

23 artist

Concept Art, Digital & Matte Painting
Magazine | Issue 079 July 2012

Interview

Thierry Doizon

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The Gallery

Vanja Todoric, Serg
Souleiman, plus more!

Like an epic beacon glowing in the dark we start our new series The Six Realms to guide the way and show us how to paint fantasy environments.

THE SIX REALMS



Manga Historical Characters

Continuing his incredible series, **Patipat Asavasena** demonstrates how he painted the stunning Helen of Troy.



Designing Droids

Christopher Peters shows how to pack a punch with this months fantastic painting of a Fighter Droid.



Painting Creatures from Mythology

Richard Tilbury and **Simon Dominic** tackle the latest beast in this series, by taking on the evil Muma Padurii.



Editorial

Welcome to the July issue of **2DArtist** magazine! In this issue we bring you more exciting installments in our great tutorial series and continually captivating artwork. From manga characters to fantasy realms, there's a little something to put a smile on everyone's face!

Last month we said goodbye to **Jama Jurabaev**, who finished up our 2D animation series by showing us how to create amazing animations using paintings, live-action footage and compositing techniques. But not to worry – this means we get to start our brand new series: The Six Realms! Modern computer games lure us in with the promise of exciting explorations through limitless worlds and different realms within those worlds, created by talented artists and designers. In this series of tutorials our artists take us through their painting process and show us how to design six diverse, fantasy realms from the same world. **Chase Toole** kicks things off this time with Mountains, which happens to be the stunning image on our cover.

In other tutorial-related news, **Patipat Asavasena** shows us how to be efficient and flexible in our editing as he guides us through the creation process of his manga-style version of the beautiful Helen of Troy. He covers working from a concept and theme, through to overpainting and adding final touches.

Christopher Peters approaches designing a fighter droid, from the perspective of producing an image for the games industry. Not only does he talk about the design and painting of the droid, but he also shows us how to create drawings that can be given to a 3D artist to help them create games characters. Make sure you catch the last in the series next month!

Last but not least, we are in the accomplished hands of our resident artist **Richard Tilbury** and **Simon Dominic Brewer** for the latest installment of our brilliant Mythological Creatures series, as they take on the mythical being Muma Padurii – a creature known in Romanian folklore as a spirit of the forest in a very ugly and old woman's body. Take a closer look to find out how each of our artists interprets the same brief and comes up with their own version of this mix of different creatures, with Simon in Painter and Richard in Photoshop.

If all those great tutorials aren't enough we also have a Making Of brought to you by **Bruno Hamzagic**, who shows us how he

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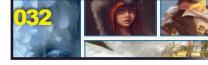
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The sketchbook of Cosmin Podar



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created a brilliant caricature of JK Simmons. Talking of caricatures, our monthly sketchbook feature gives an insight into the creative mind of **Cosmin Podar**, whose passion for capturing personalities on paper really shines in this selection of images. We also have an interview with diverse artist **Thierry Doizon**, who talks to us about his work at Steambot Studios and what he likes to do in his free time.

To round things off, we bring you another inspirational gallery, which is full to the brim with stunning images and features a variety of talented artists including **Vanja Todoric**, **Dor Shamir** and **Xavier Etchepare**. Enjoy!

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

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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:

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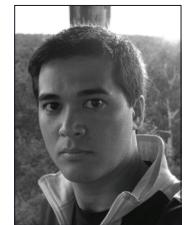
Contributing Artists

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



Thierry Doizon (Barontieri)

Thierry attended the Kent Institute of Arts & Design (UK) where he graduated with honors with a B.A. degree in Industrial Design. He fell into the weird World of Videogames and he has since then, worked at different companies such as Cryo Interactive, Acclaim Studios, Splash Damage and now Ubisoft Montreal. Thierry launched STEAMBOT Studios with his friend Vyle.



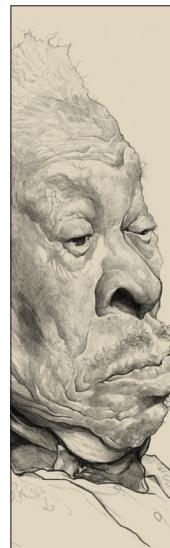
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Cosmin Podar

Cosmin is a full time concept artist based in Cluj Napoca, Romania. He spent his days as a boy drawing and coloring super heroes, before starting his career as an amateur caricaturist, drawing after his job and on lunch breaks. Two years on he spends his day creating characters, environments and in the free time doing caricatures, as one of his passions.

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Patipat Asavasena

Patipat Asavasena is a graduated engineer, but he decided to follow his passion in art. Currently, he's a full-time freelance artist living in Nonthaburi, Thailand. His work has been influenced by Japanese manga, but also has a wide-range of styles and is very interested in art, photography and technology.



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Chase Toole

Chase Toole (aka toolled) is a concept artist and freelance illustrator working out of Montreal Canada. Chase is currently working on AAA titles with the immensely talented team at THQ Montreal. He enjoys storytelling and creating moody images, and is always looking for inspiration in strange places and new experiences.

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Bruno Hamzagic

Bruno is an artist who likes to illustrate and animate in 3d and 2d; he is always studying and experiencing different ways to give shape to the stuff that he thinks of. After being introduced to digital art, he became a slave of "command+z" and others benefits of working at the computer.



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Contributors

**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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**Would You Like To Contribute To 3DCreative Or 2DArtist Magazines?**

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





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Piracy is threatening the future of our magazines and if the number of illegal copies increases much further then it could spell the end for both 3DCreative and 2DArtist, taking away valuable freelancing opportunities for artists and valuable learning opportunities for our readers. We're sure that no one wants to put their names to that, so if you're reading this from a magazine issue that you haven't paid for yourself then please buy a genuine copy [here](#). It only costs \$4.50 and your contribution will help us to make our magazines even better, and secure their future for a whole new generation of artists.

Many thanks,
THE 3DTOTAL TEAM

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"It is all about
curiosity and fun,
right?"

AN INTERVIEW WITH BARON TIERI

TIERI

If I was forced to use one word to describe the work of Thierry Doizon (Barontieri)

that word would be cool! Check out the diversity of his stunning work over the following pages, and find out a little about his work at Steambot Studios and what he likes to do in his free time.

孫悟空

09/05/10

Hi Thierry, it's really good to speak to you. I have to admit I'm a bit of a fan of yours and I'm pretty familiar with a lot of your work, although I don't know a great deal about you. Can you tell us a little about how you realized you were a talented artist? Also I noticed that you spent some time in Kent in the UK – what did you think of the UK when you were here?

Hi Simon, thank you again for this little chat. There isn't much to say about my work. I would love to believe that I create or design stuff, however the reality is a mere colorful pile of production digital bits. I've always been drawing or chasing my dreams and hopefully this will be a lifetime quest. I say quest because it includes resilience, passion and hard work.

Concerning the UK, it was a great experience. I have lived there as both a student and an employee – two very different situations at different periods of my life. But even though London is a lovely, creative city, the horrible weather always taints my good memories. It was the main reason I escaped the island!

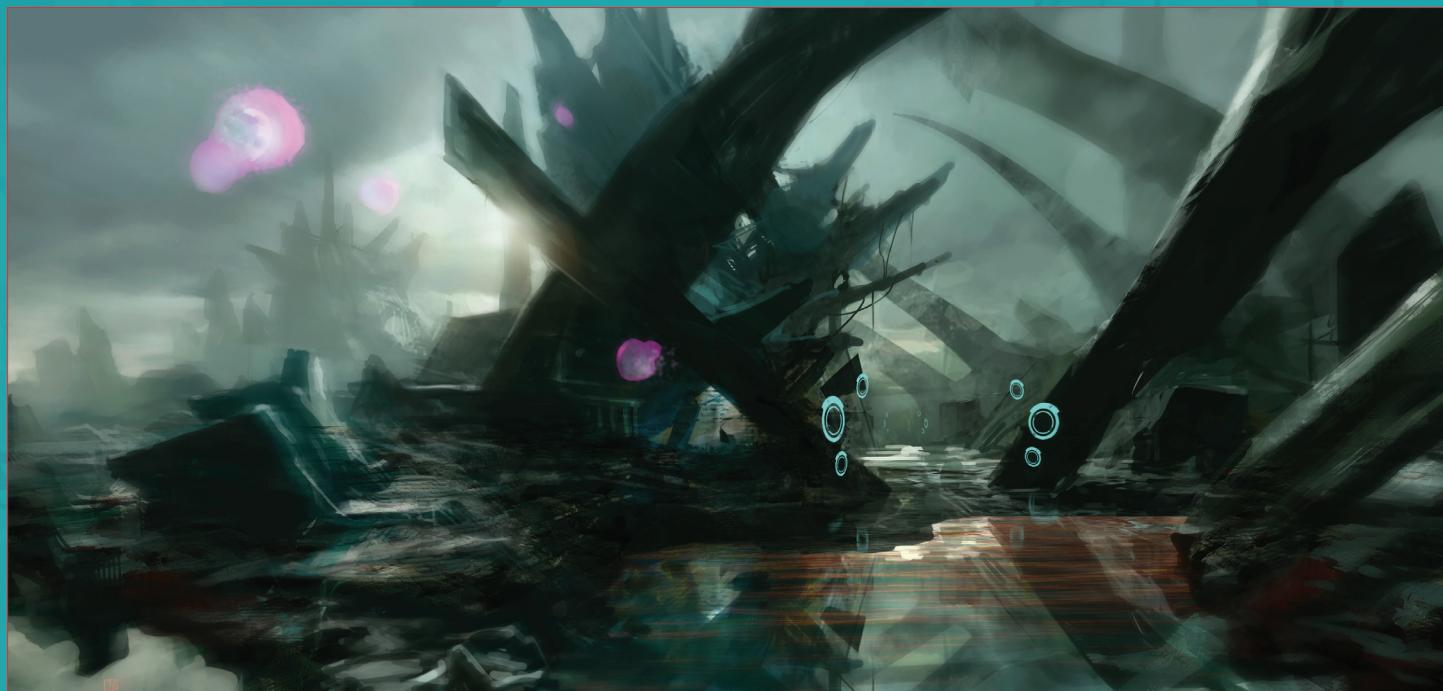
"I've always been drawing or chasing my dreams and hopefully this will be a lifetime quest"



[Laughs] I can't blame you for wanting to escape the British weather – I often feel that way! You mention that you have always drawn. Can you remember what it was that first got you interested in drawing? A lot of artists say things like comic books or the

Disney films – was there anything you can remember that specifically made you want to draw?

My memory is very deficient; there are probably a few loose wires somewhere! My guess is that I've been drawing since the first time my parents







MEANWHILE ON GOM-10, THE DEEPSPACE HORIZON IS STILL EXTRACTING THE OBSOLETE AND POLLUTING IOL MINERAL...



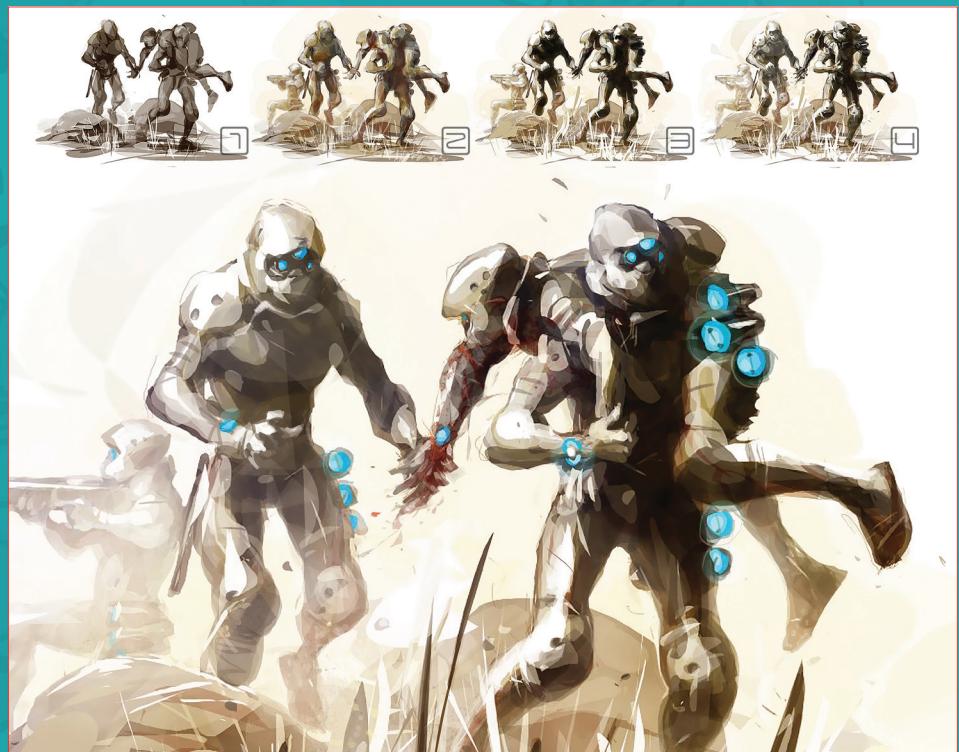
put a pencil in my hands. All kids are interested in drawing; it is your first way to express things, even before you can speak. Comic books or movies may have accentuated this passion for me, but it was there already. Life for children in Madagascar was very simple back then – close to nature, with no gadgets except for my beloved BMX – so we always played outside, and when it was raining then it was Lego time or a drawing party! In a tropical country that counts for a lot of doodling.

I always like to take a good hard look at an artist's portfolio before interviewing them. One thing I noticed as I flicked through yours was that no three images in a row seemed to use the same style. One would be very loose and exciting, the next a sharp, realistic environment concept and then there would be some really bold line work filled with great colors, which almost looked like a page from a comic. How do you develop each of these styles and do you have a preference for your personal work?

Interesting... I've had many discussions about art styles, personalities and influences with my friends and colleagues. I sincerely think that

I don't have a personal style (some disagree and yes, I do tend to over-use orange and blue tones). My goal is to try things and experiment as much as possible. The style of my images depends on lots of different factors such as whether they are based on an idea, what my

feelings are at the time, whether I have the will to imitate someone else, if I want to experiment, any software/tool constraints, freelance visual direction etc. It is all about curiosity and fun, right? It's also because I'm pretty impatient and get bored easily doing repetitive actions, so





changing my style or trying out new ones just keeps me excited, I suppose.

Can you tell us a little about how you approach creating concepts in a professional environment? Do you have a loose approach or do you start with pretty organized sketches and line work?

This is a common question I've been asked by students and aspiring concept artists, and there's no simple answer because there are so many parameters involved. For example, are they illustrations for a game, movie or comic-book? Is this a freelance job that requires me to follow an established art direction (stylized, realistic, speed paintings)? At which stage of the project am I currently (conception, production, marketing)? All these factors affect the way we work and influence our decisions.

Everyone has their own techniques, tricks and tools, and the more you have the better so that you can always choose the best options. Generally, we use an iterative process in the

industry, starting with lots of thumbnail sketches before moving on to a final, detailed illustration, but everything else is possible too. For my part, I like the energy of a speed painting much better than the stiffness of super-polished images, but this is a business and the majority of the time you have to follow the trends. I know this doesn't really answer the question, but it's easy to

figure it out when you are facing your deadlines, believe me!

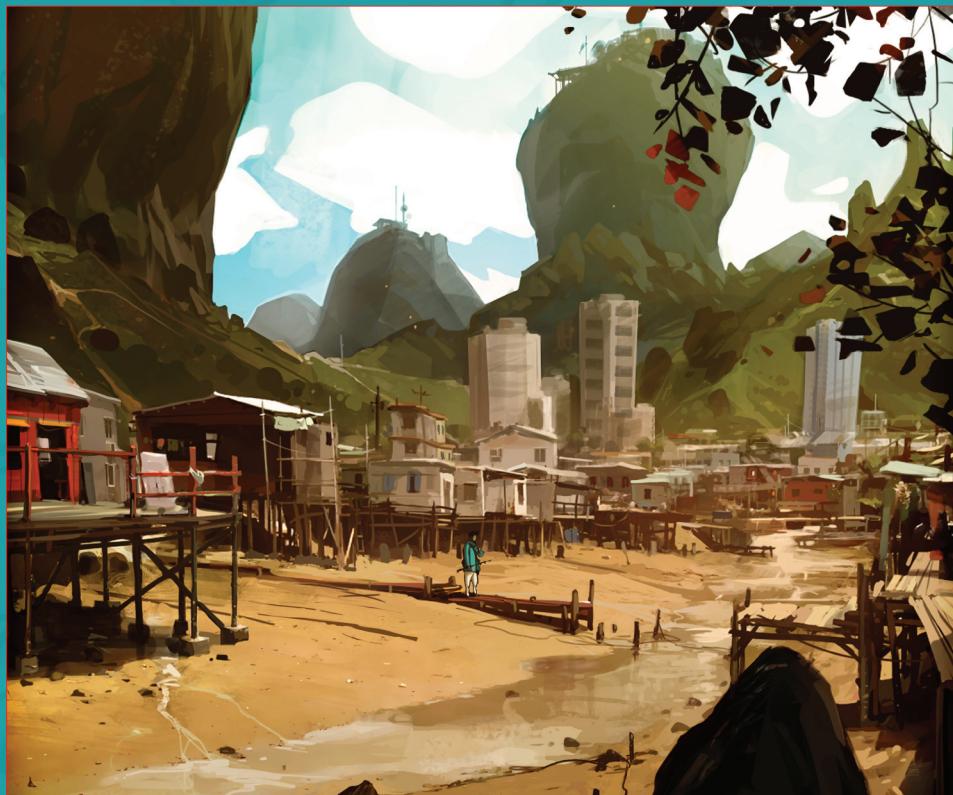
I guess that makes sense really – each project requires its own approach. Do you ever dream of creating your own unique project and designing something from top to bottom?



Yes, indeed, all the time actually, but now it's evident that creating something alone requires an incredible amount of energy and is not necessarily a good idea. Sharing your thoughts, starting a project and bringing talents onboard may be more rewarding and fun. Contrary to the majority of my colleagues, I need to have a very good overview of a project in my head before drawing, not the other way around. This is very problematic because it requires a lot of thinking and doesn't bring a lot of results, so there is a need to change this process and start to write down those thoughts. I've managed to focus on three propositions out of my list of ongoing unfinished projects, so now let's see if this can lead to something real one day.

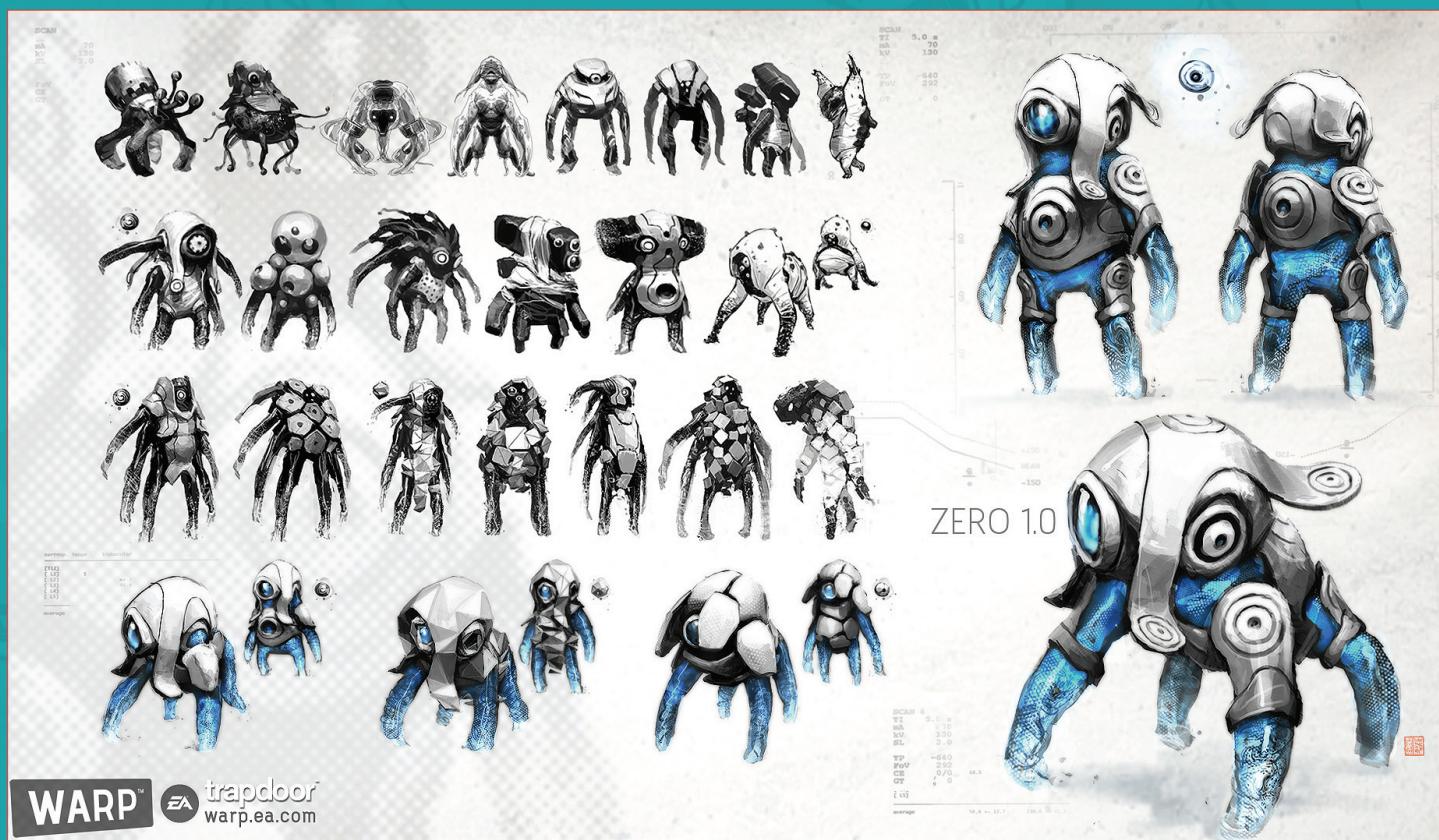
"It's an ongoing adventure full of surprises and passion"

A lot of people will know you for the work that you have done with Steambot studios. Can you tell us a little about what it is like to work as part of such an amazing team and to be involved with such blockbuster projects?



