Chapter 03 | Submarine



Chapter 01: All-Terrain Vehicle

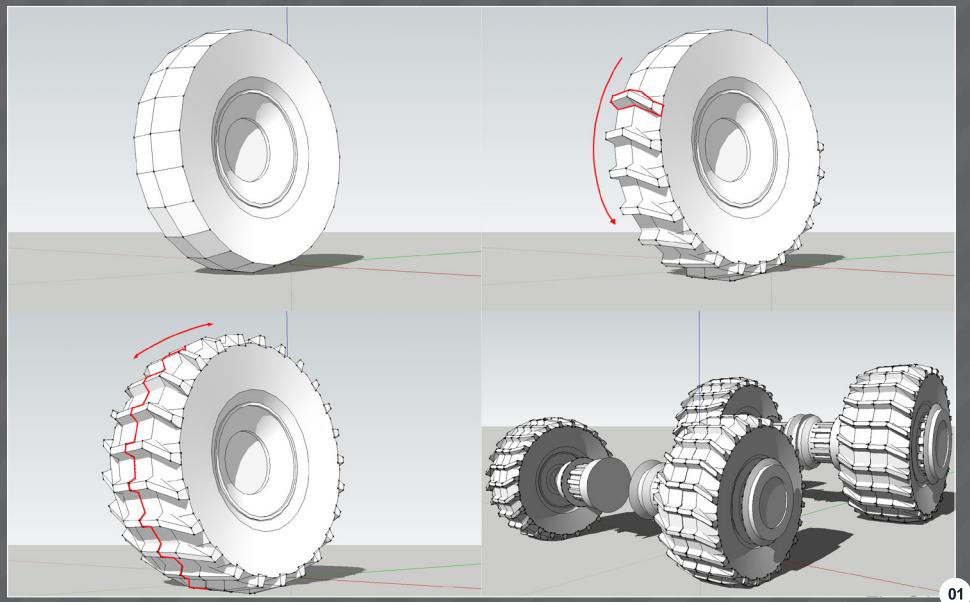
Software Used: Google SketchUp & Photoshop

Introduction

Google Sketchup is a great way for artists to create 3D block-ins for their concepts. By blocking in vehicles in 3D you can solve a lot of problems in real-time that may have not been discovered until later down the pipeline in a production environment. If you have a strong knowledge of 3D you may be able to tackle assignments that may have been out of your comfort zone to block-in traditionally. However, there is no replacement for a traditional foundation in art, and 3D should just be an additional tool to compliment a strong foundation.

The assignment for this vehicle tutorial was pretty open-ended, other than needing to create a personnel carrier, all-terrain vehicle. So gathering references is very important to any concept assignment. Whenever I'm assigned a specific project I spend time in the beginning gathering references to help me understand the mechanics of what I'm about to tackle. Likewise, references help spur the imagination and reveal ideas that you may not have thought of in the first place. I will use references for design inspiration, mood, palettes and a variety of other things.

My approach to 3D block-ins is the same as when creating concept paintings. I like to keep things very loose, open-ended, with the ability to change the design at any time if I'm not happy with the outcome. I'm constantly reminding myself that a 3D block-in is just that, a block-in, and can be altered later in the painting process. It's very important to keep yourself loose when using 3D in a concept. Just like digital painting, if you restrict yourself then the final outcome can lose a lot of energy or will stop you experiencing happy accidents, which are really important in art.



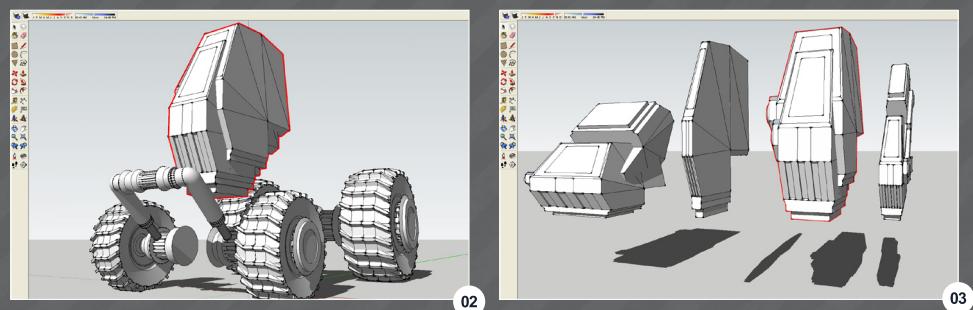
The first step I take when doing a land-based vehicle is to block-in the wheels, treads, mech-legs or whatever else provides the locomotion of the vehicle. By blocking in the wheels I can quickly work on the basic proportions of the overall design. I start the wheel with a quick Circle tool and then begin to use the Push/Pull tool to make extrusions. By scaling these extrusions I'm able to create a more rounded tire shape.

After the basic tire shape is blocked-in I begin working on the tread (Fig.01). Since this vehicle must work on all terrains I've decided to make a very thick tread to help with traction. To create the tread I make a basic rectangle shape and then push/pull it into a more angled shape. Next, I use the Rotate tool on the tread with the pivot point being located at the center of the tire. By placing your pivot at the center of the tire you can then make copies of the tread every 15 degrees until you've wrapped around to the original. Once the tire tread is complete I make

a copy of the half of the wheel I created and flip it on two of the axis to make a full tire. The final step is to make three more copies of the tire and place them in a position that would work for a land-based vehicle.

The exploration phase of a 3D block-in tends to be the most exciting and rewarding. Once the wheels have been established you can start working on the overall design of the vehicle. I begin exploring by creating a basic rectangular shape that I then use the Push/Pull tool to make a bit more complex (Fig.02). I then use the Move tool on some of the edges to create more dynamic angles.

Once I've established this first shape I like to incorporate a principle that is very similar to using custom brushes or custom shapes in Photoshop. By creating this one shape I am then able to create a variety of others by simply scaling, rotating or intersecting multiples of the base shape (Fig.03). I will use this method

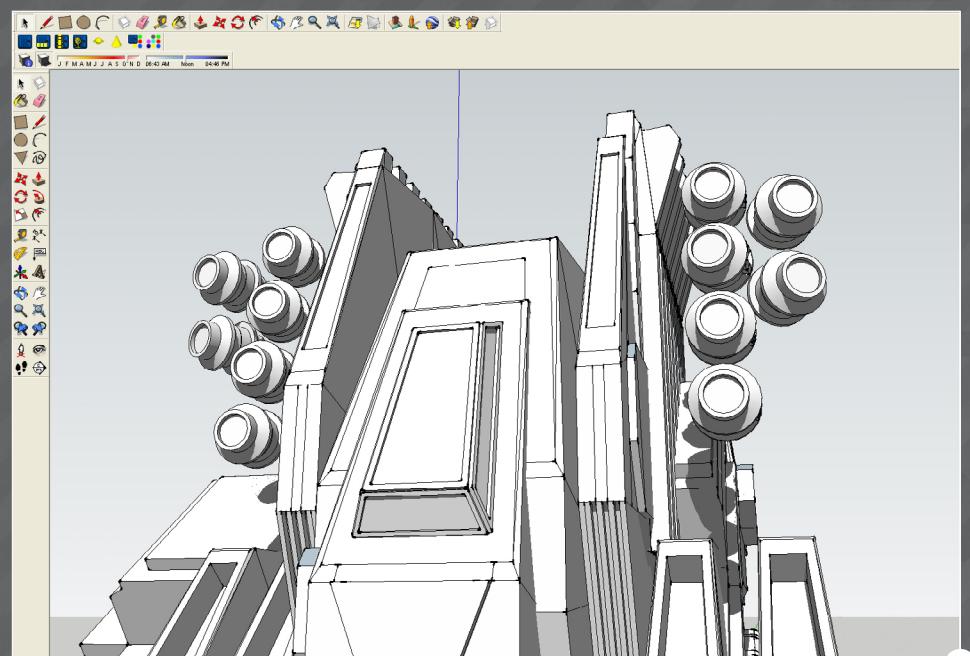
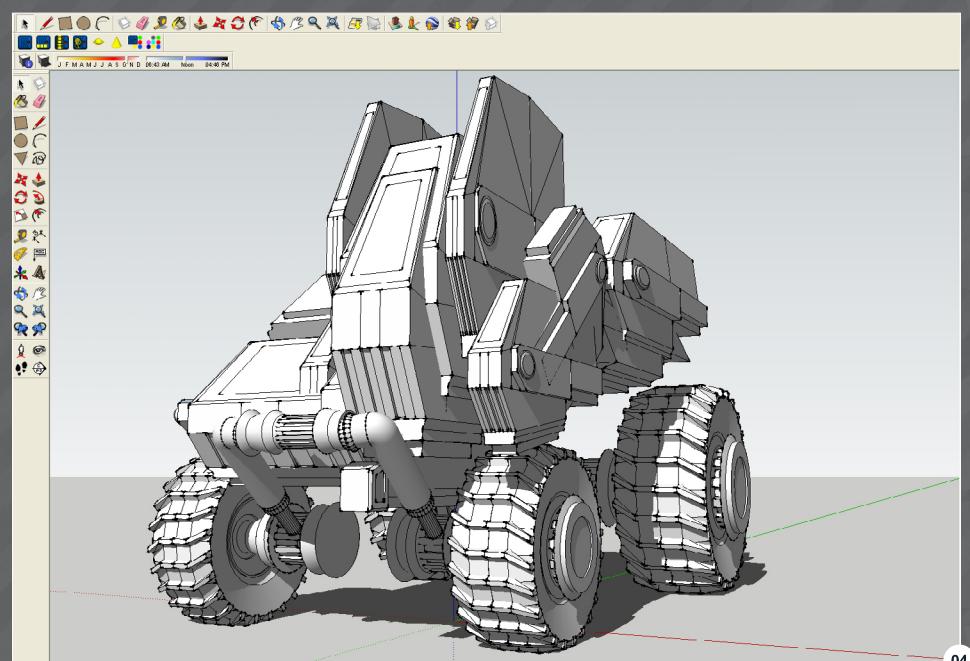


