

## Interview

Martin Deschambault

## Articles

Sketchbook of  
Claudia Kleinheinz

## The Gallery

Ferdinand Ladera,  
Markus Lovadina,  
plus more!

# 2d artist

In the first part of this brand new series, **Vinod Rams** takes a look into painting the exaggerated human form.

**NEW!**

# CREATURE ANATOMY

## Deforestation

The second part of our Off World Vehicles series sees **Ling Yun** take the reins and produce this deforestation vehicle.

## Designing New Worlds

**Gerhard Mozsi** continues this series, by taking a look at what vehicles and transport would be like on this new world.

## **NEW!** Costume Design

A brand new two-part series focusing on costume design for a character. **David Munoz Valezquez** designs for a Blacksmith.





## Editorial

Hello from the team at 3DTotal and welcome to the March issue of 2DArtist. We have the pleasure of kicking off two great new tutorial series this month, as well as continuing some of our excellent existing projects, so we hope you are all ready for another great issue!

There are so many great tutorials in this month's magazine that it is hard to know where to start, but we will begin by turning our attention to the stunning cover image by talented concept artist **Vinod Rams**, which was created for our new three-part series: Creature Anatomy. In this series, Vinod demonstrates how to use human anatomy as a basis for creature design, create a hybrid creature based on human and animal anatomy, and use real world things as a reference for designing a creature from scratch.

Next we have the second part in our Off-World Vehicle Design series. In this series our artists will be approaching the given brief as if it was for the games industry, to demonstrate techniques used when creating a vehicle concept. This month **Ling Yun** demonstrates how he created a deforestation vehicle, from the initial thumbnails through to the final image, giving useful tips on layout and creating a mood along the way.

We continue with the Designing New Worlds series, which takes a comprehensive look at creating a world from a concept perspective. **Gerhard Mozsi** investigates the processes and techniques that can be employed to create an extraordinary society, from the initial idea through to the finished image. In the third installment, he focuses on designing a vehicle for his world, concentrating on color and value, surface materials and final touches.

Time for another new tutorial now! Costume design is a crucial element to character design. It can help to enhance a character's personality through the visual design of the garment and accessories, as well as help to realize a certain social status, or period. In this tutorial series each artist has been presented with a games-like brief describing a character from a certain section of a fantasy medieval world, and they must design clothing suitable for that character's job description. In the first chapter **David Munoz Velazquez** covers the steps he took in designing a costume for a Blacksmith.

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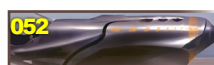
Project overview by Cyril Rolando

### "Red Sonya"

Digital Art Masters: Volume 7 – Free Chapter

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### Free Stuff!

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In this issue we also chat with Ubisoft concept artist **Martin Deschambault** (aka Dechambo), discover character animator **Claudia Kleinheinz**'s fantastical world of creatures in the Sketchbook article, and **Cyril Rolando** takes us through the process behind his colorful image *Don't Trash Your Dreams* in this month's Making Of.

To top off this exciting issue we have an inspiring gallery featuring artwork from some of the best in the industry. Enjoy!





## Setting up your PDF reader

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

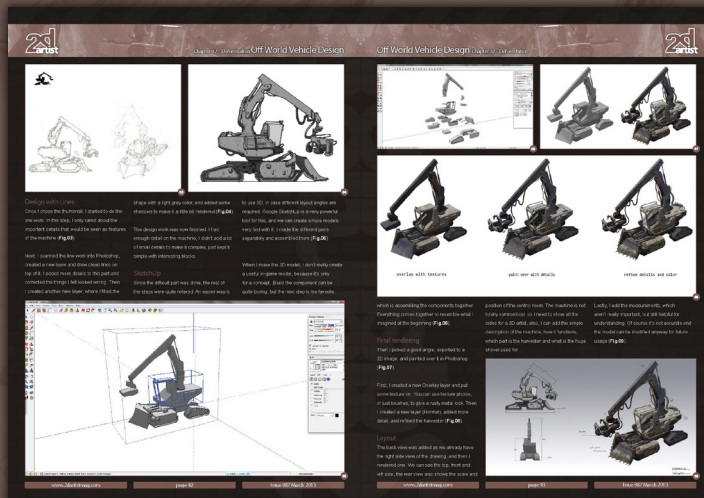
You can download it for free here: [DOWNLOAD!](#)

To view the many double-page spreads featured in 2D Artist 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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2. Go to the **View** menu, then **Page display**;
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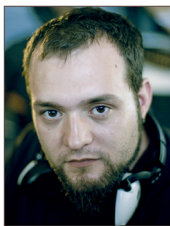
## Contributing Artists

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: [jess@3dtotal.com](mailto:jess@3dtotal.com)



### Claudia Kleinheinz

Claudia Kleinheinz is an Austrian animator and illustrator. She has studied painting and animation in Vienna, London and the US, and has since worked in Austria, Germany and New Zealand on games, commercials and TV shows like *Kung Fu Panda*, *Penguins of Madagascar* and *Robot & Monster*. Currently she is working as a character animator on a German feature film, while developing a personal short film project.  
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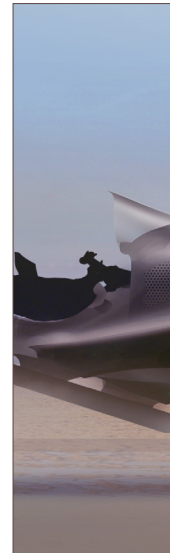
### David Munoz Valezquez

David is a Spanish artist born in Barcelona. He studied Graphic design and specialized in lighting and character design. He gained experience in the video games industry and then moved into feature animation. He currently works at Kandor Graphics, a Spanish studio as a Color/Lighting Art Director and digital sculptor.  
[munozvelazquez@gmail.com](mailto:munozvelazquez@gmail.com)



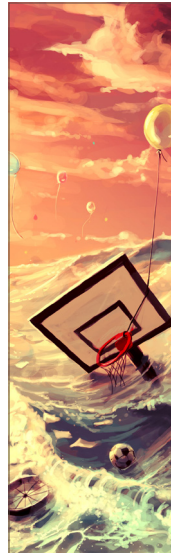
### Gerhard Mozsi

is an Australian artist who has worked both remotely and on-site for studios in the USA, Austria, Germany, Australia, and the UK. He studied traditional art at university before exchanging the paintbrush for a Wacom, and now works primarily in the digital medium. He has been working as a concept artist and matte painter for film and games development for the last years, and his work can be seen on his website and blog.  
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### Cyril Rolando

Cyril Rolando is a freelance 2D artist based in Marseille, France. Little by little he has found his own style that he can't really define; slightly fantasy, melancholic and childish. Cyril's main goal is to have a career in the art industry.  
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## Would You Like To Contribute To 3DCreative Or 2DArtist Magazines?

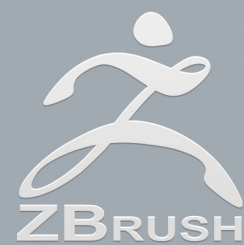
We are always looking for tutorial artists, gallery submissions, potential interviewees, 'making of' writers, and more. For more information, please send a link to your work to: [jess@3dtotal.com](mailto:jess@3dtotal.com)





Image Courtesy of Kurt Papstein ©

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ZBrushCentral.com






# INTERVIEW WITH MARTIN DESCHAMBAULT

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Ubisoft concept artist, Martin Deschambault, chats to us about his route into the CG industry, his personal project, as well some of the exciting projects he has worked on at one of the world's top video game companies.



"I worked on a drawing desk with good old fashion tools: paper and pens. I did not use any digital media."



Hi Martin, thanks for giving us the time to ask you a few questions. Before we talk about the arty side of things, can you tell us a little about yourself and how you made your way into the CG industry?

I originally studied business administration and worked in sales as I did not really believe in making a living with art. However I have always been a fan of the *Alien* movies and the artwork of H. R. Giger and the famous *Star Wars* and it was the world of special effects that I became attracted to. From there I started thinking, how could I get into the film industry, doing some of that cool stuff? I noticed that a lot of the people working in that field had studied industrial design. I looked up the programs and off I went to the University of Montreal to complete their four year program. I worked in product design for a few years and then I was fortunate enough to be hired in the gaming industry.

When I started I worked on a drawing desk with good old fashion tools: paper and pens. I did not use any digital media. I had to learn to draw with the tools I use today, which are Photoshop and a Wacom tablet. I learned with my own trial and error, and some advice from co-workers. During the first year I worked in the gaming industry, I spent countless hours practicing different things in my own time.



In 2005 I started with Ubisoft on *Prince of Persia: The Two Thrones*. Since then I've worked on many projects including *Wet* (at A2M), *Assassin's Creed 2* and *Assassin's Creed Revelations*. I am currently continuing to work on the AC franchise.

**It is amazing how many artists we interview started doing one thing then totally changed their career path to focus on a career in art. Can you tell our readers a little about how you taught yourself to paint digitally? Did you use any training resources or did you just spend time practicing with the software?**

Like I said, I really started to learn how to use Photoshop in my first year in the video game

industry, where I got to work with some of the best concept artist around. It was a great environment to work in, but I still had to practice and try things out on my own. I had so many things to learn, like composition, color, and lighting.

I already knew how to express my design ideas; I just needed to find a way to illustrate it well. I bought art books about color and photography for the composition. Like a lot of other artists, I watched tutorials and DVDs. In the end, you can have the best co-workers, look at all the books and DVDs, but if you don't practice and experiment then you will never improve as an artist.









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**You mentioned a couple of pretty exciting projects that you've worked on in the past. Which of these has been your favorite or the most interesting to work on?**

The projects I most enjoyed are *Wet* and *Assassin's Creed*. *Wet* was made by A2M, now Behaviour, and the time I spent working on the game was very creative and I enjoyed that aspect.

As for the *Assassin's Creed* franchise, it is a massive production. I mostly worked on *Assassin's Creed 2* and *Revelations*, and on such a project you can achieve a high level of quality. With this type of project being historical, it makes us discover different historic times in detail. I like imagining what those times looked like, while keeping it interesting and captivating for the game. Also when working on a big production you meet a lot of talented people.

**Many of our readers would love the opportunity to work for one of the games**

**industry giants like Ubisoft. Can you give our readers some advice about how to go about preparing their own portfolio in order to catch the eye of the big companies?**

In order to get the attention of a large video game company, you need to have something that will catch the eye of the art director. In my opinion, you need a portfolio that is varied, but consistent in quality. The more versatile your artwork is, the better it is. This way you can have the possibility of working on different kind of games in a variety of genres. It's a good thing if you can have vehicles, environments, characters and props in your portfolio too. Interesting ideas, and a good understanding of perspective, lighting and composition are key elements.

In the end we all have our own unique style; this is what makes you different from the other artists. Your style will develop with time and by practicing. You also need to have a web presence: a blog or a website, etc. Today

everybody is online. Be there and someone may see you stuff and give you a call.

**Can you tell us a little bit about Project 77?**

**I really love the mixture of technical, sci-fi ships and the open, dusty desert areas. It gives everything a nice gritty appearance. How do you maintain the gritty undertone across your Project 77 illustrations?**

Project 77 is a personal project I started two years ago. I have had this passion for creating a universe where I had to design the environments, vehicles, characters and creatures since I was young. Like I said earlier, my style is very much influenced by my first inspirations, so I wanted to create my own space opera, sci-fi universe.

The visual style is based on what I prefer to create. I like dark, creepy and industrial settings. I like when the environments give a strong emotion. I work with large, defined structures, which give a mysterious and deep ambience.





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I started to create a high level visual with different environments and settings. In the beginning I did not have a strict guideline and was just trying to establish a visual style for the project, so I did some thumbnail sketches on paper, just to find the basis of my new idea.

After, I started working on the mood in Photoshop until the artwork gave the impression I wanted. For me the process of creation is very important. I am a conceptual designer and I want to create a universe based on visuals. I believe the artwork should have the power to tell the story on its own. I hope to create something

interesting with this process and I hope to have a good story with more artwork soon.

**Do you have any future plans for the images you have created for Project 77? Could you imagine seeing it as a film or video game?**

My wish for Project 77 is to make an art book. I want to present my process of creation with a good story and a lot of artwork. It's always nice to imagine your work as a film or video game, but before thinking that far, I want to develop this universe. I always have some new artwork on the go, and between my professional work and my personal life I try to finish new pieces.

**Have you always had a passion for vehicle and spaceship design, or do you feel that this has developed overtime because of the projects that you have worked on?**

Like a lot of people, I was first attracted to creature design. When I was younger I would create awesome Halloween costumes. In university, one of my projects was to create an animatronic creature, from sketching to small sculptures, creating the mechanics and molding for the final full scale animatronic costume.

For my final project, I decided to imagine the urban transport for the future. For this I had to







design vehicles and environments. This specific experience has given me a lot of skills to design creatures and vehicles. Since then I have been passionate about these two subjects, but I've never had the chance to do creatures and vehicles in my professional life. This is probably why I am doing project P77.

**Can you tell us a little about your painting process? Do you use many photo textures, or do you like to purely paint your images?**

My process is very different depending on what I want to design. I can start with pencil and paper thumbnails just to freeze my composition idea, or start with some hard black and white sketches in Photoshop to find nice silhouettes. Sometimes I do a quick 3D model in Google SketchUp because I want to structure my idea a little bit more. Other times I just start with the mood. I will use photo textures for the scale and contrast, but I prefer to paint over them. This way I can stylize and blend the textures with my brush work.

**One thing that is particularly apparent in your images is your use of composition and how you use it to demonstrate scale. Do you use traditional composition guides or is the**



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**composition something that you develop through the painting process?**

The basics of composition were the first things I wanted to learn when I started to do concept art. I quickly realized the importance of good composition. I think a good composition is a mix of feeling, what you want to present and a good understanding of the basics. I like to play with scale and contrast. If I can find a shape with a scale that gives the feeling I want, I am happy.

I have some basic composition guides I use, but after time you want to find a way to present your concepts differently. For that, you try different techniques and after time and practice, you get interesting results.

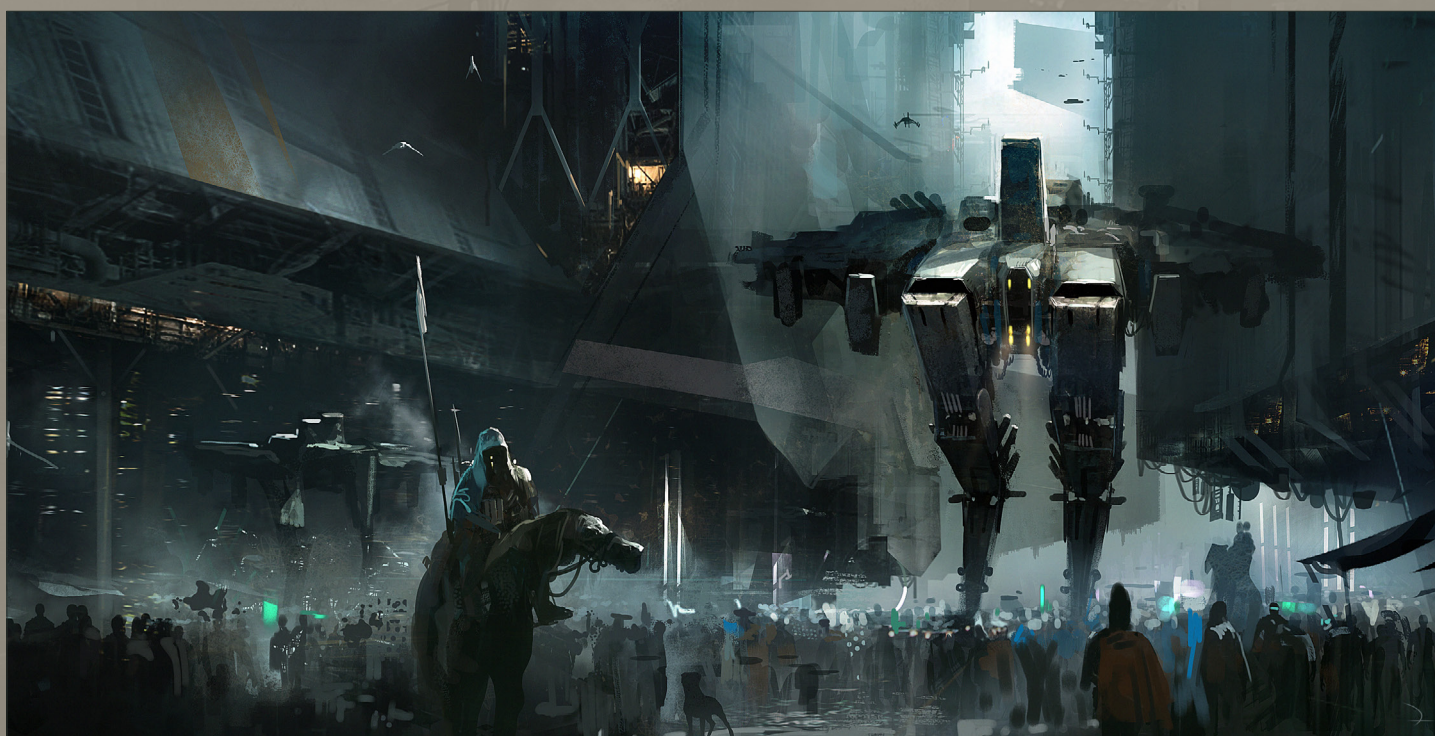
There are two types of compositions. First, the image composition where you need to place all the different elements in the right place, and second there is the shape and design composition where you play with the shapes to create interesting elements. When you mix these two keys components with good lighting, you will get something interesting. Ideas are the most important element in your concept art, but your idea is easier to sell if you present it with a nice composition.

**Martin Deschambault**

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Interview by: Simon Morse



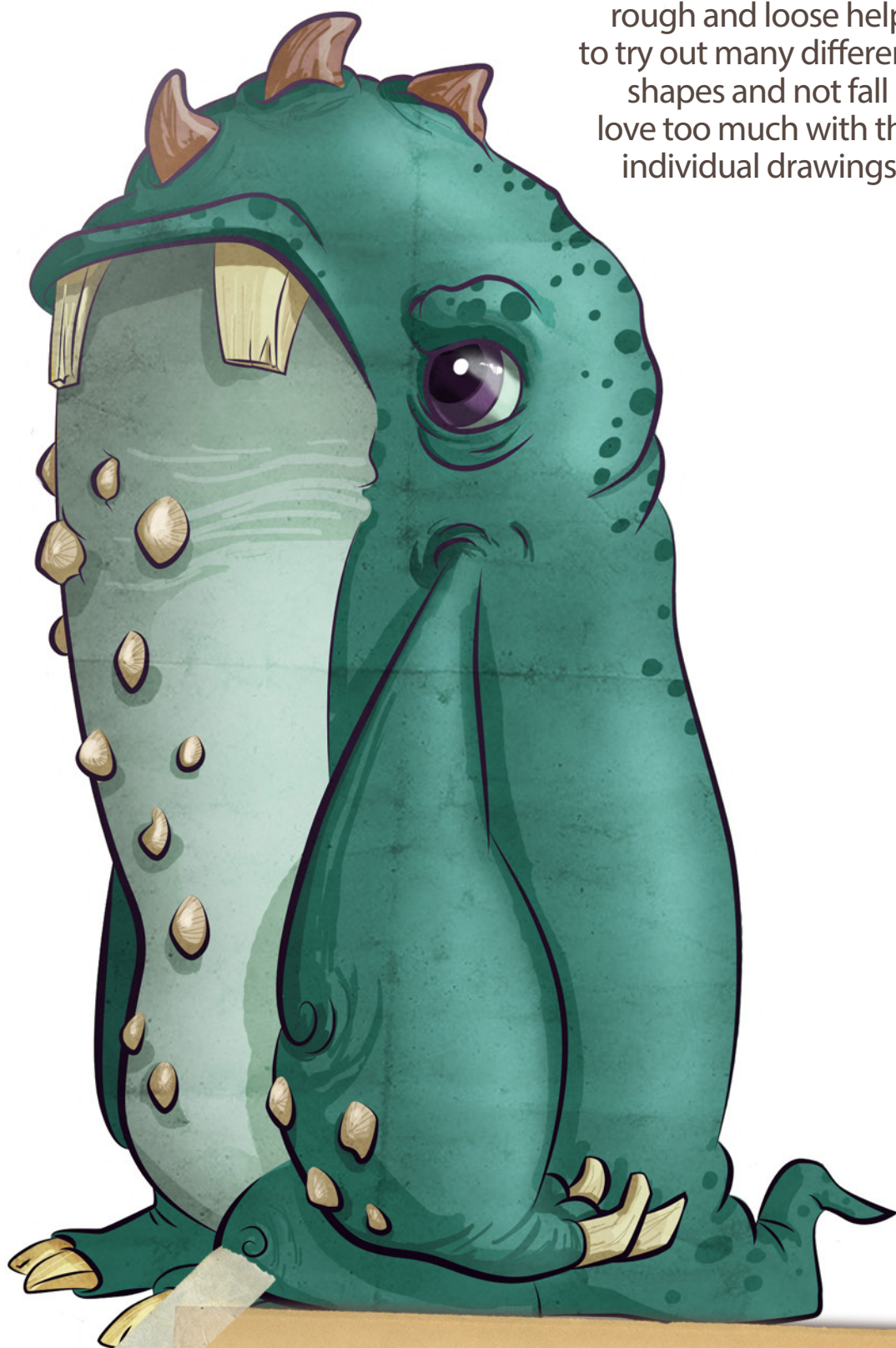


P R O J E C T





"Keeping the sketches rough and loose helps to try out many different shapes and not fall in love too much with the individual drawings."