Steambot is a creative studio I founded with my friends a few years ago. Despite the fact that we had a few people coming in and out, it's an ongoing adventure full of surprises and passion. The concept was to create our own worlds,

our own IPs and develop them through various medias; we have released two books already and are working on many exciting projects. There is something incredible in starting your own business when your products are well





received, like *Exodussey*. It comes with its fair share of rewards, although there are sacrifices as well. Most of us were working full-time while creating that book, so you can imagine how it can affect your personal life. Also, a company is not just about having fun; you have to manage it too, which is definitely not that easy, at least not for me. We have offices in Montreal, L.A and Austin and a crazy talented team; just keep an eye out for our next releases!

You can guarantee that we will all be watching Steambot closely! Now I took a look at some of the projects that you have worked on and I saw *Tron: Legacy* was on the list. What was it like to work on a project that is so unique, design-wise?

It was unbelievable, and a great learning experience with the most talented and professional team I've had the chance to be part of. There is too much to say about it, but it happened thanks to Darren Gilford, David Levy and Disney, and it was worth it! Sebastian and I were part of the Vancouver art team, with a strong focus on the "real-life" sets. The design uniqueness of the film had already been established by the L.A team and we just had to follow their lead.

One of the guys in the office is a keen games fan – he mentioned recently that he had been playing *Warp* on the Xbox 360 and it was a lot of fun. Can you tell us a little about this project and your involvement with it?

I joined the Trapdoor development team after participating in their exciting FGF (Fake Game Footage) and ended up art directing the project. It felt good to come back to a smaller company after working for Ubisoft and Eidos on AAA games that take forever before being released. I'm neither a politician nor a soldier, so I can't stand the weight of heavy hierarchy studios for too long and Ken Schachter offered me an opportunity I couldn't refuse. I'm proud of what we have done on *Warp*; it's a little game with a cool character and creative action-puzzle mechanics made a la sauce indie! Go and try it out.

I always like to ask people what they like to do in their spare time, as it often influences the kind of work they like to create. What do you do to wind down after work and do you think this influences your artwork?

There is nothing original here; we all have a personal life, a partner, family, friends, home, hobbies, habits etc. I used to work too much and

decided to change my priorities lately... maybe I'm just aging! Being an artist can be a problem as there are no clear boundaries between your work and your life. So I end up painting during the weekend just for fun, or helping a friend with a logo, or finishing a contract with Steambot, or doing a Dr.Sketchy session on Saturday or even answering some questions for a magazine! [Laughs] You know all the things that are directly involved with what you do in life!

It is important to take a break; to see and do something else. I like to play tennis, skateboard or snow skate with my friends, and support my girlfriend in her fine art studies. The most important thing for me is to travel. A journey is an adventure that makes me feel like a kid, an astronaut or an idiot; it destroys the cultural stereotypes and makes me realize how much I don't know, and how much is left to discover.

Thanks for taking the time to chat with us and for sharing your stunning work with our readers. I hope you find more time to travel soon.

Merci beaucoup, it was a pleasure. I'm waiting to receive my next travel companion: a Bike Friday tikit. Bye bye!

Thierry Doizon (Barontieri)

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Email: barontieri@gmail.com

Interviewed by: Simon Morse



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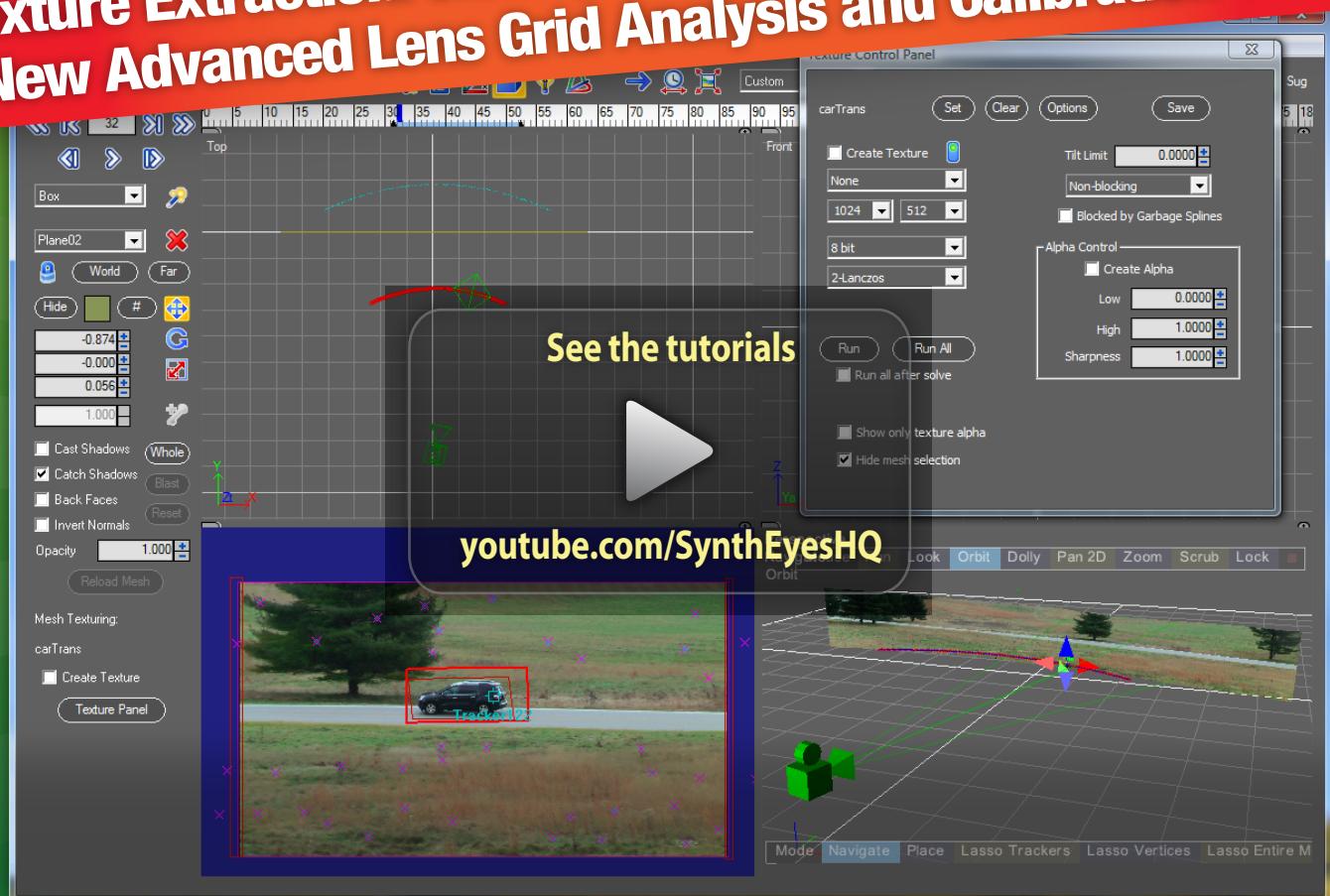




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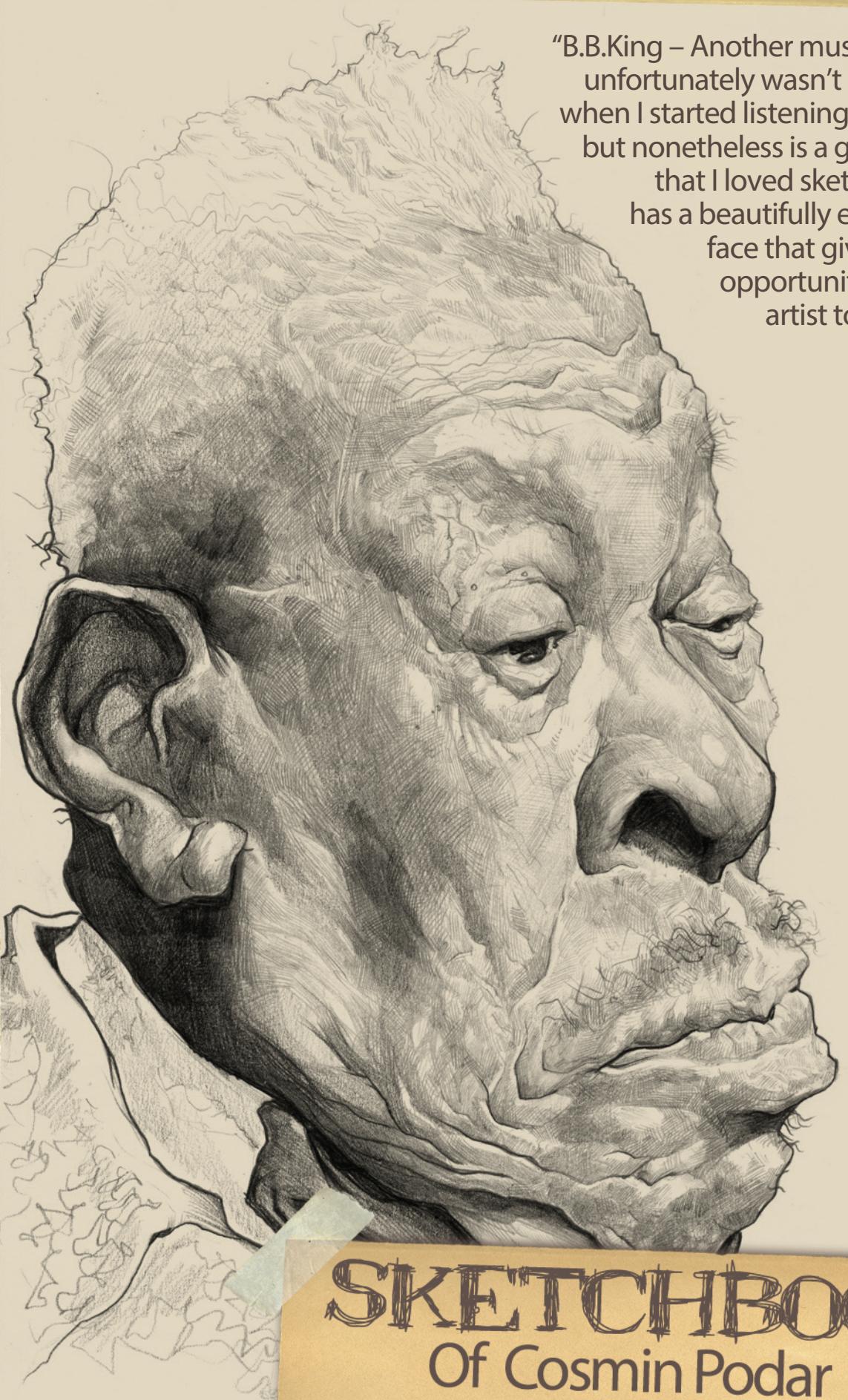
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"B.B.King – Another musician that unfortunately wasn't on my list when I started listening to music, but nonetheless is a great artist that I loved sketching. He has a beautifully expressive face that gives lots of opportunities for an artist to exploit."

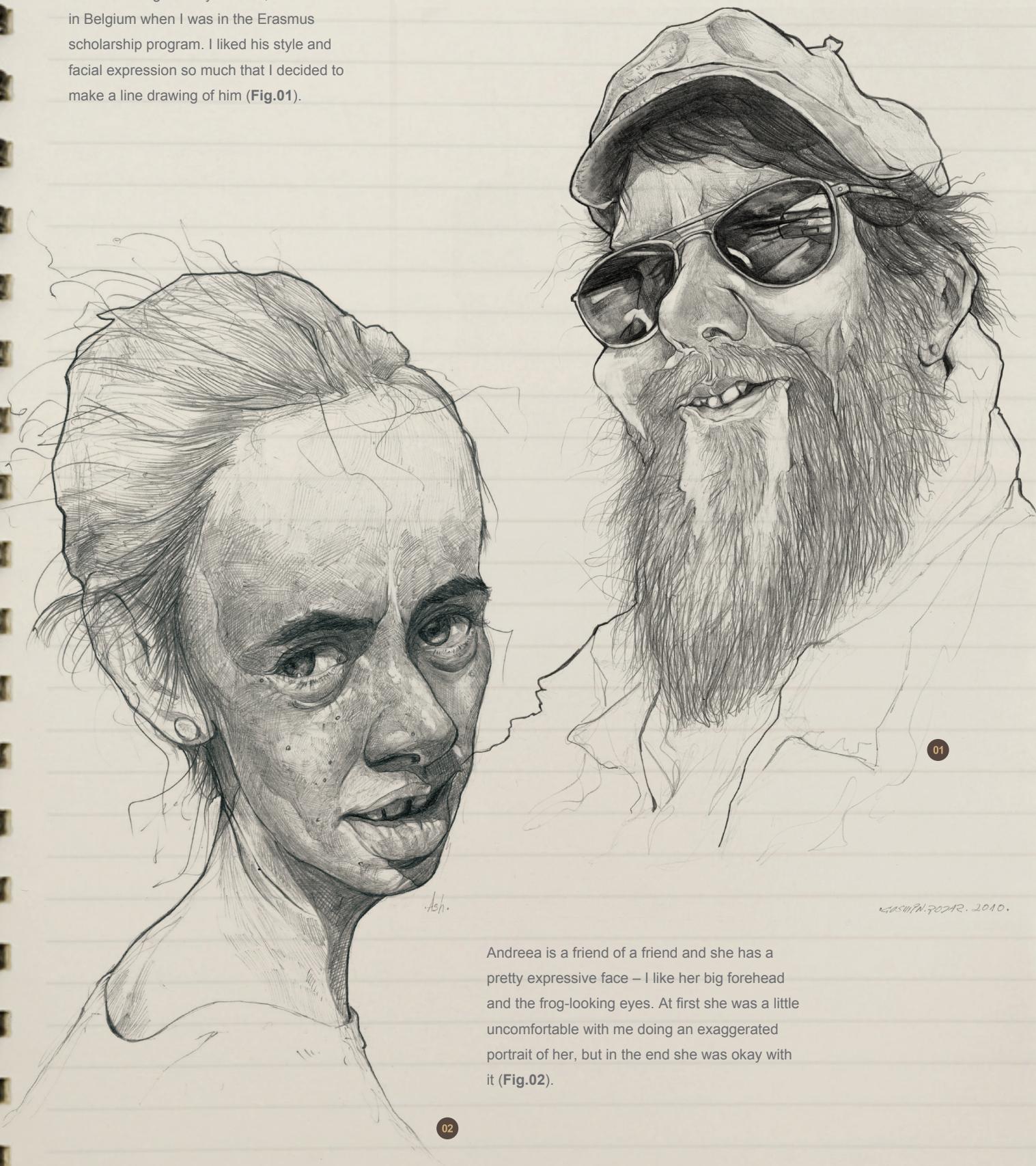
SKETCHBOOK

Of Cosmin Podar

Romanian-based concept artist, Cosmin Podar, spends his day creating characters and environments, and in his free time he explores his passion for doing caricatures. In this month's sketchbook he shows us some of his favorite sketches of friends and celebrities.

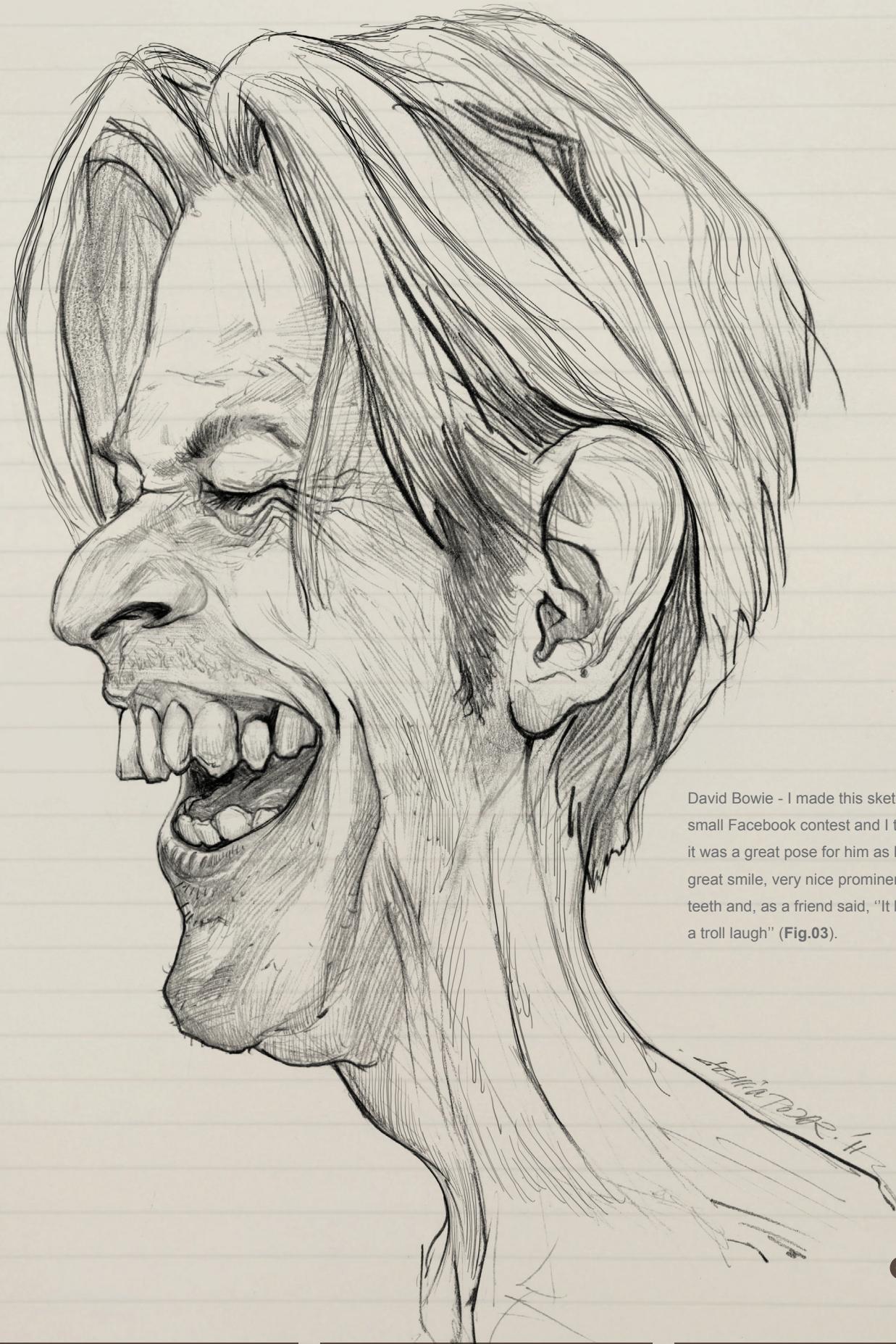
Sketchbook of
Cosmin Podar

Ash is a foreign buddy of mine; we met in Belgium when I was in the Erasmus scholarship program. I liked his style and facial expression so much that I decided to make a line drawing of him (Fig.01).



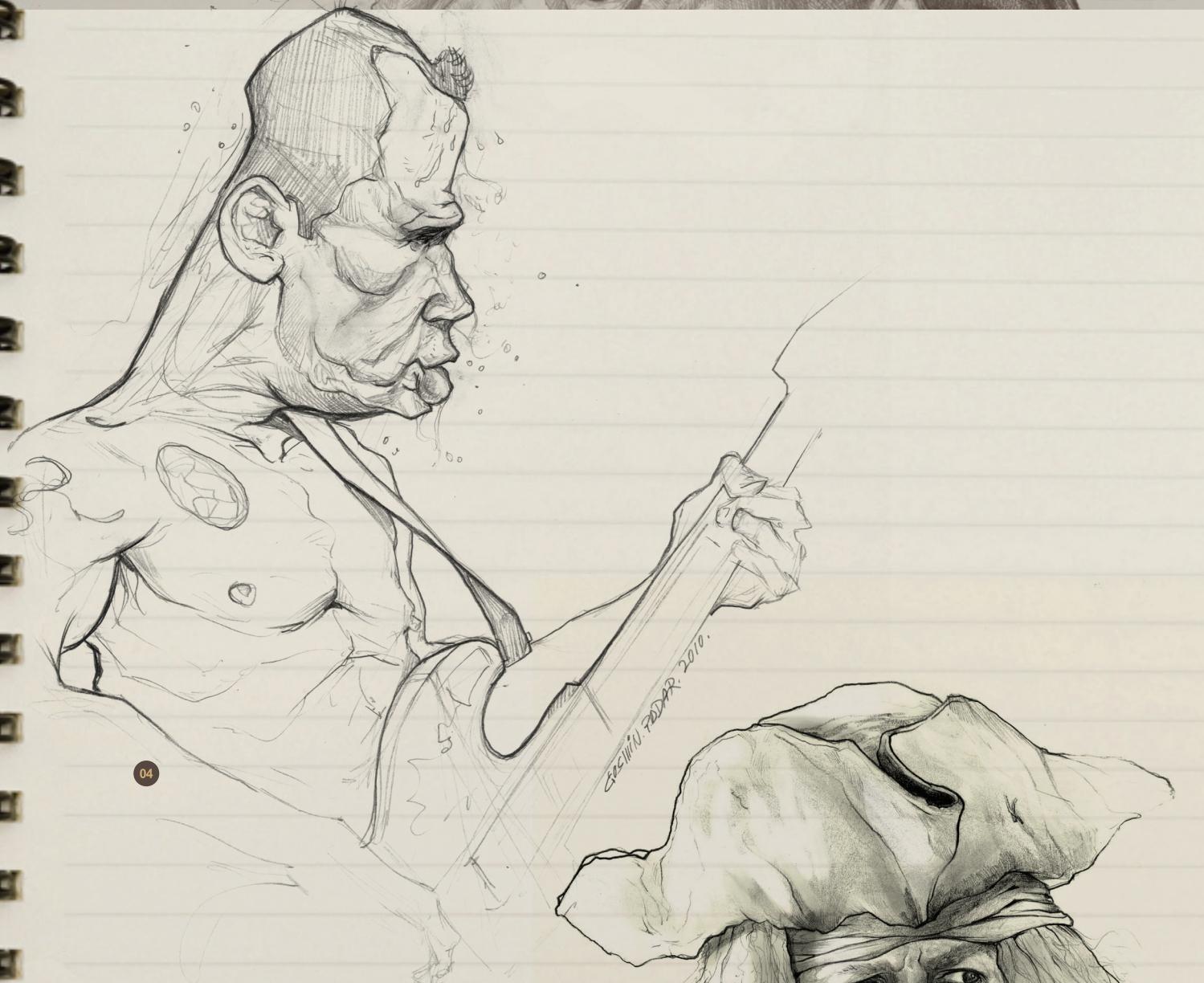
Andreea is a friend of a friend and she has a pretty expressive face – I like her big forehead and the frog-looking eyes. At first she was a little uncomfortable with me doing an exaggerated portrait of her, but in the end she was okay with it (Fig.02).