constantly in a 3D block-in to help spur my imagination and speed up the process. By using this method you can quickly block-in advanced vehicles or architecture, and with a few accent pieces it can become unrecognizable that you're just reusing one shape.

When I have a good set of pieces to work with I start blocking them in over the wheel base (**Fig.04**). This is an exploratory phase that involves a lot of trial-and-error and potentially creates an opportunity for happy accidents. Even after I have this step blocked-in I will still continue to tweak things all the way until the end of the 3D phase.

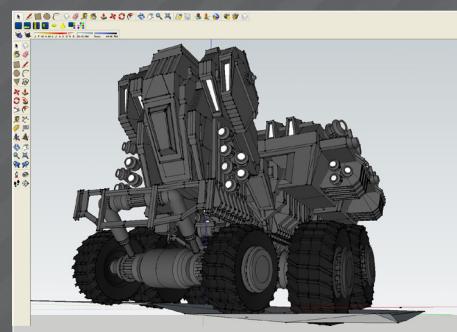
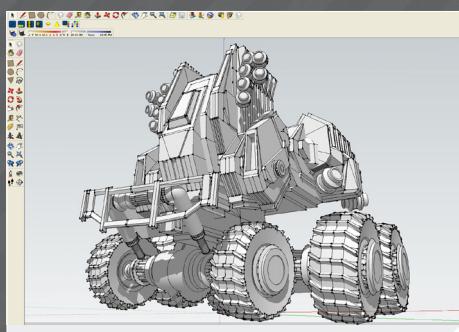
Now I add some accent pieces to push the character and purpose of the vehicle. I really like to play with light sources in my concept pieces, so for this vehicle I'm designing it under the premise that it works mostly in an environment with minimal natural light. By thinking through a small back-story you can push some character into even a simple vehicle concept. I decide to add a bunch of spotlights, headlights or any other light source that could be created by the vehicle (**Fig.05**). The lights will add some complexity to the concept, painting and storytelling aspect of the design.

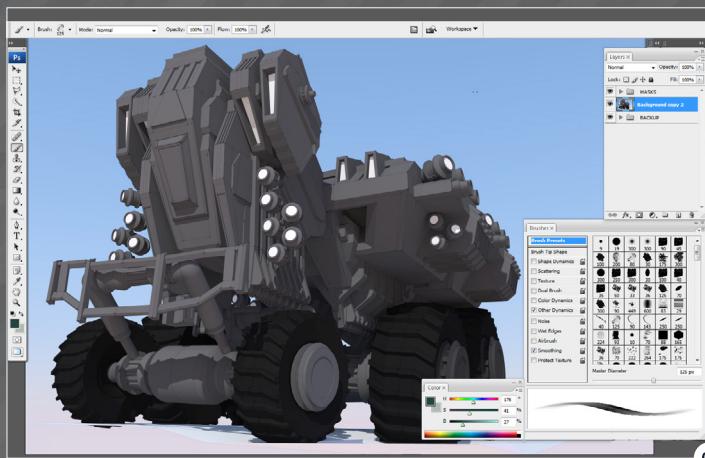
To finalize the block-in phase of this concept I do a few simple tricks to help push out the rigid-like look that a lot of 3D can have. I basically take any major pieces of the vehicle and tilt or tweak them so their alignment is no longer exactly 90 degrees (**Fig.06**). I take every spotlight and move them slightly to get rid of the factory feel of the design. I also add one more



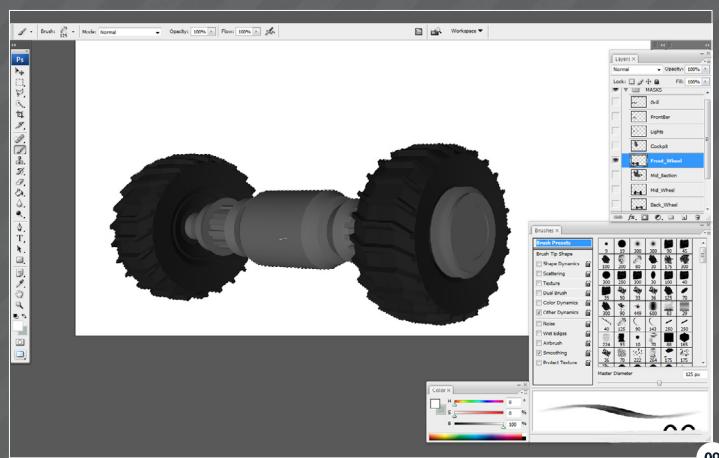
set of back wheels and then rotate the front wheels as if the vehicle may be on the move. These are all quick techniques and adjustments that help push the design of the vehicle.

The final step in this block-in looks like a radical change, but in the end it's a simple tweak. I basically take the main structure of the vehicle and just flip it vertically (**Fig.07**). Changes like this are possible because of the 3D block-in phase. To make a change like this in one of my digital paintings would take a lot more effort to push the perspective back into correct alignment. Now it's time to paint.





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quickly maneuver the camera around and feel out what angle will work best in a painting. Once I've established the angle I do a quick render (**Fig.08**) and overlay the wireframe over the vehicle to help guide my perspective in the painting. The next step is to create a bunch of layers that I will use as masks for my painting. I do this in Sketchup by hiding all the pieces of the vehicle apart from one and rendering that isolated piece out. By doing this I can create a bunch of layers in Photoshop that I can Ctrl + click on to get a quick selection (**Fig.09**). It's important in concept paintings to be able to have some really nice, clean edges when needed – especially with vehicles and architecture.