# SKETCHBOOK

## Of Claudia Kleinheinz

Character animator, Claudia Kleinheinz, shares her creatures and fantastical designs in this month's sketchbook!





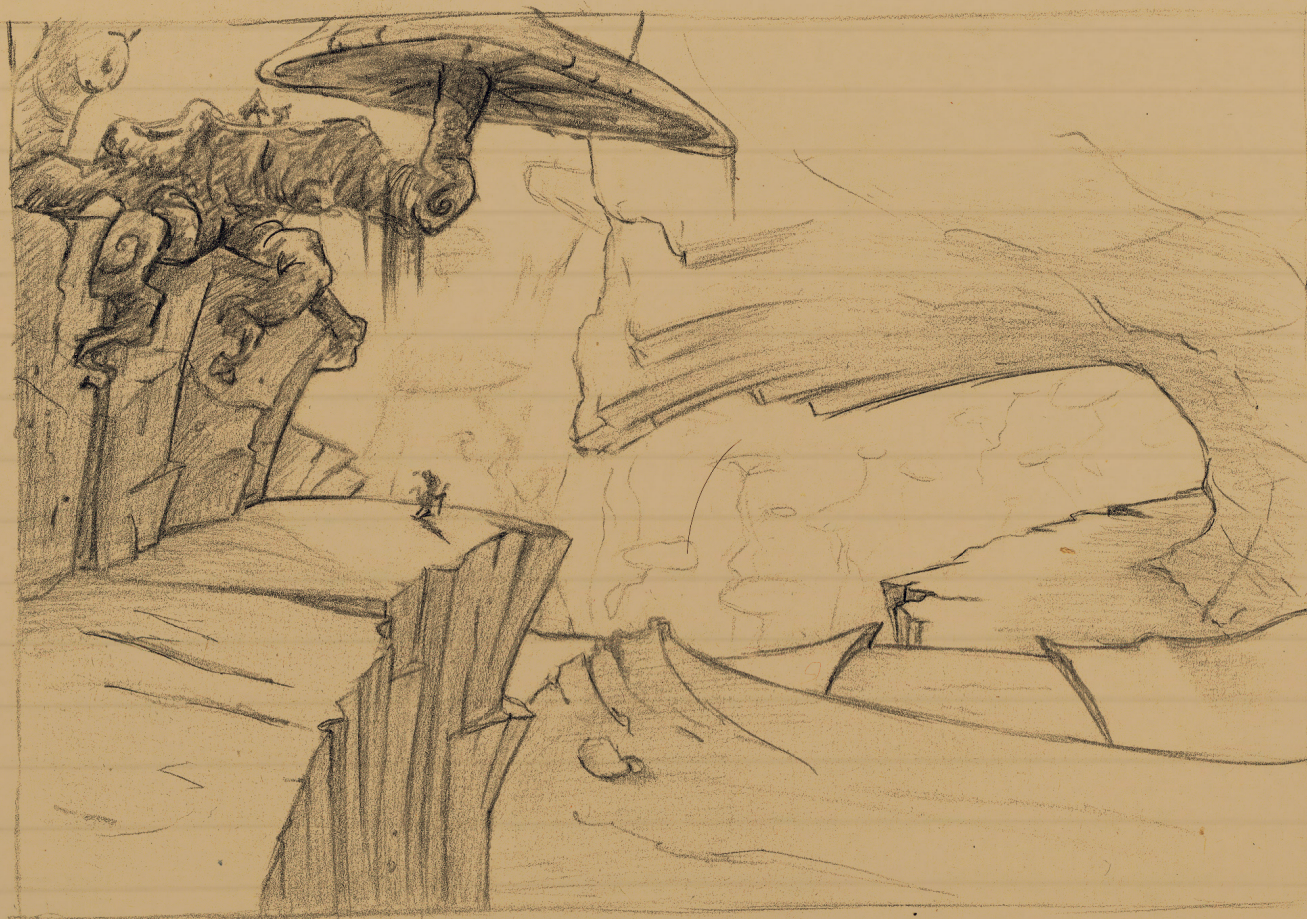
## Sketchbook of Claudia Kleinheinz

In **Fig.01** I was looking into different kinds of fungi growing on trees. I used watercolor pencils and black pen on paper.

Here are some quick environment sketches to explore the composition and shapes for a personal project. I wanted to create a nice feeling of scale for the scene where our hero walks back to his hut, as well as creating contrast with the vast openness and rocky structures that give the eye some lines to travel along (**Fig.02**).

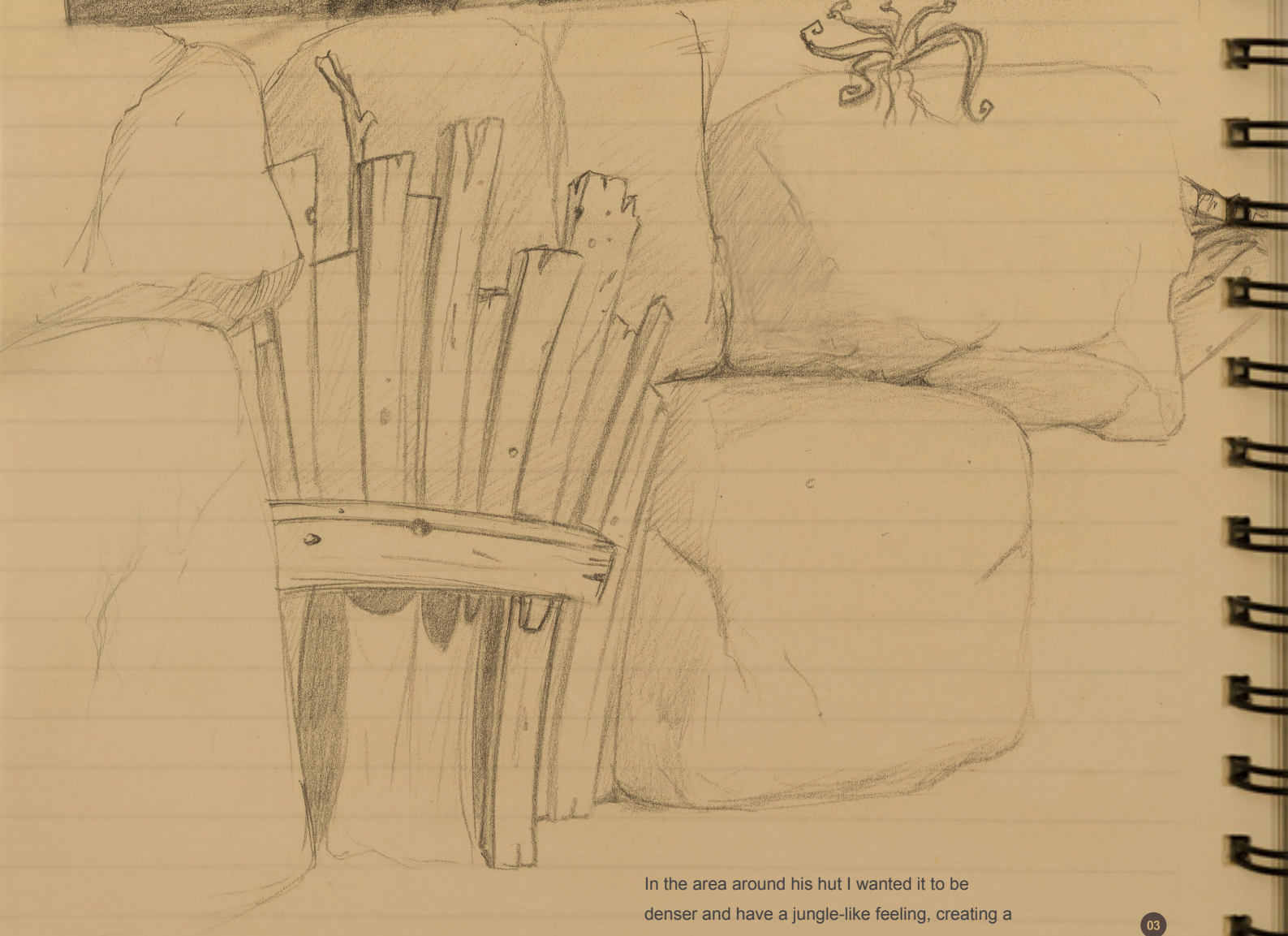
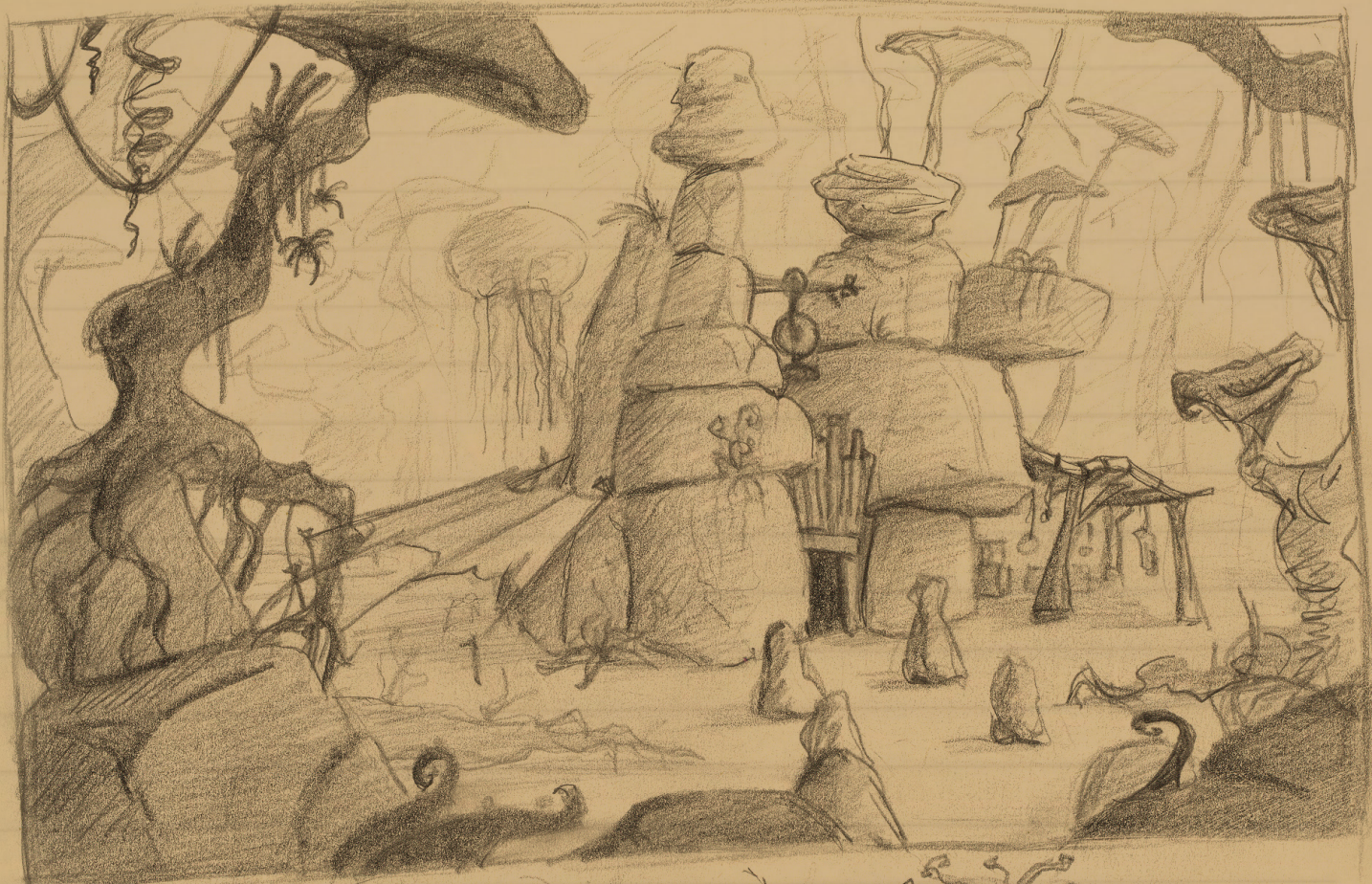


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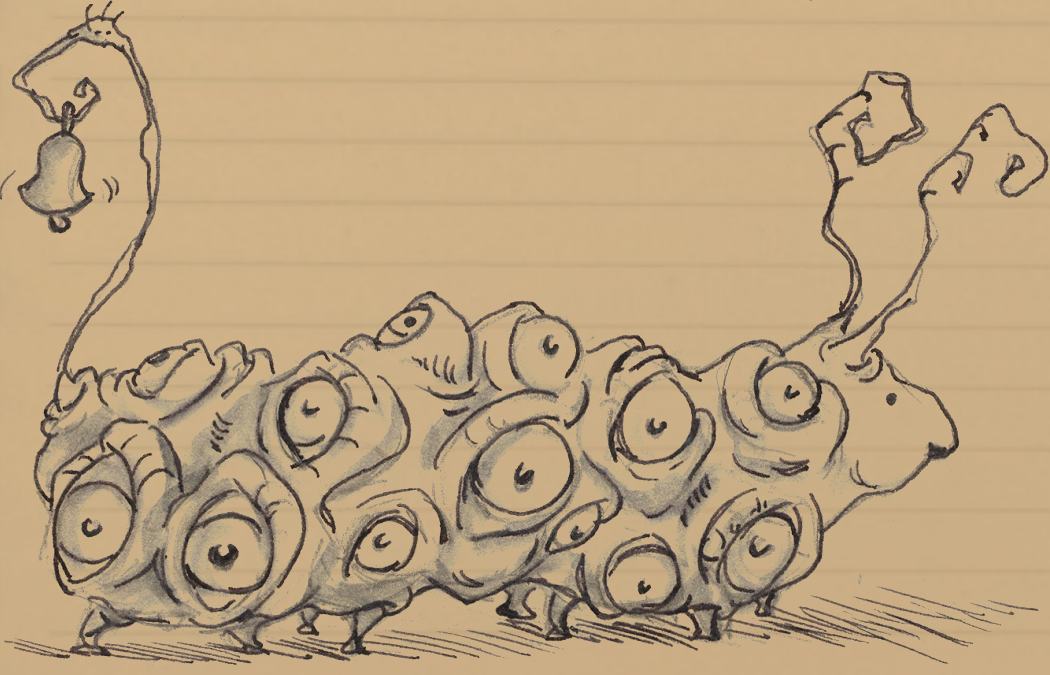
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In the area around his hut I wanted it to be denser and have a jungle-like feeling, creating a cozier and closed-off atmosphere (Fig.03).

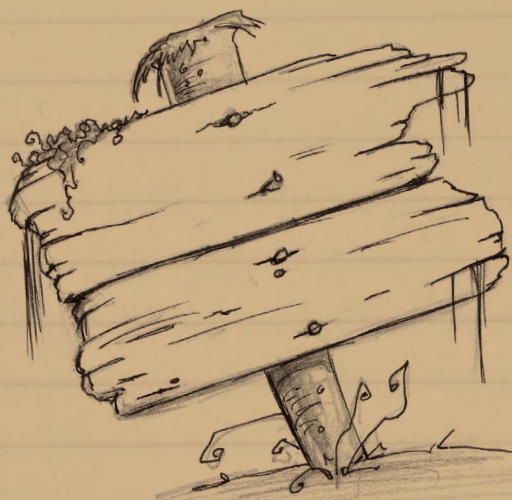




Exploring different plants and critters, inspired by photos of real-life ones, but then pushed to fit the fantastical universe that the story is set in. I find that it always helps studying the real thing first, as it adds believability to your designs (Fig.04).



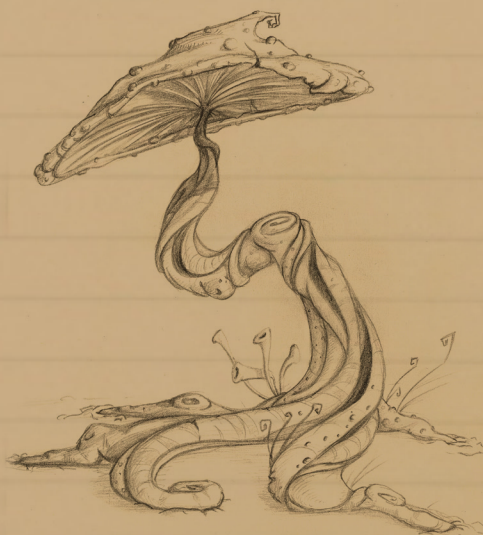




In Fig.05 I was looking into shapes and designs for the warning signs that the main character puts up around his hut.

The treesrooms are an attempt at creating plants for my short film project that will fit into a fantastical and appealing environment. I wanted them to be big enough to form a kind of jungle, replacing trees and thereby avoiding the problem that their leafy tops cause once you have to recreate them in 3D.

Also the mushroom caps offer a great variety of shapes and color that were fun to explore. When I researched mushrooms some of their caps reminded me of jellyfish and so I started introducing some underwater-inspired details that not only show in the jelly treetops, but also in some of the other plant designs (Fig.06).



