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30 ARTIST

Concept Art, Digital & Matte Painting Magazine
Issue 047 November 2009

Interview

Feng Zhu



Articles

Sketchbook of Lois van Baarle



The Gallery

Jason Seiler, Arnaud Valette,
and more!



GIVE YOUR ENVIRONMENTS ATMOSPHERE

with our Steampunk Scene Creation and Cloud Custom Brush Tutorials



Dynamic Characters: Enhancing your Character Concepts

David Smit teaches us the importance of good camera placement and framing in the final chapter of this tutorial series



Custom Brushes: Clouds, Fog and Directional Smoke Effects

Darren Yeow shows us how to create a set of custom brushes which can be used to create airborne particles, such as clouds, fog, mist, contrails and directional smoke



Beginner's Guide to Digital Painting

Nykolai Aleksander looks at photo textures and how to use Quick Masks, the Wand Tool, the Liquify Filter and Layer Masks, in the penultimate chapter of this tutorial series

Steampunk Train Depot

Ioan Dumitrescu transforms a simple Google SketchUp scene into a steampunk train depot in our Using 3D as a Base for 2D Painting tutorial series



Editorial In this November issue of 2DArtist Magazine we go atmosphere crazy with a fantastic steampunk tutorial by **Ioan Dumitrescu**, who shows us how to use Google SketchUp to create a 3D base to get some interesting structures established for a 2D illustration (paintover) in Photoshop, and we have **Darren Yeow** showing us how to make custom brushes for clouds – perfect for adding some extra oomph to our environments and giving rockets a good

kick off the Earth! These two tutorials illustrate just how a bit of extra attention to creating atmosphere in your paintings can go a long way to improving the overall quality of your artwork. So follow Ioan and Darren on **p.52** and **p.40**, and see what their techniques can do for you!

We have a character-filled tutorial on **p.62** for you this month, as our Dynamic Characters series draws to a close. **David Smit** speaks openly and honestly about his theory of good camera placement, framing, and fore-shortening in digital painting. Confidently accepting this tutorial for 2DArtist, David soon realized what a huge subject he'd let himself in for, and the result of this is a fun article filled with genuine discussion about what works, what doesn't, and where you should pay close attention and further develop your understanding of the subject. This is a really enjoyable article for those who are brushing up their skills and want to further their knowledge on the topic of camera placement and framing, to give their character illustrations that extra bite! And stay tuned to 2DArtist as we'll be interviewing David Smit in the next issue.

Nykolai Aleksander brings us the penultimate chapter in our Beginner's Guide to Digital Painting tutorial series this month (**p.78**), looking at using photos to give texture to your paintings, and discussing various selection techniques which are handy when it comes to incorporating photos in your work – be it photo manipulation or matte painting. With the tutorial now in its final stages, Nykolai will be back next month to wrap up the series and will bring us her final version of the painting, complete with finishing touches and tweaks, as well as some lessons on how to save our work for various uses.

In the spirit of Halloween last month we featured a zombie-inspired illustration by **James Wolfe Strehle** ... This month, he's back and he's brought the zombies with him! We asked James to write a making of article for this issue, discussing the creation of his nightmarish image, painted in Photoshop. Feeling rather hungry at the time he was putting the article together for us, he has taken a unique approach to his making of – one which I've never come across before – and takes us through the painting process using the analogy of ... a sandwich! I'll leave you on your seat edge there and let you read the article for yourself to find out what I mean – it's a really quirky article that I'm sure you'll love, so hop on over to **p90** to find out more.

Our Sketchbook article takes a step away from the usual pencil grays of our past issues this month, as **Lois van Baarle** shows us how she uses blocks of color to sketch her ideas down and warm up for her paintings.

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Digital Art Masters: Volume 4 – Free Chapter

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This is a beautiful and colorful article with some behind-the-scenes notes touching on a variety of sketching styles and techniques, so please stop by **p.16** to enjoy Lois's sketchbook, and be sure to check out her "sketchblog" (<http://sketchblog.loish.net>) for more from this talented artist!

To wrap up this issue, we interview **Feng Zhu** on **p.6** – who needs no introduction! As director of his own company and school, we were simply privileged that he could spare us some precious moments to talk to 2DArtist about his latest endeavors. We have a stunning selection of his work published in his interview article to accompany the fantastic answers to our probing questions. And talking of great artwork, stop by the Gallery on **p.30** to see new work by **Arnaud Valette**, **Jason Seiler**, and **George Patsouras** before you get back to your digital canvases and paint those evenings away. Enjoy this issue, and we'll see you back here for another next month! **Ed.**

Get the most out of your Magazine!

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



Setting up your PDF reader

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

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

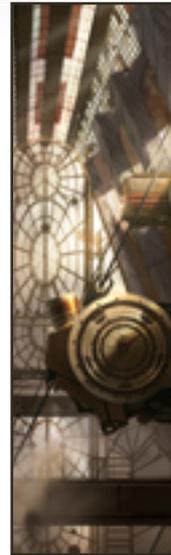
To view the many double-page spreads featured in 2D Artist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

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



Contributing Artists

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



Ioan Dumitrescu

20 year old architecture student and self-taught concept designer. He loves drawing the things he imagines in his head, and trying to convey a story to the viewer through them. He is currently working freelance.



jononespo@yahoo.com



Nykolai Aleksander

Born in Germany in 1978, she moved to England in 1999, and currently lives in South Africa with her husband. She's been painting digitally since 2002, and works as a freelance illustrator for both private clients and companies.

<http://www.admemento.com>
x@admemento.com



Darren Yeow

27-year old self-taught illustrator, originally hailing from Adelaide, has worked as a concept artist, user interface designer and art director in video game companies for the past four years, and currently lives in Melbourne. Outside his full-time role as an in-house concept artist working on next-gen games, he tutors hopeful young artists, works on commissioned freelance projects, and is writing a book for those wishing to pursue a career in concept art.