02



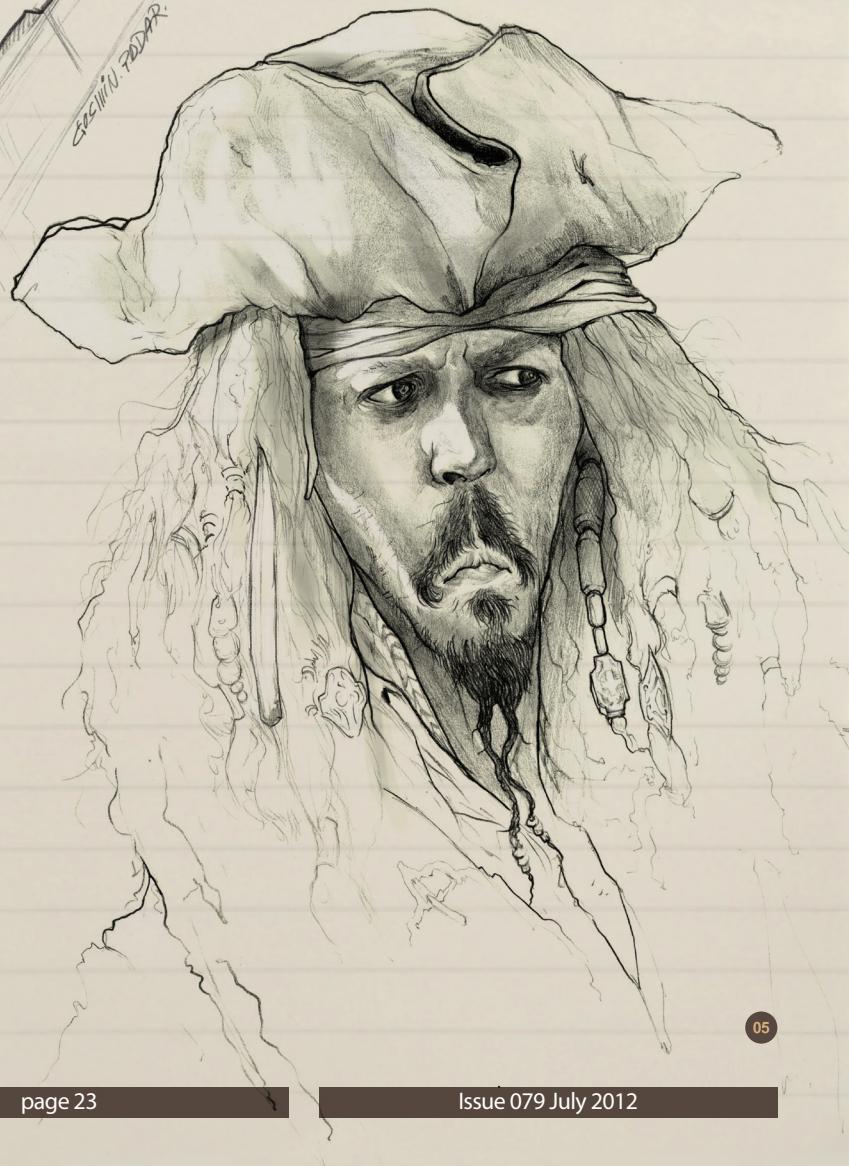
David Bowie - I made this sketch for a small Facebook contest and I thought it was a great pose for him as he has a great smile, very nice prominent front teeth and, as a friend said, "It looks like a troll laugh" (Fig.03).

03

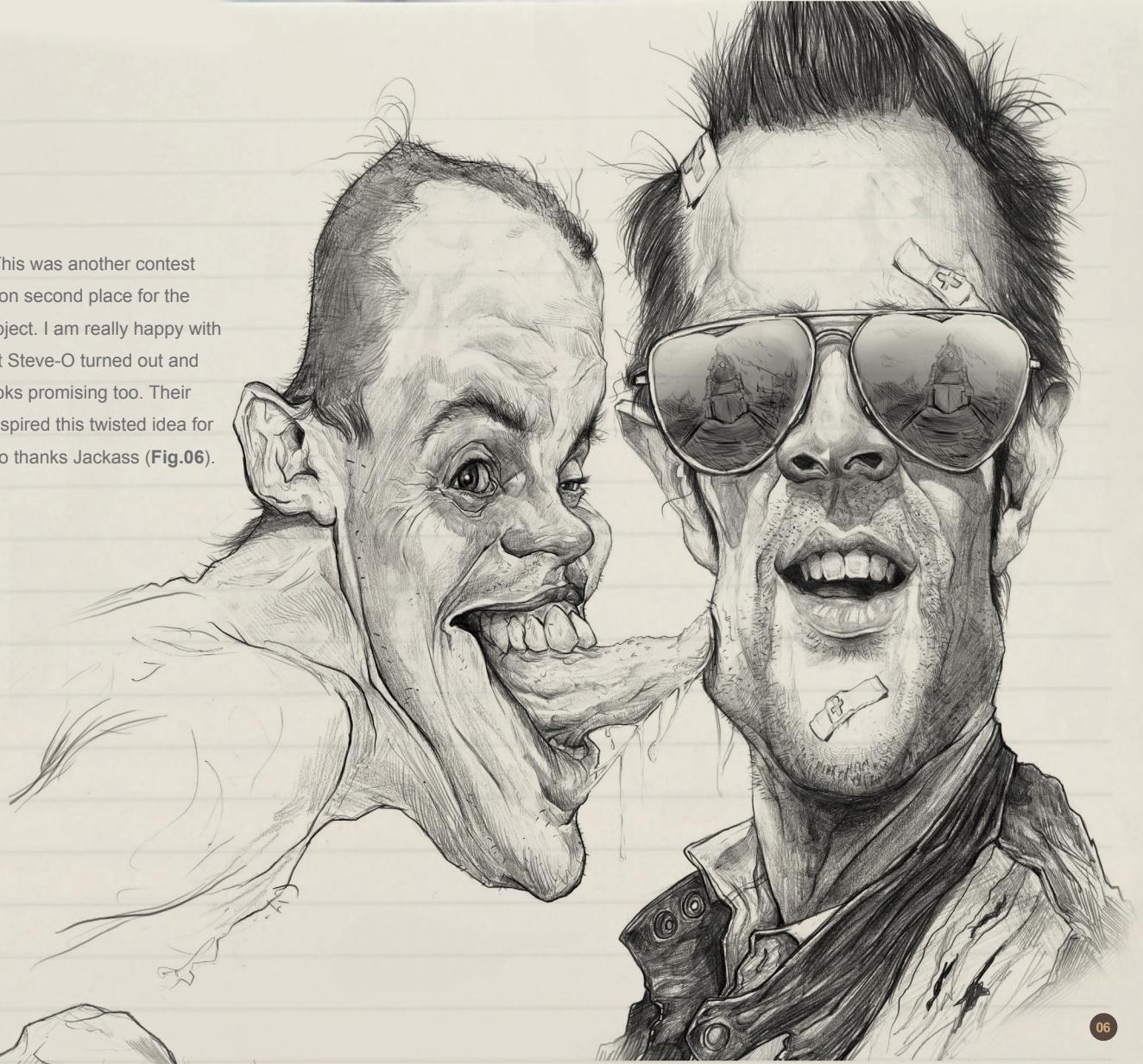


Flea from Red Hot Chili Peppers is a great musical inspiration for me; I like his style very much (his musical style, that is). This was a very quick, 15 minutes sketch where I tried to capture that energy that he has on the stage (Fig.04).

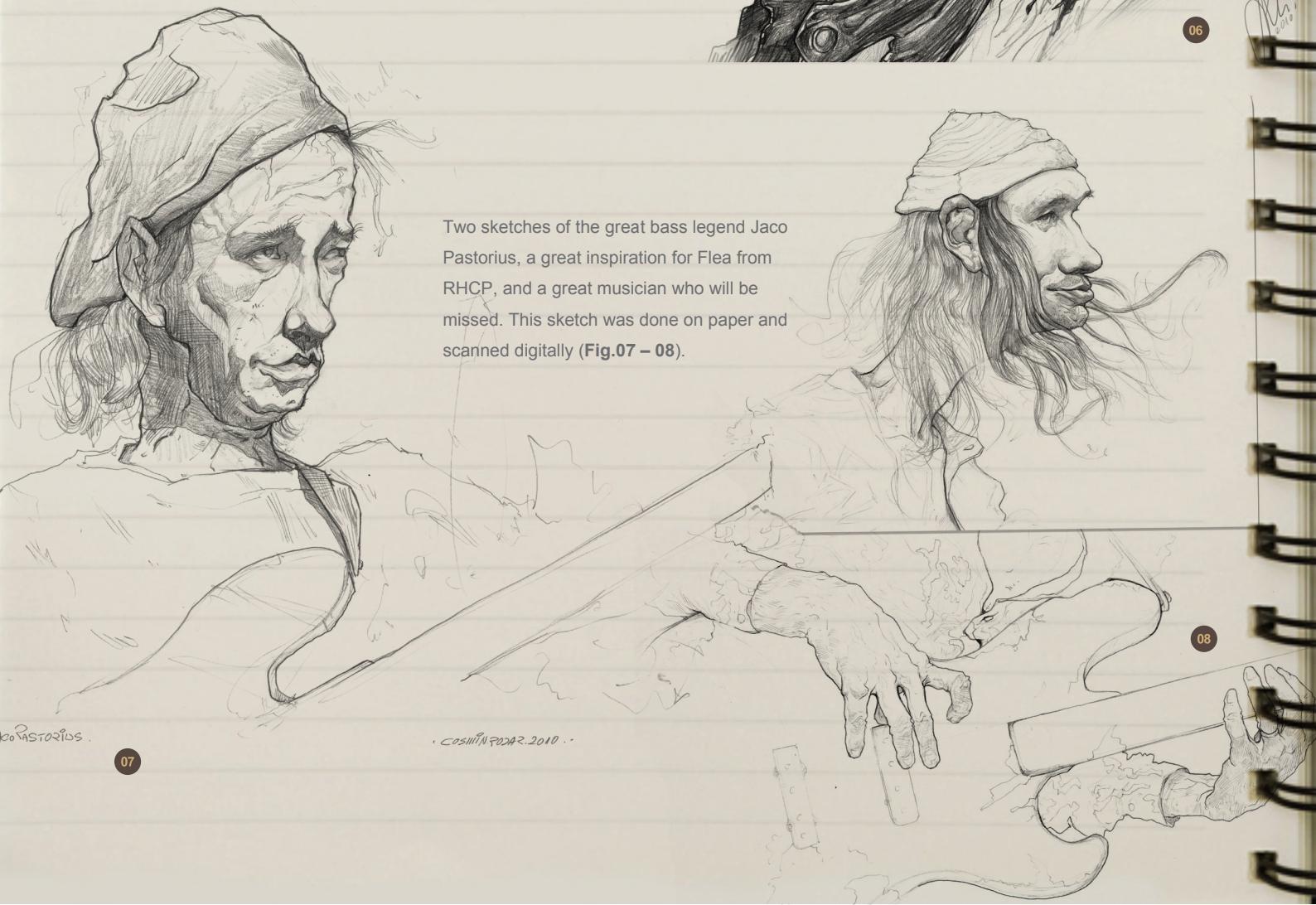
Jack Sparrow - Johnny Depp is a great actor in my opinion and there are a lot of people that agree with me. Jack Sparrow was one of his best roles and this sketch is a homage to the character and the particular facial expression he pulls in the movies that typically makes me laugh (Fig.05).

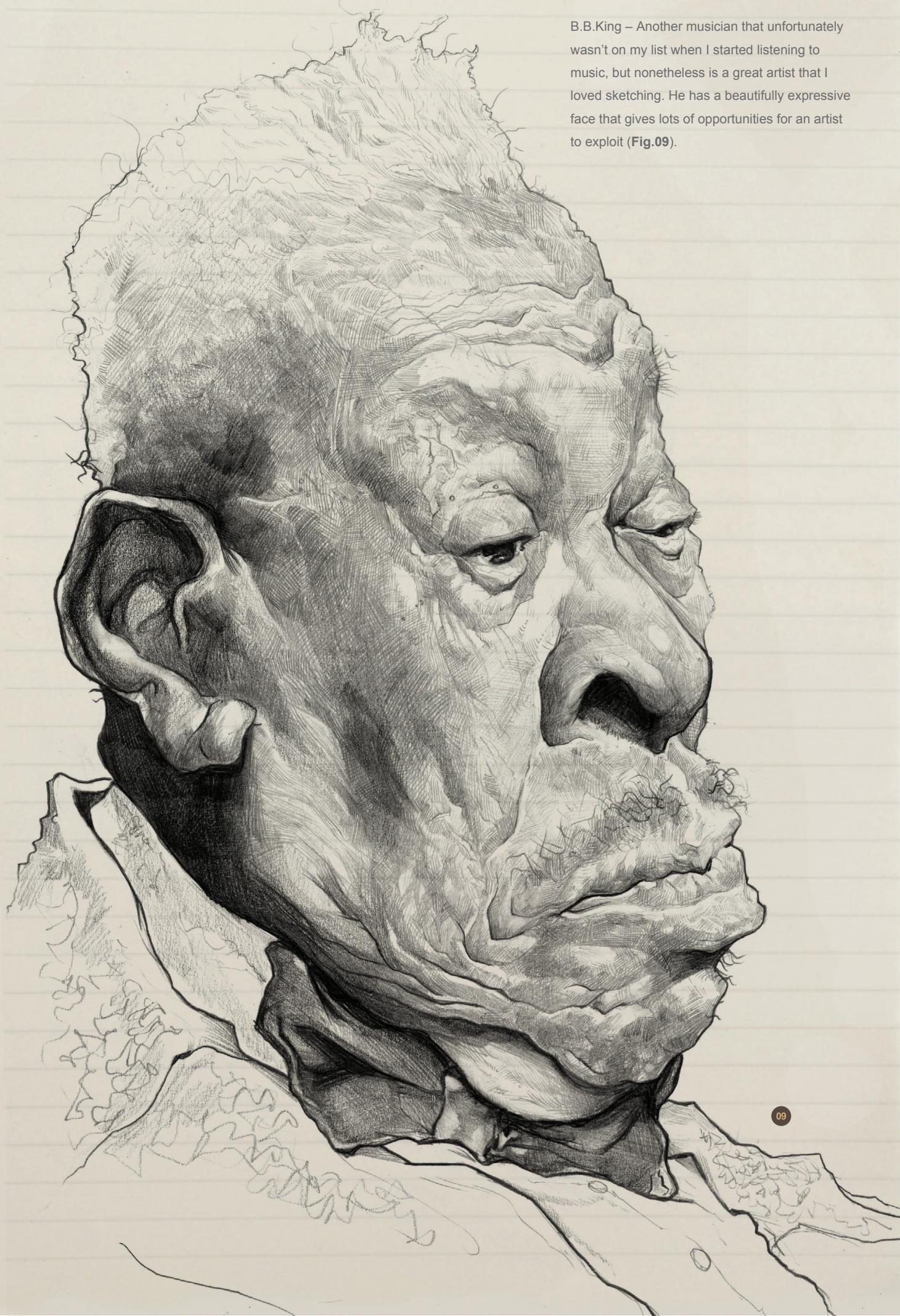


Jackass – This was another contest entry that won second place for the Jackass subject. I am really happy with the way that Steve-O turned out and Jonny K. looks promising too. Their craziness inspired this twisted idea for an image, so thanks Jackass (Fig.06).

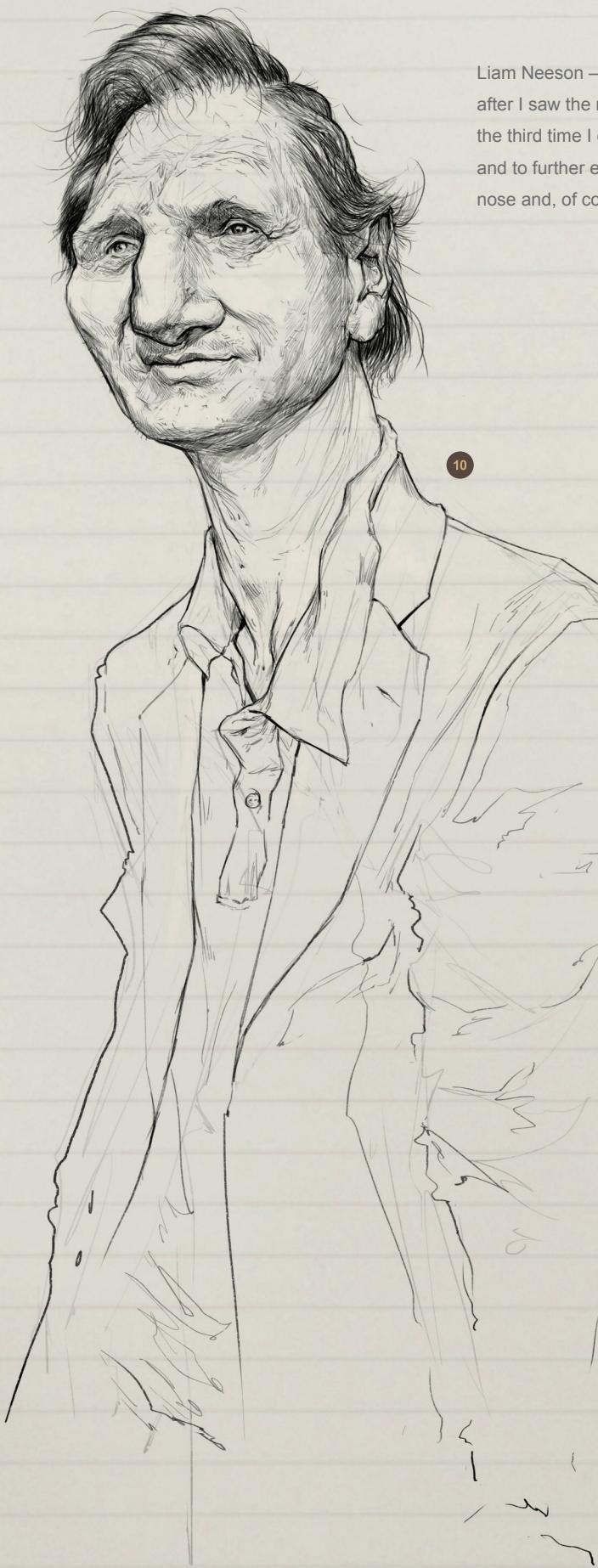


Two sketches of the great bass legend Jaco Pastorius, a great inspiration for Flea from RHCP, and a great musician who will be missed. This sketch was done on paper and scanned digitally (Fig.07 – 08).





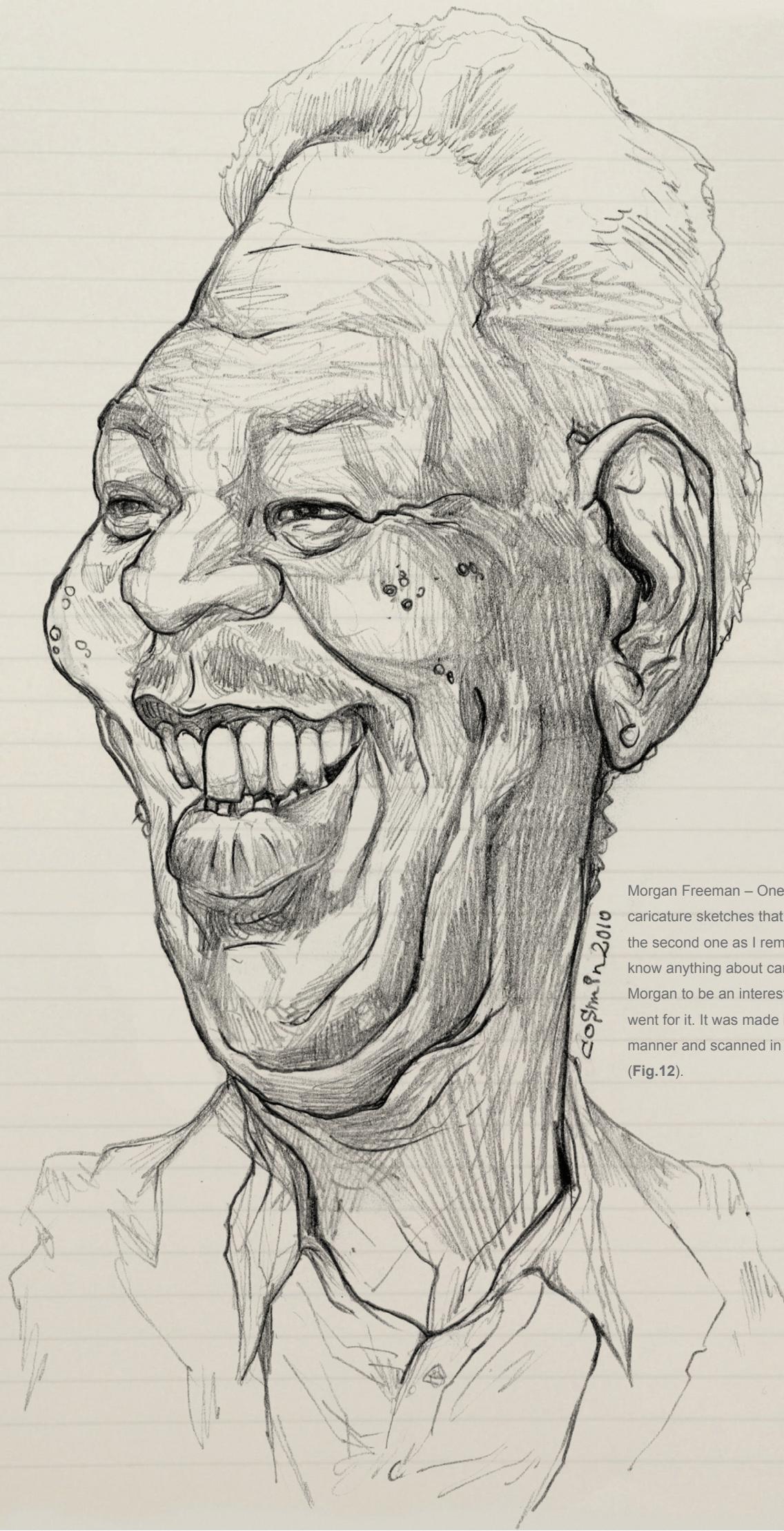
B.B.King – Another musician that unfortunately wasn't on my list when I started listening to music, but nonetheless is a great artist that I loved sketching. He has a beautifully expressive face that gives lots of opportunities for an artist to exploit (Fig.09).