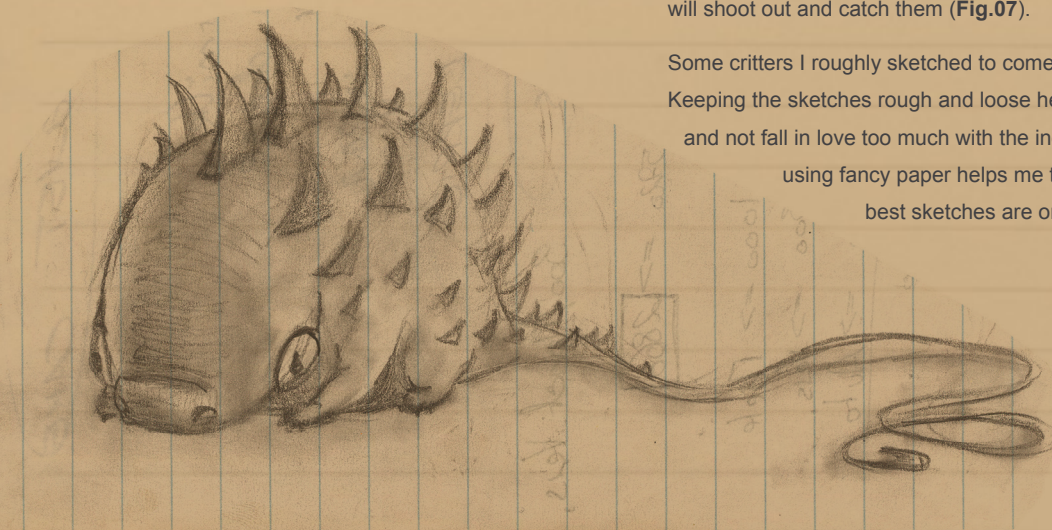




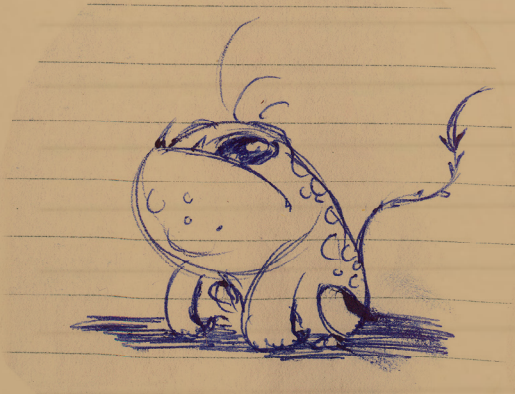
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The Clownpillar: A carnivorous caterpillar that can flatten itself to the ground, attracting insects with the red flowerlike hairs on his back. Once the insects come close to his bright red nose, thinking it's the biggest of the flowers; his long tongue will shoot out and catch them (Fig.07).

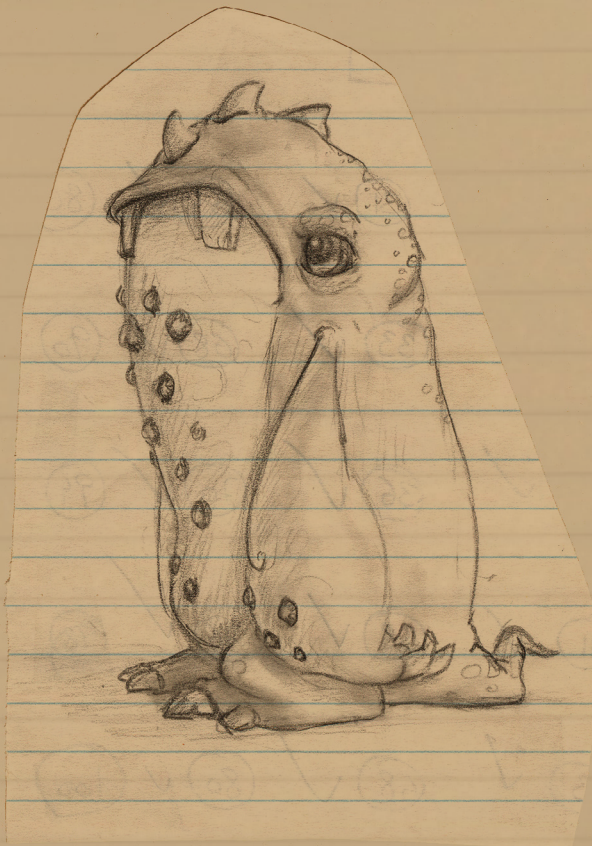
Some critters I roughly sketched to come up with design ideas for my short film. Keeping the sketches rough and loose helps you to try out many different shapes and not fall in love too much with the individual drawings. I also found that not using fancy paper helps me to relax and stay loose, and sometimes my best sketches are on the scrappiest bits of paper (Fig.08).



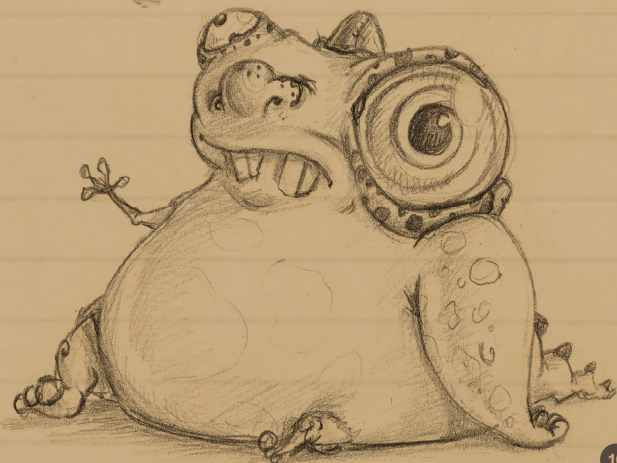
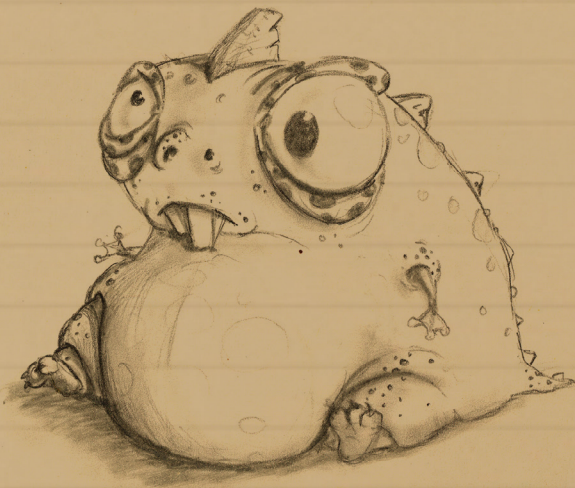
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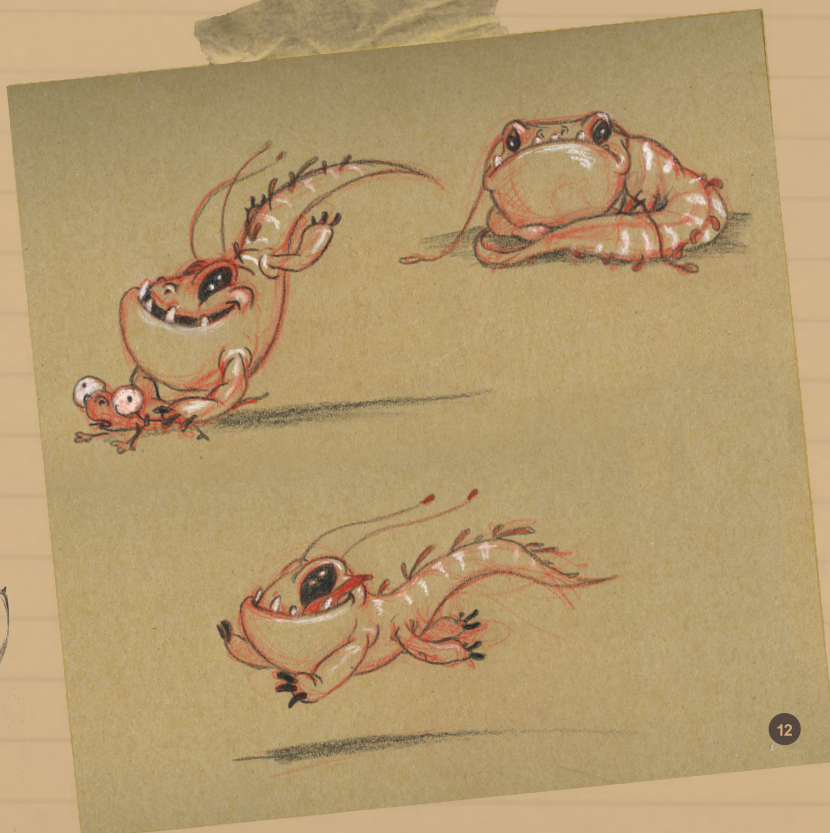
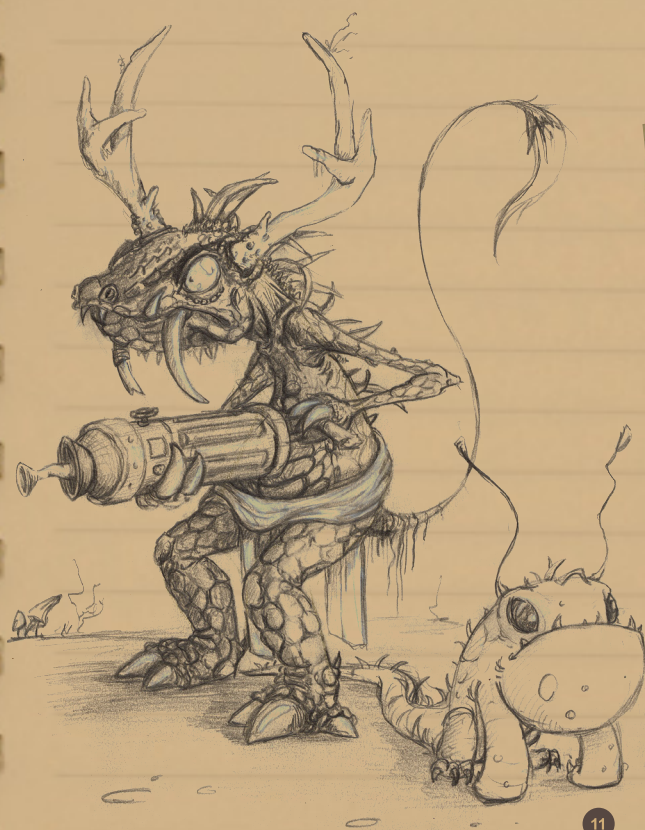
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I was looking into many different animals, taking parts and combining them in different ways to find interesting shapes, while still keeping in mind that each design would have to make sense and be able to move and survive in its universe (**Fig.09**).

**Fig.10** is an idea for a critter that I developed further. The basic idea behind it is that it was once a cute, fluffy critter that has been "uglified" by a forest creature, who then realizes that it makes squeaky noises when

he squashes it and decides to take it home for his pet to play with. I tried approach the design like the hunchback of Notre Dame, breaking up symmetry and taking away some of the cute attributes while still keeping the design appealing.





**Fig.11** is a very early sketch of our main character and his pet. The pet design hasn't changed very much since then, but the main character has undergone a few major changes. This shows that some characters come more naturally, while others need more work to take shape. On the side there are a few horn and ear studies where I was exploring possible solutions as quick thumbnails. That way I could bring them into Photoshop, cut them out and try them on our character to quickly see which shapes could work and which wouldn't.

In **Fig.12** you can see a few expressions for the critter using colored pencil and chalk on brown paper.

Design sketches for a book project about tree and forest dwarfs. As it's a kid's story I was going for simple and appealing shapes. Below are some random doodles, looking into different character types and drawing styles (**Fig.13**).



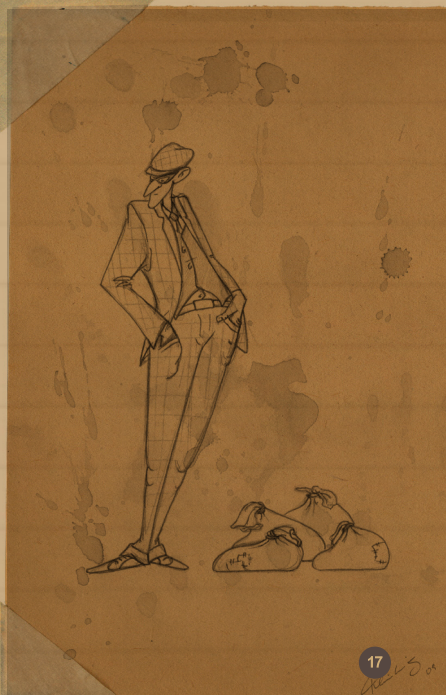




Dogs are a great subject for sketching as they come in so many different shapes and sizes, and can have very distinct personalities (Fig.14).

It's also good to have a sketchbook in your bag, in case you see something interesting on your way to work, or have to wait for the bus, but I am always a bit shy when it comes to drawing strangers and end up having many sketches that show people from behind (Fig.15).

Character design studies for a job application. The brief was that the characters were for a movie describing the lives of the famous French criminal anarchist group called the Bonnot gang. The style was meant to be slightly gritty and should incorporate the style and design of the Belle Époque (1911-1912). I experimented with coffee stains, colored pencil and pens, and added some effects in Photoshop (Fig.16 – 19).







A couple of personal sketches developing an idea I had about a grumpy beaver being woken up when he really wants to sleep. Again, I did some realistic sketches first, trying to figure out the characteristics of a beaver so I could then stylize it while making sure it was still clearly recognizable as a beaver (Fig.20 – 22).

In Fig.23 – 24 I was playing around with different shapes for creating cute and appealing kids.

An assortment of sketches I did in zoos, trying out different tools and techniques from pencil to ink (Fig.25 – 31).

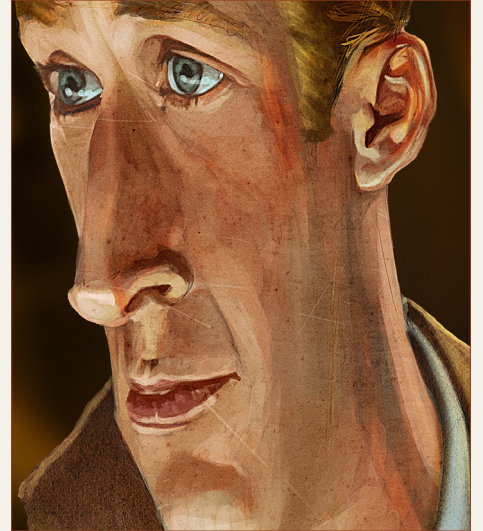
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# THE GALLERY

**This month we feature:** Jon McCoy | DangMyLinh | Ferdinand Ladera | Florian de Gesincourt | nicolab  
Kazuhiro Oya | Markus Lovadina | Khasis Lieb | Gabriel Wigren | Vanja Todoric



## Robot Concept Art

DangMyLinh

<http://dangmylinh-art.blogspot.com>

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(Right)



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(Below)











Sea Side

Markus Lovadina

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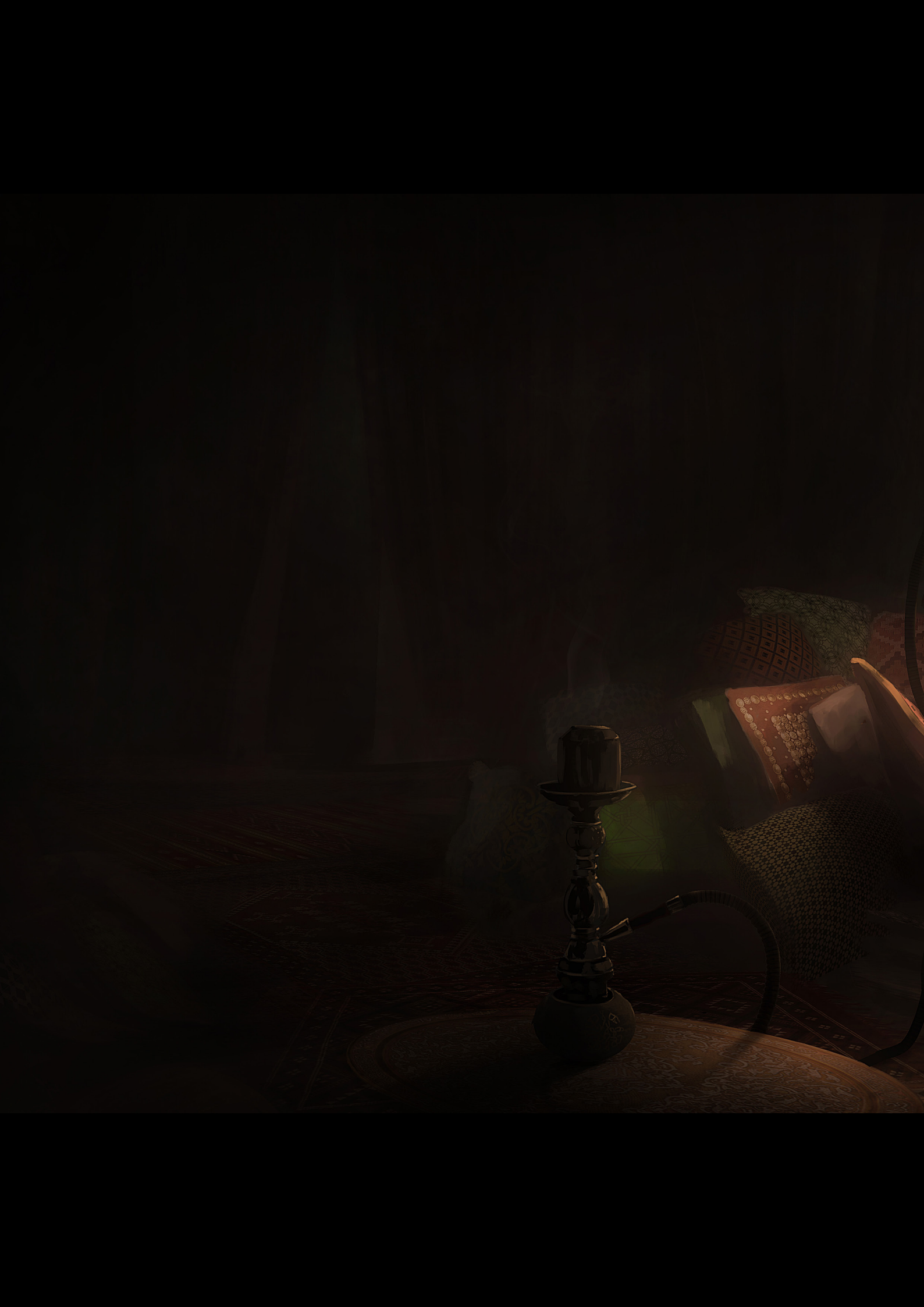
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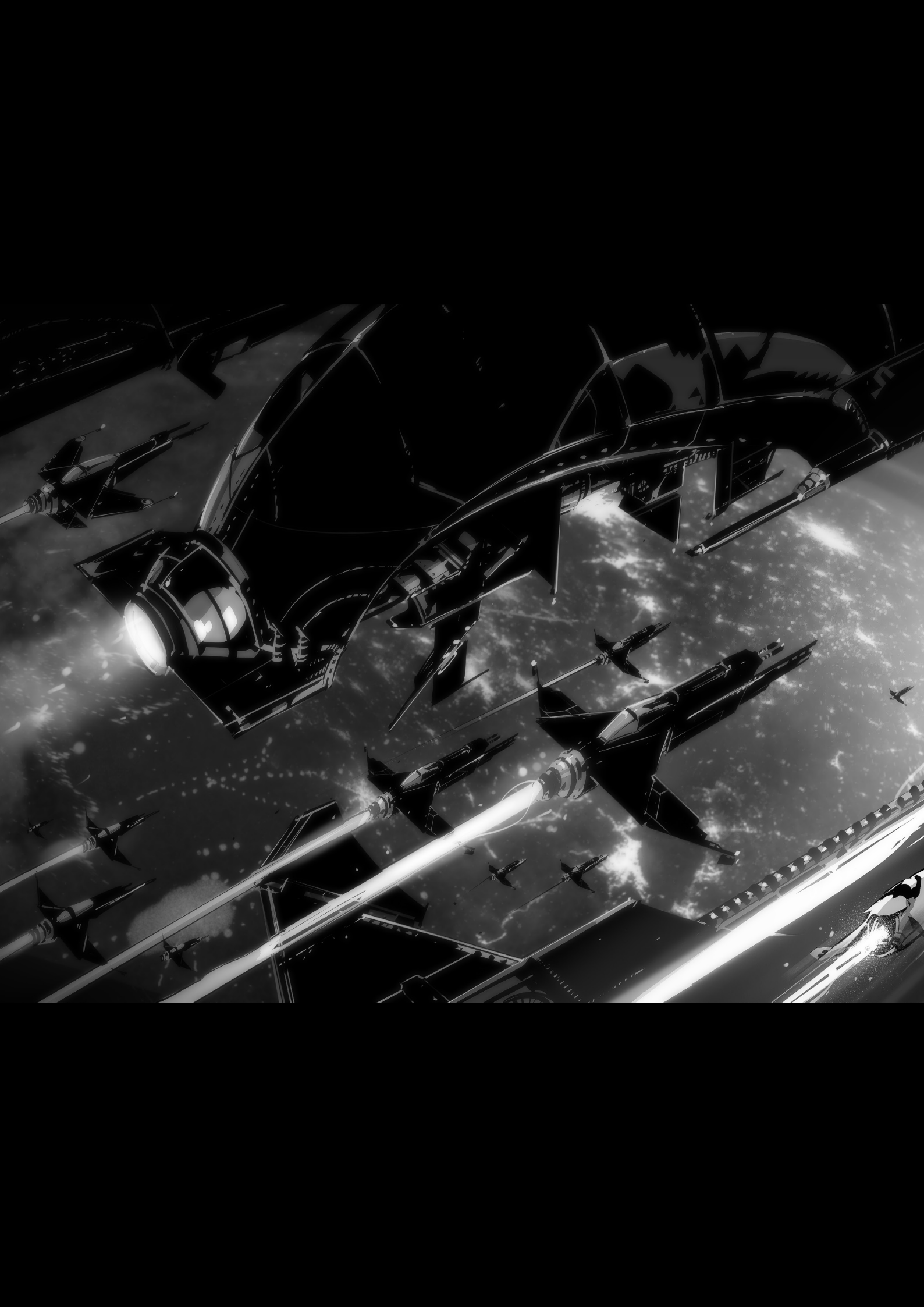