<http://stylusmonkey.carbonmade.com>



David Smit

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

<http://www.davidsmit.com>
david@davidsmit.com



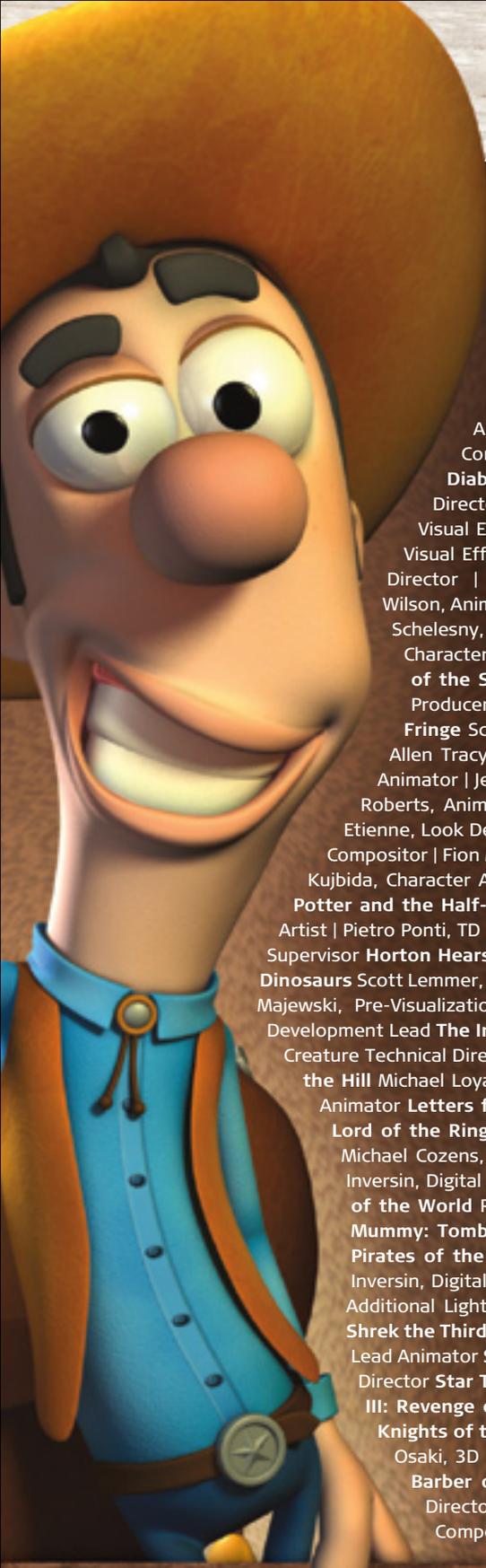
James Wolf Strehle

A passionate freelance illustrator working in New York who spends 100% of his time painting – 70% learning and 30% making fun of animals. He claims to be terrible at math, he has a beard to keep his hair in place, and he's always looking for new work and opportunities to pursue. If you would like to learn more about this odd fellow, you can do so through his website and blog.

<http://jameswolfart.blogspot.com/>
www.jamiestrehle.com



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Vancouver Film School alumni credits include *Across the Universe* Composer **Astro Boy** Andreas Hikel, Layout Artist **Avatar** Michael Cozens, Lead Animator Tamir Diab, Technical Director | Aaron Gilman, Animator | Alfredo Luzardo, Layout Technical Director **Babel** Luis Blackaller, Storyboard Artist | Lon Molnar, Visual Effects Supervisor **Battlestar Galactica** Daniel Osaki, Lead Modeler | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Bioshock 2 (VG)** Jacob Palmer, Animator **Bolt** Lino Di Salvo, Supervising Animator/Voice of Vinnie **Charlotte's Web** Aruna Inversin, Digital Compositor | Adam Yaniv, Character Animator | Tony Etienne, Lead Lighter | Kristin Sedore, Lighter **The Chronicles of Narnia: Prince Caspian** Andreas Hikel, Pre-Visualization Artist | Christoph Schinko, Character Animator | Jami Gigot, Senior Layout Artist **Cloverfield** Nicholas Markel, Pre-Visualization Supervisor **Constantine** Aruna Inversin, Digital Compositor **Coraline** Brian Demoskoff, Animator **The Dark Knight** Pietro Ponti, Lead CG Lighting Artist **Diablo III** Alvaro Buendia, Cinematic Artist | Steven Chen, Cinematic Artist **District 9** Neill Blomkamp, Director | Shawn Walsh, Visual Effects Executive Producer | Jelmer Boskma, Modeler | Bernhard Kimbacher, Visual Effects Data Coordinator & Compositor | Julianna Kolakis, Creature Texture Painter | Adam Marisett, Visual Effects Artist | James McPhail, Visual Effects Technical Director | Dominic Cheung, Wilson, Animator | Joey Wilson, Schelesny, Visual Effects Supervisor **Dragon Age: Origins (VG)** Herbert Lowis, Character Artist | Bobby Bath, Character Artist | Ryan Lim, Character Artist **Family Guy** Michael Loya, Storyboard Artist **Fantastic Four: Rise of the Silver Surfer** Arun Ram-Mohan, Lighting Technical Director | Shawn Walsh, Visual Effects Executive Producer | Jessica Alcorn, Compositor **The Final Destination** Grant Wilson, Animator | David Yabu, Animator **Fringe** Scott Dewis, CGI Supervisor **Gears of War (VG)** Scott Dossett, Animator **G.I. Joe: The Rise of Cobra** Allen Tracy, Visual Effects Editorial Supervisor | Aruna Inversin, Digital Compositor | Jeremy Stewart, Senior Animator | Jelmer Boskma, Modeler **The Golden Compass** Adam Yaniv, Animator | Chad Moffitt, Animator | Thom Roberts, Animator | Ben Sanders, Animator | Andrew Lawson, Animator | Matthias Lowry, Visual Effects | Tony Etienne, Look Development | Justin Hammond, Lighter | Pearl Hsu, Effects Technical Director | Aruna Inversin, Digital Compositor | Fion Mok, Matchmove Artist **Hairspray** Lon Molnar, Visual Effects Production Executive **Halo 3 (VG)** Bartek Kujbida, Character Animator **Happy Feet** Ben Sanders, Character Animator | Thom Roberts, Character Animator **Harry Potter and the Half-Blood Prince** Harry Mukhopadhyay, Lead Effects Technical Director | Gia Sadhwani, Digital Effects Artist | Pietro Ponti, TD Generalist | Teh-Wei Yeh, Lighting TD **Hellboy II: The Golden Army** Christoph Ammann, 3D Sequence Supervisor **Horton Hears a Who** Arun Ram-Mohan, Lighting Technical Director | Brent Wong, Modeler **Ice Age: Dawn of the Dinosaurs** Scott Lemmer, Animator | Thom Roberts, Animator | Brent Wong, Modeler **I, Robot** Daniel Osaki, CGI Modeler | Megan Majewski, Pre-Visualization **The Incredible Hulk** Shawn Walsh, Visual Effects Executive Producer | Tony Etienne, Look Development Lead **The Incredibles** Daniel Holland, Animator **Indiana Jones and the Kingdom of the Crystal Skull** Henri Tan, Creature Technical Director **Iron Man** Adam Marisett, Visual Effects Artist **King Kong** Chad Moffitt, Senior Animator **King of the Hill** Michael Loya, Director **Kingdom of Heaven** Shawn Walsh, Digital Compositor **Left 4 Dead (VG)** Nick Maggiore, Animator **Letters from Iwo Jima** Aruna Inversin, Digital Compositor **Live Free or Die Hard** Jessica Alcorn, Compositor **Lord of the Rings Trilogy** Chad Moffitt, Senior Animator **Lost** Scott Dewis, Visual Effects Artist **The Lovely Bones** Michael Cozens, Previs Animator **Mass Effect (VG)** Sung-Hun (Ryan) Lim, 3D Modeler **Matrix: Revolutions** Aruna Inversin, Digital Compositor | Shawn Walsh, Color & Lighting Technical Director **Master & Commander: The Far Side of the World** Robert Bourgeault, CG Artist **Metal Gear Solid 4 (VG)** Josh Herring, Artist | Yuta Shimizu, Artist **The Mummy: Tomb of the Dragon Emperor** Aruna Inversin, Digital Compositor **Persepolis** Marianne Label, Animator **Pirates of the Caribbean: At World's End** Ben Sanders, Character Animator | Allen Holbrook, Animator | Aruna Inversin, Digital Compositor **Resident Evil: Extinction** Joshua Herring, Visual Effects Artist **Robots** Arun Ram-Mohan, Additional Lighting **Rome** Teh-Wei Yeh, Matchmove Artist **Scarface (VG)** Maya Zuckerman, Mocap 3D Generalist **Shrek the Third** Rani Naamani, Animator **Shrek the Third (VG)** Samuel Tung, Technical Artist **Sin City** Michael Cozens, Lead Animator **Smallville** Geeta Basantani, Lead Compositor **SpongeBob SquarePants** Andrew Overtoom, Animation Director **Star Trek** Aruna Inversin, Digital Compositor | Tom Piedmont, Digital Plate Restoration **Star Wars Episode III: Revenge of the Sith** Andrew Doucette, Character Animator | Nicholas Markel, Pre-Visualization **Star Wars: Knights of the Old Republic (VG)** Arun Ram-Mohan, 3D Artist | Jessica Mih, Level Artist **Stargate: Atlantis** Daniel Osaki, 3D Animator | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Sweeney Todd: The Demon Barber of Fleet Street** Jami Gigot, Concept Artist **Terminator Salvation** Teh-wei Yeh, Lighting Technical Director | Geeta Basantani, Digital Matte Painter **Transformers: Revenge of the Fallen** Bryan Jones, Compositor | Aruna Inversin, Digital Compositor | Henri Tan, Creature Technical Director | Teh-wei Yeh,