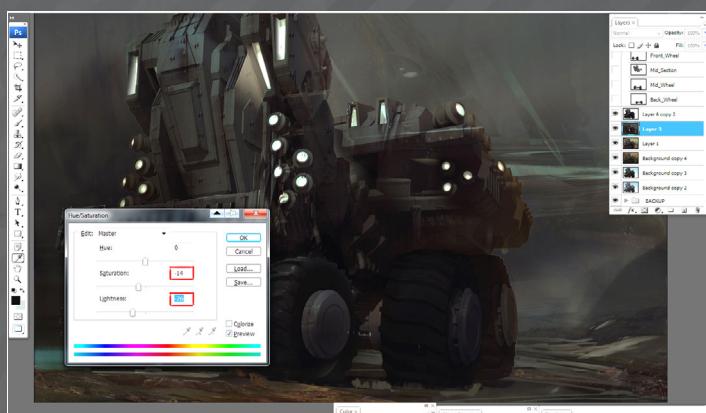


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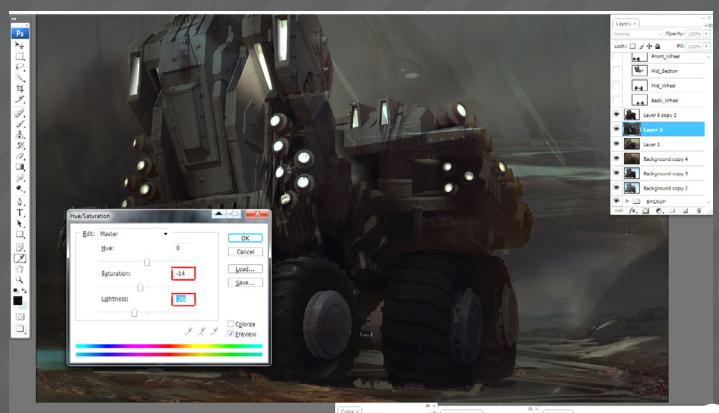
Now that I've laid the base groundwork for a painting I can move onto rendering the vehicle. My first step is to start laying down the values, colors and hints of texture that I think will look good on the vehicle. This is a phase that I may continue to adjust throughout the painting process. I lay down color with a simple Multiply layer over the 3D block-in (**Fig.10**).

The next step is to start dropping in some paint in the background, along with brushstrokes for texture. I'll often overlay old paintings I've done to help speed up the brushwork in this phase. By selecting all the masks I created earlier I'm able to easily paint behind the vehicle (**Fig.11**). As far as colors go, in my painting process they are constantly changing as the painting evolves.

The nice thing about Photoshop is that there are multitudes of ways to change or adjust colors, even near the end of a painting. At this stage I know that I need my brightest values to be the assortment of spotlights and headlights on the vehicle, so I tone down the brightness of the background with the Hue/Saturation panel (**Fig.12**).



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After establishing the value structure between the lights, vehicle and background I move onto more rendering type tasks. I decide to tackle the light beams by creating a selection that resembles the shape the light will take from the source (Fig.13). I then fill in these selections with the use of gradients or a soft-edged brush and then erase some of the light so it fades off into the distance.

Next, I tackle the grill on the vehicle. I do this by focusing in on an empty area on my canvas and then, with a textured flat brush, I paint down a simple bar which I then copy and paste to create duplicates (Fig.14). I then move the layer to the correct position on the vehicle, free transform it into perspective and erase out any parts that should fall behind the main structure of the grill (Fig.15).

Once I've zoomed in on the grill area I realize it's probably time to start putting down hints of highlights from all the lights on the vehicle. I do this by taking a simple soft-edged brush with the color sampled directly from the lights. I just do some quick strokes of paint to create the illusion that light is actually hitting some of the metal structure on the vehicle (Fig.16).

Next, I notice that some of the back wheels on the far side of the vehicle are still at the same value as the wheels closest to the viewer. To



Fig.14



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establish some depth to the piece I need to push the value of the back wheels out. I do this by selecting the front wheel layer mask I created earlier, inverting the selection and then pushing back the wheels in the distance with the correct value (Fig.17).

Now with some basic rendering I've reached the point where I want to start putting some finishing touches on the overall piece. One trick I like to do is to flatten the entire image, make a duplicate layer and run the Photoshop Motion Blur filter on the duplicated layer (Fig.18). I then erase out a lot of the blurred image with a textured flat brush. I erase more in some areas than others, creating a contrast in edge quality throughout the piece (Fig.19). Some edges in the piece will be super-sharp and clear, while others will blur almost into the background. This bit of motion blur helps integrate the vehicle with its background.

At this point I'd consider the image pretty much done. One thing a concept artist needs to learn is when to stop on any given piece and consider it done. This is probably the most difficult task for me as a concept artist. I really wish I could just render away for eternity on all my pieces.

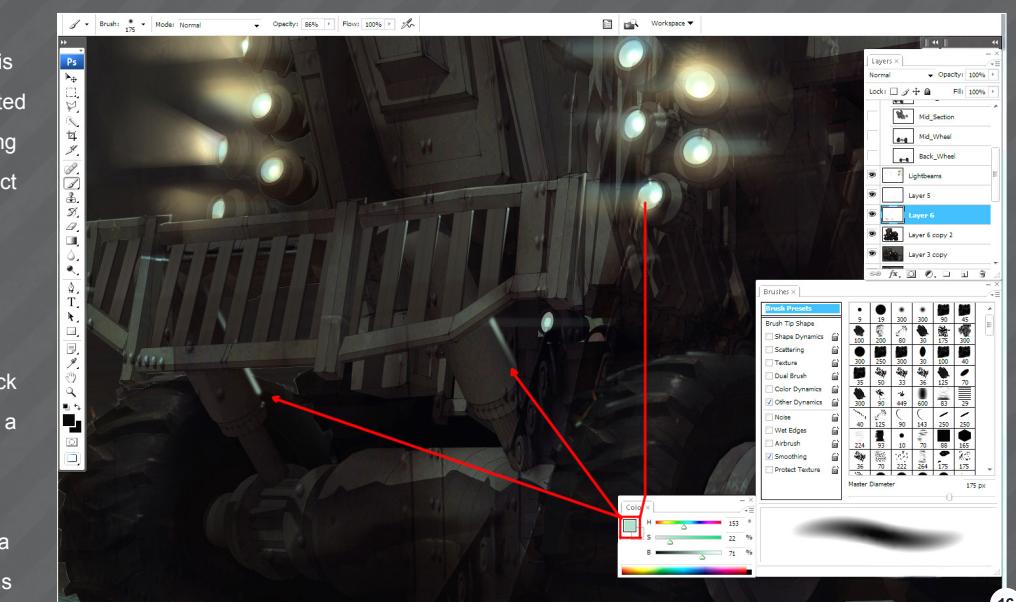
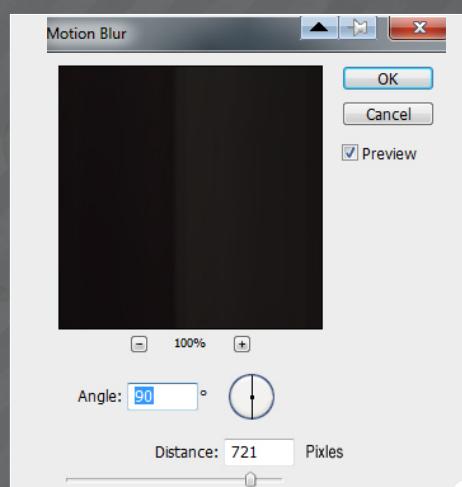
Levi Hopkins

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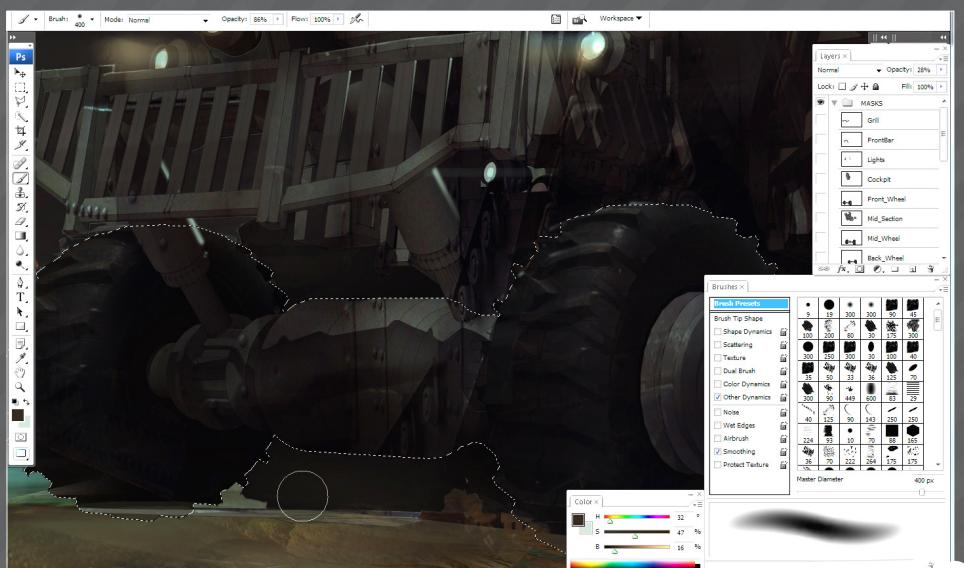
<http://levihopkinsart.blogspot.com/>

Or contact him at:

levimhopkins@hotmail.com



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You can tell a lot about a person by their face. You can tell their state of mind, you can tell where they are from, you can even make a guess about their character. For this reason being able to portray the features of a face correctly when doing character concepts is vital. In this series of tutorials out artists will be looking at how you would tackle designing characters with very specific features, but they will not just be talking about it in the context of one character. They will be showing us how to paint certain features that can be applied to different character types such as gaunt, obese, bruised etc. If you are into creating character concepts and want to add story to the face of your design this is the series for you.