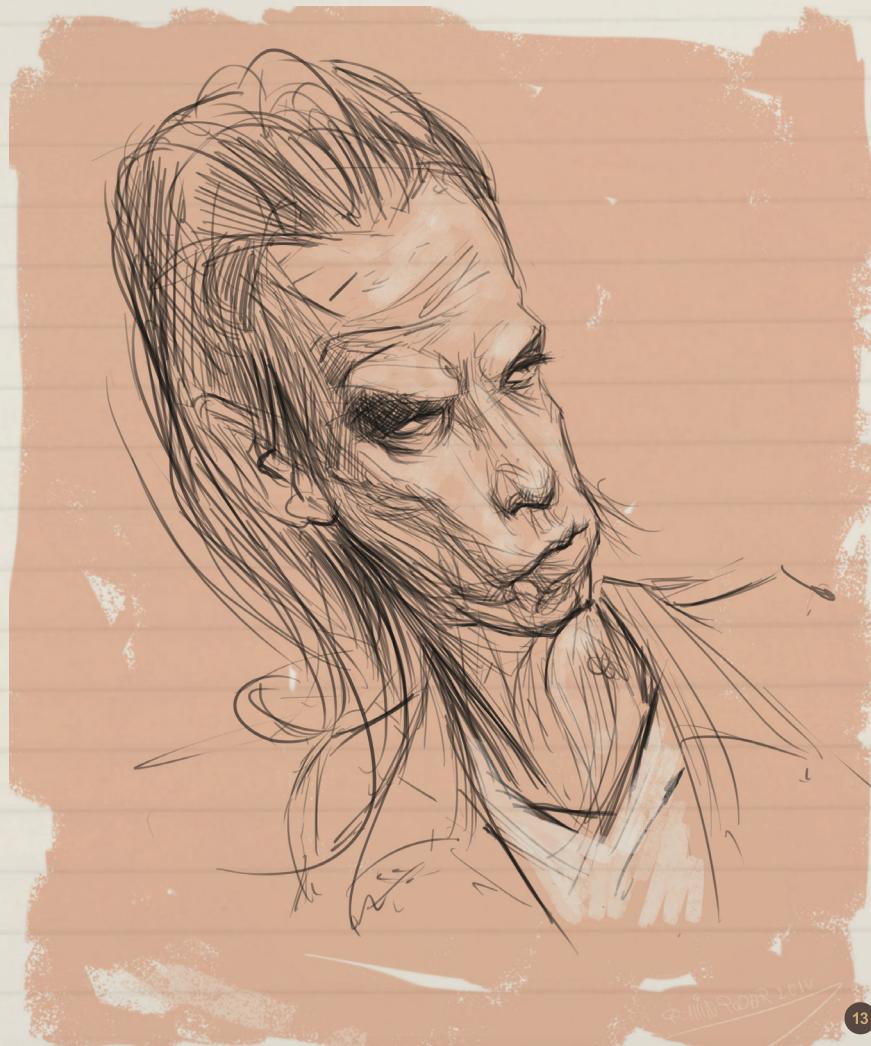
Liam Neeson – I really like this actor and after I saw the movie *Schindler's List* for the third time I decided to sketch Liam and to further emphasize his great, great nose and, of course, expression (Fig.10).



Michael Cera – *Juno* was a fun movie and this guy really looked so goofy from my point of view; his face made me laugh so hard that I had to make him into a sketch. That chicken-face personality wasn't something I could ignore (Fig.11).

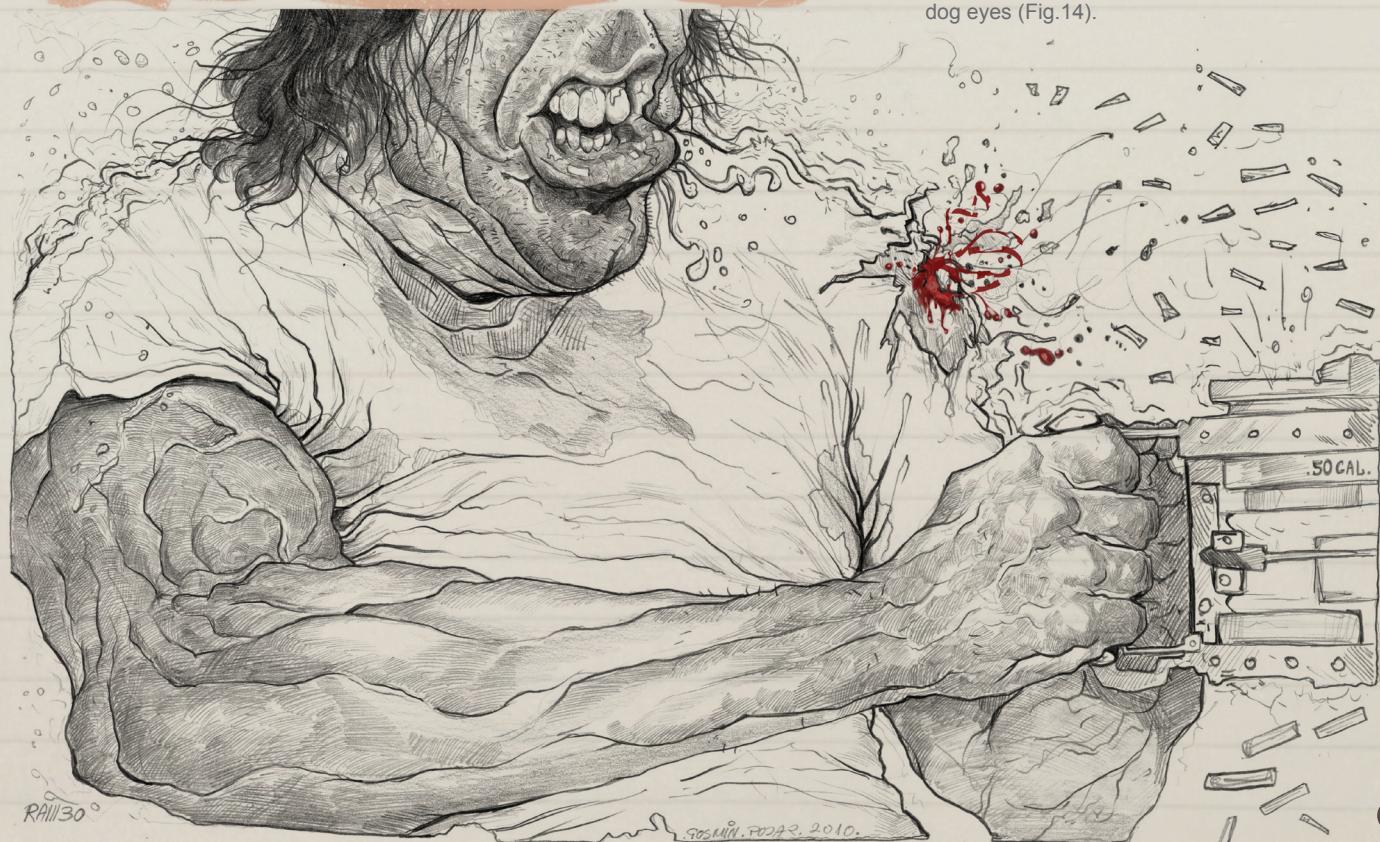


Morgan Freeman – One of the first caricature sketches that I made, most likely the second one as I remember. I didn't know anything about caricature; I just found Morgan to be an interesting subject so I went for it. It was made in a traditional pencil manner and scanned in for digital coloring (Fig.12).



13

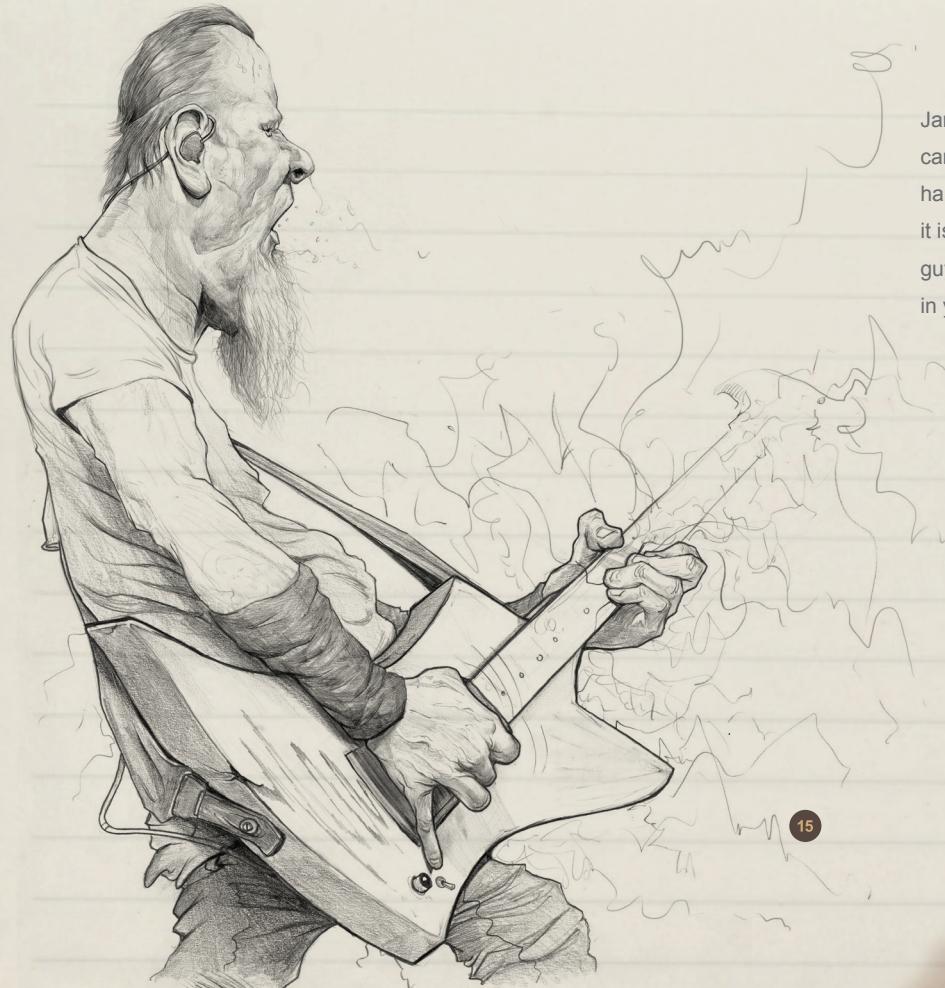
Nick Cave – This was another quick, 20-minute test for me. I had some time left in my daily break from work and I decided to make this because the subject for a contest was already given and it was pretty easy for me to just go along with it (Fig.13).



14

Stallone – Another pencil sketch that I did a long time ago. I really wanted to make Sylvester in another pose rather than the Rocky one, or the standard portrait pose. I made him like this on a small piece of paper, and when I saw he didn't fit into the frame, I thought it was a great idea to try to make him Rambo Stallone without those puppy dog eyes (Fig.14).

James Hetfield – I won first prize in a small caricature contest with this piece and I am still happy with the way it turned out. What can I say; it is the fearless Metallica lead singer, so rock on guys and thanks for this chance to post my work in your magazine (Fig.15 – 17).



Cosmin Podar

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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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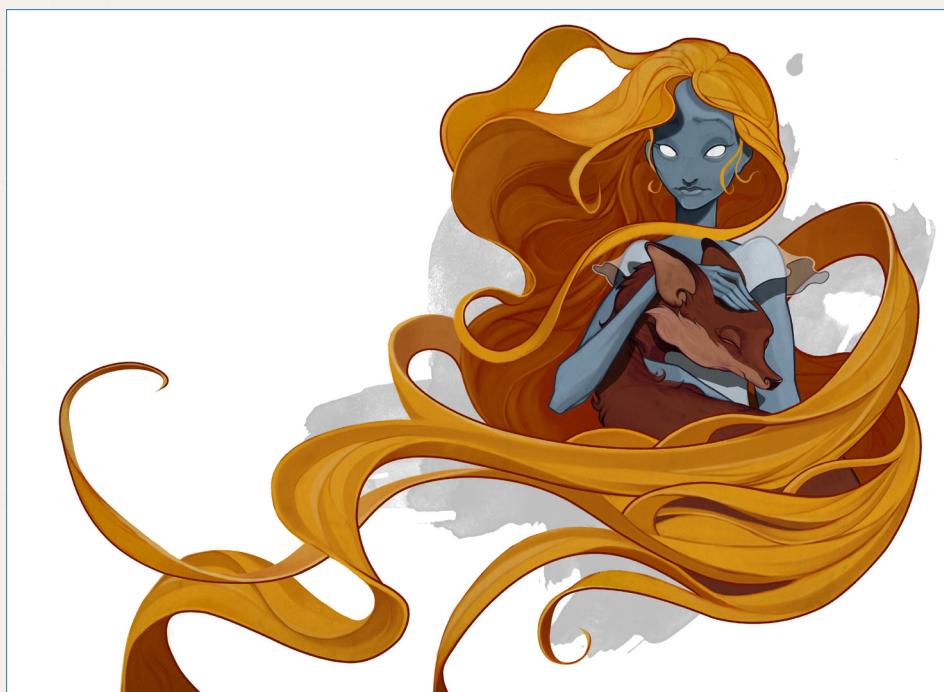
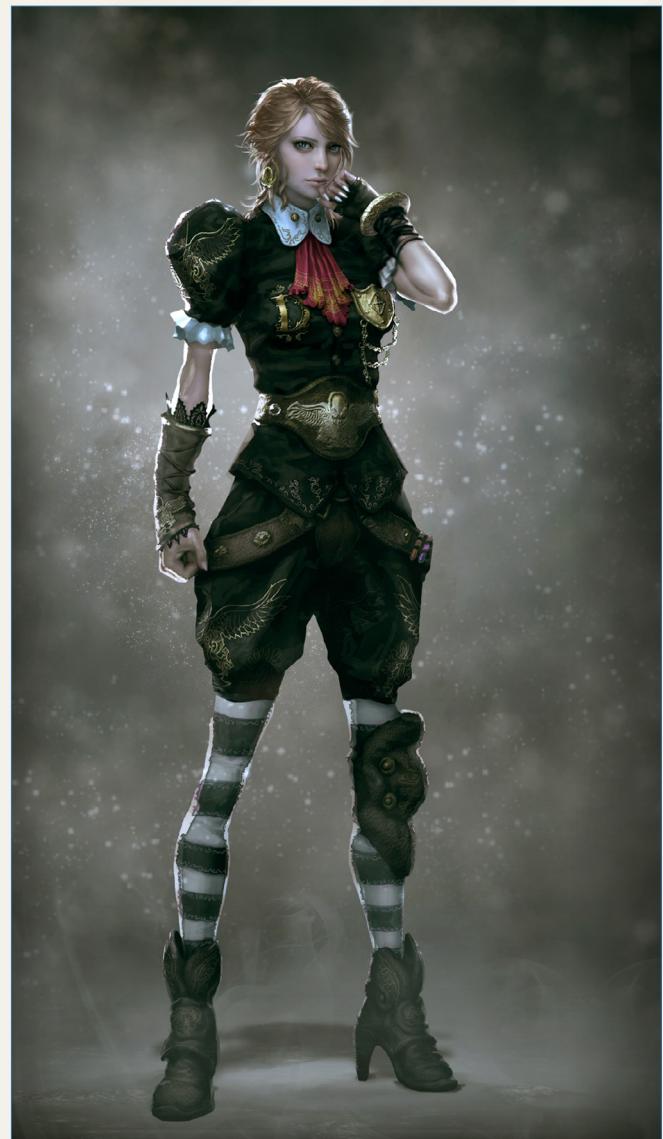
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THE

GALLERY

This month we feature: Vanja Todoric | Serg Souleiman | DangMyLinh | Helen Rusovich (oione) | Dor Shamir
Choi Yongjae (indus) | Tatiana Kolobukhova | Xavier Etchepare | Hani Troudi | Jordi Gonzalez



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Red Riding Hood

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Dang My Linh
5.2012



Secondhand Market

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Seaweed Mermaid**Jordi Gonzalez**<http://www.jordigart.blogspot.com>

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Steampunk Gentleman

Dor Shamir

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A New Helmet

Xavier Etchepare

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(Below)



MANGA

HISTORICAL CHARACTERS



CHAPTER 04 - HELEN OF TROY

There are obviously many different styles of art that originate from different countries and cultures around the world. One of the most popular of these styles is what we know as manga. In this tutorial series we will be covering how to create our own manga characters using many of the recognizable features that we see in this style of art. Our tutor for this fantastic five-part series will be insanely talented artist **Patipat Asavasena**, who shows us at how to put his tips into practice whilst painting some super-cool manga historical characters.

Manga Historical Characters

Chapter 04 – Helen Of Troy

Chapter 04 – Helen Of Troy

Software Used: Photoshop

Introduction

This time I would like to guide you through the creation process of my manga version of Helen of Troy. This tutorial will show the common approach I take when it comes to manga painting, which I think has efficiency and offers flexibility for editing. I hope you will find something useful in this tutorial – let's begin!

Concept and Theme

The story of Helen of Troy is about love and conflict. She is the reason for the Trojan War, between the Greeks and Trojans. According to the story, Helen was the most beautiful woman in the world. She married Menelaus, who became the king of Sparta, but Paris, a handsome young prince from Troy, grabbed her and fled Sparta while Menelaus was not there.

This was the event that triggered the war.

With regards to the theme, I wanted to portray the charm of Helen and the conflict between the men in her life in this illustration.

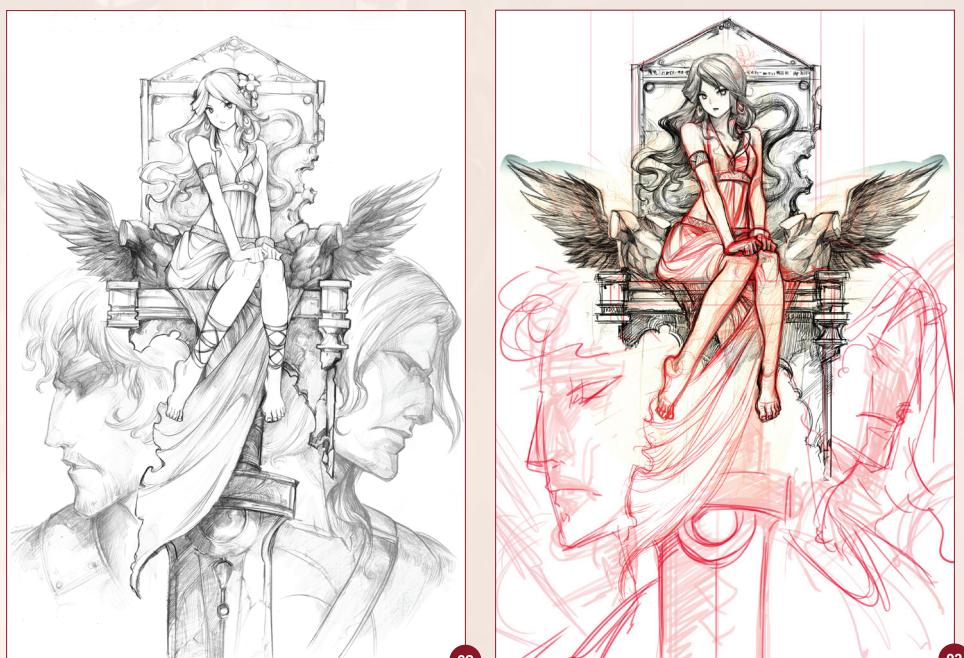
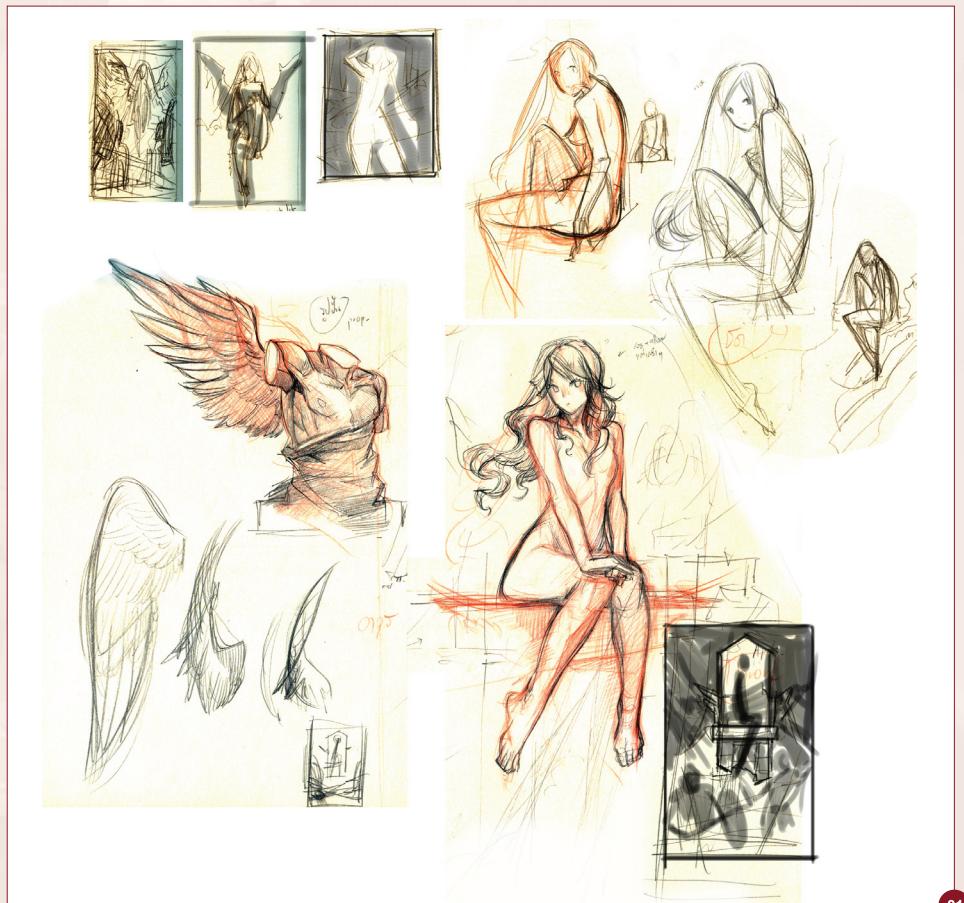
Composition and Design

I sketched some composition design thumbnails. These drawings were just for exploring my ideas, so they didn't need to be detailed. Then, I chose one design that I liked for the next step. I also nailed down the design of Helen's character and her costume before I moved on (Fig.01).