Extraction Point

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Space Battle I

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Ryan Gosling

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## Serbian Fairytales – Peppercorn

Vanja Todoric

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(Right)



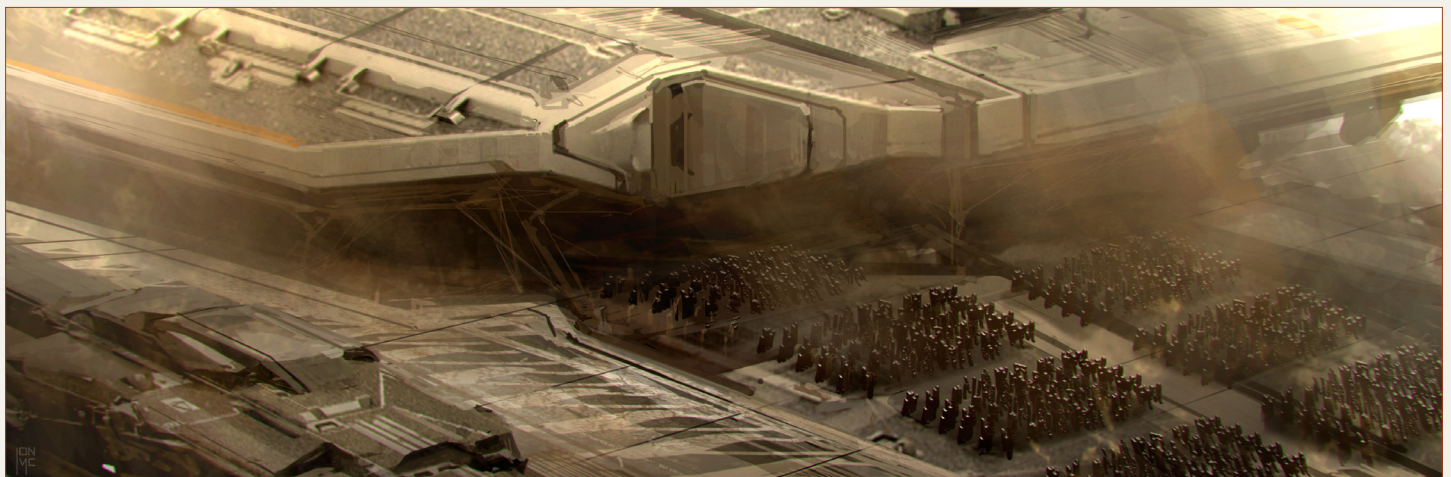
## Landing

Jon McCoy

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[jonmccoydesigns@gmail.com](mailto:jonmccoydesigns@gmail.com)

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# OFF WORLD

## VEHICLE DESIGN

### CHAPTER 02



The ability to sketch and render vehicles is an important asset in the field of concept design. In this tutorial series each artist has been given a brief description of a possible vehicle, which they will approach like a games brief to demonstrate the techniques used when creating a vehicle concept.

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February Issue 086 Speeder This Issue Deforestation April Issue 088 Personnel Carrier May Issue 089 Fire Truck



## Chapter 02 – Deforestation

Software Used: Photoshop

### Introduction

Hello, my name is Yun Ling and I'm a concept artist. I'm going to show you how I go about creating a concept vehicle; I hope you enjoy it.

This tutorial is about designing a vehicle that can both cut down trees and strip the trunks of branches in preparation for logging transports. It must be able to traverse uneven ground, and also be capable of clearing a path through

areas that are dominated by gargantuan trees and dense undergrowth in order to get to areas where the trees are small enough to harvest.

I find some references of machines that are already very cool-looking (**Fig.01**), but I want to push it further.

### Thumbnails

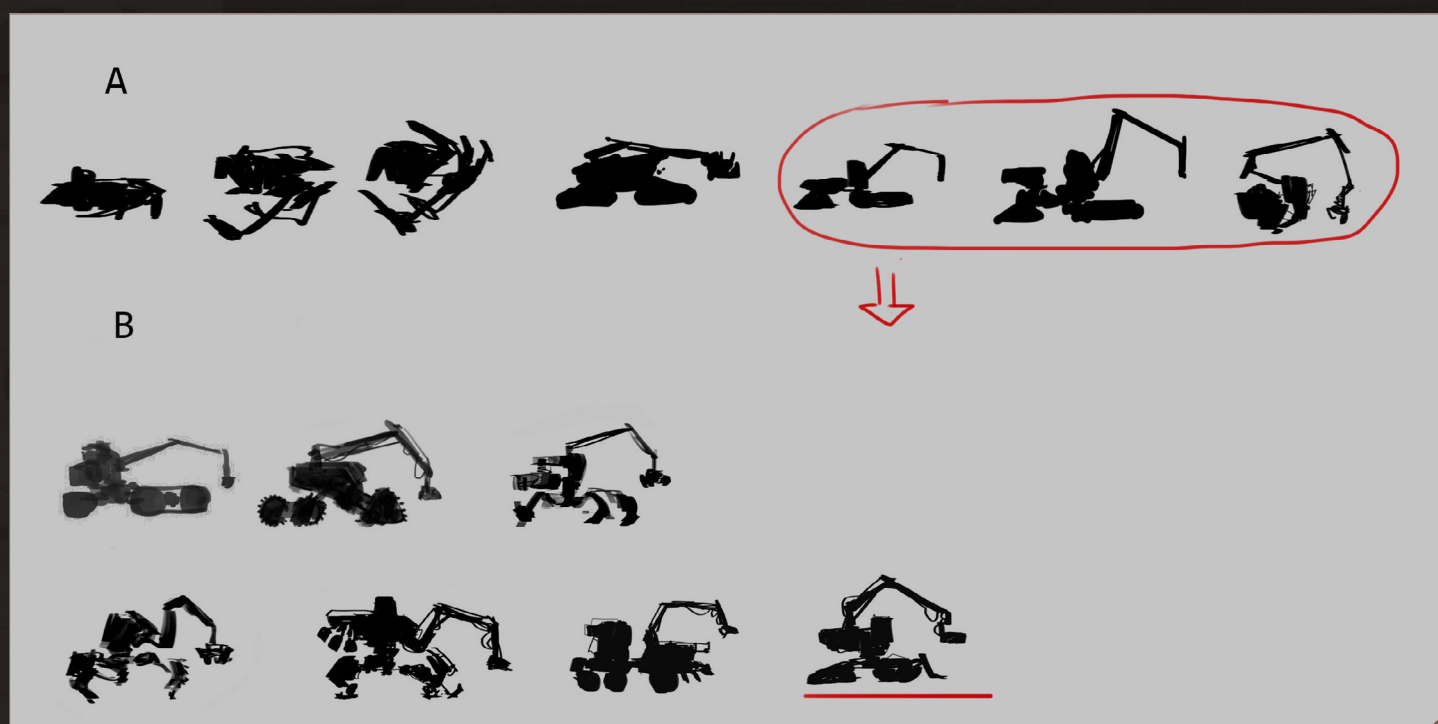
I start from scratch and draw a bunch of thumbnails. I keep it simple as the purpose of thumbnails is to find a good shape – we don't need to show people the thumbnails.

I'm working in Photoshop, but you could also do this on paper with pencils, pens, brushes, etc. You can choose your favorite way.

My starting point can be seen in group A of **Fig.02**. I have no idea what the machine should look like and at this point I haven't decided how to draw a deforestation vehicle either. After some interesting shapes come out of my sketches, I feel ready to draw the deforestation machine, so I start to draw another bunch of thumbnails, concentrating on the style of the machine (B).

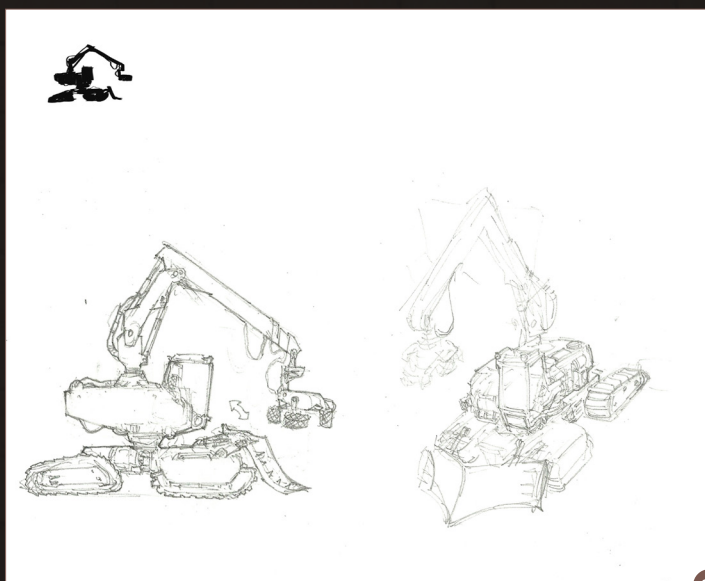


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## Design with Lines

Once I've chosen the thumbnail, I start to do the line work. In this step, I only care about the important details that will be seen as features of the machine (**Fig.03**).

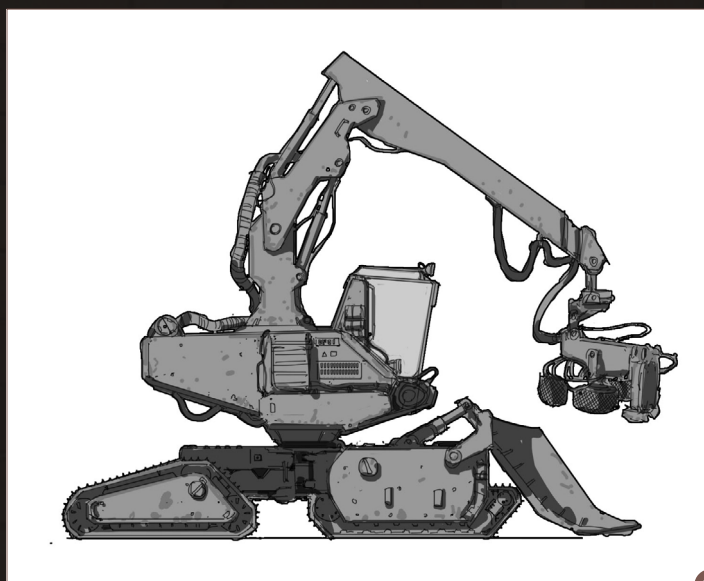
Next, I scan the line work into Photoshop, create a new layer and draw clean lines on top of it. I add more details to this part and correct the things I feel look wrong. Then I create another new layer, where I fill the shape with a light gray

color, and add some shadows to make it a little bit rendered (**Fig.04**).

The design work is now finished and I have enough detail on the machine. I don't add a lot of small details to make it complex, just keep it simple with interesting blocks.

## SketchUp

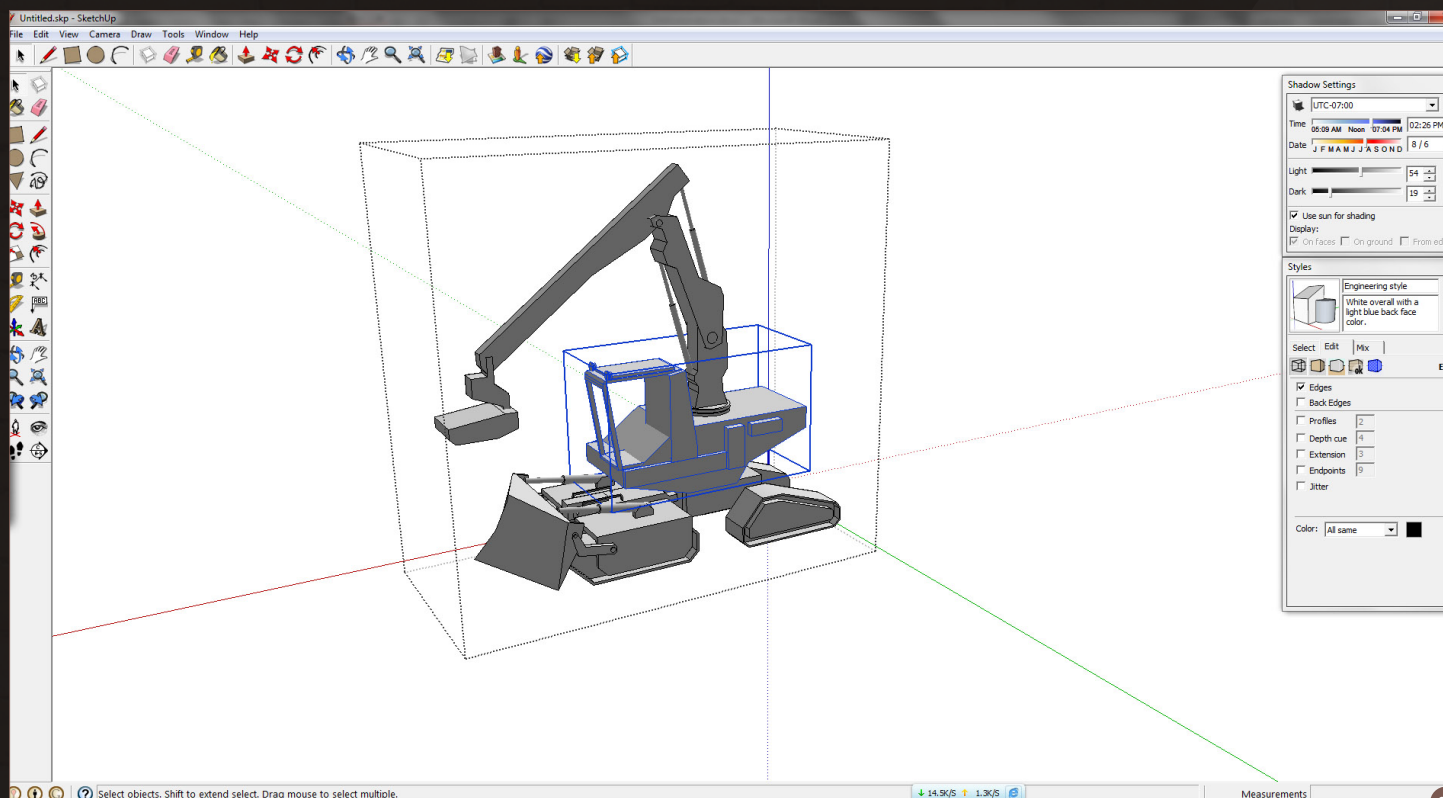
Since the difficult part is done, the rest of the steps should be quite relaxed. An easy way to



04

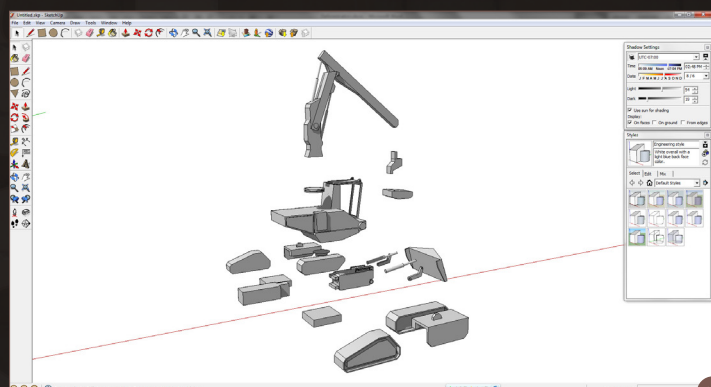
move forward is to use 3D, in case different layout angles are required. Google SketchUp is a very powerful tool, and we can create simple models very fast with it. I make the different parts separately and assemble them (**Fig.05**).

When I make the 3D model, I don't really create a useful in-game model, because it's only for a concept. Building the component can be quite boring, but the next step is my favorite,

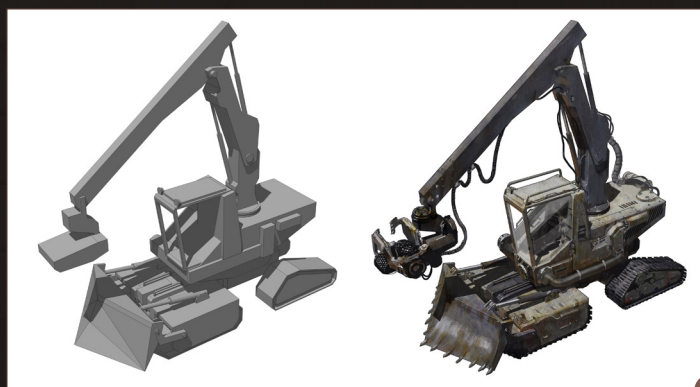


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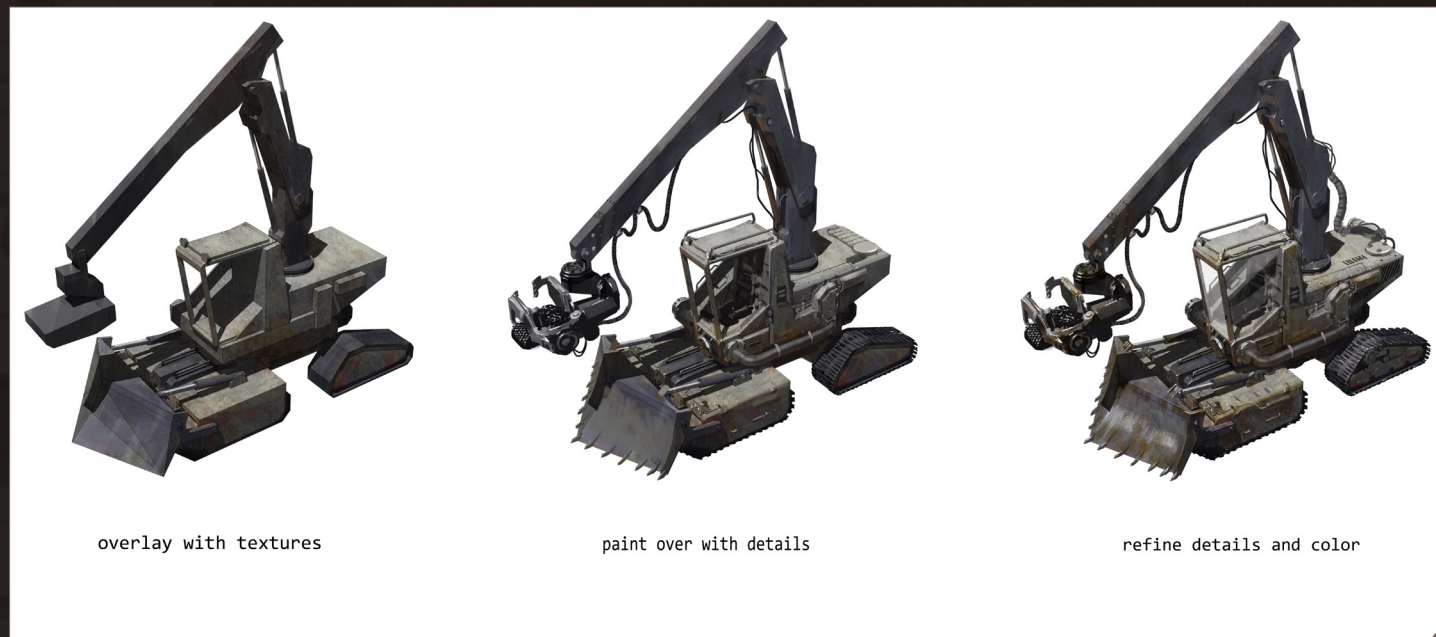




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which is assembling the components together. Everything comes together to resemble what I imagined at the beginning (Fig.06).