July Issue 067 Chapter 01 | Gaunt

August Issue 068 Chapter 02 | Child

September Issue 069 Chapter 03 | Elderly Man

October Issue 070 Chapter 04 | Obese

This Issue Chapter 05 | Beaten Up

Next Issue Chapter 06 | Tattooed

Chapter 05 - Beaten Up

Software used: Photoshop

Introduction

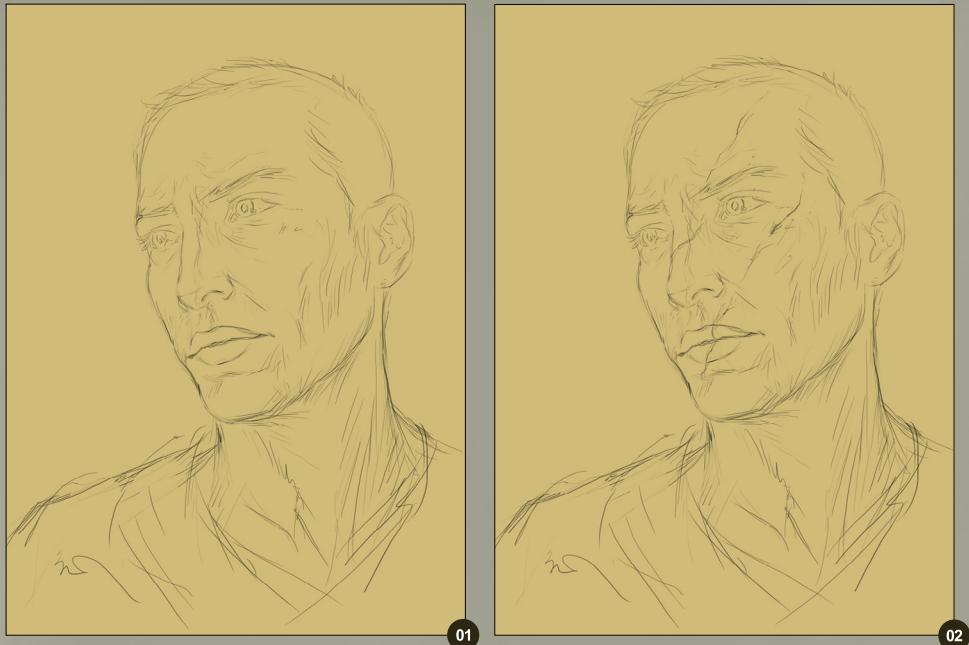
Portraits are wonderful to paint. But they are even better to paint when you can do something unusual to the face you're painting. So when I was asked if I wanted to do this one, it was a clear "Yes!" for me as it's not every day that I get to do something like this. You just don't paint people when they've had their face mangled by whatever nasty means – it's just not the polite thing to do.

Aside from the perhaps slightly sadistic pleasure one might get from this (you'd be surprised just how much fun it is!) there's also a lot to be learned if you have the stomach for it, because looking at reference material for pieces like this is not for everyone.

Google will throw a barrage of painful, gruesome-looking stuff at you and what's more: most of it is real. But unless you know what bruises, gashes, cuts, tears, scrapes and whatever other damage to skin and tissue there may be actually look like, it's going to be really hard to paint them semi-convincingly. Therefore, some research is important. So, once you know what you're dealing with, you're all set to go...

Let's Do Some Damage!

This kind of portrait would be started the same as any other portrait. I like sketching things out first, so that's exactly what I'm doing on a separate layer (Fig.01). Then I add another layer and scribble in the damage I would like to inflict on the face, or at least the major cuts and gashes – bruises, scabs and scraped skin will have to wait until color comes into play (Fig.02). Something you may already want to bear in mind here is that the wounds follow the contours of the face, and thus wouldn't be perfectly straight, but curve with the bone and muscle structure.

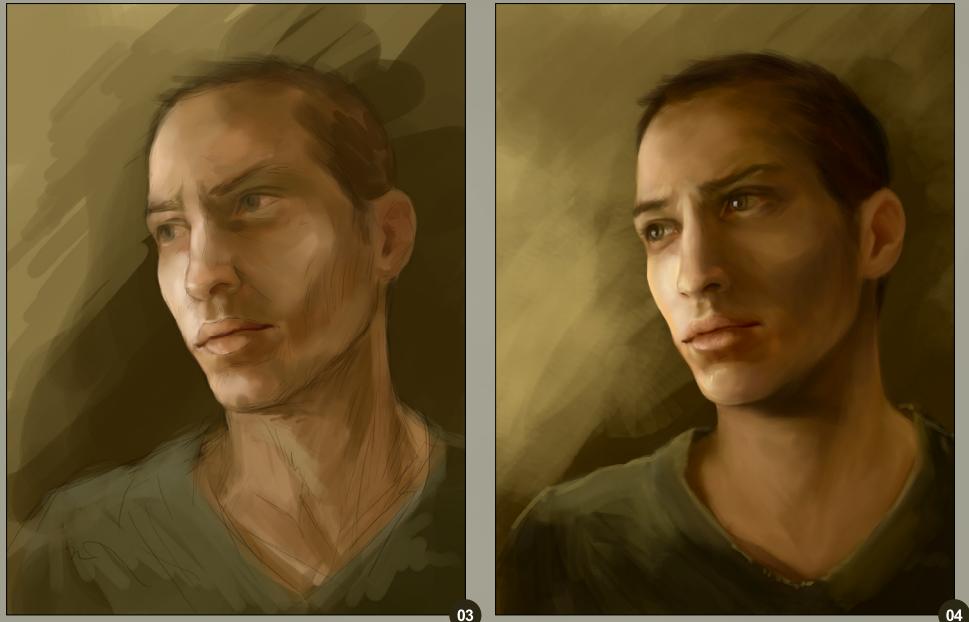


Happy with what I've got, I hide the "damage" layer for now, add another new layer under the sketch layer and block in the colors, making generous use of the Smudge tool to speed up the blending at this stage (Fig.03).

Once all the main colors and facial features are laid out, I start to refine everything using the default hard round brush, as well as a speckled custom brush for some texture and to help with the hair. Again, I use the Smudge tool – with an uneven custom brush tip and Angle Jitter set to 50% – to blend (Fig.04).