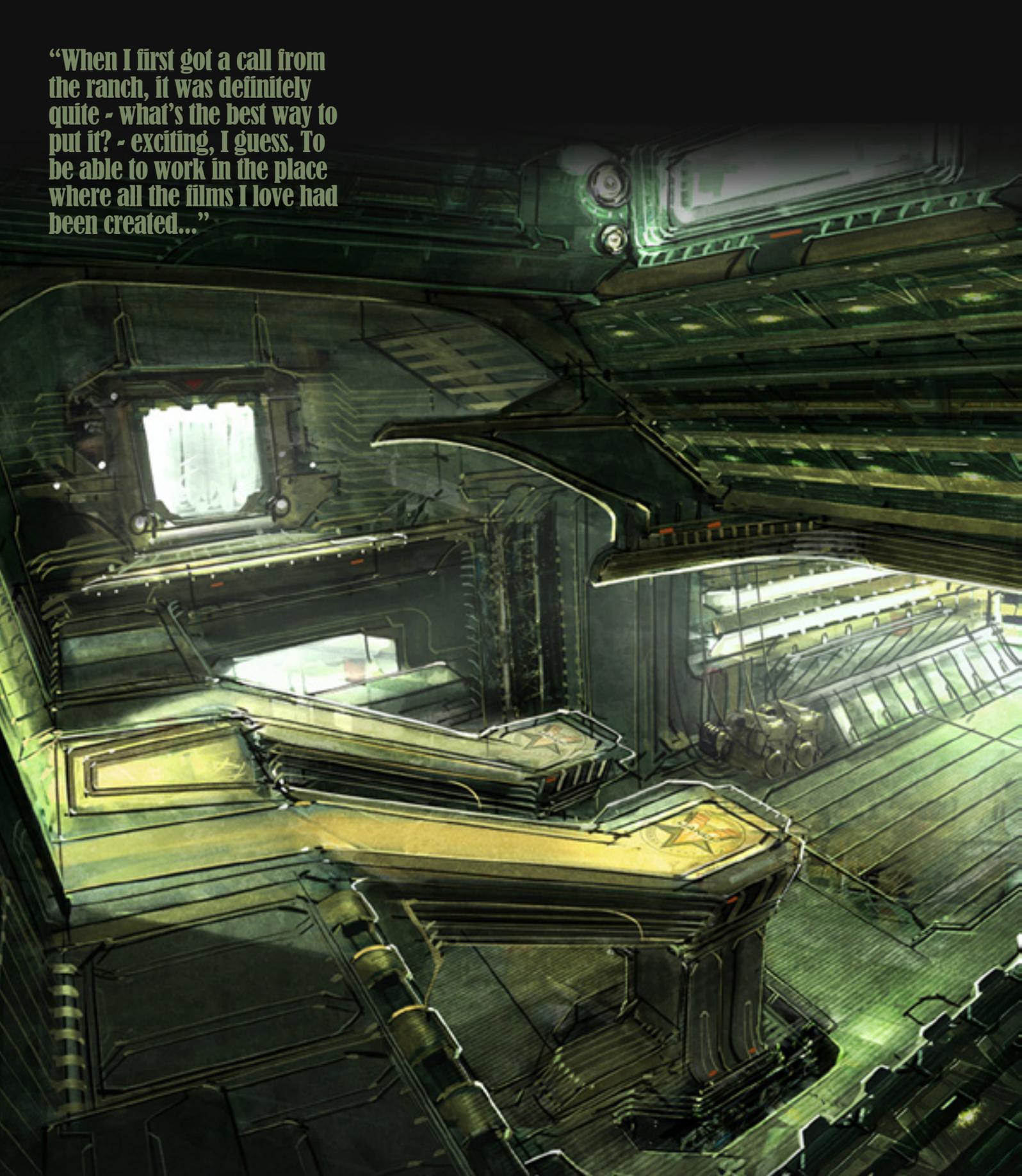
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“When I first got a call from the ranch, it was definitely quite - what’s the best way to put it? - exciting, I guess. To be able to work in the place where all the films I love had been created...”



FENGZHU

Feng is a guy that needs very little introduction. He’s one of the most influential artist around to date. He’s worked for the likes of Lucas Arts and Blur Studios, and he’s contributed his talents to countless high profile movies. Currently the director of his own design company and also his new school, we chat with this extremely busy artist in our latest *2DArtist* interview.

Interview with Feng Zhu

Hi Feng, it's a real pleasure chatting with you today. Being an artist who needs little introduction we will skip the normal opener and plum for a more unique starting question: Could you describe what fascinates you about drawing, what the lure is?

I think for me it's more about the design versus the drawing. Because for me, where the fascination comes from is creating something that never existed before. To always see that design come out in either the form of a video game, film or toy, that's the part that pays off. Guess that's what makes me happy when that stuff comes out. As for the drawing part, I don't care too much about it as I was never really an artist. When I was growing up, I was always thinking about new designs and how to get all these ideas in my head out onto paper. So drawing, for me, is actually just a tool or I guess a communication method. I really wasn't involved in colours or different type of stylings and rendering techniques so I really cannot get my designs to come out there. The fact that somebody else or a team can make it into a project or product, that's the fascination for me.

What first drew you to art and what schools/ colleges did you attend, to develop your skill?

What got me started in this is, again, design. I actually went into architecture originally because



I didn't know about the whole entertainment design industry. Actually at that time, which was about the mid-nineties, there wasn't a big push in that field. Right now it is very popular to have all those "behind the scenes", "art of ..." features and concept art on DVDs and almost all major films now offer them. But back then, there were only VHS tapes and no "behind the scenes" features. It was very hard for someone like myself to find out how to get into the industry

and so I chose the closest thing: architecture at UC Berkeley. I went there for about a year and I found out that architecture was really different from what I wanted to do. At that point, I started asking my friends how I get into the entertainment industry or the games industry as an entertainment designer. That's when I found out about CalArts and Art Center. I went to visit both schools and just by looking at the students' gallery I immediately knew that Art Center was



You can continue reading this interview in the **FULL ISSUE** of the **2DArtist Magazine**

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TOTAL PAGES



the artist to attend. They were doing stuff way ahead of the industry. Most of their projects had pieces in other areas, really strange worlds or very places in the future. So I dropped out of Berkeley and went straight to Art Center and never looked back. It was a really cool place.

Looking over your bio on your website you're definitely had a career that any up-and-coming artist would dream of. Not only have you worked for some of the top games companies around, you've also had the opportunity to working with the man that taught Star Wars to us. What was it like working for Mr. Lucas and what was your role in the production of Episode III?

Well, it was fun and I think like any job, the first few weeks were probably professional and pretty hard with the busy moments. These 12 weeks would be more what I call a hell. I grew up on movies, watching Star Wars and it always wanted to work on a few Star Wars. When

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"George has this character based in the world of a pretty much real world. It's a very nice, huge fictional landscape. There's the heavy professional like that it all for the industry."