## Final rendering

Then I pick a good angle, export it as a 2D image and then paint over it in Photoshop (Fig.07).

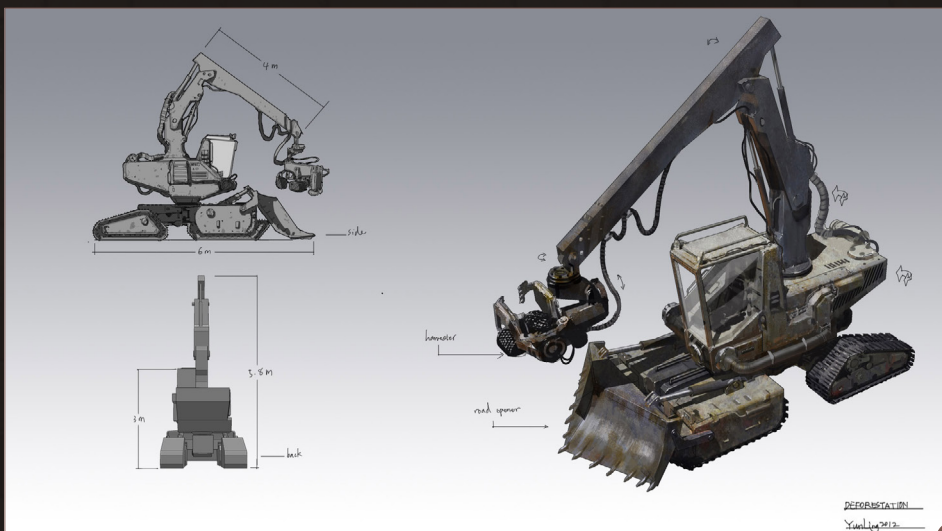
First, I create a new Overlay layer and put some texture on. You can use texture photos, or just brushes, to give a rusty metal look. Then I create a new layer (Normal), add more detail, and refine the harvester (Fig.08).

## Layout

The back view is added as we already have the right side view of the drawing, and then I render one. We can see the top, front and left side; the rear view also shows the scale and position of

the control room. The machine is not totally symmetrical, so I need to show all the sides for a 3D artist. Also, I can add a simple description of the machine and look at how it functions, which part the harvester is and what the huge shovel is used for.

Lastly, I add the measurements, which aren't really important, but still helpful for my understanding. Of course it's not accurate and the model can be modified for future usage (Fig.09).



09





### Mood Piece

I paint a quick mood piece in Photoshop, still using the 3D model, but with the machine posed differently. In this stage, I concentrate on the mood and the story telling (**Fig.10**).

### Process

Fortunately the model is ready to be composited; therefore I don't have to paint the machine again. I start the background first, using just black and white to think about mood and the basic set. I suppose it's a huge forest, as the brief said (**Fig.11**).



In this step, I apply the background colors. I use an Overlay layer to put in basic colors; it's easy to change without hurting the image. I give it a greenish color to make it like a forest (**Fig.12**).



Now I paint over details on a Normal layer. I think about the reality of the forest, add a lot of plants under the big trees and refine the background mood (**Fig.13**).

When the background mood is ready, I can go to the machine itself. I paint over it as I did for the





13

design rendering, making it rendered into the environment (**Fig.14**).

The environment still looks empty – it lacks foreground elements – so I add some tree roots, grass and shrubs, and then I paint the wood just cut down to show the purpose of the machine. And it's done (**Fig.15**).

## Conclusion

The beginning is the most important part of creating a design to me; I always spend more time on it. When I draw the thumbnails I try to find a cool shape that really inspires me, then I think about the detail design. Coloring, texturing and rendering is the last thing to do; it will be very fast if everything is settled.

I hope this tutorial has been helpful, if you would like to know more about my technique or you have anything to share, feel free to drop me a message.

Ling Yun

Web: <http://lingy-0.blogspot.co.uk/>

Email: [lingy000@gmail.com](mailto:lingy000@gmail.com)



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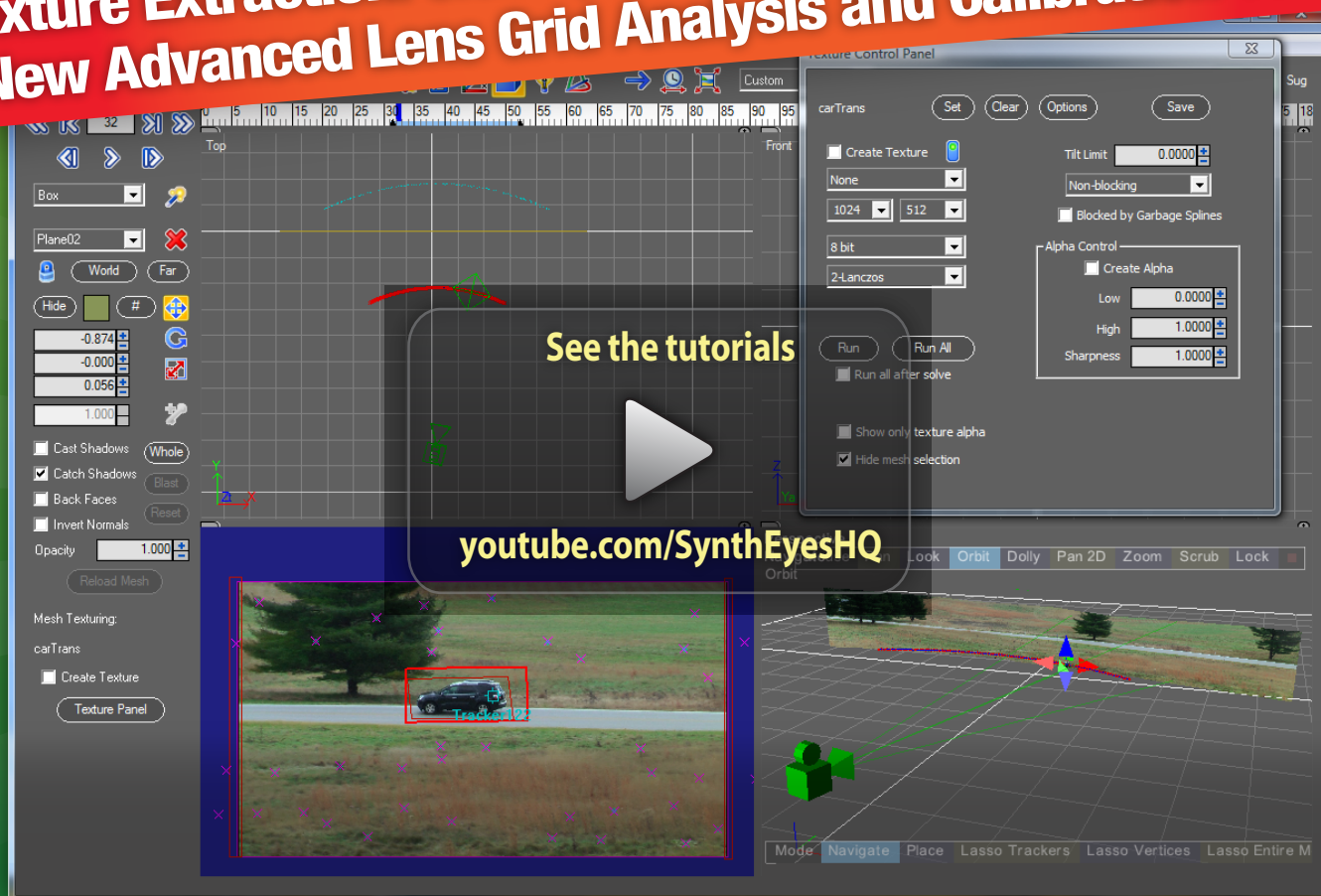




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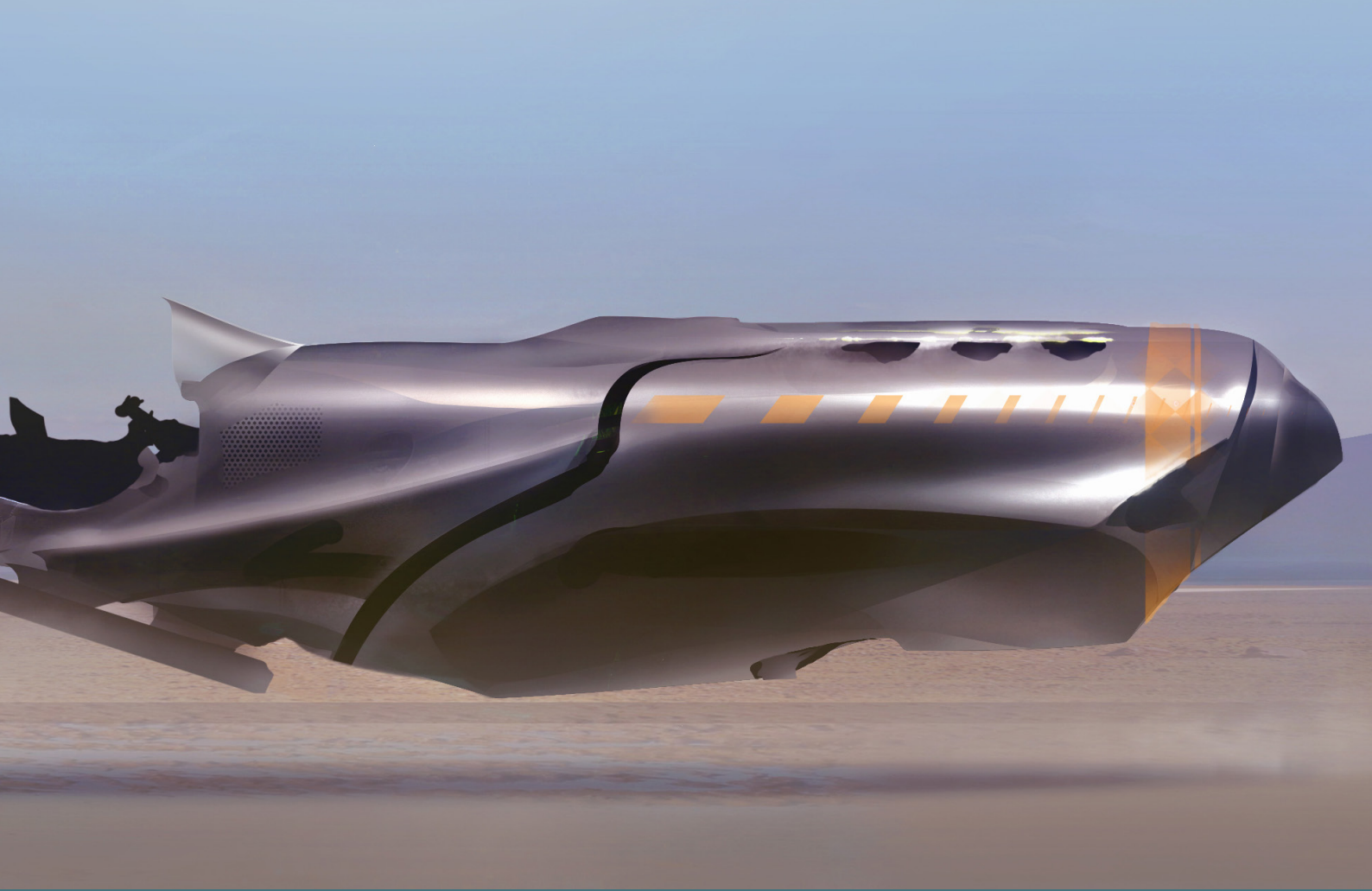
In this two volume series, Scott Patton shows the processes he uses to create a 3D character for feature films. The first volume explores Patton's fast and efficient method for concept sculpting, skipping the 2D sketch phase all together and designing the character entirely within ZBrush®. He covers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



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# DESIGNING NEW WORLDS

Games and films are made up of many different features such as characters, environments and vehicles, and it is important that all these elements work together to demonstrate a consistent visual language and therefore create a believable environment and society to engage the audience. In this series our artists will take a comprehensive look at creating a new world from a concept perspective, and investigate the processes and techniques that can be used to create all the major features of a game or film.



## Chapter 03 – Vehicle

Software Used: Photoshop

### The Introduction

Technology is to be the focus of this tutorial, specifically, how its depiction via vehicle design can inform the visual vocabulary of our world. A culture's technology provides an avenue by which we can define the industrial aesthetic of our hegemonic world state. Essentially we will determine how the tech, vehicles in this instance, will actually look. It allows us to truly flesh out some of the details of the society we are trying to create, as it forces us to ask a whole host of questions. The first and foremost being what the level of technology is. The answer to this question and others will inform our design.

Our world is set about the same time as the present day world, but it's vastly different, for 800 years of Mongol rule have established a worldwide hegemonic regime. With much peace comes progress. Anti gravities or electro-magnets are the primary energy sources for our society. So how

does this impact the design of technology? How does this actually look? Is it slick, chunky, or even totally alien?

The much-mentioned adage that "form ever follows function" will be the starting point for our investigation of vehicle design, specifically of a landspeeder.

### The Design

Vehicle design is difficult. A vehicle has to be functional; it has to look like it works. When you introduce a new and novel means of propulsion (e.g., anti-gravities or anti-gravity) there are no real conventions (except flying saucers?) to inform your design. So you have to get conceptual.

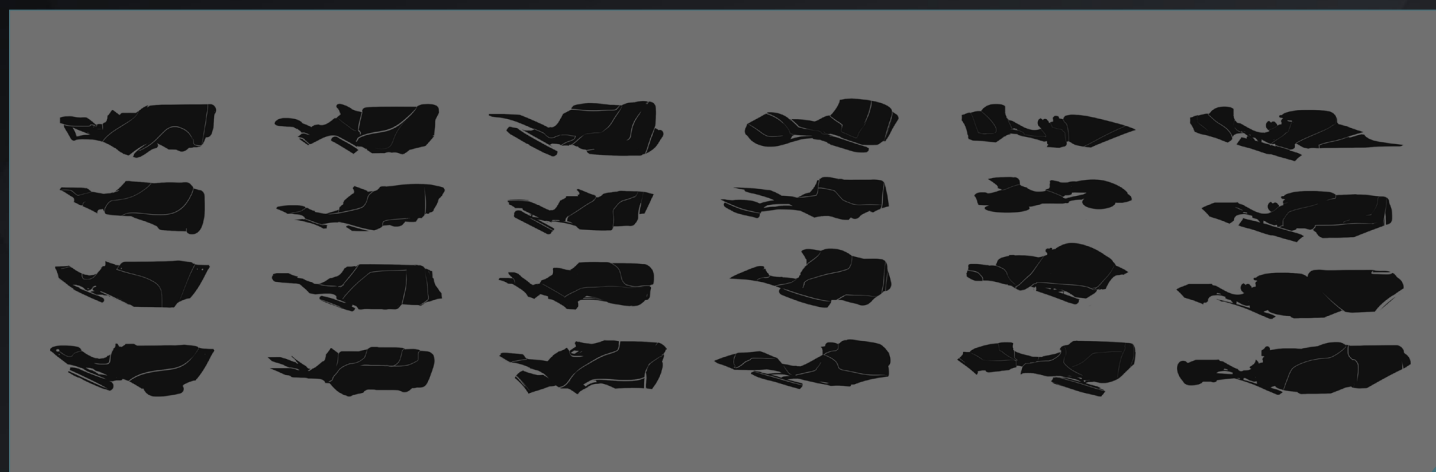
Thumbnails or little silhouettes are a great way to begin (**Fig.01**); they allow you to play with ideas quickly and without restraint. The theme that is envisioned is a speedy, land-based vehicle, something that replicates the horse on the tundra; bold, powerful and aggressive. It should seat one, at most, two people and look very cool. The style

must not be too slick and futuristic, nor too crude, chunky or steampunk.

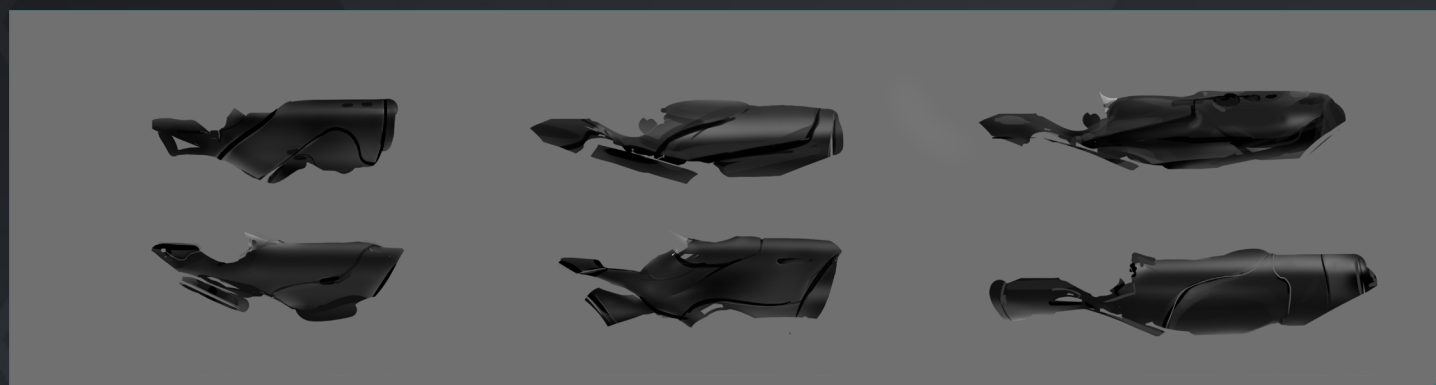
As can be seen by the thumbnail designs, I already have something specific lurking in the back of my head. The initial concept is akin to a Spitfire or a Messerschmitt (WWII fighter planes) with the wings taken off. The design is to be front-heavy, exuding power and strength. It should look reckless and over-powered.

So if we return to our favorite saying "form ever follows function" we can see how we have followed this idea. We have a fast moving, dauntless speeder based on the idea of anti-gravities. Meaning that it can fly without the aid of what we generally associate with flight: no jet engines, wings or rotary blades.