And then my computer died! I had to reinstall my Operating System, couldn't find my Photoshop disc, and had to buy CS5. As I'd been working with plain old CS up to this point, let me tell you it was quite a change and not something I recommend while you're in the middle of something, let alone on a deadline trying to finish a tutorial painting. But that's just by the by

The face is at a stage now where I feel the wounds can be added – too early and you don't have a proper grasp yet of where things are going; too late and it may not work anymore. I add a new layer for this so that I have maximum



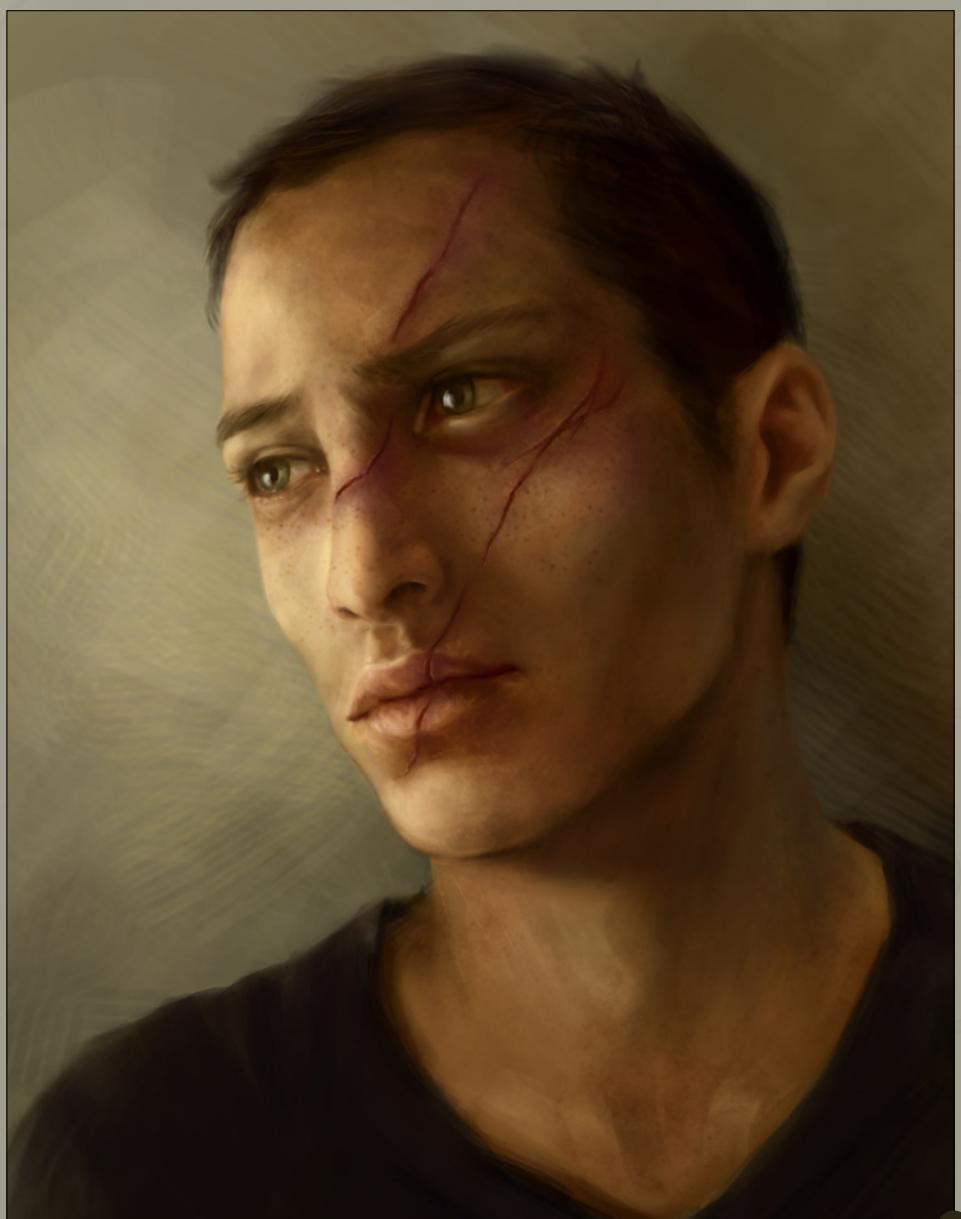


control over both the damage and the face underneath. The gashes are done with a standard round brush with Size Jitter set to Pen Pressure, while the first hint of bruising is done with a speckled brush (**Fig.05**).

The next step is to simply refine the gashes and bruising, using a tiny round brush to add highlights and shadows into and along the edges of the cuts. It's good to remember that the shadows define the depth of the wounds, and adding the highlight along the edges gives the impression of the skin and underlying tissue having raised slightly where it split open (**Fig.06**).

As I'm not pleased with the crop and colors, I make some adjustments to both and then refine the face some more (**Fig.07**).

To get rid of the shiny plastic look I decide it's time for some textures, which will also help me to roughen up the guy's face – after all, he's just had his head smashed in, and after something like that no one would look all glowing and ready for a glamour shoot. I use my favorite skin texture brush for this on a separate layer, which I then set to Softlight and lower its opacity as far as needed to let it blend in. I also use a speckled brush to add some freckles in the same way (**Fig.08**).





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Happy with it for now, I turn my attention back to the nasty parts. Using a speckled brush I add more color to the bruises, and also refine the gashes a little more (Fig.09).

As this isn't nearly enough to pass as a "beaten up" look, I grab a scabby looking custom brush next, add a new layer and stamp the brush where I want the scraped off skin to be (Fig.10). It doesn't really look like much at first, but once details have been added – lots of fine strokes with a tiny brush, highlights and shadows – it's much better already. (Fig.11)

Still not pleased with the cuts, I erase some parts of them, and refine others (Fig.12).

At this point I decide he really needs a somewhat bruised and swollen eye, which I should have thought of at the beginning as



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swelling changes the anatomy, either slightly or totally, depending on the extent of the swelling. A speckled brush for the bruising and some detailing of burst veins in the eye itself do the trick here (Fig.13).

It's time now to go back over the face and add the missing details, such as eyelashes, eyebrows and hair, using both a speckled brush for the overall texture of hair and a small round brush for detail work (Fig.14).

Because he's not battered enough yet, adding more scraped skin on the forehead, cheek and lips will certainly get him there. So adding yet another layer I do that with a custom brush that I made from a photo of tree bark! To make the flat brush work with the contour of the face, I transform the scrapes with Warp (Edit > Transform > Warp). Distort (Edit > Transform > Distort) works too if you don't have the Warp function, and then erase bits so it doesn't look too uniform. Blurring them if and as needed



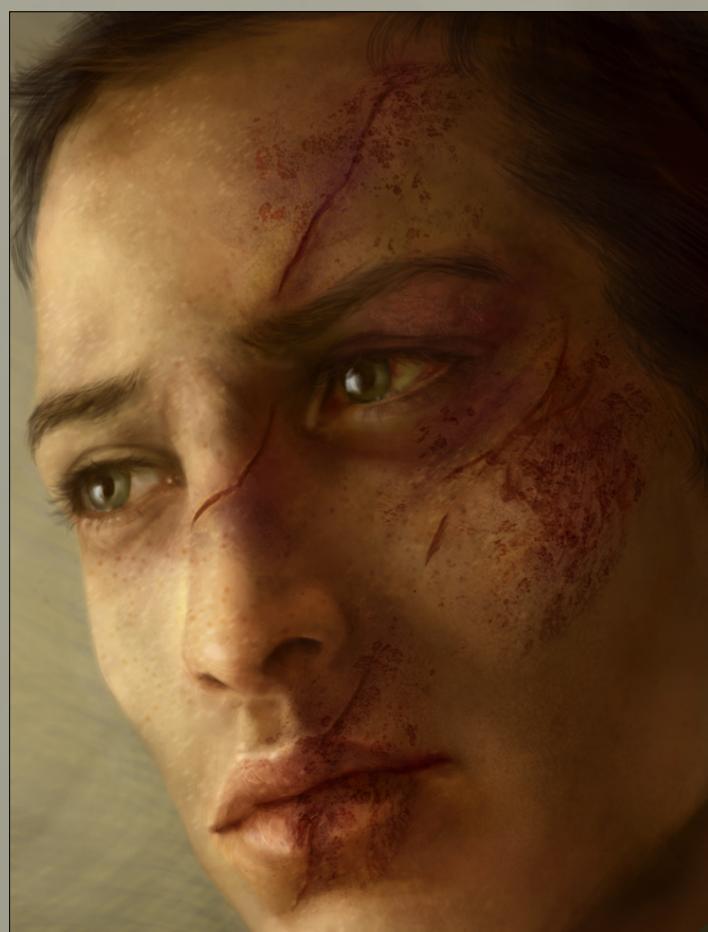
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to soften the harsh edges of the bark texture slightly makes it all come together. Setting the layer to Softlight may work as it did here to blend everything better (Fig.15).