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The game has a lot of...
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SKETCHBOOK OF LOIS VAN BAARLE

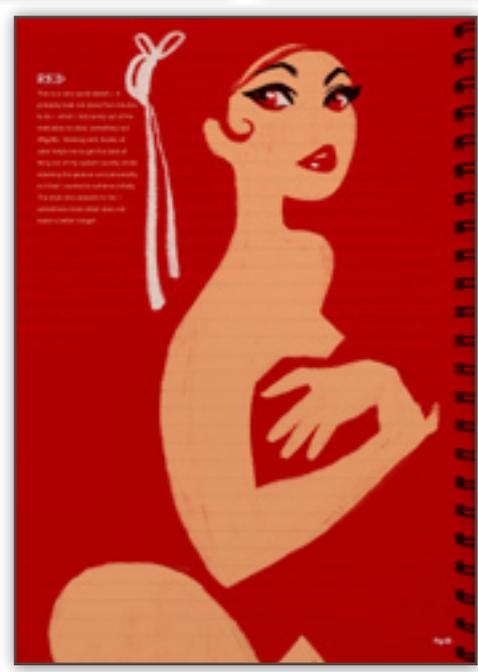
This month we delve into the sketchbook of digital illustrator and painter

Lois Van Baarle.

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SKETCHBOOK OF LOIS VAN BAARLE



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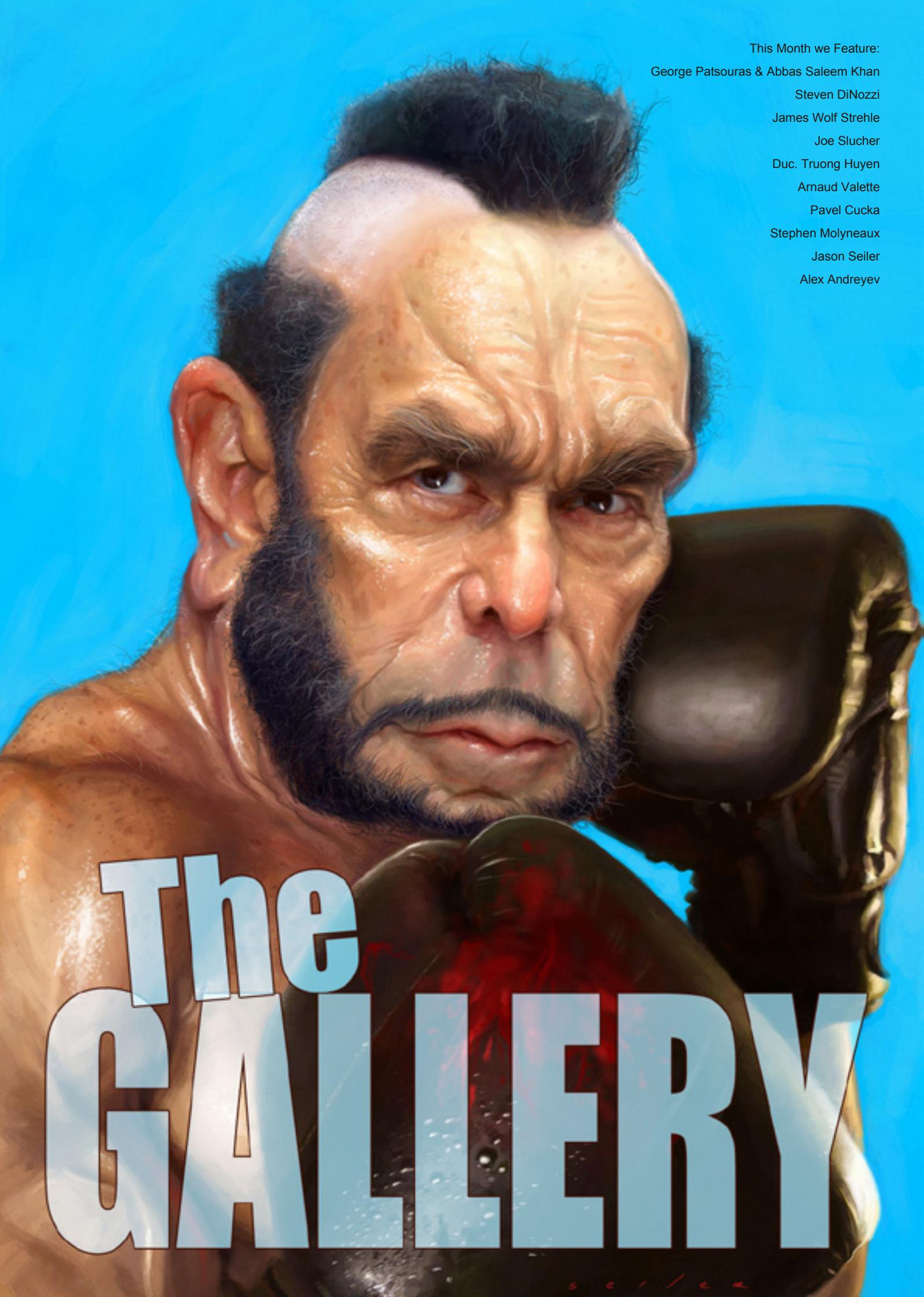
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Duc. Truong Huyen

Arnaud Valette

Pavel Cucka

Stephen Molyneaux

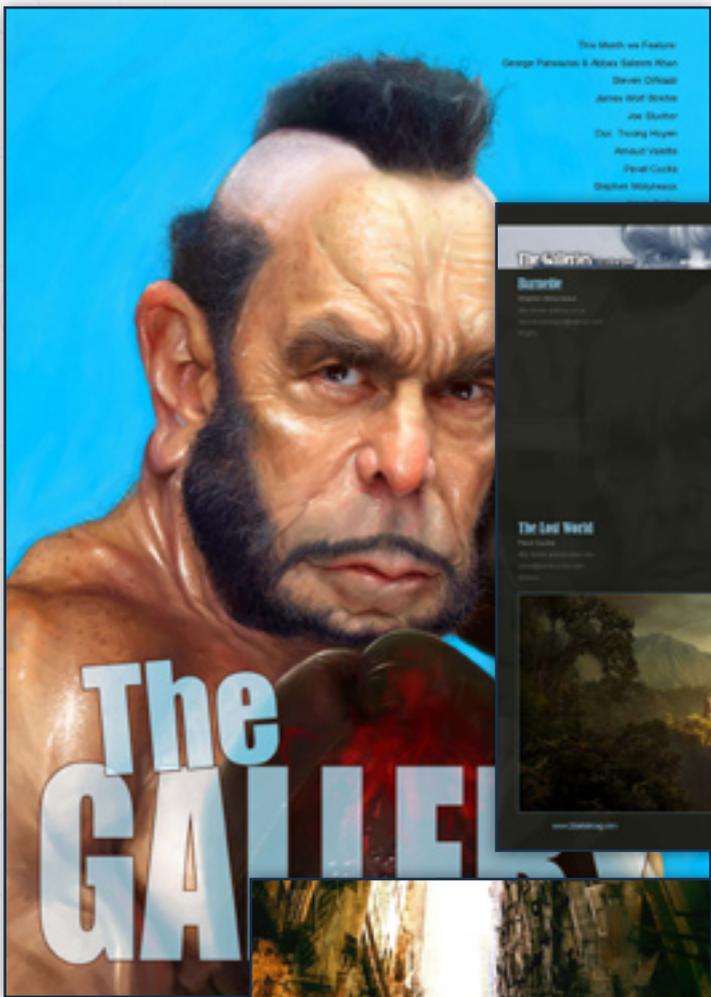
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Alex Andreyev