Character Pose

I feel more comfortable working on paper than in the digital medium; I tend to work faster that way. So, I stuck with the pencil and paper first and imported the sketch to the computer for editing later.

I drew some more small thumbnails while I tried to come up with a graceful pose for Helen. When I'm trying to work out a pose, I often try the pose myself in front of a mirror. It's a very useful practice if you want to understand poses clearly because it's easy to overlook some minor details (Fig.02), such as how the arms twist or the tension in the muscles.



Rough sketch

I created an 8 x 12 inches canvas at 200dpi and imported the sketch. Then, I transformed the sketch to match the thumbnail in the previous step. After that, I created a new layer and roughly drew additional details. Finally, I flipped the image to check it for any errors and fixed

them. After everything was done as planned, I printed it out on A4 paper (Fig.03).

Clean Up

I taped a blank piece of paper to the print-out I made in the previous step, and then used a 2B pencil, sharpener and draft table to clean up the



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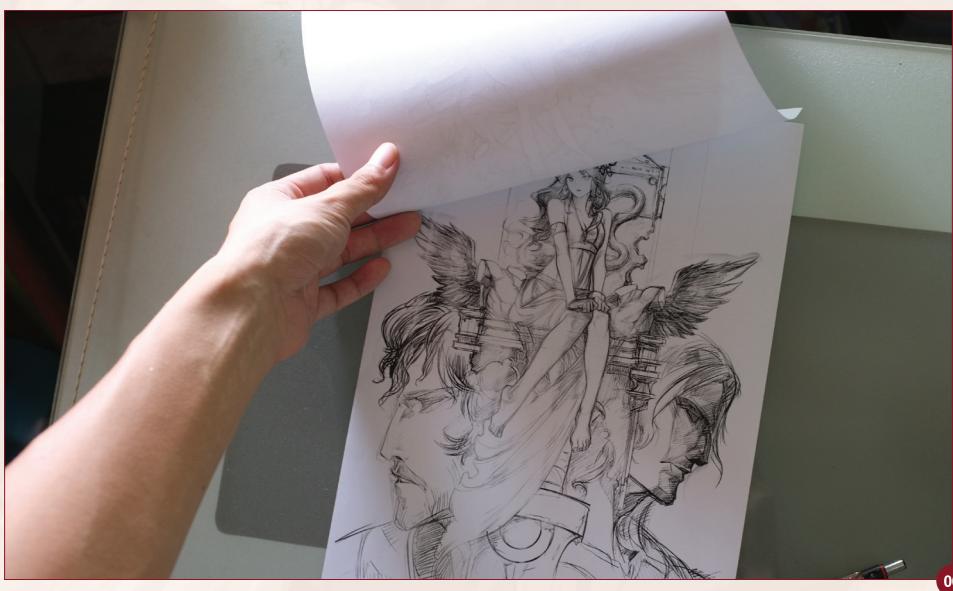


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rough sketch. It's quite an old school method, isn't it? This step took me about 2 hours and 30 minutes. Finally, I scanned in the cleaned-up drawing and imported it back into Photoshop again. When you do this, remember to make sure you increase the resolution to 300-350dpi for a high quality file (Fig.04 – 06).

Digital Clean Up

I created an 8 x 12 inches canvas at 300dpi and imported the drawing from the previous step into a new layer. Then, I selected the Curves tool from Image > Adjustments > Curves to increase the contrast of the line art, and used the Eraser tool to remove odd black dots that were caused by my scanner (Fig.07 – 08).



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until the line art was dark red. I also made sure the Colorize checkbox was checked (Fig.09).

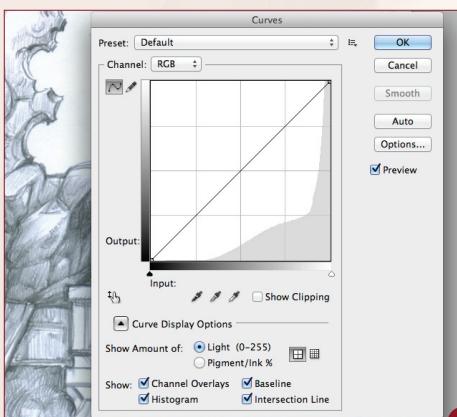
Changing the Line Art Color

I changed the color of the line art, for a softer look, by choosing Image > Adjustments > Hue/Saturation, then increasing the Lightness value to 8-10 approximately, and scrolling the Hue

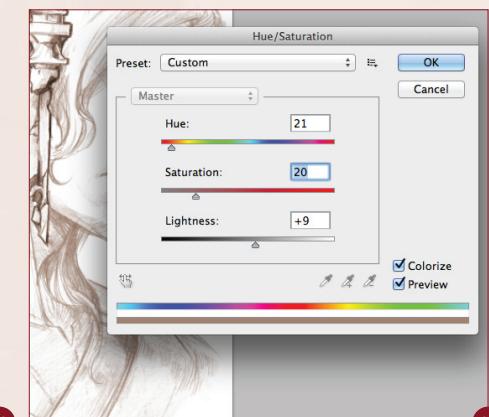
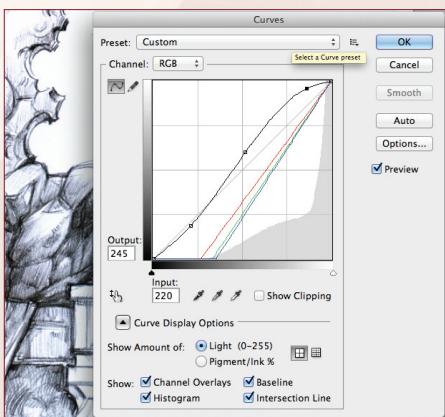
Then, I roughly put some colors down, playing with the layer blending mode and insanely tweaking the color with the Adjustment tool, then before saving it as a new copy. Usually, I create two or three color scheme variations, then I pick one and use it as a reference (Fig.10).

Color Scripts

I duplicated the current canvas to a lower resolution file by choosing Image > Duplicate.



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Manga Historical Characters

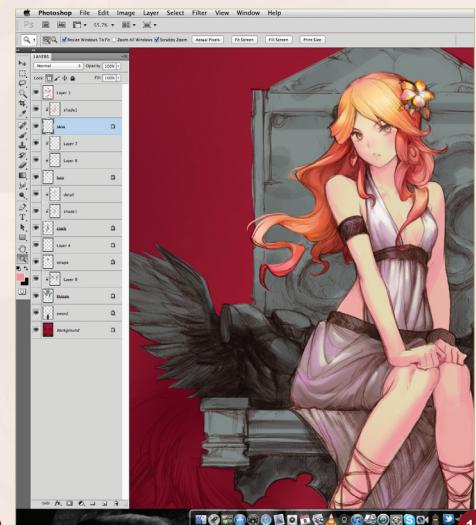
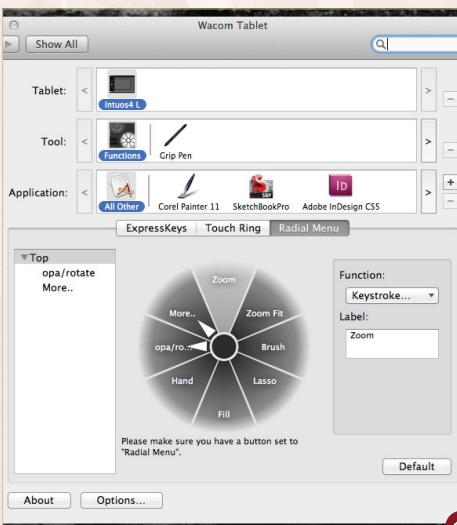
Chapter 04 – Helen Of Troy



Setting Up the Layers

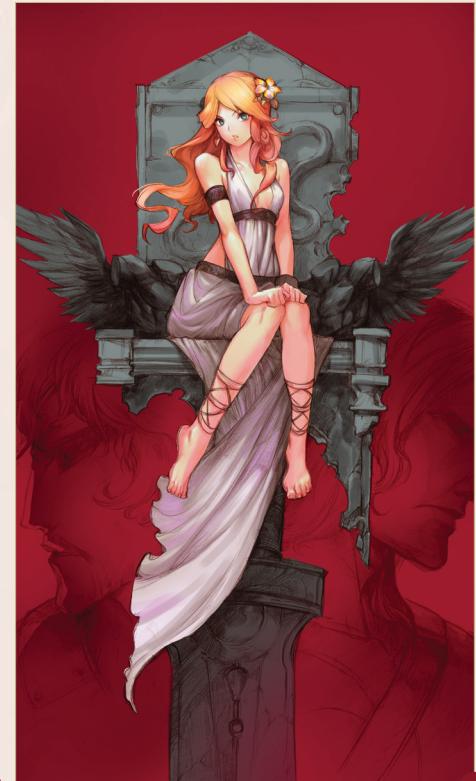
Back to the original canvas, I created a layer for each element in the image: skin, hair, cloth, throne and background. Then, I used the Lasso and Fill tools to fill each layer with a solid color according to the color script I'd established earlier (Fig.11 – 12).

Tips: If you use a Wacom Intuos4 tablet, you can perform Lasso/Gradient switching quickly by using the customized radial menu. This technique can boost your working speed effectively. I like to put my common shortcuts in the radial menu (Fig.13).



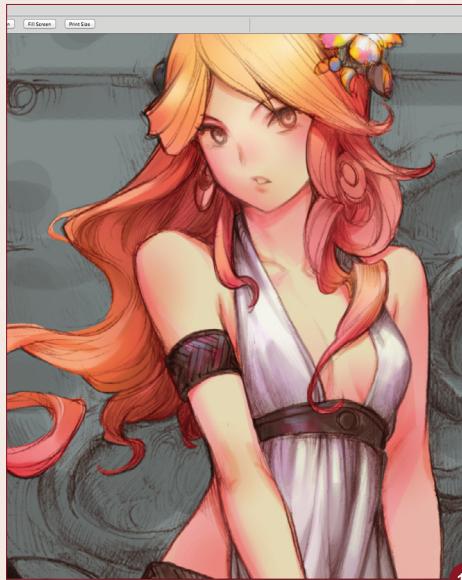
Rough Shadow Details

I used a large Flat Bristle brush to roughly paint the shadow. I didn't use the small-sized brush because I wanted to make sure I didn't focus on the details first. I continuously reduced the brush size as I progressed to further steps. When you're painting, it's important not to forget to check the Preserved Transparency checkbox for each layer before applying the paint. This means that you can't apply the paint on the transparency area, so the effect is the same as layer masking (Fig.14 – 15).

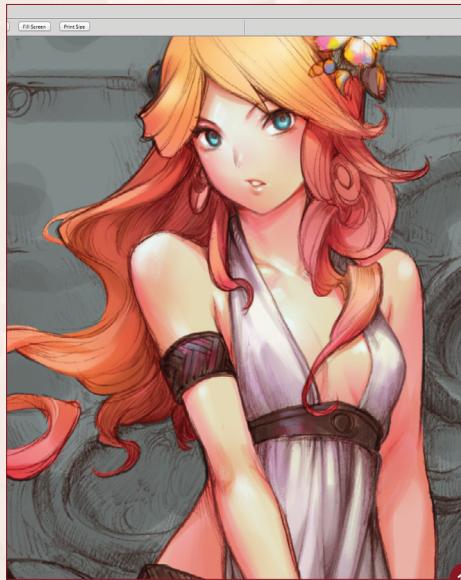


Skin Painting Technique

I created a new layer on top of the skin layer and create a clipping mask by pressing Option + Cmd + G (Ctrl + Alt + G in Windows.) Then, I set the layer blending mode to Multiply and started to apply a light orange color with the Normal Round brush. Finally I merged it with the skin layer (Fig.16 – 17).



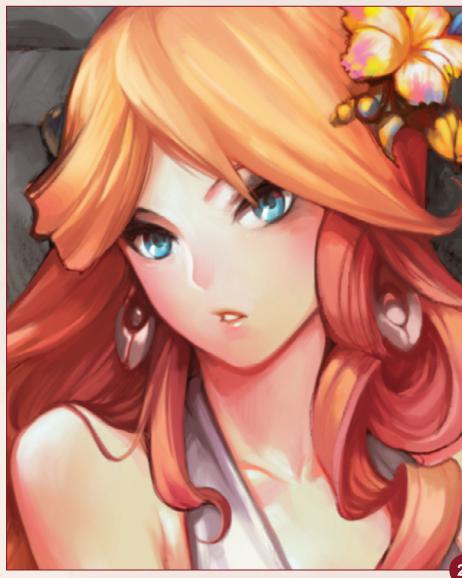
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Finally, I used the Gradient tool with a Soft Round brush to blend the shadows (Fig.18).

Over-painting

When I was satisfied with the overall look, I flattened all the layers and then over-painted the entire image (Fig.19). This is a time-consuming step, but it increases the quality of work significantly. I often begin with the facial area because it's the main point of interest. Spending a good amount of time on the face is worth it. Fig.20 – 22 show the way the image changed during the over-painting process.

Adding the Final Touches

After I added a lot of minor detail, I created some adjustment layers, like Color Balance, Curves and Brightness/Contrast etc., for non-

destructive editing of the image. This is quite useful because you can come back to revise the image later. But, if you use the tools in Image > Adjustments, you can't go back to the original file anymore (Fig.23).

Final Thought

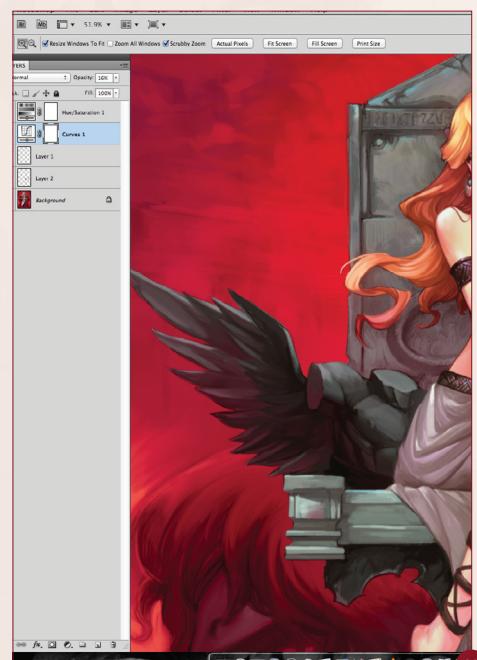
And the image was done! I hope you enjoyed this tutorial as much as I did. I spent about twelve hours on this art work, and I'm quite satisfied with the final result.

Keep up the good work and I'll see you next time.

Patipat Asavasena

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Email: digiemo@gmail.com



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The Six Realms

Chapter 01 - Mountains



One of the appeals of many modern computer games is the ability to explore vast worlds created by talented teams of artists and designers. You can wander around, venturing from one realm to another, absorbing impressive landscapes while tackling challenges and enemies of every description. One of the challenges faced by the concept artists working on a game like this is creating a variety of environments that still look consistent, design-wise. Within this series of tutorials our artists will be showing us how to design six diverse fantasy realms from the same world, while also describing their own painting process.



The Six Realms Chapter 01 – Mountains

Chapter 01 – Mountains

Software Used: Photoshop

This mountain citadel is a place of refuge for the citizens of this cold outpost town. It also serves as a directional beacon that travelers could use to gain their bearings if stuck in a snowstorm or as a warning for approaching attackers.

The approach I wanted to take was much like a desert oasis, except with snow. I envisioned a bright city in the midst of large, snowy mountains and a clear night sky. Temperature plays into the concept because I wanted the warm city to draw in the viewer. This made the color palette very easy to decide on because torchlight is usually orange and snowy landscapes at night tend to be blue (or what we perceive to be blue). The composition is also fairly simple. It has a focal point that the viewer has to travel to and a surrounding environment that they have to traverse through.

When I started the piece I knew from the brief I was given it had to include three things: a citadel, a town and mountains. With that in mind I knew I could keep the composition and concept simple so I could focus on the color and light.

I started by blocking in a rough composition in color. I knew that I wanted the camera angle fairly low so that it would feel like you were a



01

traveler looking up towards the citadel (**Fig.01**). I kept the block-in very loose, using large round textured brushes so that I could add the shapes very quickly and also have a little bit of texture and noise to add some interest.

The way I thought about color and value at this point was kind of like a black hole; everything radiated inwards toward the focal point. All my warms were centralized and all the darkest values were basically pointing towards the focus. I painted the image while it was still small at this stage, because I find it much easier to work the whole composition when you're not zoomed in.

After I was satisfied with the rough comp, I started refining the shapes and edges (**Fig.02**).

When the shapes started reading at a distance I then began working in some more textures and colors. At this stage I kept to two to three layers; one working layer, one merged layer and a layer with my original color rough (for reference).

When I am unsure about what I painted on my working layer I just turn it on and off to see if it helps or hinders the image (this technique is used throughout my process a lot!).

Flipping your canvas can be a life- and time-saver. I didn't realize how grayed out my painting was getting until I flipped it. I really wanted the luminescence of the city to spill over into the surrounding environment so I bumped up the contrast by intensifying the city lights and darkening the mountains (**Fig.03**). However, as soon as I had done this I realized I had slightly



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overdone it, so I added a Multiply layer and masked out some of the parts that I wanted to remain a little bit lighter (**Fig.04**).

To create the trees and rocks I used a regular round brush and sometimes the Lasso tool if I wanted a really sharp edge on things like the buildings (**Fig.05**). Most of the time I tried to work with more textured brushes, but because the scene is at night most of the texture wouldn't be visible. To counter this I tried to bring out the texture more in areas that were lit.

At this point I was still working out the design of the city and the immediate area around it, so you may notice that quite a few changes take place in **Fig.06 – 07**.

Being that I'm Canadian I have a lifetime of experience in the snow and I can remember how different snow feels and looks. I can even remember how it reflects light differently, so when I try to apply this kind of stuff to my paintings it adds another level of enjoyment. If you are less familiar with the subject in your



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The Six Realms Chapter 01 – Mountains

paintings I would recommend gathering as many references as possible.

One of the things I really wanted to paint was snow weighing down the pine branches and dead, leaning trees toppled over by the weight of the snow (Fig.08).

At this point I was getting ready to start finishing the painting, so I looked for faults or areas that I didn't think worked, like dead spaces, or contrasting elements that pulled too much. The bottom left didn't seem to be doing anything so I thought it might be good to have some directional elements to support the eye's movement (Fig.09).

I can't quite remember where or who I heard it from, but someone once told me that the edges of an illustration should always push the viewer and not pull them. To reinforce that rule I strengthened the values closer to the edges to add a kind of vignette (Fig.10).

The final touches are usually slight color adjustments, but I also adjusted the contrast a bit around the focus just to try and match what I had originally envisioned (Fig.11). I added a bit of glow to the city to try and sell the mood a little bit more, and then called it a day.

Overall I'm fairly happy with the outcome; the mood is close to what I wanted and the concept is what it needs to be.



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DESIGNING DROIDS



Digital art has its place in many industries, but none of these rely on it as much as the games industry! Obviously games are made of many elements, but you could argue that the most important element of any game is the characters. In this tutorial series our artists will be showing us how to design droids as if they were doing it within the games industry. This will involve them coming up with the design and showing you how to develop it to the point where they will even show you how to create the technical drawings for a 3D modeler!

FIGHTER DROID

Chapter 6: Fighter Droid

Software Used: Photoshop

Intro

We've reached a point where neon lights and metallic/technological matter can quickly become boring and predictable, which is why I tried to do something totally different for this droid.

It's very hard to create something very classic that is based on contemporary times, so I went back in time to a very sensitive, but very interesting event: World War II. I was specifically interested in the German technology of this time period.

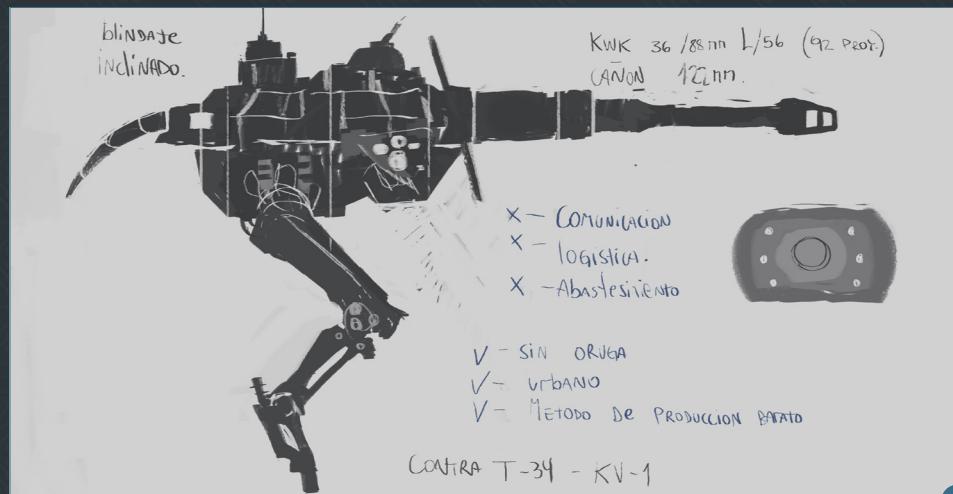
History, Legends and Design

There are a lot of myths and legends about the weapons and unfinished projects of the "Bad Guys" that could have changed the course of the war, so I set out to investigate. What I found included things like special jets, aired canons and alleged flying saucers!

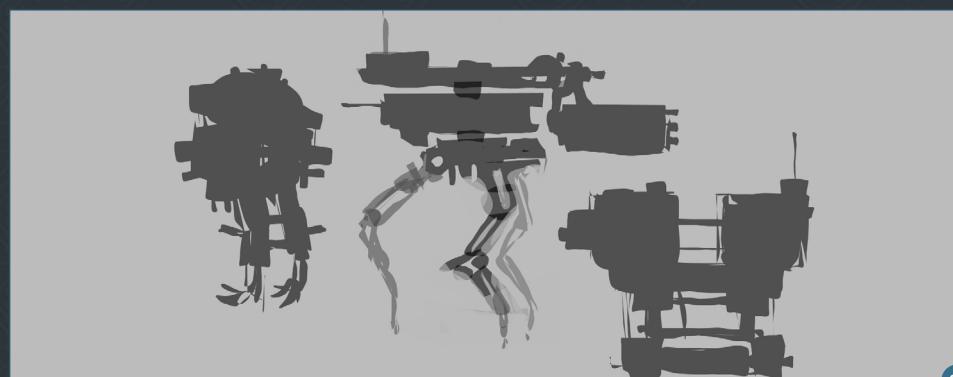
I took these legends and generated a collection of data in order to be able to design a revolutionary droid for the time that was elegant in design, but also highly functional in a war situation.