As before, adding details such as highlights to bring out the scraped skin parts is important

to not let the added damage look fake and "stamped on". I now turn my attention back to the background and play around with cooler colors to counteract the warm tones of the face. I also adjust the Levels of the face to bring out the colors a bit more. As a last color boost I add a layer over the top of everything and stamp a



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bright turquoise brush on it – here I use one of the brushes from the DP Brushes set that comes with CS5, but you could use any brush that isn't totally uniform to add some texture or color variations. I set the layer to Color Burn and the opacity to 22%. Sometimes Overlay or Softlight work better, so play around with that (Fig.16).

Now it's time for some last adjustments and my own little bits that I feel work with the portrait, keeping it rougher than normal. Done! (Fig.17).

Nykolai Aleksander

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“Attaching yourself to a piece of detail is not a good thing. A good artist will always be able to destroy and build upon his own creation again.”



Some artists have a rigid process that they follow for every painting, but some artists start painting and see what happens. This is certainly the case in this month's Making Of where Alexandru Negoita (Dominus) talks us through how he approached his painting Nyx.

NYX

MAKING OF BY ALEXANDRU NEGOITA

2011

Making of Nyx

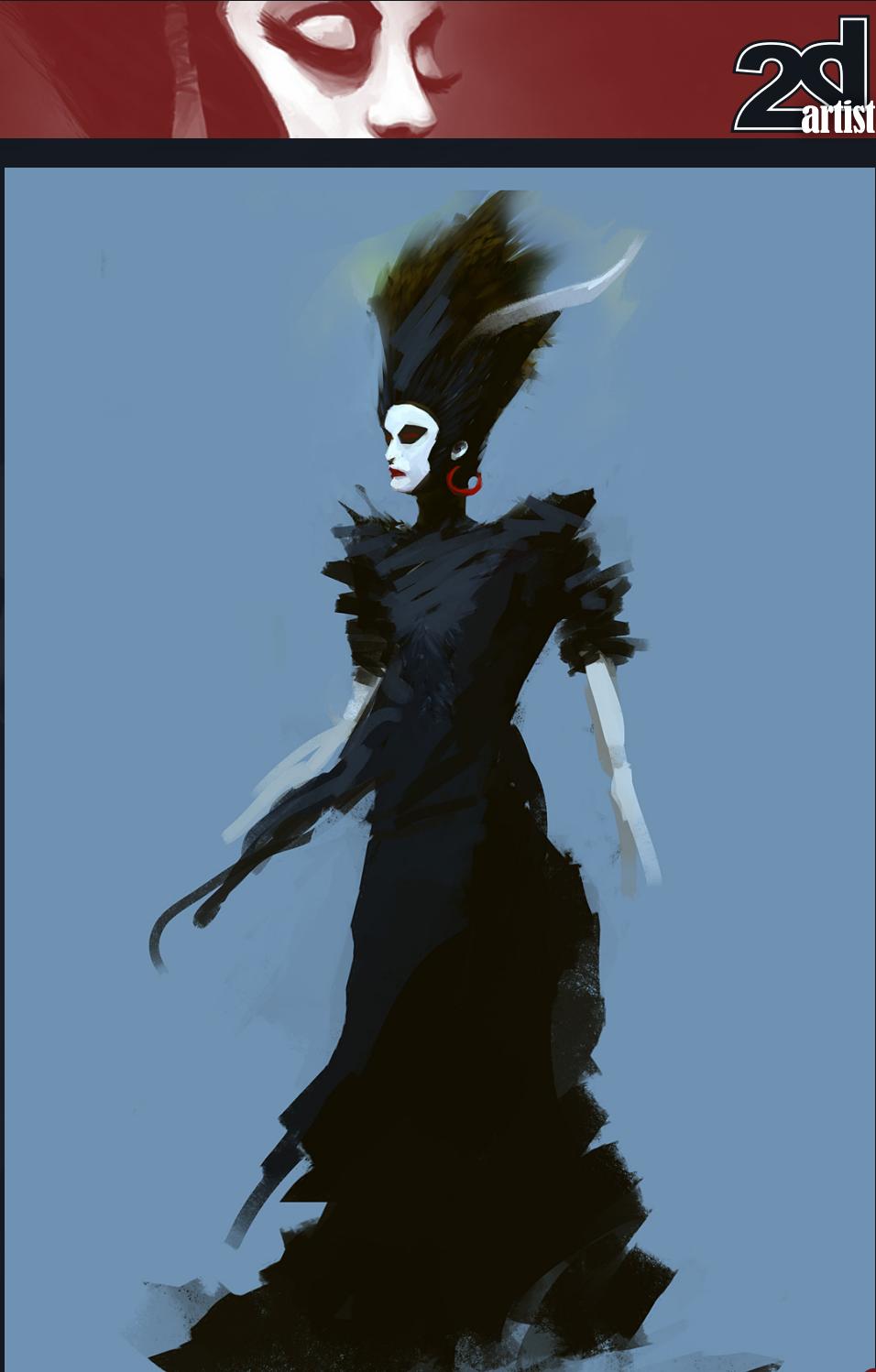
Software Used: Photoshop

Before I start a painting it is important for me to get into the correct mood, so I tend to play some dark and ambient music. Whilst painting this image I listened to Radiohead as it is fairly light and mellow.

I always start by filling the canvas with a simple flat color and sketching with some random brushes (which you can download for free from



02



01



03

my website www.pandemoniumart.net/brushes) until I find a shape I like and that allows me to explore more ideas and see where the image takes me (**Fig.01**). I usually don't have anything clearly defined in my mind, and in this case I just knew that I wanted to paint a static, moody piece with some sort of mysterious goddess or exotic sorceress in it. I think the inspiration came from old photos of movie actresses. I like to paint at this stage with a loose textured brush so that happy accidents can occur, sometimes for the best. I try to keep everything fairly flat and simple (**Fig.02**).

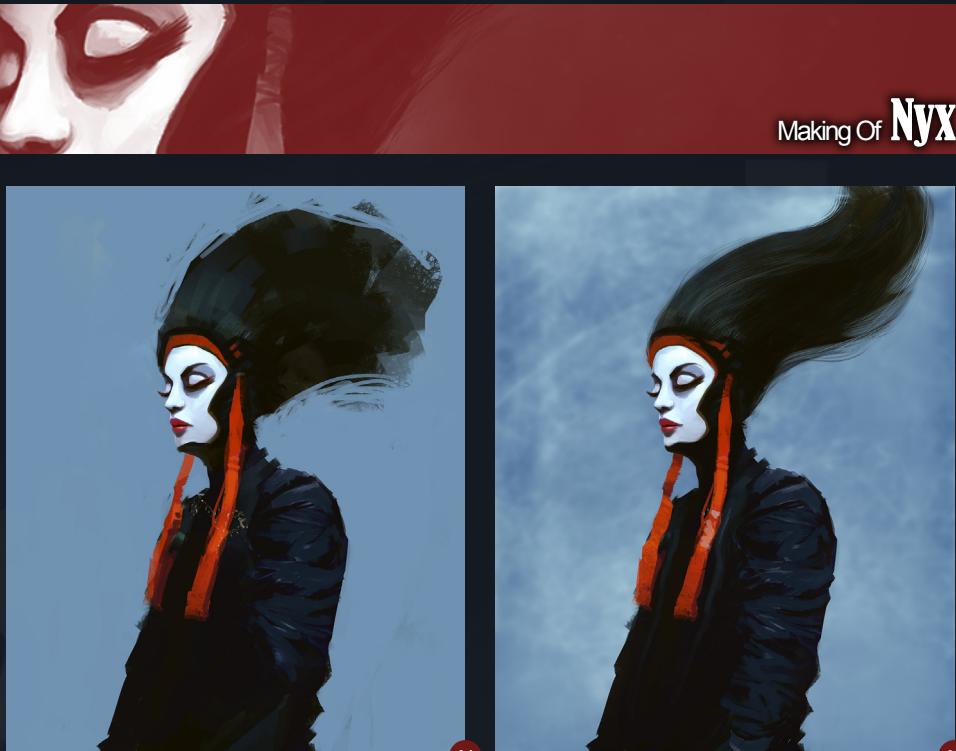
Defining the main composition is a hard task, but after this first step I tried to find some gesture and expression for the character (**Fig.03**). I then focused on her face, adding more details. I painted her eyes closed as if she is meditating, dreaming, fading away. This is, in general, how I approach an illustration; I try to communicate an idea, emotion or mood.