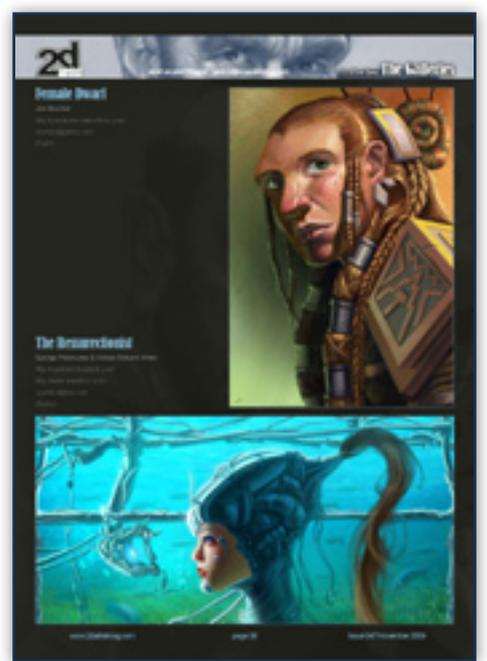
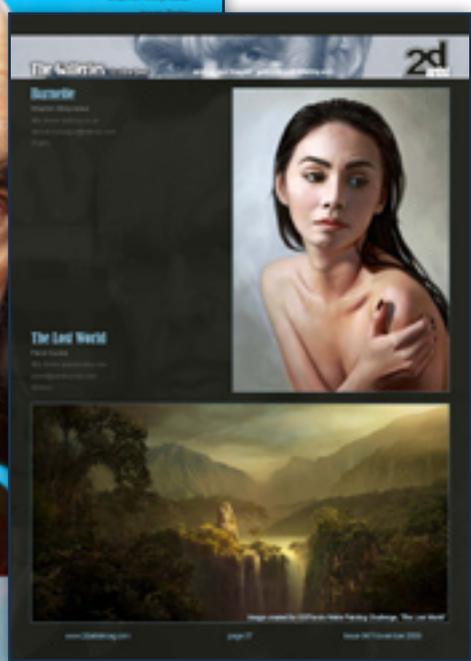
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THE GALLERY

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This Month we Feature:
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with a Sports Management
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Entertainment Business
▶ Game Art
▶ Game Design
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& Development

“I love scattering human figures around an image: doing the dirty jobs like cleaning pipes or the furnace of a locomotive, or perhaps directing passengers into a building.”

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USING 3D AS A BASE FOR 2D PAINTING

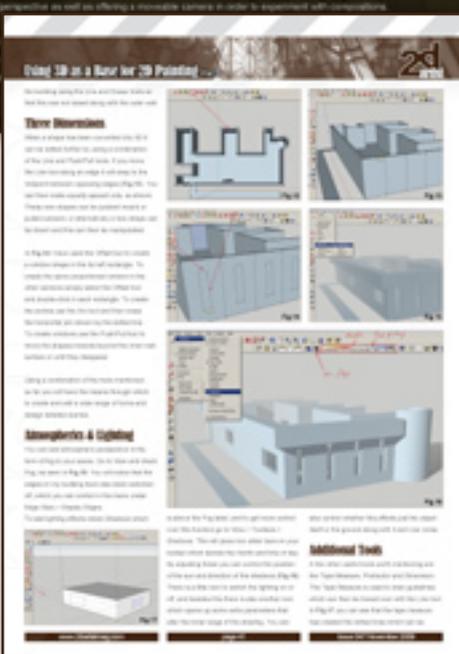
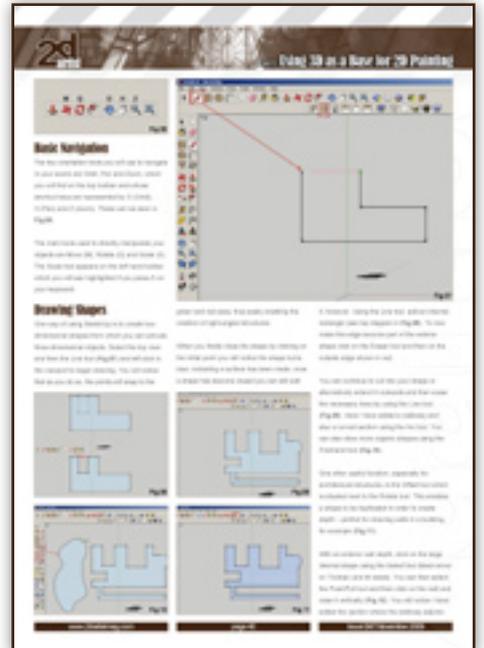
This tutorial series will revolve around the use of 3d as a starting point for digital painting. In particular we will explore the value of Google SketchUp, a free program enabling users to quickly build 3d environments using a set of intuitive tools.

This technique is used by many contemporary artists and is used as a quick and effective way of establishing correct perspective as well as offering a moveable camera in order to experiment with compositions.

As a 3d package SketchUp is easy to learn and does not require hours of training and as an artist wishing to draw complicated scenes, this approach can prove a valuable starting point for producing a template on which to paint over.

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USING 3D AS A BASE FOR 2D PAINTING

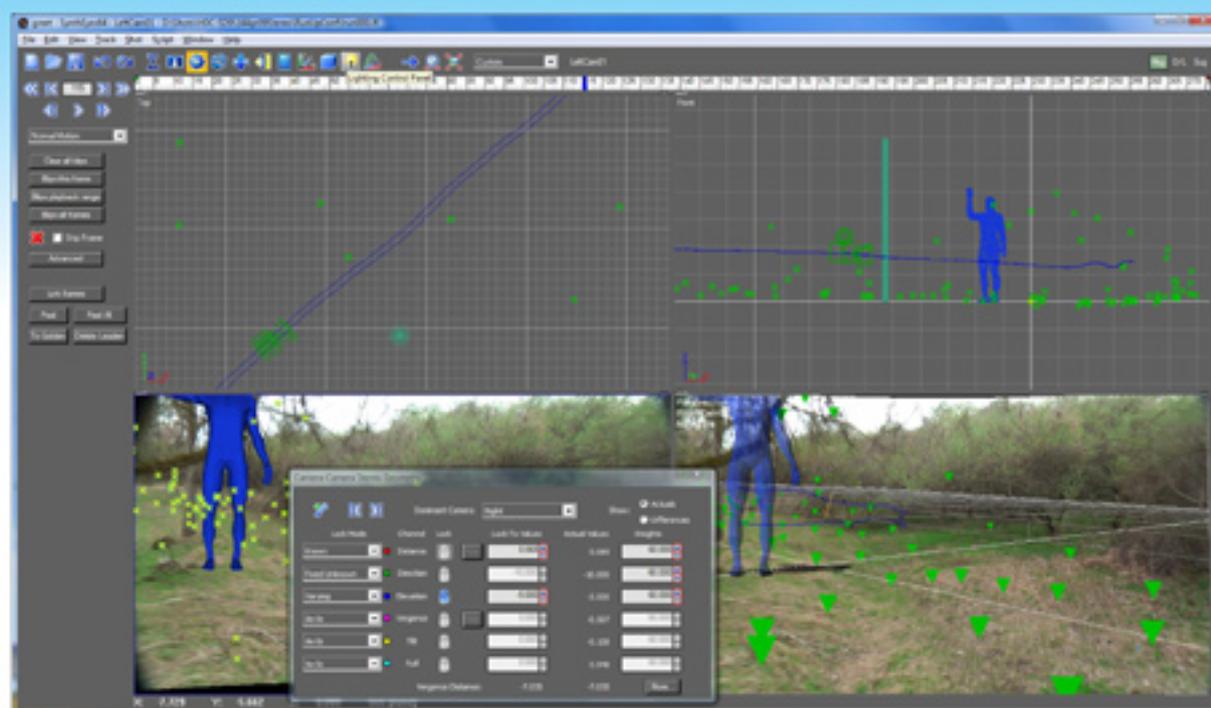




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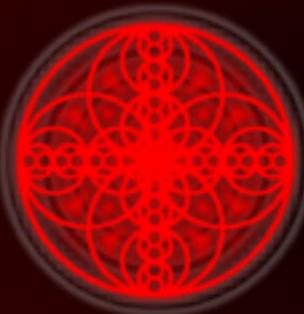
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"...the main focus of this tutorial is to make the creation of these airborne particles easier, and yet still deliver a high quality of work. We will accomplish this through automation, in the form of custom brushes ..."