Next I studied the basic needs of a good combat weapon. The scope for urban combat was a necessity – the German troops were not prepared for these urban struggles. I concluded that the required features for an extremely effective and reliable war prototype were as follows:

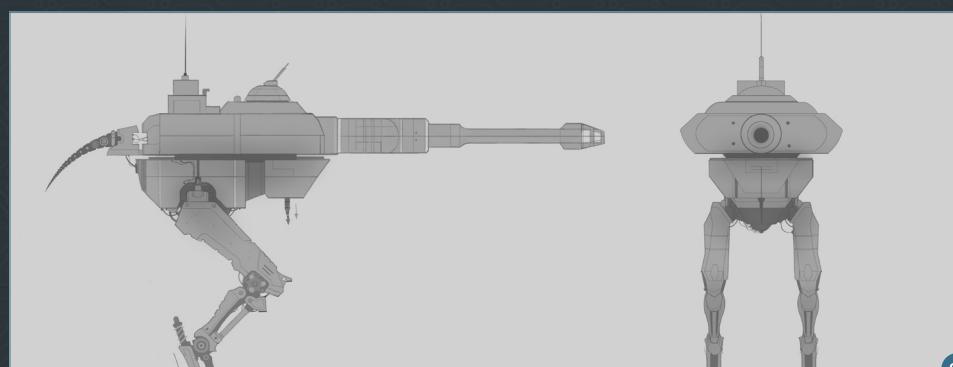
- Cheap production method
- Full autonomy
- Lightweight design, suitable for urban combat
- Self-sufficiency
- No logistical troubles
- Good relationship between weight and power



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Design References

I referenced many armored vehicles, guns and soldiers. All of these things helped me to find the perfect balance.

I liked the top features on the Panzer PzKpfw model, a WWII tank, and decided to add them to my own invention to give the model more functionality (Fig.01). These features included:

- L/24 de 75 mm
- Anti-aircraft gun
- Flak 43 L/89 de 37 mm in an armored turret with a Panzer IV chassis

- 360° rotation
- Grab land system against bullet impact
- Nuclear reaction battery

Sketches and Final Concept

I already had a clear idea in my mind, so I didn't draw too many concepts. I wanted a robot that was inspired by the Panzer, and looked like a half-wolf, half-raptor, with large feet, a good shock absorption system, jumping ability, lightweight design and overwhelming speed (Fig.02 – 03).

Composition and Colors

At this stage, I tried to clarify the composition of the illustration. I wanted to prioritize the full view of illustration more than a 3/4 or cinematic view. I thought a linear drive composition might be very interesting in this case.

In terms of colors, I wanted to have a very desaturated color scheme, contrasting with the fighting and fire details that would fill the illustration's environment.

For that reason I chose a warmer palette to show a "day-time war" atmosphere, with this killing machine center stage (Fig.04 – 06).

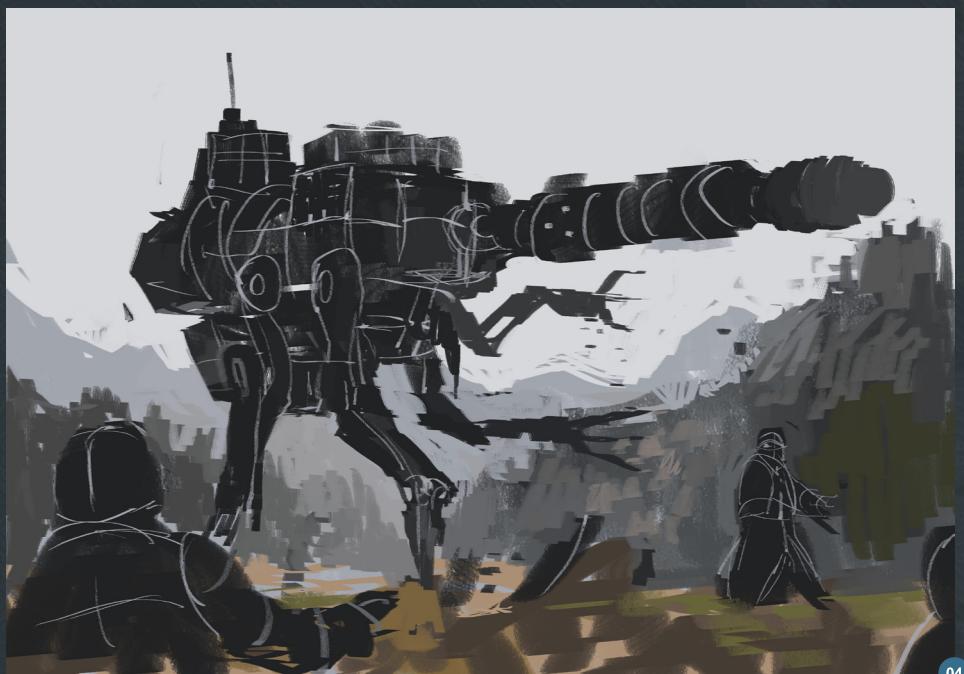
Brushes

Brushes are a very frequent issue for an artist. Which one do I use for this? Which one do I use for that? Some people make it more complicated than it should be. I personally opt to create my own brushes and settings for each material texture. I use the Calligraphy brushes, and based on these brushes I create new ones, then add texture and special dynamics for each one.

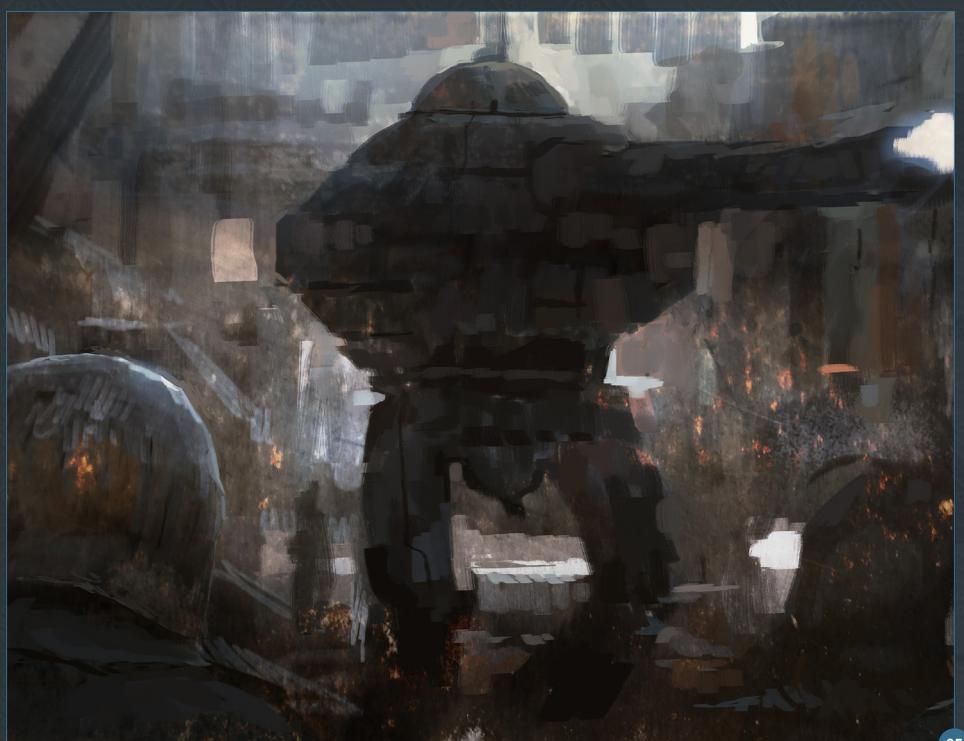
Here you can see an example of my brushes, plus a graphic explanation of my realistic illumination theory with natural colors (Fig.07).

Blitz Painting

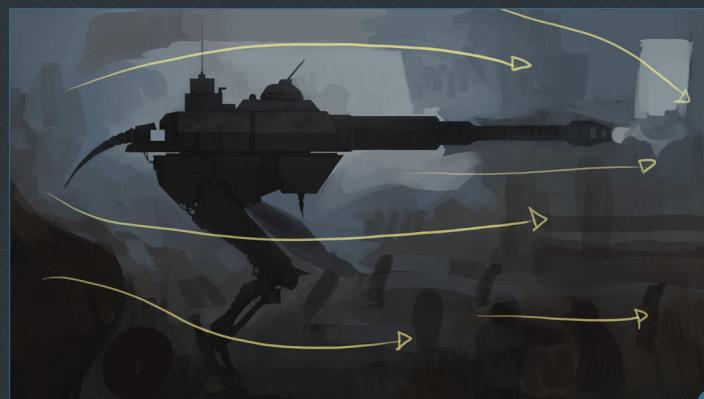
This was a very simple stage. I used a big brush to paint very quickly all over the canvas without worrying about the details. I also did a quick approximation of what would be in the painting later.



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Here you can see an example, plus the brushes and key colors that I used at this stage (Fig.08).

Adding Photos

Sometimes it's important to look to other resources to help you with difficult details. In this case, to expand my range of possibilities, I had to turn to my girlfriend's camera. I took lots of pictures to help me with the background, or weird details like the windows, buildings, textures, etc.

To get a reference of houses destroyed by war, I took lots of photos of huts in ruins. I also photographed the structure of a dismantled car and cloudy field landscapes.

To add a photo to an image is not hard; you just have to consider a few things:

Lightning: The photos will naturally have their own lighting and your painting another, therefore you must make sure that they match. On this matter, also make sure that the photo elements are illuminated by a diffuse light source to avoid creating harsh shadows.

Geometry: Try to take pictures in which the textures or elements that are going to be used are in a front view toward you, without vanishing points, or perspectives that are hard to transform. If this is not the case, you can edit the geometry of your picture with **Ctrl + T** in Photoshop.

Layers: Photoshop has many kinds of layers and you can take advantage of these layer



behaviors to add photos to your painting in the most realistic way possible. You can put your photos in many modes like Hard Light, Dodge, Linear Dodge, Pin Light, Linear Light, etc. Each one has very different lighting behavior, so you must find the one that best suits your needs.

The photographic elements in this illustration are the windows, car structure and fire (Fig.09 – 12).

Finding the Right Materials

I'm a fan of materials; for that reason, when I'm painting, I pay close attention to each of



the materials in my illustration. I don't have a definitive creative process when it comes to painting materials, because it's like a "seek and find" process where you use the photos to study each of the different materials.

Here is a guide on how to paint the materials that I used specially for this illustration. All these materials are under the same hierarchy of colors, and illumination system (**Fig.13**).

Mask

This is a very good tool for optimizing your work and speed up your painting time. It's very simple: just select each item separately and paint each one a different color. That way, when you want to, you'll be able to select them with the Photoshop Magic Wand tool and paint them separately (**Fig.14**).



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The advantages to this technique are that you can paint each item faster, with no worries about crossing the boundaries of other close elements, and you can get good definition in the details.

The disadvantages are that it's a very mechanical method and you can lose the flow of the painting.

Legs

For this stage of the painting, I used the mask method that I explained above, doing the

same for the materials, colors, etc. You can see the step by step in **Fig.15**.

Silhouettes

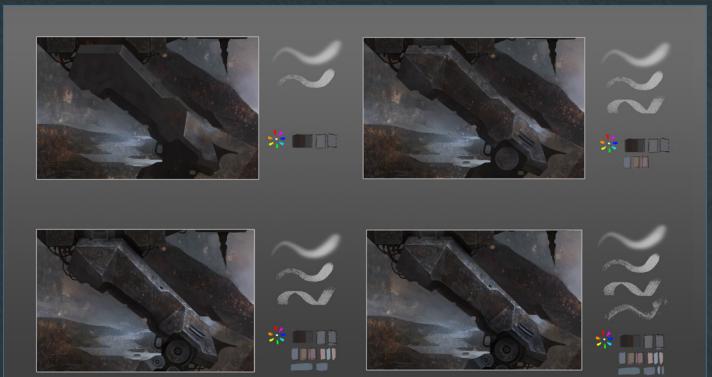
The two soldiers are based on real WWII photos. I tried to keep as close as I could to these photographs to get a more realistic effect with the poses and drawing structure (**Fig.16**).

Soldiers

These two men represent a remarkable contribution to the narrative of the image. The



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first soldier, who looks to the right, helps to increase the feeling of advancing, as does the linear composition of the illustration (Fig.17).

The second soldier in the background adds to the narrative history of the piece and, along with the sniper on top of the ruins, helps to generate momentum within the image. (Fig.18).

Adjustments

To finish I edited the illustration, correcting colors, editing element proportions and retouching areas, etc. To do this I used a number of filters including Levels, Color Balance and adjustment layers.

Conclusion

To sum up, here are some final thoughts and suggestions:

- When painting an image, make sure the detail is sufficient in the areas that deserve it. To ensure this, use big brushes at first and then small brushes to add the detail.
- Using reference photographs for your



illustration is a good tool, but don't abuse it.

- Examining your process is a good way to improve your way of working.
- It is fascinating to see how the wit and intelligence of man is freely discarded in favor of our capacity for self-destruction (Fig.19).

Christopher Peters

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Email: trejoeeee@googlemail.com

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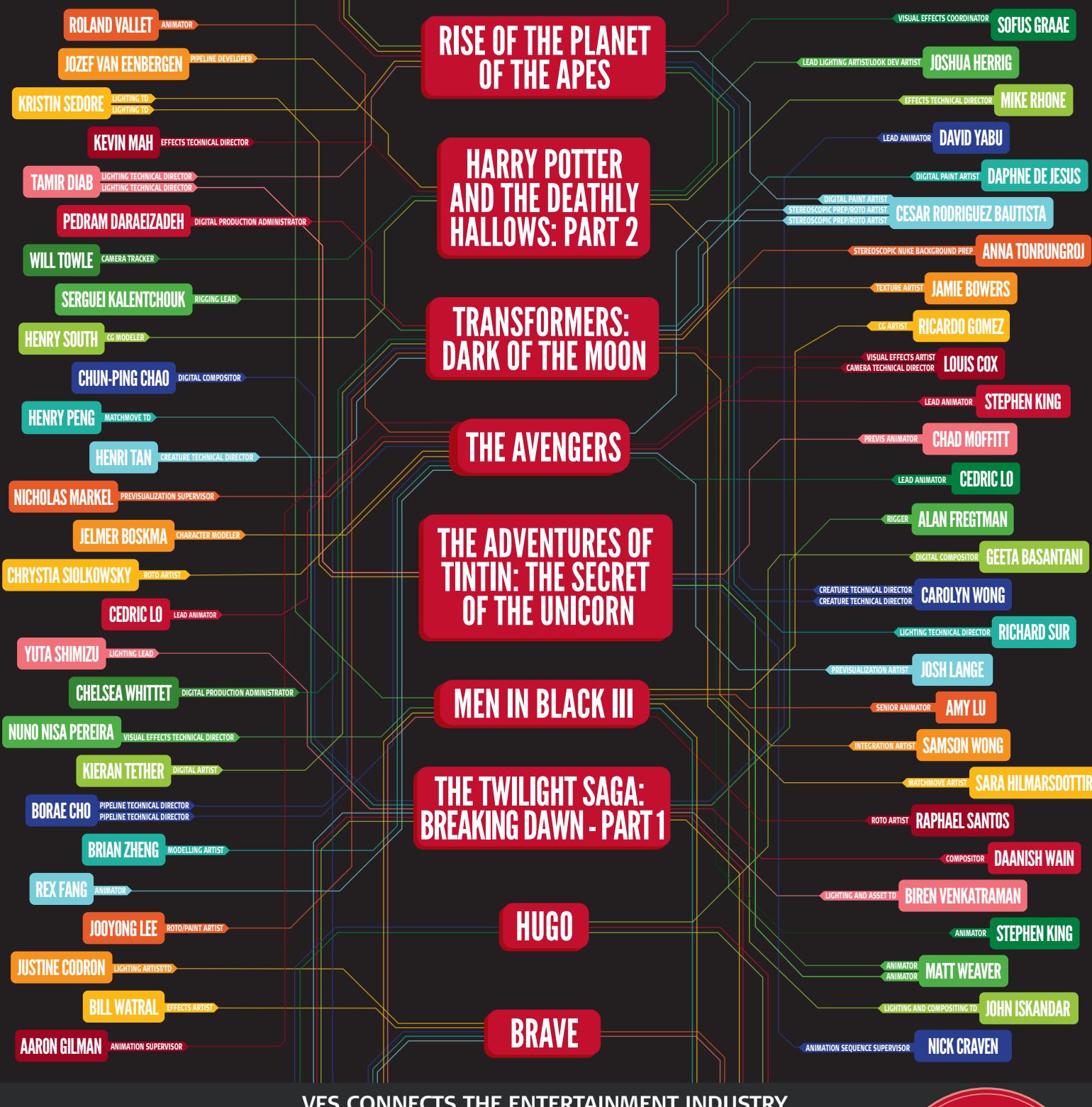




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PAINTING CREATURES FROM MYTHOLOGY



Myths, legends and fantasy creatures have always been influential when it comes to digital art. In fact, many artists will never really stray too far from these sorts of themes and ideas. In this series a selection of stunning artists will be taking this popular subject and exploring some of its more diverse and lesser known characters. Throughout the series each artist will be given a brief for a character which they will need to interpret and turn into an illustration. To make things a little more interesting this will be done by not one but two artists, one using Photoshop and the other using Painter. This will not only show some of the differences between the two pieces of software, but will also show how the same brief can be interpreted in two different ways. This month **Richard Tilbury** and **Simon Dominic Brewer** tackle the **Muma Padurii**.



Chapter 7: Muma Pădurii

Software Used: Photoshop

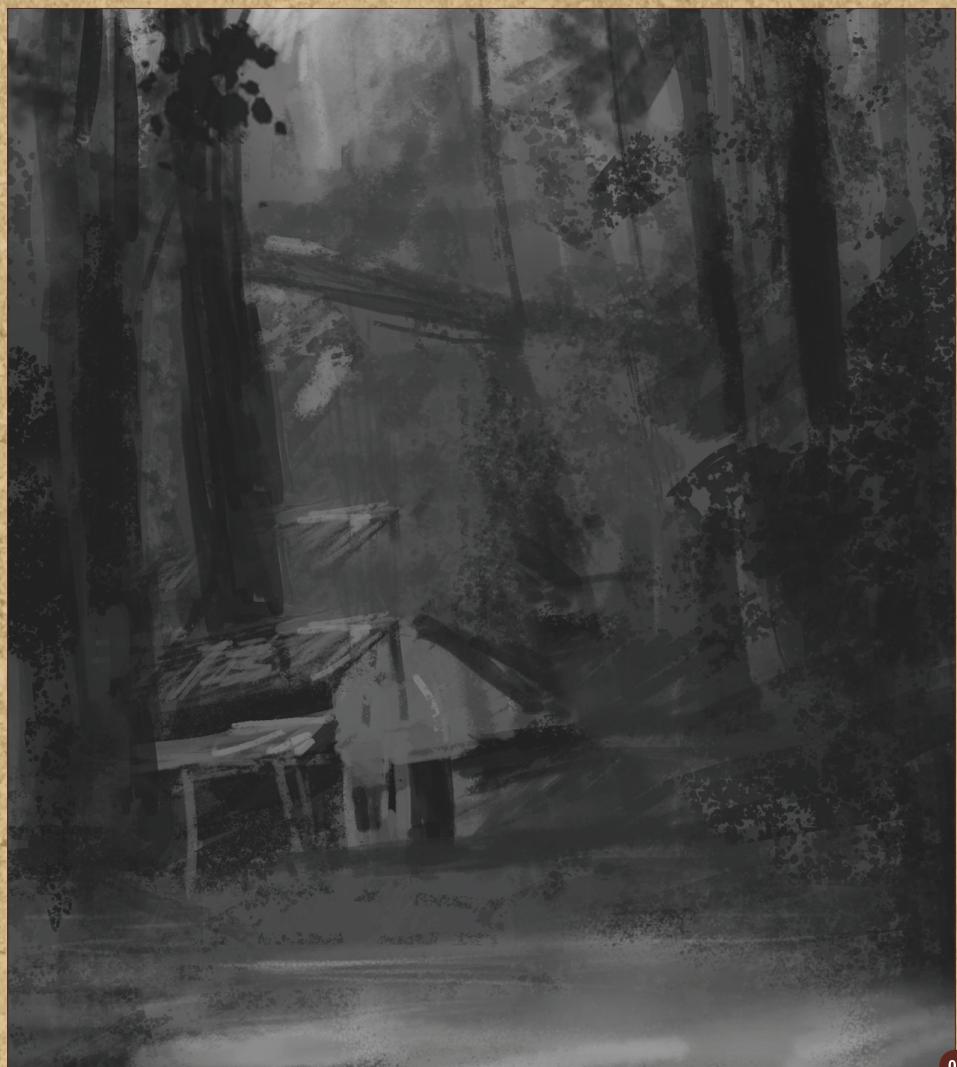
Introduction

Muma Pădurii is from Romanian folklore and is a spirit of the forest in a very ugly and old woman's body. She lives in a dark, dreadful, hidden little house, and kidnaps little children and enslaves them.

As you can see from the above, this character is very unpleasant and her description portrays a brutal and dark-natured spirit. This evil spirit is believed to abduct small children and according to myth, even attempted to boil a little girl in a vat of soup.

I did consider illustrating this particular story, but thought it too disturbing. Instead I decided to have her standing in her forest habitat as though waiting for her next victim to unwittingly wander within her vicinity. I quite liked the idea that she had perhaps heard the sound of an approaching child and was stalking them from afar, or that she was maybe making her way into the woods to search for an unsuspecting child. This way the gruesome intent of our evil spirit is left to the viewer's imagination, as opposed to being illustrated. As a result I opted to use her face as a vehicle to describe her nature, as opposed to her actual actions.

The objective at this stage was to establish the main areas of light and dark, and to try and build a compositional structure. During this early phase it is a good idea to throw down



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some loose, gestural strokes and see what emerges. Sometimes a composition may be suggested this way by way of happy accidents and allow you to see an alternative approach that is not always obvious from the outset. This is particularly helpful if you are lacking a strong vision or set of criteria.

My first step was to set the stage for our character, which in this instance I chose to do in black and white to begin with. I used a standard Chalk brush with some texture to draw in some tree trunks, and a custom brush to add in some foliage (Fig.01).