The goddess I chose to represent is a character from Greek mythology called Nyx. She was the primordial goddess of the night and a shadowy figure. She stood at or near the beginning of

creation, and was the mother of personified gods of Sleep and Death. In my vision, although she looks pale and demonic, she inspires power and beauty.

It's a bit tricky working directly in color, but it's a good exercise. I try not to use the Undo function too much; I prefer to correct any mistakes with the same brush. Attaching yourself to a piece of detail is not a good thing. A good artist will always be able to destroy and build upon his own creation again.

The costume design was not very important at this point, I was just establishing the general shape and feel (Fig.04). I was not very happy with her headdress, so I tried many different designs until I decided to simply make her hair



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appear as if it is blowing in the wind. This also helped the composition and overall shape look more organic (Fig.05).

Also at this stage I decided to go for a portrait and crop out the rest of the body. Notice that the light source was not clearly defined until the final step, where the focus was on the face because I wanted the viewer's eyes to go directly to the focal point.

The last step is where I blocked the entire figure into a dark, shadowy environment. I deliberately have all the highlighted areas together in the center of the image so that the face will stand out. To enforce the focus I blurred the background a bit and added some dust particles to create more space and a sense of depth. Her pale face creates quite a dramatic contrast and defines the form clearly. The two red ribbons added a bit more story to the piece and a touch of mystery that creates questions.

I hope you liked the process and thanks for reading! (Fig.06).



Alexandru Negoita

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:VOLUME 6



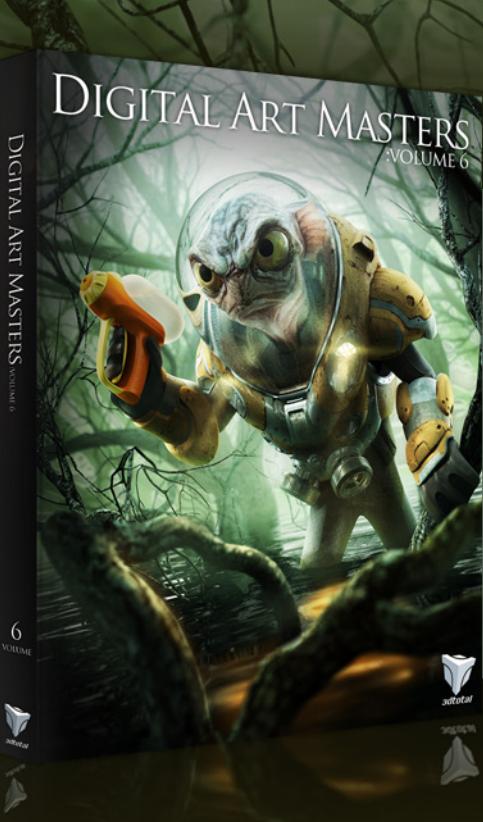
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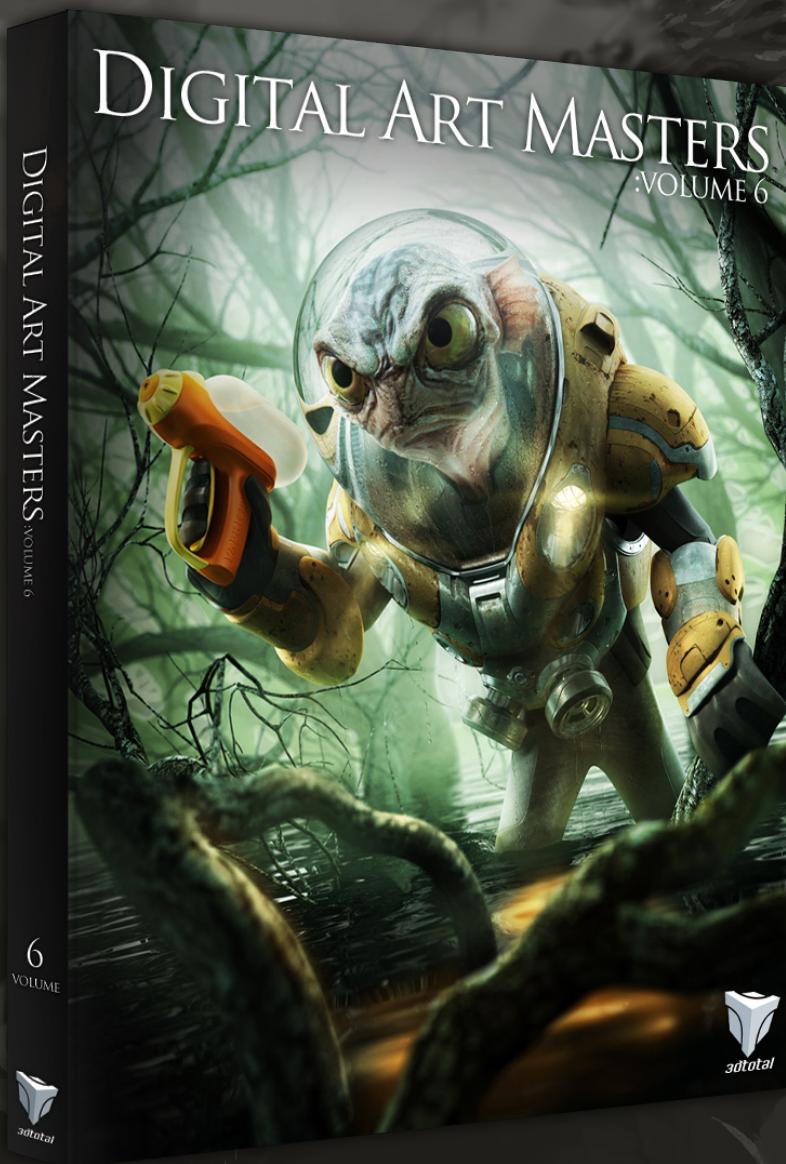


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This is more than just an artwork book.
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This month we feature:
"I LOVE PARIS"
BY IGNACIO BAZAN LAZCANO

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



I LOVE PARIS

BY IGNACIO BAZÁN LAZCANO

JOB TITLE: Freelance Artist

SOFTWARE USED: Photoshop CS3

THE IDEA
The idea of painting a toad reading the newspaper in a restaurant full of "normal people" came to me while I was enjoying an aromatic coffee in one of the picturesque bars you can find in Buenos Aires. I've always liked observing people to study their gestures and the way they are dressed. Buenos Aires has a mixture of races and cultures, with each having a unique style that differentiates one from another. The ritual of drinking coffee, however, is something that brings everyone together.

I'VE ALWAYS LIKED TO PLAY WITH THINGS SLIGHTLY DISENGAGED FROM REALITY

The architecture of Buenos Aires is very similar to Paris. Early in the last century my country was one of the world's powers. If there is anything that has always characterized Argentine people, it is that we have always looked towards Europe and the Old Continent – especially to France and England. Perhaps for this reason, I decided that *I Love Paris* was the best name for my picture.

I've always liked to play with things slightly disengaged from reality and think that the simplest way of creating humor is to use



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everyday items and exaggerate them. In this tutorial I will explain the criteria behind drawing and painting in a cartoon style:

- Creating characters
- Colors
- Coloring and final detail

It's good to start with a couple of sketches to help establish creative direction (Fig.01a – b).

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CARTOON

CHARACTER CREATION

Character creation is the most amusing stage, especially when you consider the associated professions, personalities, gender, habitat and many other variables that help define each character's design. Something that makes all the difference with cartoons is the possibility of overdoing features and defining each character's profile in a much more acute and precise way.

For this scene, I tried to think about the most suitable characters for a French cafe set in the early 1920s. I had to consider the appearance of the waiters and also the social status of the customers with regards to their professions, clothing etc. (Fig.02).

COLORS

For these kinds of drawings you often have to work with flat and saturated colors. Simple

backgrounds help emphasize the characters making them more prominent. Commonly used colors are often more impressionistic, such as purple shadows and orange highlights. The best examples we can find are in Disney movies.