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CUSTOM BRUSHES

An artist's brushes have always been a vital part of any painter's set of tools, and remain the single asset that links paint with canvas. As such, they are crucial to how we view and interpret an artwork, and they afford the artist with a means through which to convey an idea or feeling. This has always been true throughout the history of art, and is no less important within a digital context. Software such as Photoshop and Painter essentially combine and fuse paint, canvas and brushes into a single tool. However, within this complex set of "tools", brushes retain certain autonomy with their own, distinct set of parameters and presets, offering artists the freedom to affect and vary the way paint is applied. This principle of customizing brushes forms the focus of this set of tutorials, and aims to show how individual artists exploit these techniques to achieve some interesting results!

CUSTOM BRUSHES

8 TOTAL PAGES

"...the main focus of this tutorial is to make the creation of these airborne particles easier, and yet still deliver a high quality of work. We will accomplish this through automation, in the form of custom brushes..."



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CUSTOM BRU

An artist's brushes have always been a vital part of the creative process. In the past, a single artist would create a brush for a specific purpose, and they would use it for a long time. This has always been the case throughout the history of art. Software such as Photoshop and Painter essentially combine a brush and a paint, creating a...

Custom Brushes - Good Brushes

Introduction

Creating custom brushes is a great way to speed up your workflow and create a consistent look for your artwork. In this tutorial, we will show you how to create custom brushes that can be used to create a variety of effects, from simple shapes to complex, multi-layered designs.

Before you get started...

Make sure you have the latest version of Photoshop installed on your computer. You will also need a good understanding of the Photoshop interface and the various tools and options available. It is also recommended that you have a good understanding of the various brush settings and options available in Photoshop.

Brush Settings

When creating a custom brush, you will need to adjust the various settings in the Brush panel. These settings include the brush tip, the brush dynamics, and the brush noise. The brush tip determines the shape and size of the brush strokes, while the brush dynamics control the flow and pressure of the brush strokes. The brush noise adds a random, grainy texture to the brush strokes.

Brush Dynamics

Brush dynamics are the settings that control the flow and pressure of the brush strokes. These settings include the brush speed, the brush pressure, and the brush jitter. The brush speed controls the rate at which the brush strokes are created, while the brush pressure controls the amount of pressure applied to the brush strokes. The brush jitter adds a random, grainy texture to the brush strokes.

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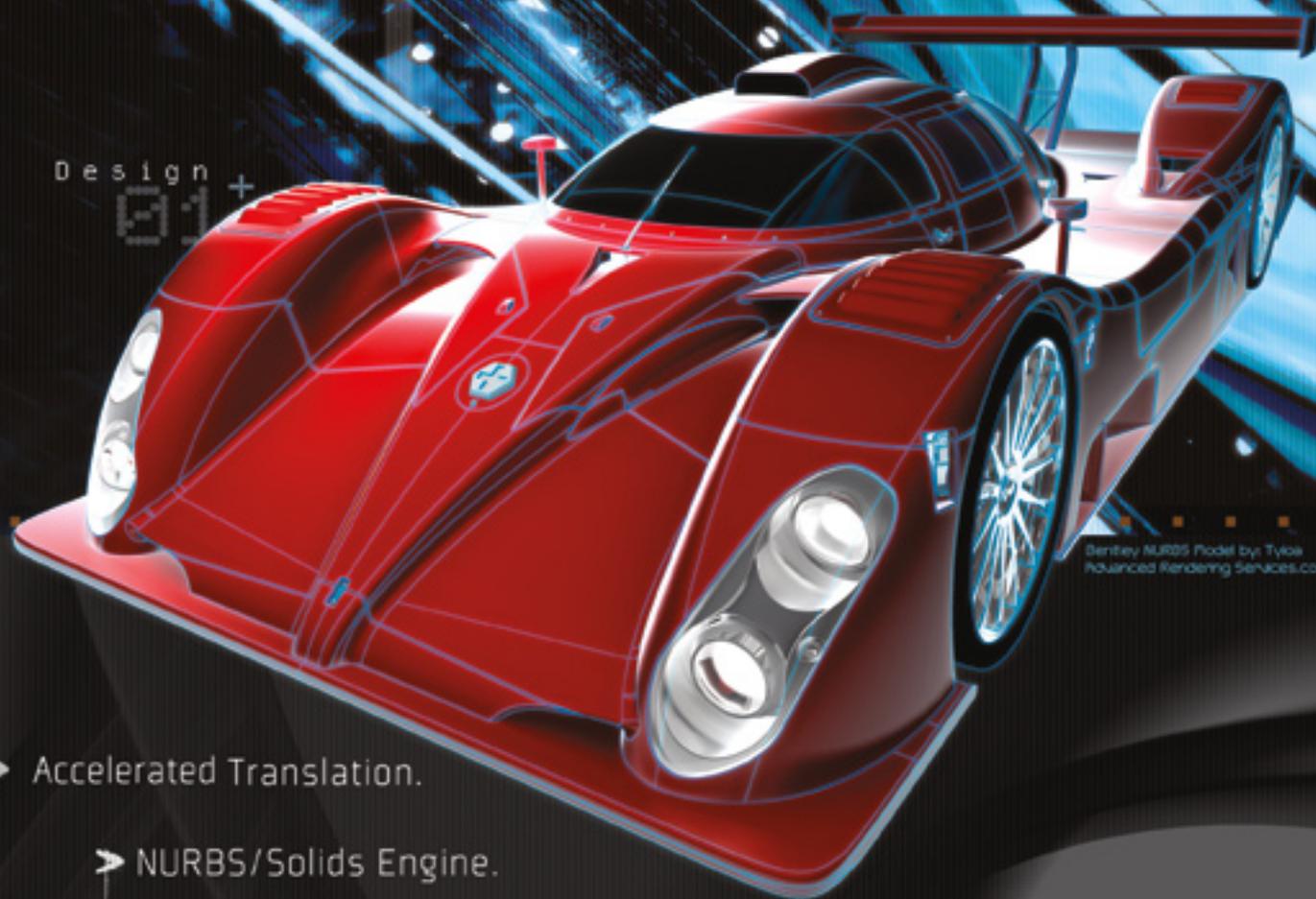
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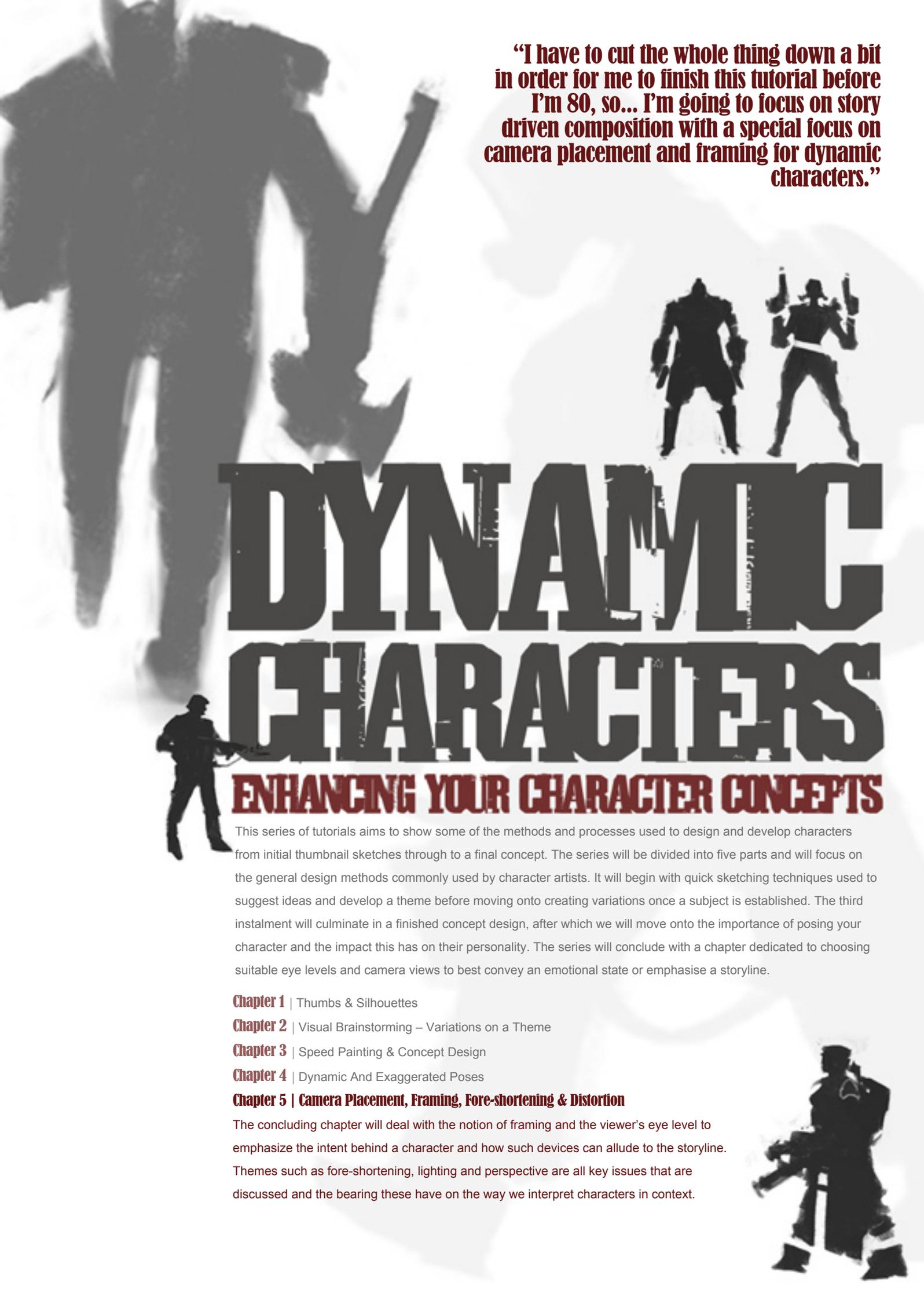