After selecting the final designs, more detail is added to our vehicle (**Fig.02**). This is to simply explore the design further and push the concept as far as time will permit. By adding tone via an alpha channel we can quite quickly establish a simple



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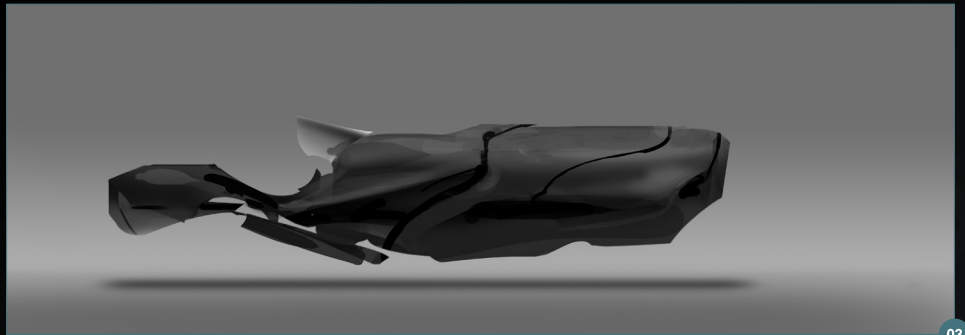
tonal scheme, which further articulates the shape of the vehicle. This is quite an important stage as it propels the mind in another headspace, which is the render.

### The Render (Preliminary Render)

The final design selected has that balance of shape and proportion that just seems to sit right. The additional grayscale render helps to inform the shape further. The final image can now be envisaged in the mind's eye. The shape speaks of flamboyance and a raw sort of elegance. It's now time for the render (Fig.03).

It should be stated that no design is really final until the actual image is complete. It will be seen that during the course of the rendering, the basic design of the craft is continually being altered. This is a natural result of the idea been developed. So by no means should the final thumbnail or sketch be the final design; it's simply a starting point.

The actual render is about as simple and straight forward as most renders, that is to say that it's another little thorny nest of questions to be resolved. What color and texture should it be? What materials? Is it reflective or matte? What's the overall palette going to be?



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The first step is to clean up the image and ensure that your alpha channel for the whole vehicle is nice and clean. From here it is a pretty fastidious process of creating paths via your Pen tool (Fig.04). This to ensure that you can get those lovely curves just right.

In essence, the render of this vehicle will be a balance or, more specifically, a counter-point between the contrast of hue and value, and the ensuing edge quality that they create when painting. To be able to manage all of this you need to have clean masks and paths (Fig.05).



05



As the details seem to change, the overall structure stays the same. Eventually a final concept is arrived at. As it can be seen, this can be a somewhat circular process as the final design is essentially the original sketch.

Now we can properly get into the rendering. We have established all the necessary paths (and some masks) for all the major shapes within the vehicle design, so now we can begin to answer some other crucial design questions: color and detail.

## The Color and Value

The vehicle is to have an almost retro feel; sheet metal reflecting in the sun. The lighting should be harsh and strong. Overall it must feel shiny and metallic. With these goals decided upon, it's now a case of using our carefully wrought paths and masks to paint the vehicle up.

The process is as follows. We have already established a tonal study via the original grayscale render. We now have to introduce color. As the



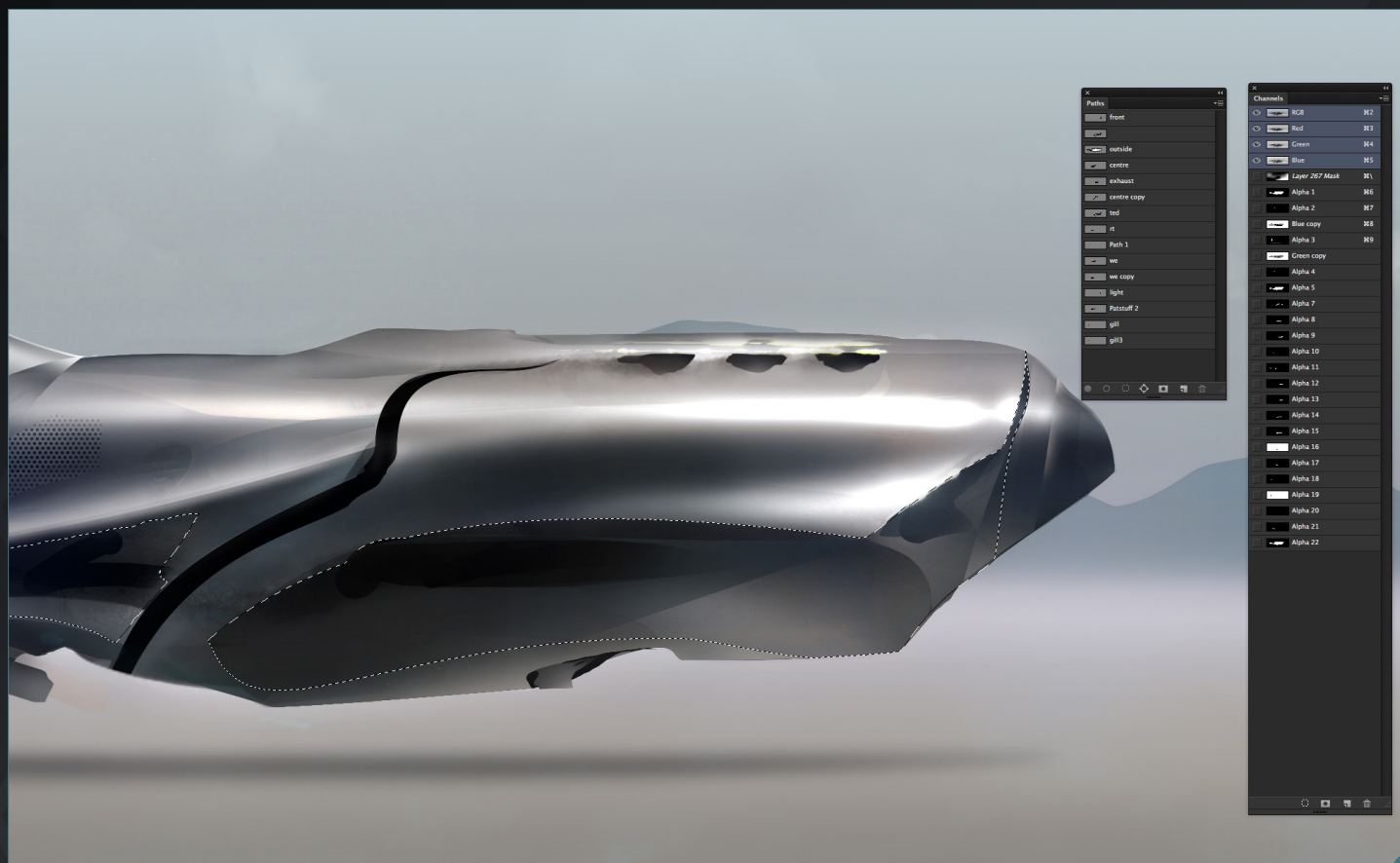
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vehicle is to be reflective we must now establish the background, for it's the background that's going to be reflecting off the vehicle. Quite quickly a modest background can be painted in using the airbrush and Lasso tool (**Fig.06**). This is simply to work out what the palette is going to be. We now begin to incorporate the background color or "atmosphere" into the palette of the land speeder.

It's a slow process of selecting masks via the paths and airbrushing the form in. It's a gradual process,

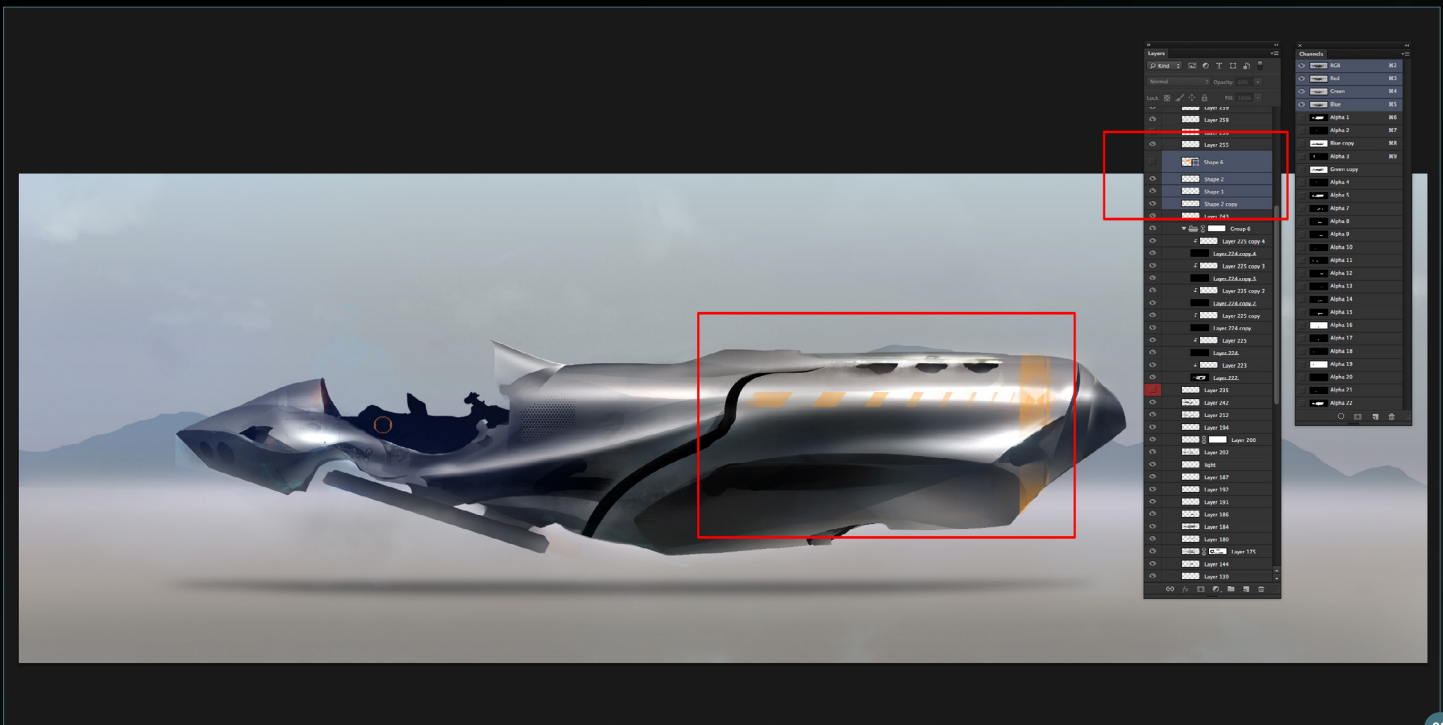
one where the focus is on clean lines and smooth integration. Typically the airbrush is set with the Dynamic Shape option switched off in the Brushes window and set at about 40% opacity (**Fig.07**).

This is to ensure that you are able to quite gently and methodically get your color and value gradations just right. This is especially true for the highlights; they have to be built up gradually as it is very easy to blow out your tonal harmonies. For the most part the bulk of the rendering will be



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done in a Normal layer mode, while the highlights will be executed in a Color Dodge layer mode. Ensure that your highlights and major areas are on separate layers as reworking is more common than not.

Once the initial render is complete and the hue and values seem to be working, we can move on to the fine detail for both the vehicle and the background.

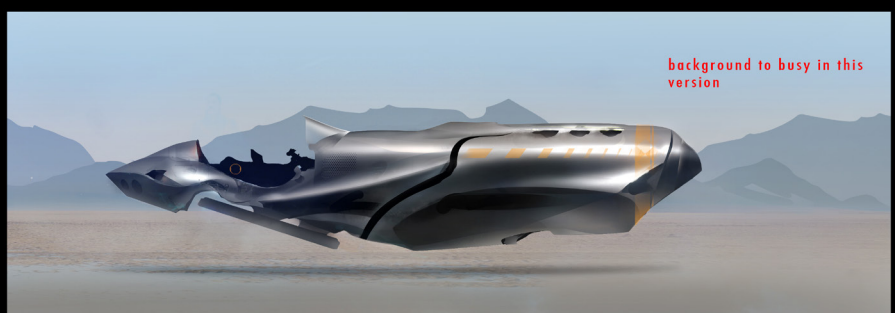
### Surface Materials and Background

The general rule is that you place your detail on top of your basic render. That is to say that the line work or even photo detail should be placed on top of your render as the detail should not affect your values. In this instance I have selected a variety of textures and incorporated them into the vehicle. Similarly, any design elements are placed on top of the image after the majority of the rendering is complete (**Fig.08**). This process helps keep the image clean and ensures that any changes can be made with relative ease.

Once we are quite happy with the vehicle we can spend a little time on the background. This is important if you want to achieve that sense of overall unity or integration in the scene. Additionally it helps in the creation of a realistic lighting scheme.

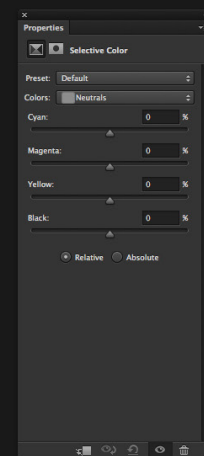
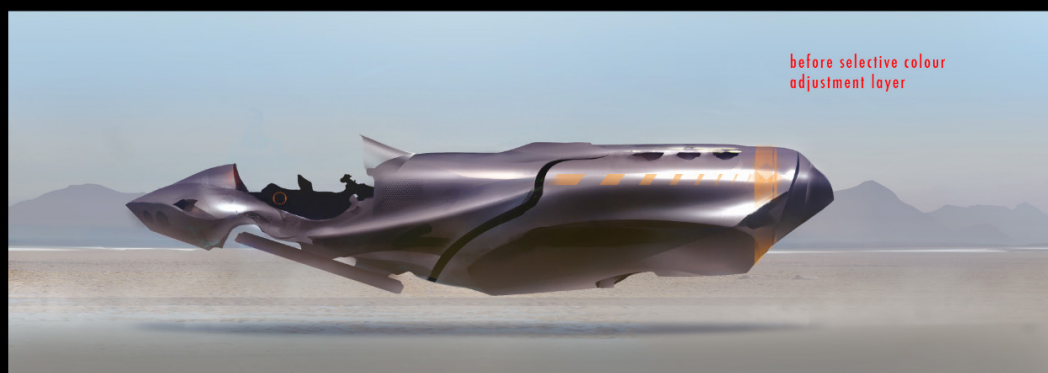
The mountains in the background and tundra are pretty straight forward. Not much detail is required as we don't want it to compete with the vehicle (**Fig.09**). The background reinforces the palette of the vehicle, especially when the hue of the sky is incorporated into the landspeeder.

With the background complete we can now start to unify the image. The technique generally used is to select the background color and wash it over the foreground vehicle. With a very low opacity and a large airbrush, the vehicle is tinted with color. This is repeated in both Normal and Soft layer modes; the latter helps the vehicle to sit into the landscape,



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while the former helps the color in the vehicle pop a little. It's a paradoxical process, but it seems to work. This can be refined further if you use all the masks and paths that have been created earlier.

## The Final Touches

The landspeeder is sitting in a good place and there's only one last task to complete. For the final unification of the image, a variety of adjustment layers can be used. The preference is to use

Selective Color as it gives you a tremendous amount of control over the final tonal and color composition of your work (**Fig.10**).

The Selective Color window allows for a greater infusion of color within the image. The scene is quite high key, so the incorporation of as much color as possible can really make the image sing. The Selective Color adjustment layer can help to achieve this without blowing out the values.

Additionally, within the Selective Color window, by selecting the Neutral dropdown menu you are able to tweak the fill light, allowing for further incorporation of the vehicle into the scene.

## Gerhard Mozsi

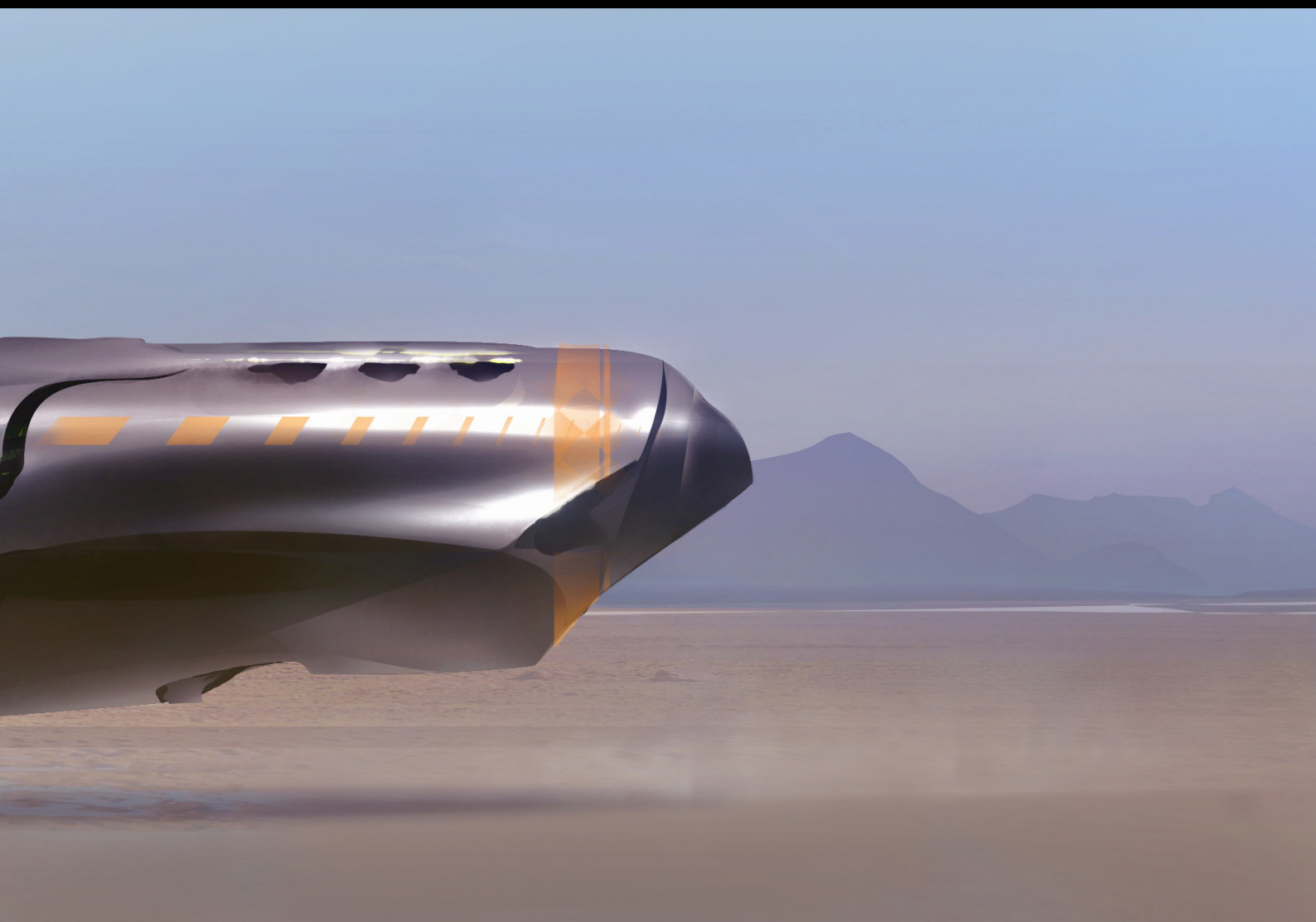
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01 BLACKSMITH

# - COSTUME DESIGN -

Costume design is an important element to character design as it helps to enhance a character's personality. You can create an evolving plot of color, changing social status, or period through the visual design of garments and accessories. In this tutorial series each artist has been presented with a games-like brief describing a character from a certain section of a fantasy medieval world, and they must design clothing suitable for that character's job description.



## Chapter 01 – Blacksmith

Software Used: Photoshop

In this tutorial I am going to cover how to create a costume design for a character for a medieval/fantasy video game. The whole piece was supervised by an art director to simulate a real situation.

The first step was to analyze the description I'd been give for the character, including his personality and such things:

"This is a man who takes pride in his work and is not impressed by status or titles. He is a craftsman whose sole ambition is to fashion the best metalwork he can. He is short with a powerful stature and judges people by their actions with little time for politics. He is abrupt but honest, and will not tolerate rudeness or mistreatment of others no matter what their status."