To add special depth in a composition it is a good idea to choose cooler background colors and warmer ones for the foreground figures (Fig.03).

If we want to further highlight a key figure it often proves useful to use a different palette to make it stand out from the rest. Everything, for example, can be painted with a warm palette of reds and a single element highlighted with cooler colors or vice versa (Fig.04).

BASIC COLORS

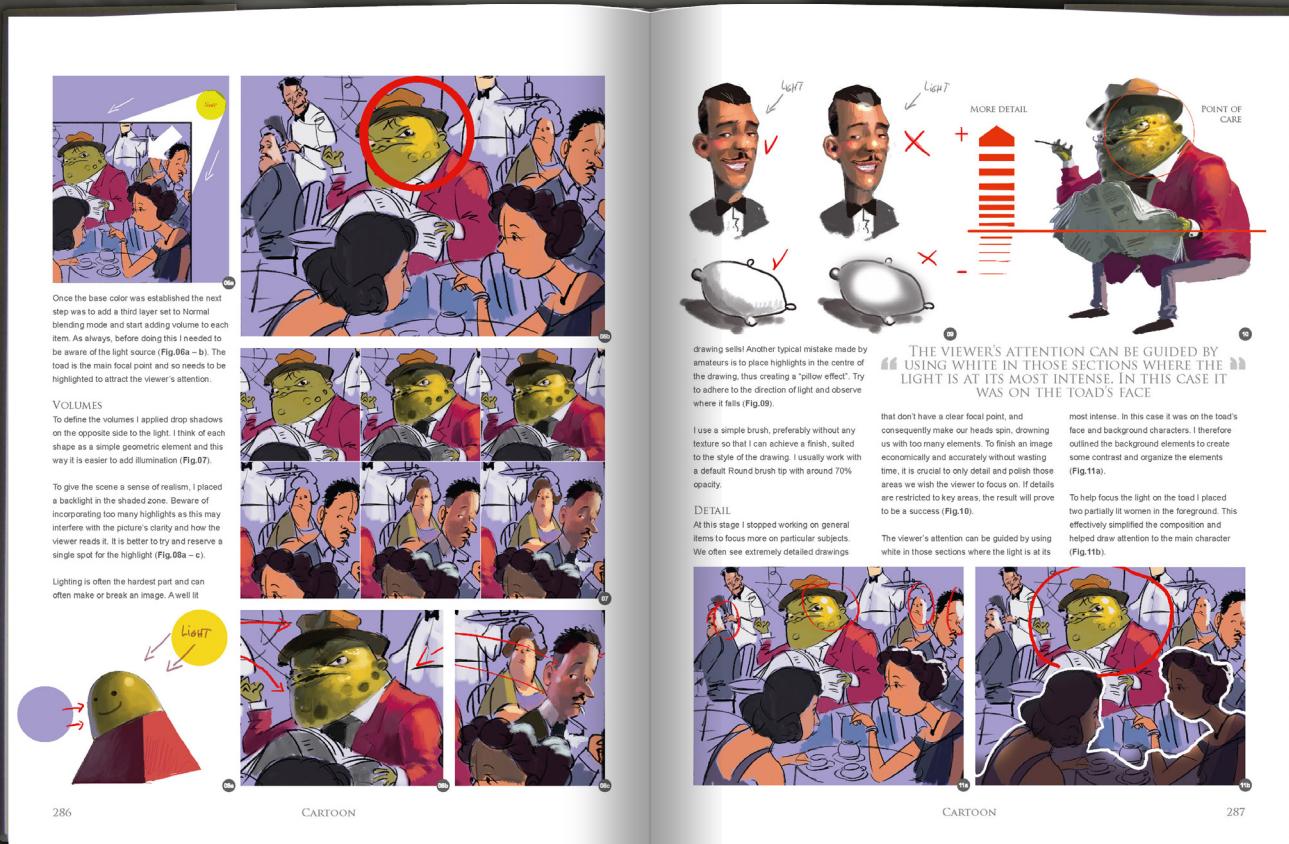
To start coloring I added a new layer set to Multiply and chose purple as the background

CARTOON

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



DIGITAL ART MASTERS



VOLUME 2

The second book in the Digital Art Masters series features 58 of the finest 2D and 3D artists, including Benita Winckler, Glen Angus, James Busby, Jonathan Simard, Jonny Duddle, Philip Straub & Tae Young Choi.

VOLUME 3

The third book in the Digital Art Masters series features 60 of the finest 2D and 3D artists, including Damien Canderlé, James Paick, John Wu, Laurent Pierlot, Marc Brunet, Mathieu Aerni, Matt Dixon & Neil Blevins.

VOLUME 4

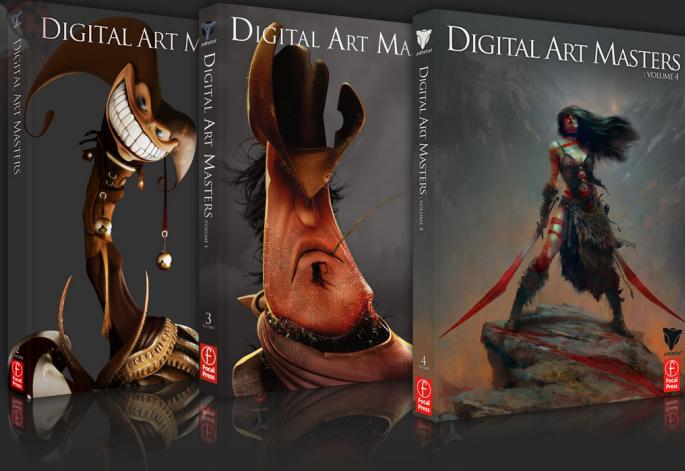
The forth book in the Digital Art Masters series features 50 of the finest 2D and 3D artists, including Loïc e338 Zimmermann, James Paick, Craig Sellars, Jelmer Boskma, Maciej Kuciara, Daarken, Kekai Kotaki & Marek Denko.

"Digital Art Masters in its 5th edition is now what can be easily considered one of the best showcases of digital artworks available today. The quality of the artworks, the fine printing and the valuable walkthroughs make this book a must-have for any art lover and for any CG artist, professional or beginner."

Alessandro Baldasseroni | www.eklettica.com

Meet some of the finest digital 2D and 3D artists working in the industry today – Andrée Wallin, Andrew Hickinbotham, Viktor Fretyán, Kekai Kotaki, Jason Seiler, Ignacio Bazán Lazcano, Chase Stone, Neil McCormack, Rebeca Puebla, Marek Denko. Become inspired by breathtaking images, paired with the techniques and tricks of leading industry artists

- More than just a gallery book, learn from the best digital artists in the world; each artist offers insight into how their image was created, with discussions of techniques and problem solving solutions
- A source of inspiration for artists of all levels: cutting edge imagery showcases the best in today's digital art
- Featuring more than 50 artists and showcasing over 900 stunning color images in five sections: Sci-Fi, Scene, Fantasy, Character and Cartoon



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3DTotal presents the new issue of **3dcreative** magazine: a downloadable monthly magazine for concept art, digital & matte painting for only **£2.75** (approx \$3.78 - €2.93)

3dcreative

Issue 075 November 2011

Kenichi Nishida
3DCreative interview this fantastic Character artist

Jin Hee Lee, Arturo Garcia, Hugo Morais & more!
Gallery - 10 of the best images from around the world!

"FAUP - Path to Knowledge"
Project Overview by Jacinto Monteiro

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THE SCORPION

Taking the sting out of modeling Borislav Kechashki shares the process he used to create his stylized character.

Futuristic Vehicles
Dhilip Somesh concludes our **Futuristic Vehicle** tutorial series, this time looking at creating a Resource Collector.

Vue Environment Creation
Bringing us the final chapter of our **Vue Environment Creation** series, Alex Popescu creates a stunning image of a River Valley.

Sword Master 2
Last month Gavin Goulden began our **Sword Master 2** tutorial series and Gavin is back again this month to show how to sculpt our model and more.

Cover image by Borislav Kechashki

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to see a full preview of the latest issue, subscription offers and
to purchase back issues.





3dtotals.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 3DTotals or our magazines, or if you have a question for one our team, please use the links below.

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