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“I have to cut the whole thing down a bit in order for me to finish this tutorial before I’m 80, so... I’m going to focus on story driven composition with a special focus on camera placement and framing for dynamic characters.”

DYNAMIC CHARACTERS

ENHANCING YOUR CHARACTER CONCEPTS

This series of tutorials aims to show some of the methods and processes used to design and develop characters from initial thumbnail sketches through to a final concept. The series will be divided into five parts and will focus on the general design methods commonly used by character artists. It will begin with quick sketching techniques used to suggest ideas and develop a theme before moving onto creating variations once a subject is established. The third instalment will culminate in a finished concept design, after which we will move onto the importance of posing your character and the impact this has on their personality. The series will conclude with a chapter dedicated to choosing suitable eye levels and camera views to best convey an emotional state or emphasise a storyline.

Chapter 1 | Thumbs & Silhouettes

Chapter 2 | Visual Brainstorming – Variations on a Theme

Chapter 3 | Speed Painting & Concept Design

Chapter 4 | Dynamic And Exaggerated Poses

Chapter 5 | **Camera Placement, Framing, Fore-shortening & Distortion**

The concluding chapter will deal with the notion of framing and the viewer’s eye level to emphasize the intent behind a character and how such devices can allude to the storyline. Themes such as fore-shortening, lighting and perspective are all key issues that are discussed and the bearing these have on the way we interpret characters in context.



DYNAMIC CHARACTER

ENHANCING YOUR CHARACTER CONCEPTS

13

TOTAL PAGES

"I have to cut the whole thing down a bit in order for me to finish this tutorial before I'm 50, so... I'm going to focus on story driven composition with a special focus on camera placement and framing for dynamic characters."

DYNAMIC CHARACTER
ENHANCING YOUR CHARACTER CONCEPTS

This series of tutorials aims to show some of the methods and processes from real-time character design through to a final concept. The series will be the general design methods commonly used by character artists. It will be a suggested flow and develop a theme before moving into creating variations. The final result will be a finished concept design, after which we will explore character and the impact this has on final personality. The series will cover various aspects and camera views to best convey an emotional story.

Chapter 1: Theme & Silhouettes
Chapter 2: Visual Storytelling - Variations on a Theme
Chapter 3: Speed Painting & Concept Design
Chapter 4: Dynamic and Engaged Poses
Chapter 5 | Camera Placement, Framing, View-Checking & Storytelling

The concluding chapter will deal with the notion of framing and the viewer's eye level to emphasize the character's personality and story.

Dynamic Characters

Part 5 Camera Placement, Framing, View-checking & Storytelling

When you're done with your character design, it's time to think about how to present it. This is where camera placement and framing come in. In this tutorial, we'll explore how to use camera placement and framing to tell a story about your character. We'll look at how to use camera placement and framing to create a sense of mood and atmosphere. We'll also look at how to use camera placement and framing to create a sense of movement and action. Finally, we'll look at how to use camera placement and framing to create a sense of depth and perspective.

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Dynamic Characters

Camera Placement

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Dynamic Characters

View-Checking

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Introducing Photoshop's Workspace, Graphics Tablets, Screen Calibration, Color Profiles and the Brush Tool

CHAPTER 2 - AUGUST

Canvas Settings, Scanning Drawings, Swatches, Colour Pickers, Colour Theory, Layers and Custom Brushes!

CHAPTER 3 - SEPTEMBER

Composition Rules, Sketching and Perspective, Understanding Light and Blocking-In.

CHAPTER 4 - OCTOBER

Colouring from Greyscale, Colours beyond Blocking-In, Blending Methods and Using Photos

CHAPTER 5 - NOVEMBER

Quick Masks, Using the Wand Tool, Liquify Filter uses, Layer Masks – and Painting!

Nearing the end in the fifth chapter we shall be looking at adding photo textures to a painting with the use of Custom Brushes, and we'll learn about several tools such as Quick Masks, the Extracting Tool and the Wand Tool, what use the Liquify Filter has, and the greatness of Layer Masks. Of course, we'll also be painting some more

CHAPTER 6 - DECEMBER

The Final Part: Finishing Touches, Filters, the Unsharpen Mask and Saving your Work

Beginner's Guide to

DIGITAL PAINTING

This Workshop Series will look at, just as the title suggests, all the things that we need to know to get us started with Photoshop – mainly for painting, but also for other things such as matte painting and photo manipulation, which often use the same tools. We will be covering all the technical aspects of the programme, as well as some technical sides of painting that'll help us starting to swing the virtual brush!

DIGITAL PAINTING

11

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Canvas Settings, Size
Composition Rules
Colouring from Greens
Quick Masks, Using it
Heating the end in the photo features to a get it both about several feet and the 'stand' goodness of Layer 90
The Final Part - Final

Bejamin

DIGITAL PAINTING

This Woman's Photoshop - use the same

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CHAPTER 2 - PHOTO TEXTURES, QUICK MASKS, GOING THE WINDY TO DOOL, LIQUIFY FILTER, WEEL, LAYERS MASKS - AND PAINTING!