### References

References are very important; even if you're not designing a realistic character, they can help. I looked on the internet for old fashioned blacksmith clothing and tools.

### Starting the Design

With this information I started to come up with some very quick ideas, taking things like constitution, age and the way he would be dressed into account. At this time I was totally free to investigate the idea in whatever way I wanted and then show the results to the director. He gave me complete creative freedom for this initial conceiving stage.



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The very first sketches were focused on the head. I imagined his hair and beard looking a little bit chaotic, with two sections of long hair amongst the short. I had a very clear outline of the costume, and knew that one arm had to be covered to deal with the fire from the forge, so I make a sort of shoulder armor (**Fig.01**).

I presented my initial sketches and I was told that the shoulder armor was too fancy and recalled a bit of a Renaissance style, and it may not fit in with the idea of the blacksmith's working outfit.

The idea from the director was to create the character with functional or realistic clothing for a man dealing with hot stuff and melting iron. The point here was trying to design ordinary, but cool and interesting clothing that a blacksmith would wear.

I made more fast sketches creating different types of armored characters, with his overall look in mind (**Fig.02**).

In the discussion about his clothing we realized that the most important thing here was that he would have to look like a blacksmith, even out of context. Following this line of reasoning we decided two things: all unnecessary decorative elements should be removed and we needed to avoid him looking like a warrior.

Also it was necessary to achieve the goal of getting rid of metallic elements as much as possible, because it wouldn't be practical in a very high temperature environment. I tried a simple, regular, thick cloth and leather costume. I added the idea of his naked arm being burnt and also add a monocular to one eye, but it could also be interpreted as an eye patch (**Fig.03**).



Having decided on the body type and clothing style, we focused on the face. There were two points to consider here: his personality and how we would give the character more presence, and the practical elements for a man working in high temperatures. I had been told to try a character that was bold, as it would give the look of a more mature person. I thought a moustache would look more old-fashioned, which in this case seemed to fit the idea.

This concept was something we both liked and so I had the basic idea for my character. You can see this in **Fig.04**, along with a small sketch of how the character could be presented and posed in the final picture.

From this point I created a character in a "T-pose", so I could easily add elements and use symmetry to build the character. Having the elements in different layers helps to speed up the process, making it easier to action any changes and is clear enough for a modeler. In this case I just drew the front view; if there had been any specific elements to add on the back of the figure, I would have made a view of it, but

this particular character could be built by just following the references from the front view.

Here I applied all the guidelines we had, and since the image was becoming more detailed I was able to try more specific ideas and see if they fitted as I wanted.

The very first thing I added were gray patches on his moustache, to add to his personality, and also the basic element of a drape hanging from his belt, which was decorative and practical.

On the first approach to the arm protection, I tried to make it out of thick leather plates and a

big mitten that could be used to grab hot objects from the ignited forge. You can see my starting point in **Fig.05**.

The next image is a variation, where I added a new fundamental element to make it more believable: a very rough and thick apron. I decided I liked this element and it would remain.

I also tried having both arms naked, but keeping the mitten, just to see how it looked and to compare it with the arm protection so I could be sure which suited the character best. This process was repeated several times until all the clothing elements had been built (**Fig.06**).



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It's a good idea not to discard all of your concepts completely, especially the very rough ones as they can sometimes look fine when placed in a more evolved design. In this case I tried the early concept of long hair with the tails, just to see if it would work. Doing this acted as a fast variation to show to the director (**Fig.07**).

It's good to have some elements on different layers, so you can play with them, creating modifications using the ones you prefer and seeing how it looks. In this case I had two pieces of cloth painted, so I could show both and have more options. The basic idea is to have a non-destructive process, which is very easy to manage and work with (**Fig.08**).

Another version of the character I was asked by the director create was one where the layers



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08

of cloth were more visible. We took a look at it and discarded it. This is something that often happens, but it is good to try these ideas out, as it makes the clearer what direction to follow.

These sort of trials can be very useful in the cases when the character appears in other situations. For example, at home or out of work it would be logical and more interesting if his clothing was similar but not exactly the same as what he wore at work. By just changing things or bringing back some elements you already have, it is possible to create a variation of the character for use in other situations (**Fig.09**).

I decided to try one of the early head designs, just to see how it looked. It was a matter of



09



painting just the face to see how it worked. After I made completely sure it isn't what I was looking for, I could discard the design (Fig.10).

Fig.11 shows the final design with all the interesting and necessary elements all together. I decided to add a prop, such as tongs, to accentuate the concept and clarify some of the texture work. From this design I was able to create a posed concept that helped describe the character more.

It's interesting to consider that once the character is in a pose, some of the elements of the design are likely to need to be moved or retouched, to reinforce the look and the presence of the character, and avoid some odd

or confusing results. In this case a modeler can have both references, but follow the distribution and elements of the posed one.

For the final image I moved the tongs to the other side and added a pattern to the fabric of the rag to give a realistic look (Fig.12).

## Conclusion

When facing a character creation process there are several things to bear in mind. It's important to have a non-destructive work flow which allows you to try ideas very quick and put back things that were discarded. Don't be afraid of going a bit off the subject if possible, as sometimes this generates unexpected and interesting results. Discuss with the art director



10



11

○  
○  
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or another artist involved, and listen to their point of view.

## Acknowledgements

I want to thanks 3DTotall for give me the opportunity to create this tutorial. As I always say, it's very important to share in order to learn from each other, which is great!

Special thanks to a work colleague Fran Camós, for taking on the role of Art Director.

Finally thanks to all of you, for taking the time to read this character design tutorial, I hope you enjoyed it and it helps you in your work!

David Munoz Velazquez

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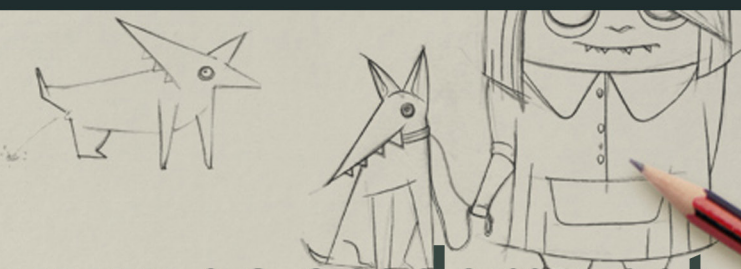
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# CREATURE ANATOMY

With the continual development of technology in video games and the wild, imaginative story lines of films, the possibilities of what concept artists are able to produce become broader in detail and function. With strong silhouettes, recognizable color schemes and distinct proportions in anatomy, it is still important to know the basics of animal and human anatomy when designing these creatures. In this three-part series, talented concept artist Vinod Rams demonstrates how to use human anatomy as a basis for creature design, create a hybrid creature based on human and animal anatomy, and use real word examples as a reference for designing a creature from scratch.



## Chapter 01 – Exaggerating Human Anatomy

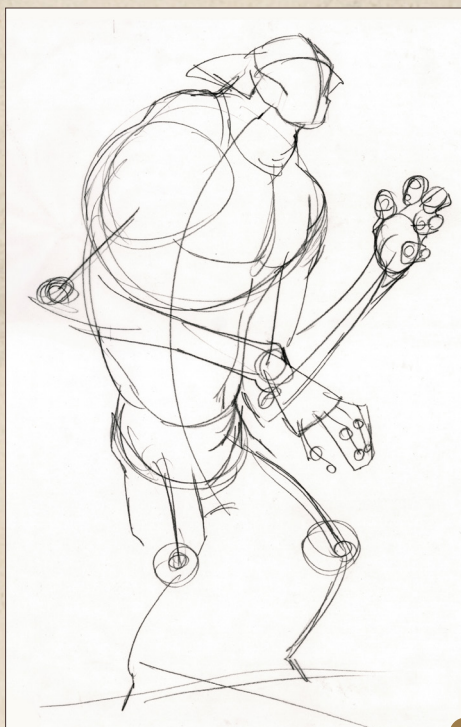
Software Used: Photoshop

### Introduction

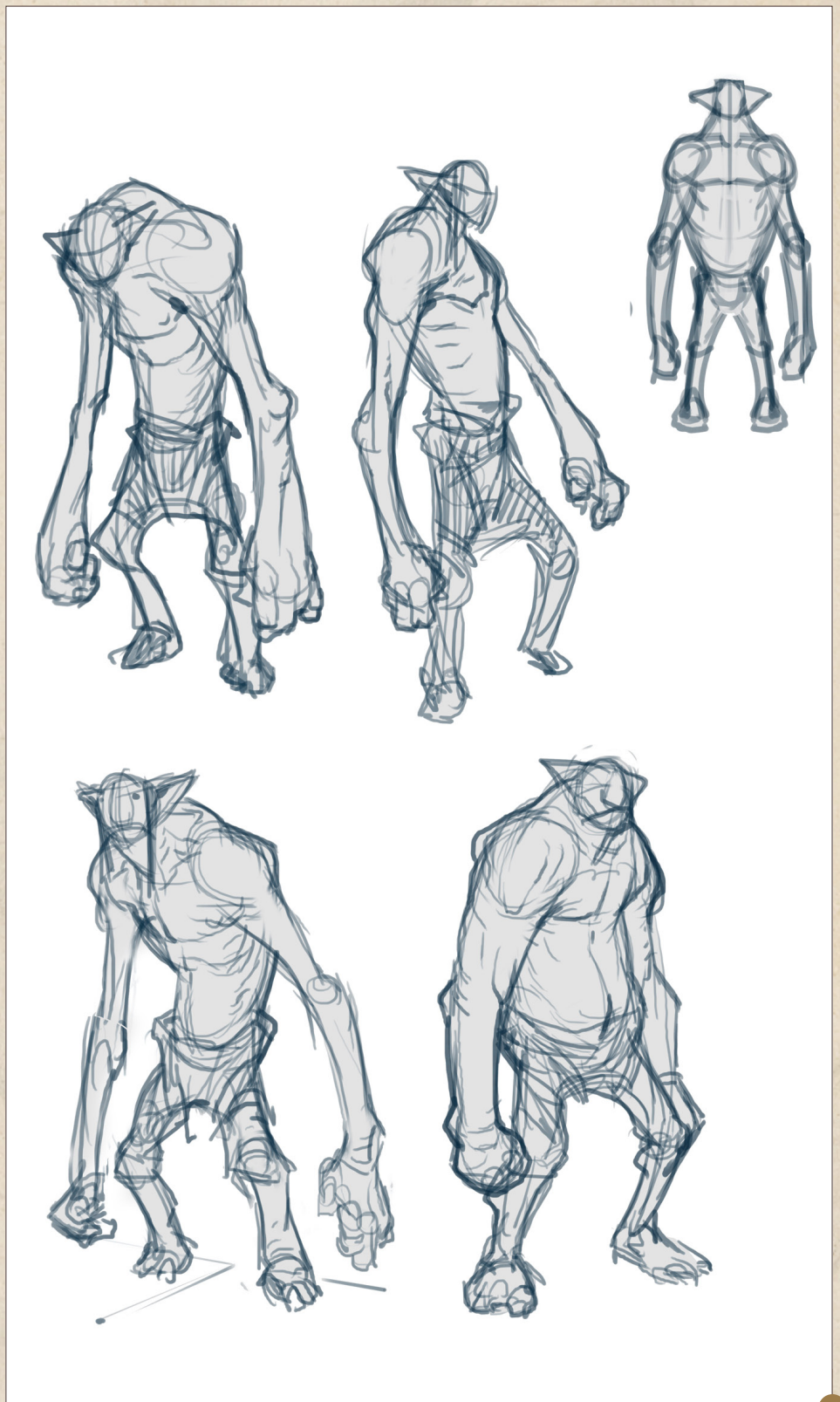
When you're using human anatomy as a basis for your creature, it's important to find a balance between correct anatomy and interesting forms and shapes. For this drawing demo I'm using human anatomy as a reference for this ogre creature.

After doing some thumbnails to explore the character, I come up with an idea for a tall, top-heavy ogre with short knobby legs and long skinny arms. I imagine he'd even use his arms to help out when he's walking (**Fig.01**).

As I'm working out the gesture, I'm only thinking of how he's going to stand, and the main features that need to be focused on. For this character the features to be focused on are his head, upper body and arms/hands. It's important when designing characters that you have a hierarchy of detail, even for a more "naked" character like this guy. I often start placing some smaller details like fingers, but it's not really necessary at this stage (**Fig.02**).



02

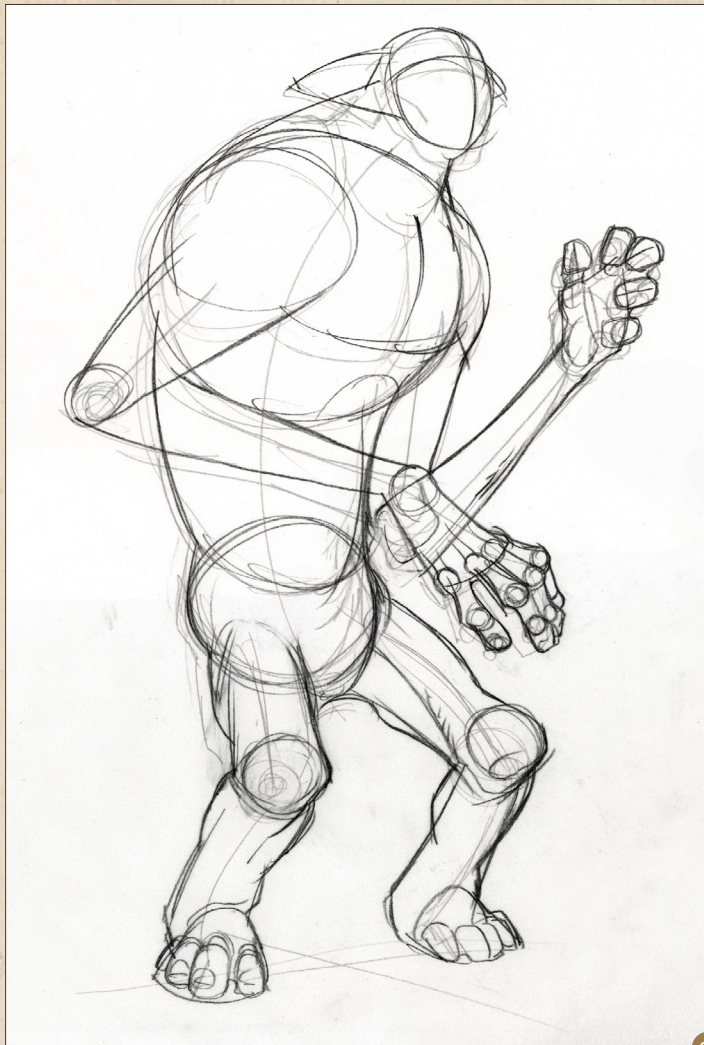


01

In this drawing I'm starting to work out the larger shapes before I start figuring out any anatomical details. The shapes are basically human, but they've been pushed to create a more interesting and fantastic effect.

Remember to push and pull the shapes, but don't break them! You can see I've stretched his torso to an extreme "V" shape, and I've pulled his forearms so they're extremely skinny and almost frail looking. I've also worked out the type of feet I want for this character. Rather than





03

going for large, wide feet I've opted for small, fat feet. Often if you're creating a top-heavy character it's nice to give the character smaller feet for contrast. If the gesture and balance is correct it will work (**Fig.03**).

Finally I'm starting to think of his muscle groups and anatomical structure. Because I have a good foundation of interesting and harmonious shapes, my anatomical knowledge is supporting the design rather than fighting against it. Balance and structure is more important than working anatomy for this type of creature (**Fig.04**).

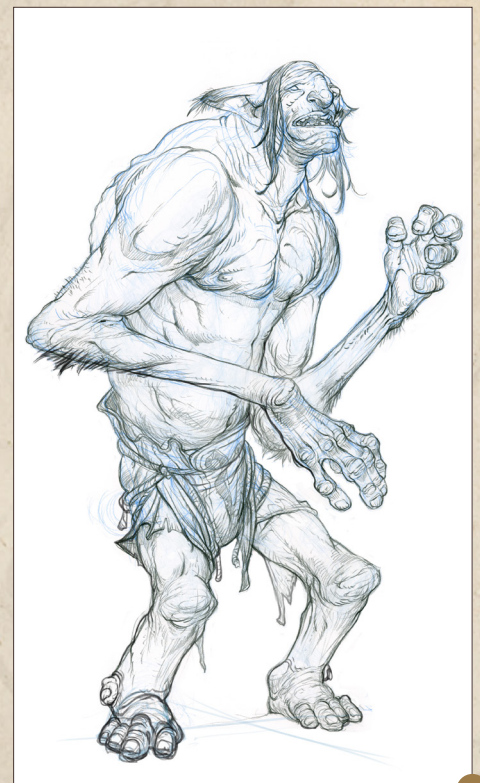
Now it's time for the details. Once the shapes and anatomy have been established I can start to lay in the minor details that support the structure. These are things like skin folds, wrinkles, fat and muscle tone. It's important to



04



05



06



include these details because they help the viewer relate to the character – it's those details that really bring the character to life. Remember not to overdo it though; too many wrinkles or overtly rendered muscles can distract from the design and create a busy, ugly design, which I've been guilty of many times (**Fig.05 – 07**)!

## Vinod Rams

Web: <http://www.vinodrams.com/>

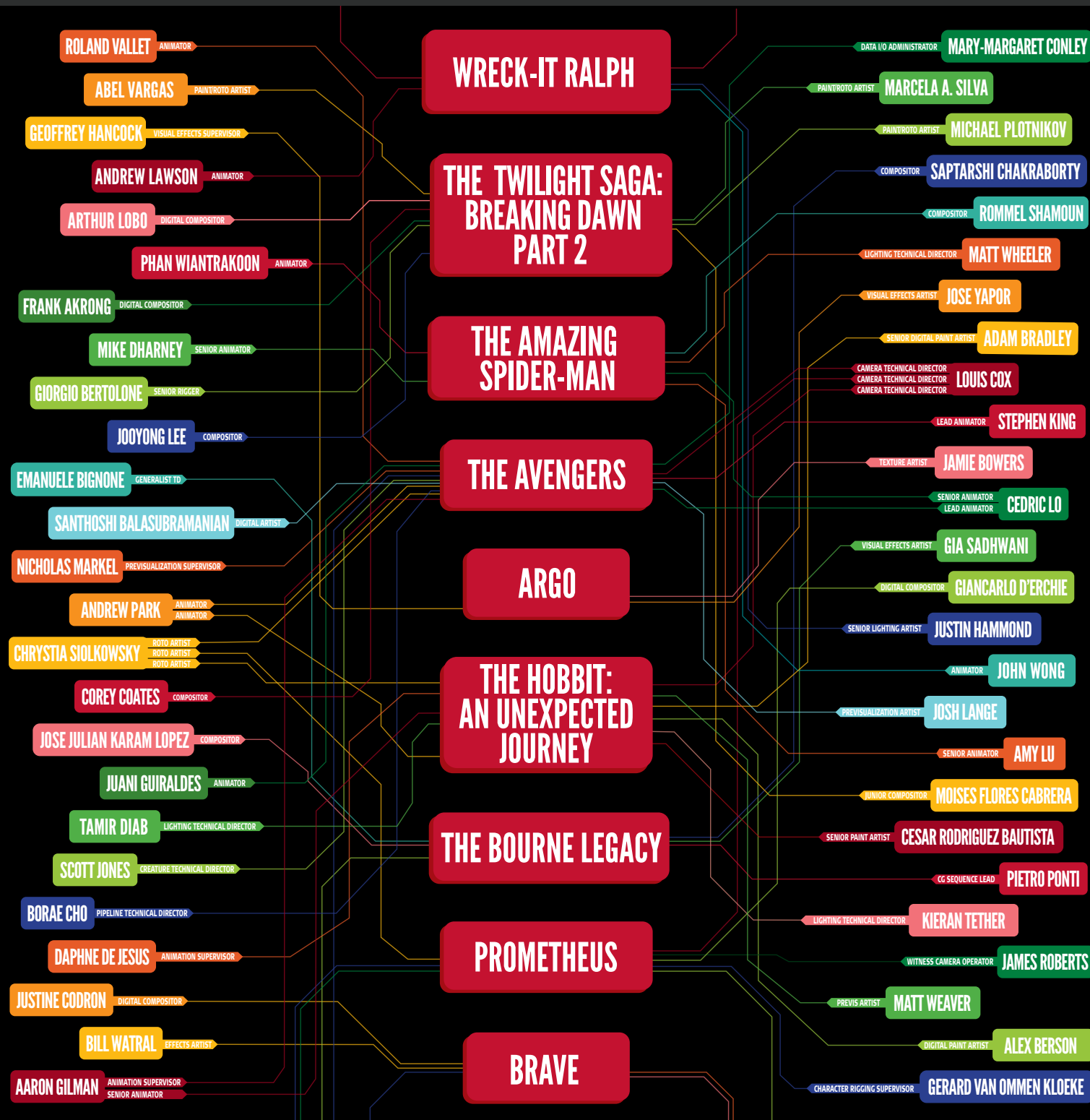
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# DON'T TRASH YOUR DREAMS

MAKING OF BY CYRIL ROLANDO

Cyril Rolando takes us through the process behind his colorful image *Don't Trash Your Dreams* in this month's Making Of, covering the tricks and techniques that took him from the initial concept through to the finishing touches.