Once I was reasonably satisfied with the composition I added a color overlay on a separate layer.

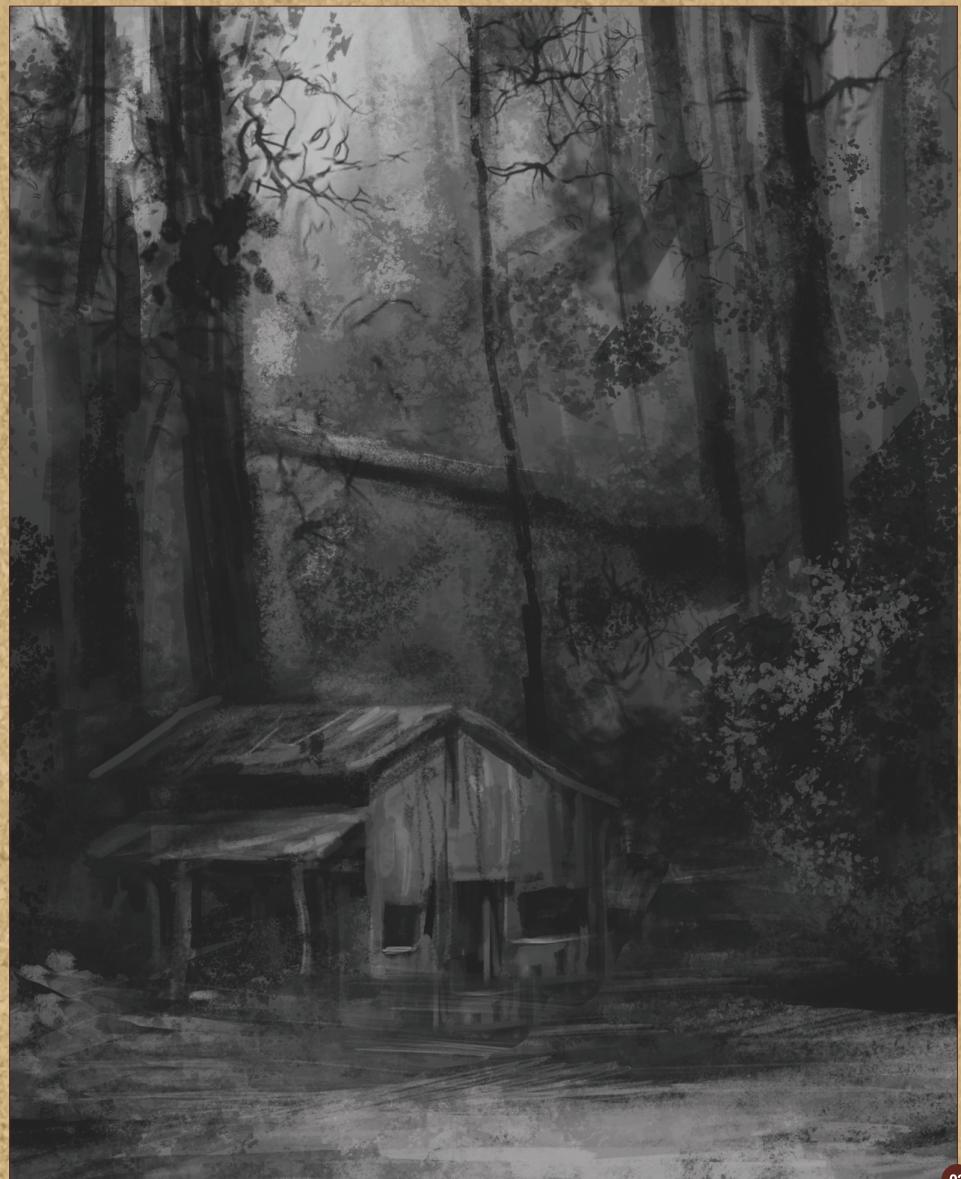
Fig.02 shows a subsequent stage before any color was added, but you can see how much of Fig.01 has remained throughout the further detailing.

At this point I decided there was enough information to start introducing some color, which used the Overlay blending mode on a new layer.

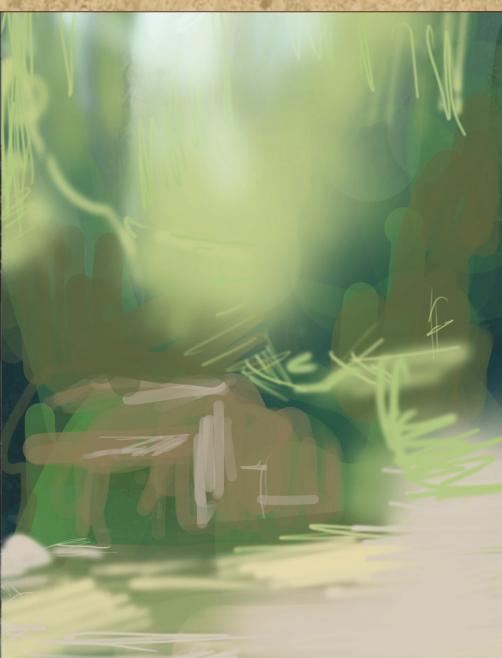
Fig.03 shows the color set to Normal mode in the center, and the before and after effects of this to the left and right respectively. You can clearly see how this dispels the grayscale palette without destroying the tonal range.

I made a start on the character at this point, on a separate layer in order that I could edit both this and the background independently. I tried painting her entire body within the picture frame, but it didn't seem to work and also made her feel less consequential. As she was the focus I decided to have her nearer the viewer, which then upset the composition and so I temporarily abandoned the notion of including her house.

I initially painted her in a hunched position, but it made her look too frail. Then I found a photo of



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an old woman clinging to a staff, which seemed appropriate. I used this as a reference for posing her as it allowed the inclusion of a prop, and also implied she relied on it to stay upright and help her walk (Fig.04).

The next phase involved refining what was already established so far – in particular the arms and clothing, which lacked structure compared to the face. Adding more detail and clarity to the focal point is often an effective method of directing the viewer's attention and balances well with less laboured and loosely painted areas; however it must be within a reasonable limit. At this time the clothing and arms not only lacked volume, but existed merely as a preliminary block-in.

Fig.05 shows a more advanced state in which there is evidence of folds as well as highlights and shadows. The hands now also clasp a staff and show more of a three-dimensional quality, and overall there is more of a focus on the character. The robe itself contains a broader spectrum of colors, with both cool and warm hues that reflect the sunlight and ambient light from the surrounding forest.

Although better, the clothing was a similar color to the woman's skin and the shaded area on the left merged with the background. To alleviate



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these problems I changed the robe from brown to black and created a glade behind her so that her silhouette could clearly be seen against the distant trees (Fig.06).

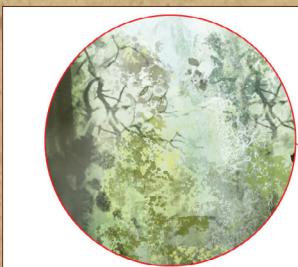
This helped define the character but was detrimental to the composition as it now felt static and too symmetrical. As a result I increased the canvas width (Image > Canvas Size) and then pasted in my original sketch of the house to bring her off-center (Fig.07). Of course, I could have cropped the image, but this provided a good opportunity to incorporate the house.



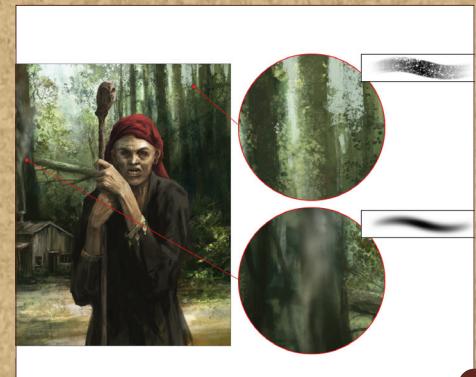
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It was at this point that I was happy with the composition and the relationship between the character and her environment. From here it was a process of refinement and focusing on the smaller details. One aspect that was immediately in need of attention was the overall shape of the face, which I decided looked too wide.

Fig.08 shows a more recent stage with a detail of the face on the right; the upper one being the older version. The key alterations have been to narrow the head and add a more pronounced shadow to the left of the face and head scarf.



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Other small changes involved deeper set eyes by way of further shading and some suggestion of neck tendons.

Depending on the subject matter and type of painting, I will use a greater or lesser array of brushes. In this case there was an opportunity to use some from my custom library to describe the trees and foliage.

Fig.09 shows this next level of detail with a prior stage evident in the lower left. Although used from the outset, I thought it worth mentioning some of the brushes at this point. Brush 1 was used to add in some branches in the upper left, whilst brush 2 was responsible for the background leaves and shrub in the lower right. It can prove fruitful to experiment with textured brushes, and even lay down a variety of marks and strokes, as this can sometimes lead to discovery and also add life to the image, lending it a certain dynamic. In fact, the branch brush was originally created for painting veins on an alien and not intended for trees at all! The small white "crackle" texture resembling a group of staples (look closely) was also part of the same library of alien skin brushes.

Although Muma Păduri is described as an ugly and evil old woman, I didn't think that was a reason to deny her any adorning features. In fact, I deliberately gave her an ornately carved staff as a form of entrapment, intended to appeal to a child's curiosity. Likewise, some form of jewelry that could be offered as a gift may well prove the lure to getting close to more timid children.

Fig.10 shows some simple brocade bordering the sleeve and a line of small metal discs that she may either place in the forest to attract attention or detach as offerings. Whichever way you choose to look at it, the intention is that she uses them as sinister props.

I decided it would be interesting to add some smoke above the house to suggest a fire was perhaps heating a cauldron or large cooking pot, either to attract attention or in anticipation of an abhorrent act. Another subtle addition to help balance the composition was some light penetrating through the trees on the right.

Fig.11 shows these two enhancements and the corresponding brushes. The smoke was painted

using a standard soft round airbrush, whilst the sunlight utilized a custom brush to suggest the foliage.

The painting at this point was almost complete, but one aspect that had been causing me concern was the head scarf as it didn't look correct.

On a separate layer I painted in a different version, as well as some further modifications to the face. I also cleaned up the edge of the arm, which looked a little rough (**Fig.12**).

The last thing I did was add two layer adjustments. I used Curves to increase the contrast, as well as some Color Balance to create a warmer tint across the overall image (**Fig.13**).



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Chapter 7: Muma Pădurii

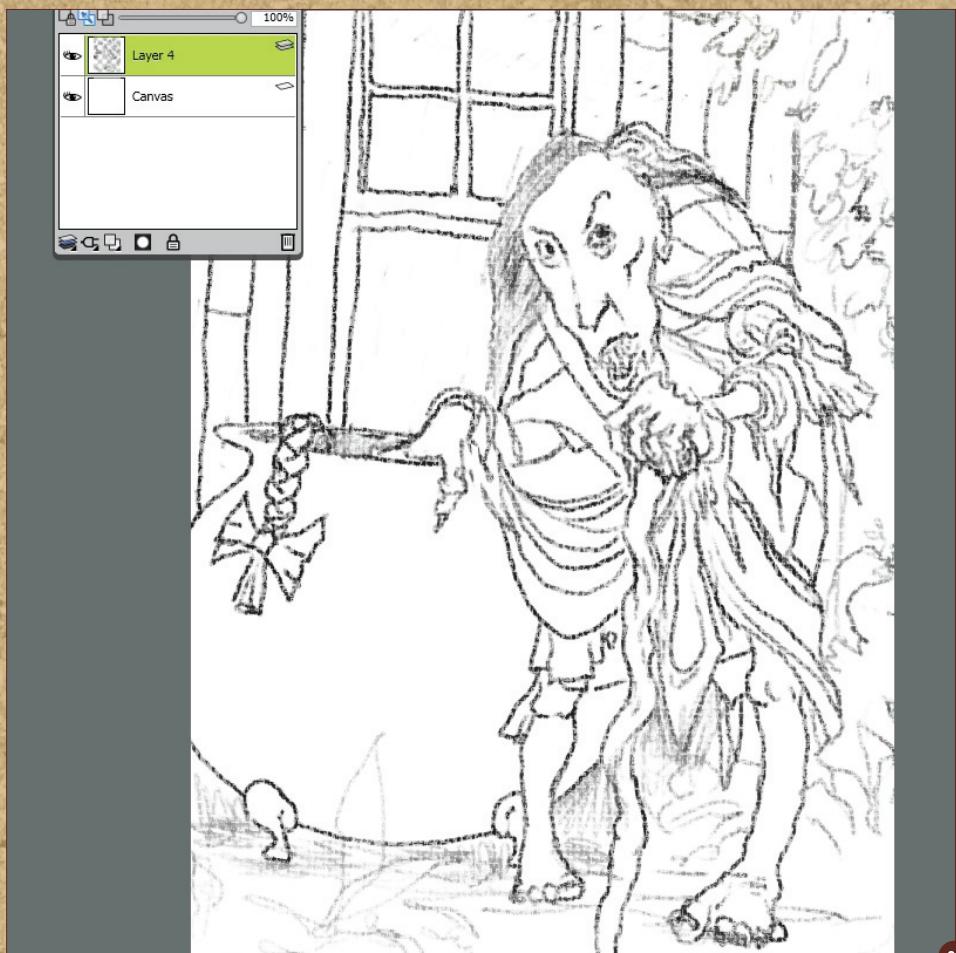
Software Used: Painter

In Romanian folklore, Muma Pădurii is a mean, ugly old woman who lives in the forest. Some say she is the spirit of the forest in human form, others that she can change her shape at will. She lives in a small, dreadful house that nestles amongst the trees and has a reputation for kidnapping children and making slaves of them. One story has her boiling a young girl alive, in order to make what I assume would be a chunky and unpalatable soup.

Recently I've been exploring Painter 12's Real Watercolor brushes and it's these I'll be using for part of this workshop, as a departure from my standard Artists' Oils approach. By playing with the Real Watercolor settings, and using a strong canvas Paper setting, some good textures can be obtained early on and carried through to the final image. The only other brush I'll make use of is a standard grainy circular brush with pressure-dependant opacity, 20% Resaturation and 40% Bleed.

Creating an Outline Sketch

Sometimes I'll begin by sketching out some color concepts, especially if I'm working on an unusual specification for a client. However, as soon as I read the description of Muma Pădurii I had a mental image of what she would look like. This is likely the result of me having known a lot of ugly women.



The first step is to create a small canvas of 900 pixels high. I begin to sketch onto a new layer rather than the canvas, for reasons that will soon become clear. I use my circular brush, set at around 8 pixels, and sketch roughly in black (H: 0, S: 0, V: 0). Being a very old woman, Muma Pădurii has a hunched frame and spindly limbs, plus the elongated nature of her alarmingly large head hints at her shape-changing abilities.

In terms of the remaining content of my sketch, I want to include the main elements present in the description, so alongside Muma Pădurii I want to show a forest environment, her dark little hut, the cooking pot and the little girl she is rumored to have kidnapped. I would imagine that painting an actual girl being boiled alive would be off-putting, so I suggest her presence by draping her pig-tail over the edge of the cooking pot (Fig.01).



Refining the Sketch

I resize my canvas to 1500 pixels high. This is not full working size, but it's fine for detailed sketching. I reduce the opacity of my layer to around 20% and create a second layer. Using my first layer as a guide I create another, more refined, sketch on this second layer.

When I'm finished I delete the first layer so that I'm left with a clean, detailed sketch on a separate layer above a blank canvas. In this instance I've only used two layers to get to my final sketch, but in reality you can use as many layers as needed, removing redundant sketch layers as you go (Fig.02).

Flip the Canvas

It's always a good idea to flip the canvas regularly as it helps you spot areas that you might otherwise overlook. In this case everything seems OK, with the exception of Muma Pădurii's left leg (the one nearest the cooking pot) which I might increase in size a touch (Fig.03).

Real Watercolor Brush Configuration

The Real Watercolor brush variants have a number of new configuration attributes that have

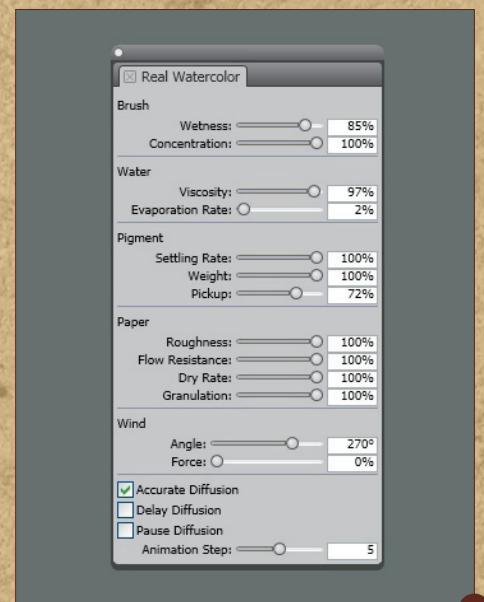
not been seen in earlier versions of Painter.

These include Concentration, Evaporation Rate, Pickup, Wind Angle and more.

There are also checkboxes to control how the paint flows and dries in real time. For this tutorial I've ticked the box for Accurate Diffusion and left the other two – Delay Diffusion and Pause Diffusion – blank. Deselecting Accurate Diffusion and ticking Delay Diffusion would be a good move if you find your computer is slowing

down under the CPU-intensive processing needed for Real Watercolor.

Another useful performance setting is Animation Setup. Setting this to a high value decreases the number of animation steps for drying/flowing paint and therefore economizes on CPU cycles. The only value I alter during this workshop is the Evaporation Rate. Generally speaking, a low value creates a lot of fringing and texture, which is ideal for this particular piece (Fig.04).





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Rough Color

I click on the canvas layer, and then add rough color using my watercolor brush. This automatically creates a new Real Watercolor layer between the canvas and my existing sketch layer. In this way I can be guided by the sketch outline without obscuring it with new paint.

The great thing about Real Watercolor brushes is that they dry realistically, creating textured areas of varying saturation for a single dab. Because this is the rough color stage, I can experiment in terms of the actual colors I use and simply paint over them if needed.

I decide to go for a selection of natural colors to emphasize the forest setting, choosing primarily oranges and yellows direct from the Temporal Color panel (Fig.05).

Assessing the Color

In order to see the color more clearly I've lowered the opacity of the outline layer to about 20%. Overall the color is coming along nicely, but it lacks deep darks in the shadow areas. I won't be increasing the intensity of the highlights a great deal, as I've decided I'm going with a more diffuse lighting setup, such as on a bright but overcast day. This means there will be few sharp boundaries between shadowed and exposed areas (Fig.06).



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Deepen the Shadows

I switch to my circular brush and choose a dark purple color – not fully black, but almost. I use this brush to emphasize the deep shadows where necessary; for example, the creases between the materials of Muma Pădurii's clothing and beneath her lank hair (Fig.07).

Starting on the Detail

I merge my layer with the canvas so all I'm left with now is the canvas itself. I then resize the image to full working dimensions, which are actually larger than in the brief, to allow for easier detail work.

I zoom in to 100% and begin adding detail to the face with the circular brush. The key thing to remember at this stage is that the watercolor

brush has laid down a lot of great texture that we don't want to erase. For this reason, detail work is a balance between refining the basic forms and retaining the painterly watercolor look.

There is no hard and fast rule here concerning what to paint over, what to enhance and what to blend; it's simply a case of observing what works and what doesn't.

As there is already a lot of color on the canvas, I tend to color-pick regularly rather than use the Color Wheel or the Color Set panel. The only thing to bear in mind when color-picking is that you need to occasionally increase the saturation of your picked color to prevent your image becoming muddy (Fig.08).



Painting Material

Painting clothing and material can be a tricky business. However, in this case it's not too bad because our character's clothes are comprised of nothing more than layers of loose, hanging material. There is no particular structure to her garments and the material can be as thick or as thin as we like.

Because the scene is lit diffusely there are few sharp shadows. When considering a cloudy day, a good rule is that the further an object is from the surface onto which it casts a shadow, the more blurred the shadow. This is true of direct sunlight too, but far more evident on a cloudy day, or any situation with a diffuse light source. So a shadow cast by a hanging piece of cloth onto another piece of cloth $\frac{1}{2}$ an inch distant will be sharper than the shadow it casts on the ground. I use that basic rule to color the shadowed areas of Muma Pädurii's ragged cloak, in what is hopefully a realistic manner (Fig.09).

Dirty Clothing

Often, the fringed dabs left by the watercolor brush can be turned into stains and blemishes, helping make the old woman's clothing look suitably gross. As I continue to add detail I accentuate the shadows, blending them a little where necessary. I do the blending using the same circular brush as I use for the detail; I simply use less pressure.

In Painter 12 you can calibrate brush pressure for each individual brush variant, using the Brush Calibration panel, and it's well worth



spending the time experimenting to see which setting suits you best. Ideally, with the grainy circular brush, you should be able to lay down a solid line with a firm pressure and no paint at all with a light pressure, which effectively results in blending of the existing paint (Fig.10).

Subtle Color Differences

In order to make a color-based distinction between Muma Pädurii, her clothes and her walking stick, I make some minor variations in the color hue and saturation. The word to stress here is "minor", as making the differences too pronounced would result in a loss of that natural look I'm striving for. So, for the skin I add a little saturation to my basic oranges, yellows and reds, whilst for her cane I push the yellow hue slightly towards green (Fig.11).

Careful Where Your Shadows Fall

Working at 100%, it's sometimes easy to lose track of where your shadows should be falling. To combat this problem I occasionally zoom out to get an overview of where I am in the overall image.

For example, take the pink material hanging from Muma Pädurii's wrist. It's tempting to just paint a shadowed area directly around and beneath it, on the lighter colored robe. However, by zooming out we remind ourselves that this pink material is actually hanging some way in front of the main robe and therefore won't cast such a shadow. If I'd have painted a tight shadow it would have flattened the image and made it look "off" (Fig.12).

Textures Become Muscle and Bone

When it comes to painting the character's legs I find that hardly any work needs to be done on the textures. It's true they don't match up precisely to classic human anatomy, but that's OK because Muma Pädurii is old and deformed and not entirely human.

I do blend the paint in some areas, but all the while maintain as much of the original texture pattern as possible. I darken the peripheries of the legs in order to suggest a cylindrical shape and thereby avoid the cardboard cut-out look (Fig.13).



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The Cooking Pot

Because the cooking pot is metallic I could do with reducing the texture laid down by the watercolor brush. For blending I still make use of the circular brush, color-picking frequently from the canvas, but with a very light touch. Broadly speaking I work outwards in an elliptical pattern from the highlighted area and this accentuates the spherical characteristics of the cooking pot. Because it's handy to see most of the pot at one time I work at 50% zoom. If I need to I can zoom in later and tidy up.