INTRODUCTION

The texture brushes are a great way to add texture to your work. They can be used to create a sense of depth and realism in your work. In this chapter, we will explore the various ways in which you can use texture brushes to enhance your digital paintings.

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Overlapping paths are not desirable

THE LIQUIFY FILTER

The Liquify filter is a great way to distort and warp your work. It can be used to create a sense of depth and realism in your work. In this chapter, we will explore the various ways in which you can use the Liquify filter to enhance your digital paintings.

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THE TWISTED ROOM

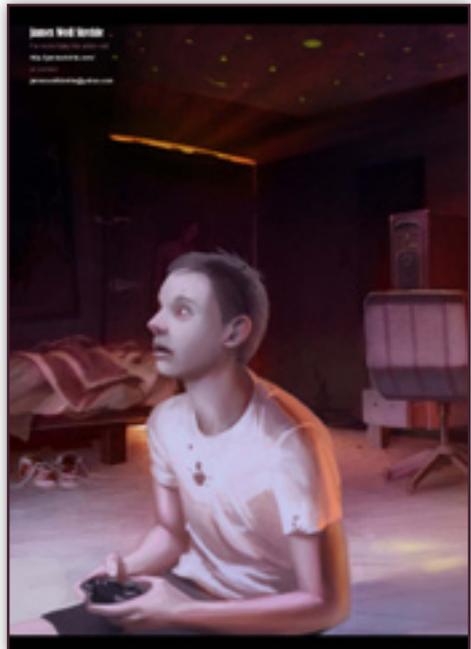
MAKING OF BY JAMES WOLF STREHLE

James Wolf Strehle takes a never-before-seen approach to his making of by presenting it to us in the format of ... a sandwich. That's right: a sandwich. One might ask how zombies and digital painting can be referenced to a sandwich, but then James is a rather unique fellow who, when hungry, likes to think of his painting in the same stages of production as a tasty sarnie. So read on for a unique insight into James' workflow. Enjoy!

“For some, it would represent the secluded state that can result in a poor and unchecked gaming habit; for others it would bring back fond memories of the time they stayed up all night finishing their favorite game.”

THE TWISTED ROOM

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DIGITAL ART MASTERS VOLUME 4

With the release of 3DTotal's latest book, *Digital Art Masters: Volume 4*, we have some exclusive chapters for you...

This book is more than just an artwork book. Not only does it feature full-colour, 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:

"Warband"
Kekai Kotaki





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

WARBAND

BY KEIJI KOTAKI

SKETCHES: TOSHI PHOTODISC/DBP



INTRODUCTION

I wanted Warband as a place to create in my free time. Being a manager works professionally is fun, but I enjoy painting in my own way. The original idea for the piece came up while I was reading a fantasy novel. The book premise was a fantasy creature waking up on a mountain. One thing that really stuck out for me was that after these creatures awakened the forest, the humans heard the creatures celebrating and thought that their singing was beautiful. Inspired, an image of a sprawling herd of fantasy creatures became the foundation for this piece.

GETTING STARTED

When starting on a stage I start very loosely, nothing much more than features and broad strokes (Fig. 01), but there are some things that I plan on having beforehand. I like to have a main "hero piece," which in this case is the leader of the pack of creatures. So I started from that side one of the first things that I did (Fig. 02). I worked mostly on this piece, since I was creating it in my free time and didn't have any particular design orders I had to meet.



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WARBAND

As you can see, I went in a very nontraditional fashion. Most of these beasts and groups come from the existing different features within Skyrim, so I chose primarily in (Fig. 03). The reason my mind focused on changing the main piece, which at this stage was the leading character of the stage, was of other figures who started to appear here since I had a fully formed sense of what I wanted from the main character (Fig. 04). The composition of the overall piece was also being considered to me at this stage, with the leader of the group surrounding his many followers.

PAINTING...

With a strong sense of what I wanted now, I began rendering the main character (Fig. 05). The intent was heavily based on a bear's skin. I had to get an artist who from the horse on his helmet, too. I started rendering the piece after some and composing, adding a more so his weapon of choice as it got somewhat rough for this particular piece. I also used a photograph to help



me with the design on his clothing, but not working on the other characters too much at this stage - just moving slowly around, trying to get a very loose idea of what I wanted to do with them. I like to use the full light source in Photoshop. This is how I look colors into a piece, the first piece shown in (Fig. 06).

Using what I'd done with the main character for now, I got started on the rest of the pack. Some base the design gave me a sense of the flow of the piece (Fig. 07), and this was followed by me feeling out the few work (Fig. 08). Luckily, identifying all figures in something from to do, its quick and moving. From here, I spent some time trying to find out the new figures in the painting.

...MORE PAINTING

One thing I haven't talked about yet is how many times I like to try my own way while I work. It's a common idea that many artists use to make the work what they want to do, but I like to do this so much that I think about it a lot. I think about it a lot, thinking about it in Photoshop. Something to think about is making your work more related to you - you will use it a lot, so make it as easy and comfortable to use as possible.

I used another full light source here to give the whole piece a warmer feel (Fig. 09), and I was getting a better idea of what the side characters were going to look like from here. I started detailing out the scene and such, also using some for references to help me out with the colors

WARBAND

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as they were looking a certain "beast" feature. I decided to put wings on them to give them a different take to your regular wings (Fig. 105), but then when I looked at the whole image here I realized that certain elements of the design had started to get lost in the process, so I needed to take care of that.

WINDING THEM UP

One thing I try to keep in mind when I'm working on a piece is that, even though many things are happening, I need to be very clear of everything. When I was thinking out one of the wings, I was... at the same time... slowly adding more and more detail to the wings in the background (see Fig. 106). This was also the point when I started to organize the "beast" that I created by myself... separating out elements and giving more detail to others.

This was the same detail of the image now. The more you get a close look, according to a strong highlight on a character's wing to add to it. I also separated the different elements out further by using some glow and bloom. Distributing the different parts of armor also helped to break them up a little more. Some more small details, like spurs,



were added to the piece for more visual information, and when I was done I used some of the digital materials that I used to make a nice selection on a soft light layer and used it to give a glow to the wings. I then used this to create some of the things that are in the scene. Or that I should do better. One thing that I wish I could go back and change is the beauty of the piece. I'd like to make the image more beautiful. I believe I got the rest just right, but I would have liked to be able to enhance a "beast-like" element in the work, too, like what I did with my original inspiration, but I guess that would require a different piece altogether. Maybe next time!

FINALLY

I had fun doing this piece and I got to practice my craft. I was able to do something that I wanted to do, and as an artist I can't really wait for someone else to do it. I realized? No, of course not! As an artist I feel like I can't stop the better. Or that I should do better. One thing that I wish I could go back and change is the beauty of the piece. I'd like to make the image more beautiful. I believe I got the rest just right, but I would have liked to be able to enhance a "beast-like" element in the work, too, like what I did with my original inspiration, but I guess that would require a different piece altogether. Maybe next time!

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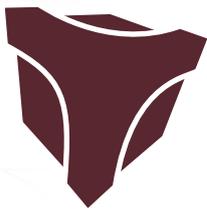


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Is a resource website for the CG community; amongst our growing number of products for CG artists, we produce two monthly downloadable PDF magazines – 2DArtist and 3DCreative. We are based in the West Midlands, in the UK, and our intention with our 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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If you have a CG community website and would like to support 3DCreative and/or 2DArtist magazine by showing our banners, please contact Lynette Clee at the email address above