"It wasn't easy to work out how to symbolize dreams."



## Don't Trash Your Dreams

Software Used: Photoshop

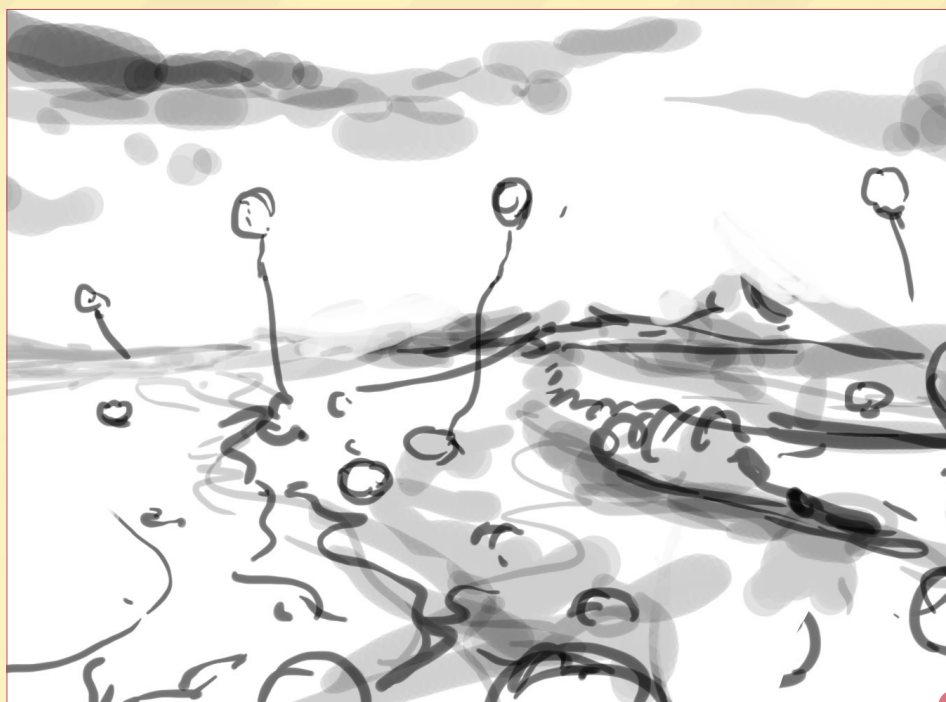
The concept behind *Don't Trash Your Dreams* was to demonstrate how we easily give up on projects, ideas and dreams instead of trying to nourish and realize them. The story takes place on a bereft beach; it could be a sort of "dream graveyard" or a strange dumping ground.

Active dreams could be characterized by objects still connected to the frail rope of a balloon. Forsaken dreams are destroyed objects without balloons, because when a dream is definitely abandoned, its balloon is loosened. The forsaken object reaches the shore with the other castaway projects. Finally they are swept away by the strength of the wave – the wave of the time. This was the concept for my image.

### The Sketch

I started by sketching a rough beach with tormented waves. These waves represent time, which brings new objects to the shore.

The concept of the balloons came at this moment of the sketch because I wanted to add a sense of hope and happiness to the image. I didn't want to paint dark scenery because sometimes we need to stop chasing dreams to

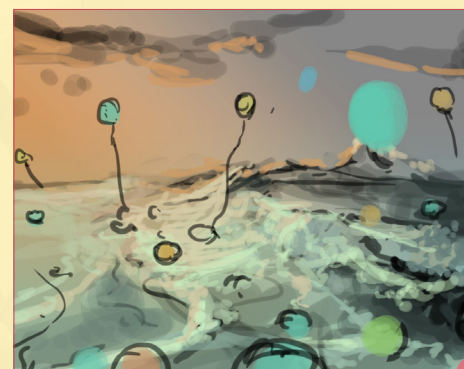


01

focus on concrete projects, like school, jobs, family, health, etc. This is just momentary and the balloon is a childish element, an innocent way to express that we still have balloons in our head, even as adults (Fig.01).

### The Color

Then it was color time. I wanted to play with the blue and orange contrast as I really like this blend. There is an orange part on the left side that's full of lights – maybe a sunset scene – and for the right side, a blue-gray part that's



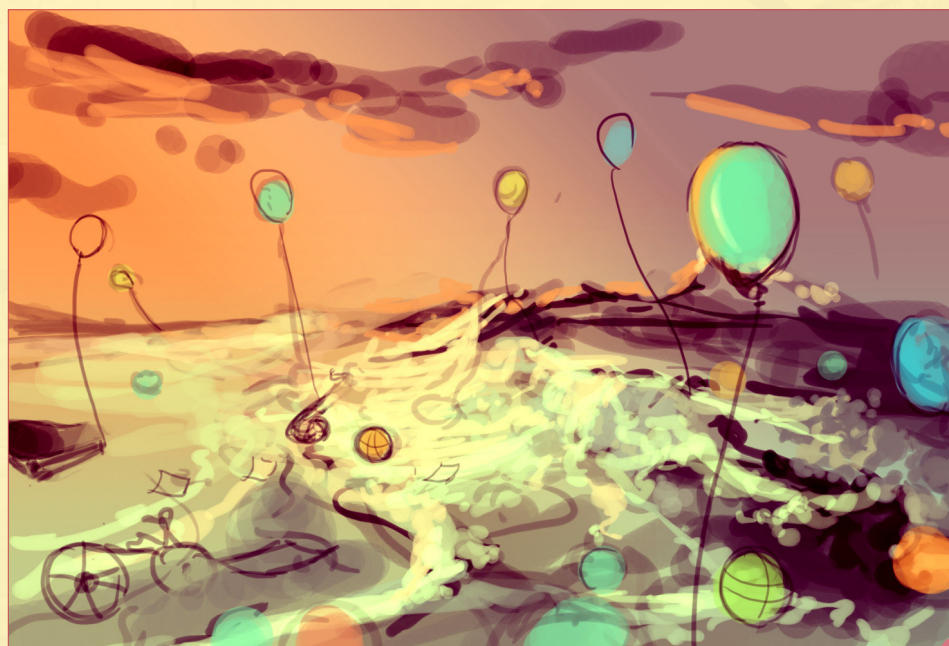
02

maybe a cloudy sky, with tormented waters. To respect the childish spirit of the balloons, I picked a lot of bright colors like pink, red, blue, green – like it's a birthday party (Fig.02)!

### The New Balance

I added adjustment layers to change the color balance. I used the Color Balance layer to give more light or the Selective Color layer to adjust the scheme. This is my usual process. Firstly I make a rough sketch, then I add colors to give the general scheme and finally I add adjustment layers to change the balance or just one color. Here, the foam was added to the waves and the clouds were completed with an orange light to increase the sunset idea (Fig.03).

I deleted all the useless layers (the rough, line art layers) and I changed the color balance just



03



a bit. Then I started to add the "objects". These would be the objects characterizing the dreams, so I added some sporting elements (basketball, soccerball and bike) and musical elements (piano, microphone and saxophone) (**Fig.04**).

I changed the color balance again and the selective color value. I wanted to see a warmer atmosphere, so I added red tones. I added an orange balloon in the foreground because I have problems with my perspective notions, and I wanted to help myself to differentiate the background from the foreground (**Fig.05**).

I worked a lot on the waves to give a dramatic effect and also added new "dream objects". It wasn't easy to work out how to symbolize dreams. What would be my dreams? I searched on Google to find out what popular dreams of others are, but it wasn't effective. I know



04

everyone is in the pursuit of happiness, so I added a car, a computer and a lot of books or scattered sheets of paper. I felt that these objects could symbolize different things that make people happy.

I worked on the light effect next. I used an orange light because I liked how the green-blue was blended with the orange and black schemes.



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Then I worked on the foam details, adding more brush strokes in the foreground to create more perspective. I changed the angle of the basketball hoop; I thought it was too flat in the previous version. I also worked on the balloon rope, but it started to look like a wire, which was

odd (**Fig.06**), so I worked some more on the one in the foreground, reducing the size to make it thinner and subtler in the image.

I thought there was an empty space at the center of the painting, so I shifted the car over in

the composition. I refined the clouds and added more free balloons.

The reading of the picture would depend on how the viewer's eyes were attracted by the different shapes and colors, so I reduced the number of objects (deleting the balls) to add another dynamic to the composition (**Fig.07**).



07

The final part was to change the balance of color, which is something I'm always full of doubts about. Another important part was to find the most efficient composition. That's why I added a high source of light (the Sun) coming from the left-hand side of the image. After detailing the clouds and the water further, this painting was finally done (**Fig.08**).

You can watch a video version of this Making Of in two parts here: [http://www.youtube.com/watch?v=45MQTYh\\_y88](http://www.youtube.com/watch?v=45MQTYh_y88) and here: <http://www.youtube.com/watch?v=Twqx5ywqIX8>













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## Costume Design

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EXCLUSIVE MAKING OF  
**RED SONYA**  
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## Red Sonya

Software Used: Photoshop

### Concept

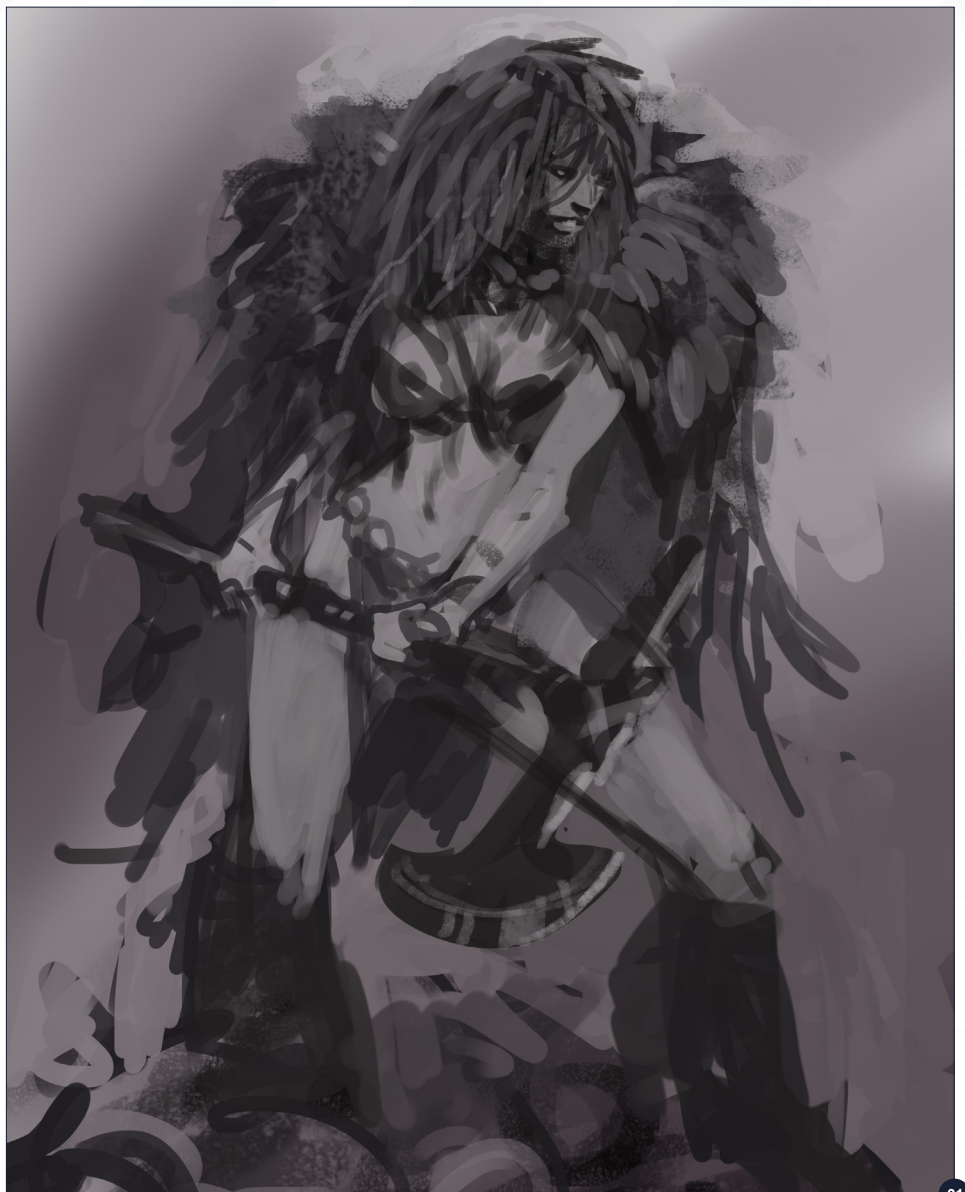
Usually when I start a character painting as a personal project I don't have a clear idea of what I want the image to look like when it is finished. Often I'll just start doodling and the ideas slowly start to form into something coherent over time. You will be able to see this process at work in **Fig.01**, where you can see that I just started sketching loosely, trying to figure out what I wanted to paint. At this stage I was not at all worried about it looking good; it was more about creating a loose roadmap so I could picture a destination in my mind. I kept the work black and white at this stage as I would add color later on.

### Painting

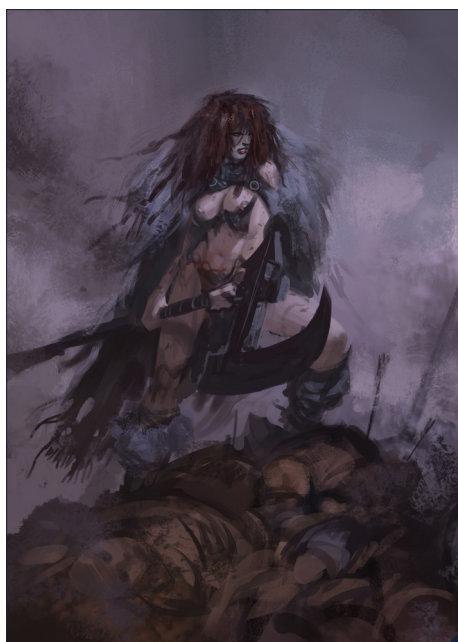
Once I had settled on a direction I began to flesh things out a little bit, adding some color using overlays and color layers, as well as refining the figure. I wanted to establish a good pose as early as possible, so I spent time tweaking her stance and trying to make the weight distribution look right. Although it's possible to make changes to the pose later on, it's much easier to do it at this stage as there is less to re-paint. In terms of color, this was really just a base to work off and you'll see that I pushed and pulled the colors around throughout the process until I got something I was happy with (**Fig.02**).

I continued working on the posture and decided to turn her head to have her engaging with the viewer a little more. I also started to flesh out her costume design a little bit (**Fig.03**). She's a barbarian so I wanted to avoid anything too refined and dainty looking. I wanted to make sure that the costume design reflected the attitude I was trying to portray. I also wanted to make sure that, compositionally, the costume elements worked together and reinforced one another. This became clearer as the painting progressed.

I often use a Frazetta trick when doing a painting by flipping the painting upside down. When I do this it should still look pleasing in an abstract way. I did this as well as mirror the image many times throughout the painting



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process. This helps you see the image in a new way with fresh eyes and helps you spot problems that would have previously gone unnoticed. I'm careful not to flip too much though, as this can lead to you subconsciously balancing the composition too much, removing some of the dynamic tension (**Fig.04**).

The character was then scaled up to fill the frame more as I wanted her to feel imposing and indomitable, and she was just too small in the previous composition. Now she felt larger than life and much more heroic. The colors were also starting to gel at this point. I wanted to offset the reds of the character with a cooler background, helping to project the character forward. The red suggests anger, action and danger, all the qualities I wanted the character to channel to the viewer. I still hadn't committed to the lighting one hundred percent, which is why a lot of the painting is still looking very loose. Once I was really satisfied with the lighting I started to paint the details (**Fig.05**).

Slowly I started to refine the painting, especially in focal areas such as the upper body and the head of the axe (**Fig.06**). I tried to bear in mind



05

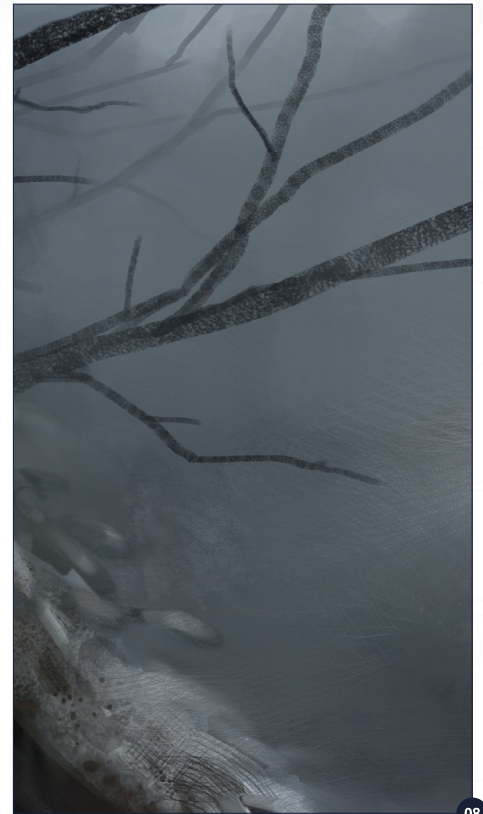


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where I wanted the viewer's eye to go, as these were the most important parts of the painting and should receive the most detail. Areas that were previously just blobs of paint had to be thought through a little bit more. What kind of surface am I painting? How weathered is it? How is the lighting affecting it and is it casting shadows? These are all things that ran through my head as I painted the image.

I made more adjustments to the color, tone and pose at this stage in the painting. I felt the right knee was competing with the axe too much and that moving it back would make the pose feel more dynamic. This also helped bring the axe forward in space towards the viewer. I started to play with the background elements, adding in some simple branches as compositional elements, trying to create some interesting angles between the tree branches and the axe (Fig.07 – 08).

The almost finished piece that you can see in Fig.09 contains more little details. You can also see that at this point I had paid more attention to the materials. At this final stage it's all about nailing the focal points, and adding small details and touches here and there to make it sing. I was painting much more slowly at this point,



09





constantly evaluating every stroke and trying to make the details really count. I also subtly adjusted the value and color balance of the painting in an attempt to strike the exact mood I was looking for. After several hours of detailing and minor adjustments, I called it a day.

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