Occasionally I'll increase the saturation of a color-picked hue using the Temporal Color palette and apply more pressure to lay down fresh paint, which I then blend into the existing paint. Towards the base of the pot I deviate from the gray/blue hue, and add some warmer oranges and yellows. These represent vague reflections of the forest floor in the dull metal of the pot (Fig.14).

Too Shiny!

When I zoom out to take stock (no pun intended) of the entire image, I see that the cooking pot is too bright. I know this because it's the first thing I look at, when in fact the character's face should be the focus. There's a quick, effective way to remedy this without overpainting the entire area. I create a layer and set it to Darken with around 50% opacity. I choose a very dark color, almost black, and overpaint the entire pot. This has the effect of darkening all colors that are lighter than the paint color, whilst leaving untouched those areas that are already darker. When I'm finished I drop the layer to the canvas (Fig.15).



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The Wooden Hut

Again, I try to leave the bulk of the texture intact whilst refining the shapes of the wooden planks. I very slightly vary the size of the dark spaces between the planks, so that they look like real slats of wood rather than a wooden surface with a pattern on (Fig.16).

Painting the Ground

Some of the watercolor textures, especially those with strong fringing, remind me of stones and pebbles so I develop these areas further. The key thing to remember when painting the ground is to fade in the shadows and darken them the closer they get to the object causing them (Fig.17).

Layering Leaves

Next I define the leaf shapes more clearly, in the foliage to the top right of the piece. I bunch the leaves together in small, irregular groups and pay attention to how the shadows are cast. If one leaf is above another then it will cast a shadow. Seeing as the light is diffused in this instance, every shadow will be blurred to some extent, but even in a brightly sunlit scene there will be diffuse shadows in those areas sheltered from the direct light of the sun.



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Every object casts a shadow, even if it is shadowed by another object itself, and portraying this can lend a picture added realism. There's no need to fully define every single leaf, so towards the top right corner I make few refinements and instead allow the raw texture to show through (Fig.18).

The Finishing Touches

It's at this time that I take a short break for a couple of days or so, then come back and finish up. The soup – or whatever sloppy foodstuff lurks in the cooking pot – looks a bit like mud right now so I add a green hue with a Colorize layer, which I then drop to the canvas (Fig.19).



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In a few areas the original line drawing is still visible, so I make sure all my original sketch lines are painted over.

Last of all I resize the image down to the specified A4 300ppi size and save it as a TIF file.

And that concludes this workshop – hope you enjoyed it!

Simon Dominic

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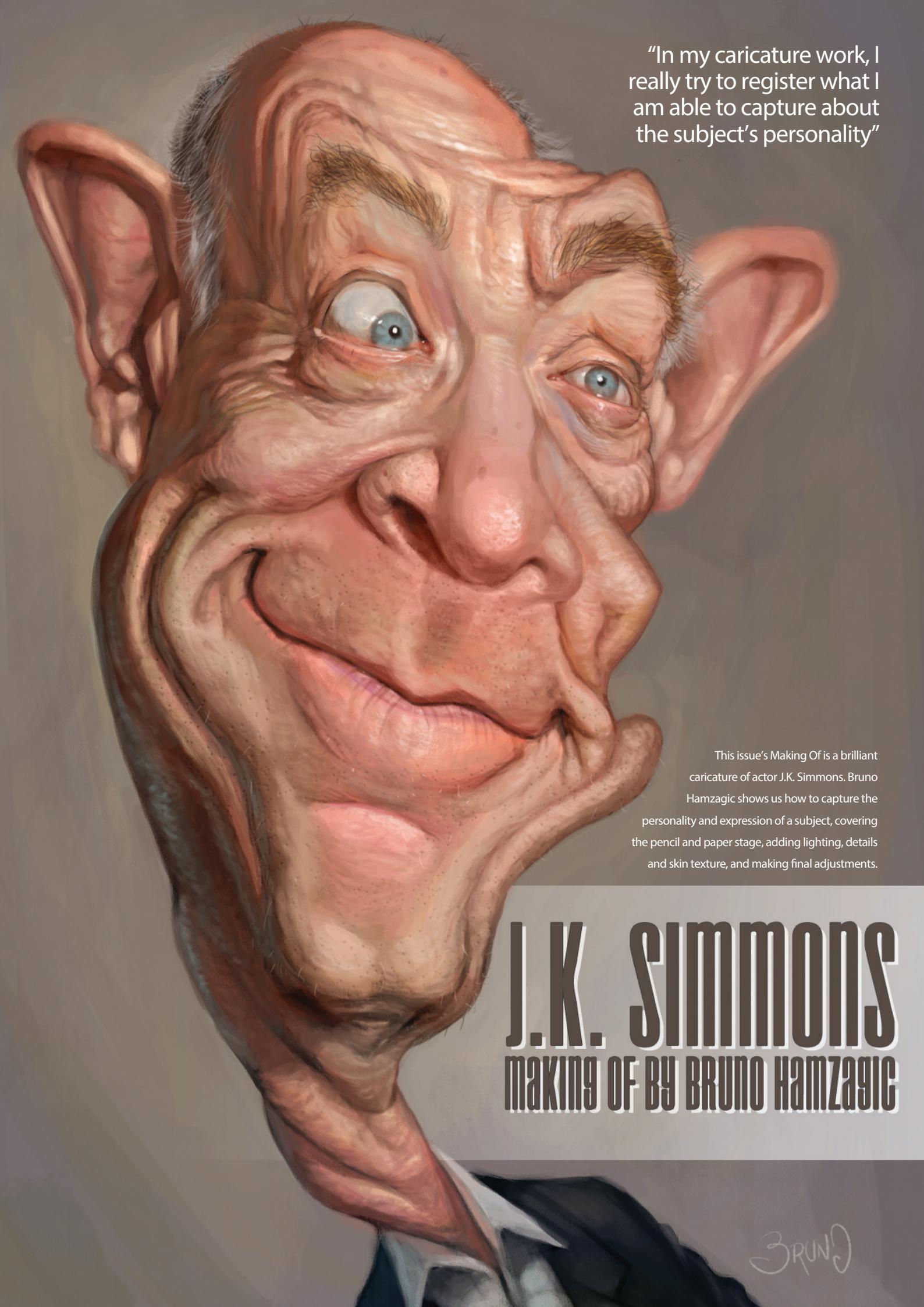
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"In my caricature work, I really try to register what I am able to capture about the subject's personality"

This issue's Making Of is a brilliant caricature of actor J.K. Simmons. Bruno Hamzagic shows us how to capture the personality and expression of a subject, covering the pencil and paper stage, adding lighting, details and skin texture, and making final adjustments.

J.K. SIMMONS

making of by BRUNO HAMZAGIC

BRUNO

J. K. Simmons Making Of

J.K. Simmons

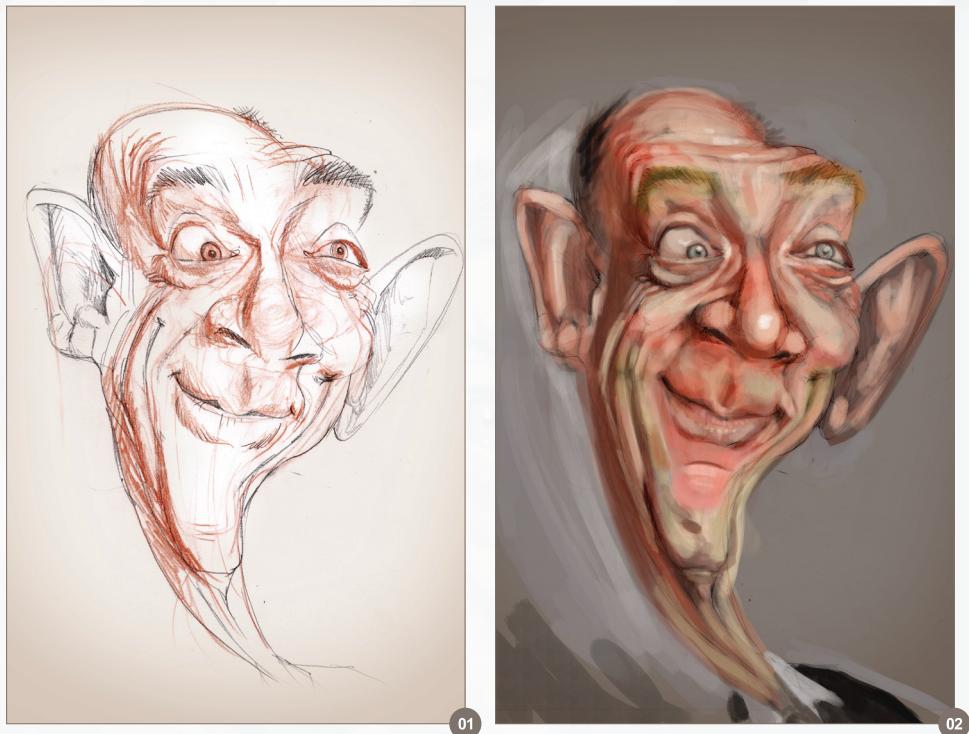
Software Used: Photoshop

Introduction

Overall, this work was relatively short and very pleasant to do. I spent around two days doing this caricature for a weekly online contest and I confess that I am addicted to participating in this kind of community. Communities and groups in social networks are places where we can find an infinite number of fantastic artists, and the feeling of sharing the same virtual space with most of my favorite artists is indescribable.

First Rough

My first attempt at this caricature was to try to capture one of J.K. Simmons's funny expressions. I began with a fast pencil and paper sketch and felt that I was walking an interesting path (Fig.01).



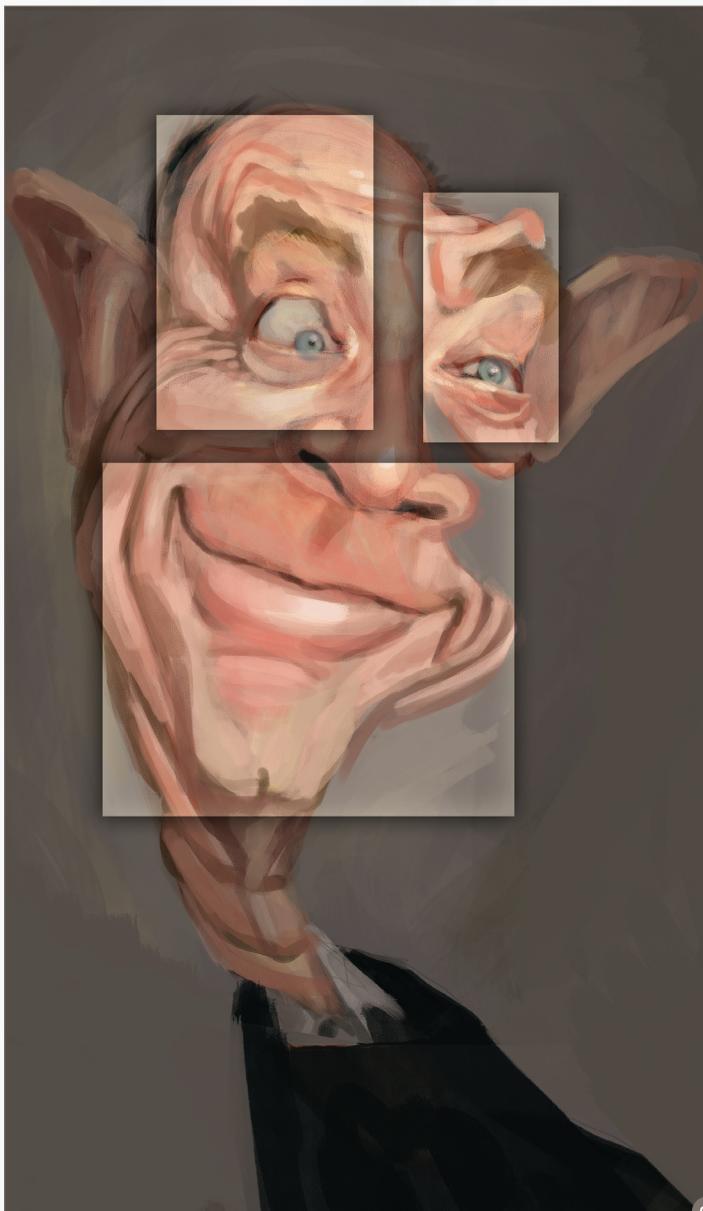
At this moment, I thought that it would be nice to rough in the key lighting and the skin color. J.K. has some interesting rosy areas in his face, like the mouth and chin. The coloring work was very much exaggerated at this point (Fig.02).



The likeness wasn't there yet and, after leaving the illustration for some hours, I re-opened the file and realized that I wasn't satisfied with the result so far. I love his comedic performances, but on the other hand, J.K. has a lot of strong, serious performances in a lot of great movies and TV shows. Because of that, I decided to try an idea that I'd had some time ago for another piece: why not try to mix more than one facial expression together, in the same image?

Facial Study

I went back to the facial study to research some ways to mix at least two expressions of J.K. At the beginning of this process, I gave special attention to the eyebrow wrinkles in his face topology. Analyzing some pictures of him, I extracted some key points that, in my opinion, could characterize his most pleasant facial expressions (Fig.03).



I took this opportunity to smooth the skin color. Afterwards, I looked again at the caricature and felt that I was heading down the right path. Before refining the details, I was still missing the likeness and could see that I still had a lot of improvements to do (Fig.04 – 05).

Lighting, Likeness and More Improvements

Sometimes in my work, I simply cut off parts of the subject. Let me explain that better – I'm not a serial killer, but sometimes I feel that it is totally possible to split and mess up parts of a face. Okay, I'm still sounding a little manic, but anyway, in the J.K. caricature this wasn't the case. I did try doing this, but the result was

better when I just put everything together (what a coward I am!). I fixed some proportions and distortions, and gave more attention to the likeness. After that I added a smooth rim light to highlight some volumes (Fig.06).

At this stage, I started adding the details and had fun painting this piece. This was a personal piece, and I always believe that this kind of job needs to be fun and an enjoyable way to study.

Details and Skin Texture

In this job I didn't create special brushes to paint skin and hair details. I tried to use brush stroke gestures to create textures and details. This little challenge reminded me of when I used





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to paint these kinds of details with real oils and brushes (Fig.07 – 09).

Adjustments

A final step that I do in my paintings is to create adjustment layers to correct some colors and bring out what I judge to be important elements.



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When I focus in on painting details and even through all the stages of painting, I tend to let everything become too highlighted.

I created a Levels adjustment layer to increase contrast, changing the relationship between the darker and brighter areas a little bit. Curves adjustments helped me to change high and low values of each color channel separately. Using Color Balance adjustment, I left diffused colors warm and shadow colors slightly cold. At last, I painted a color layer with rosy tones in the cheeks, nose and chin, to saturate the skin color in these areas slightly (Fig.10).



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Conclusion

In my caricature work, I really try to register what I am able to capture about the subject's personality. I don't like to literally draw things that could underestimate who will look at the final picture. I also like to try challenging and

diverse approaches, to experience things that inspire me to move on. The process has to be enjoyable, never boring. This illustration was no exception. This work encouraged me to try more and more, which is exhilarating because I am always anxious to do my next painting.

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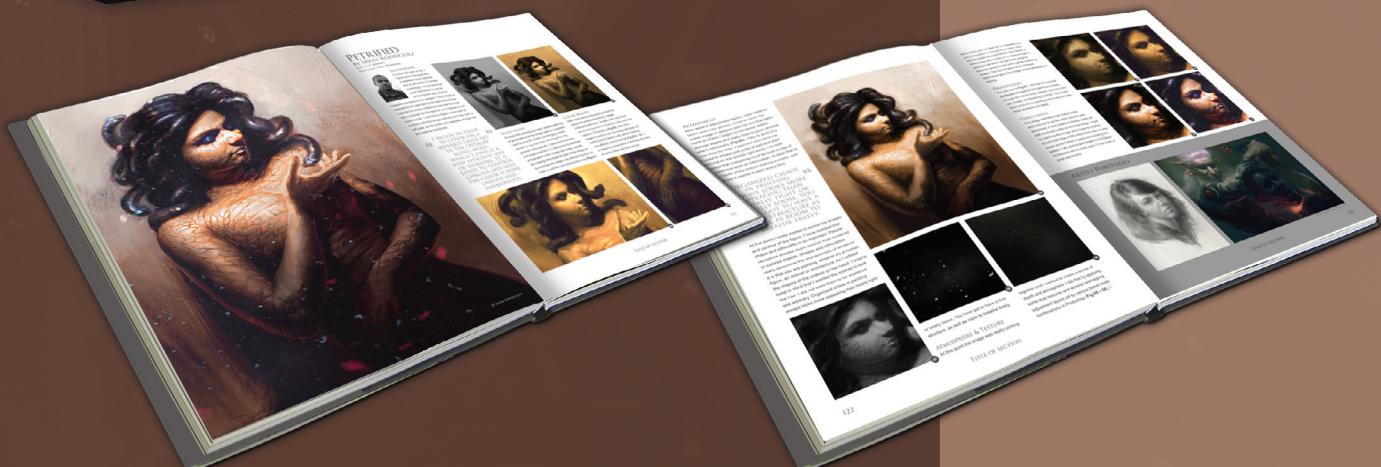
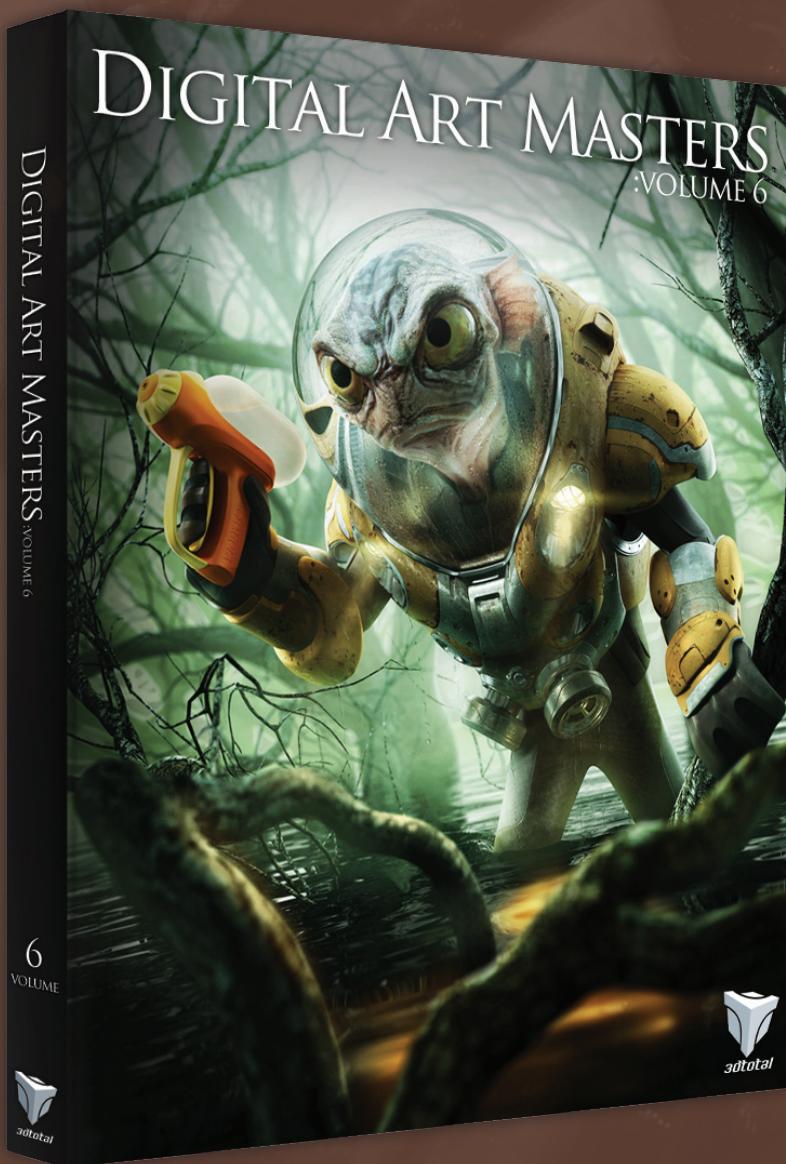
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DIGITAL ART MASTERS VOLUME 6



With the release of *Digital Art Masters:*

Volume 6, 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:

“PETRIFIED”

BY IRVIN RODRIGUEZ

The following shots of the “Petrified” book pages are featured here in full-resolution and can be read by zooming in...



DIGITAL ART MASTERS

:VOLUME 6



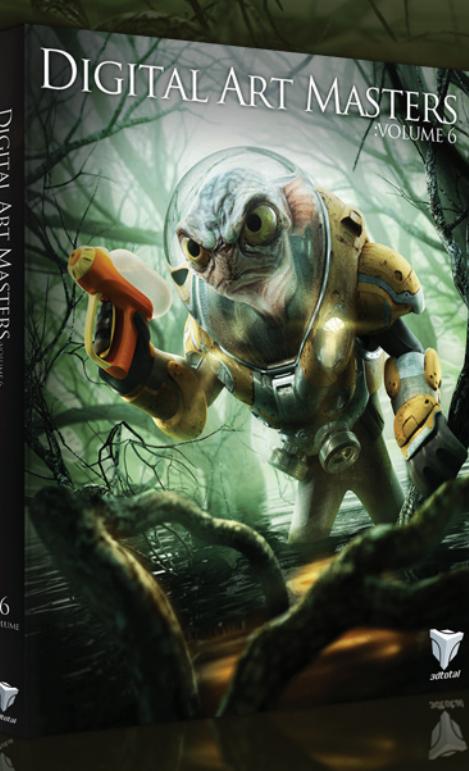
AVAILABLE NOW

Preview the entire Digital Art Masters: Volume 6 book online by [clicking here](#).

Digital Art Masters: Volume 6 delves into the working practices of some of the world's best digital artists to reveal the creation processes behind their breathtaking images.

Originally launched in 2005, the annual Digital Art Masters series continues to showcase the work of some of the finest 2D and 3D artists from around the world. The latest volume, Digital Art Masters: Volume 6 is our biggest book yet. It welcomes another 50 up and-coming and veteran artists, and follows the tradition of taking readers beyond the breathtaking images with detailed breakdowns of the techniques and tricks each artist employed while creating their stunning imagery. Inspirational and instructive, this is more than just a gallery or coffee table book, this is a timeless resource for any digital artist. The special hardcover edition is only available to purchase from www.3dtotal.com/shop

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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.

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