

# 2d ARTIST

Concept Art, Digital & Matte Painting Magazine  
Issue 044 August 2009

## INTERVIEWS

Carlos Cabrera



## ARTICLES

The Sketchbook of Darren Yeow



## GALLERIES

Nathaniel West, Andreas Rocha  
& Amaud Valette, plus more!



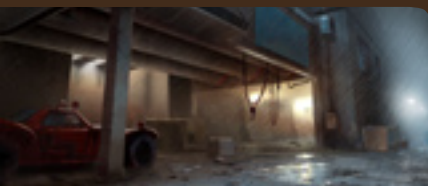
# BRUSHING UP!

CREATE BRUSHES FROM SCRATCH AND DABBLE WITH OUR FREE CUSTOM-MADE SET!



## FUTURISTIC ENVIRONMENT

Alex Broeckel shows us how to create a moody environment scene using Google SketchUp as a tool to aid 2D painting in Photoshop



## ORGANIC AND INORGANIC CUSTOM BRUSHES

Carlos Cabrera kick starts off our brand new custom brushes tutorial series by creating brushes for rock, metal and stone textures



## VISUAL BRAINSTORMING

Bruno Werneck teaches us how to brainstorm, building upon a decided theme and character type, helping us to improve our character designs



## BEGINNERS GUIDE TO PAINTING

Nykolai Aleksander delves deeper into the tools of Photoshop in the second part of our tutorial series for beginners to digital painting





## Editorial

**Issue 44** – droopy drawers, all the fours, open two doors, magnum! (Nope, I haven't gone crazy - although that is debatable these days; I just wondered what the bingo number calling nickname for 44 was. *[Big grin]*) OK, so 44 issues of 2DArtist since we started in 2006 ... how time flies! Thank you everyone who has supported us all these years, and welcome to those who are just joining us – we hope you enjoy the ride!

What's in store this sunny August then? (Yep, we actually have some sun – I kid thee not!) First of all, let's discuss tutorials, as I know that's what most of you are here for. We have two new tutorial artists with us this month actually: **Alex Broeckel**, who you'll have seen in our Gallery recently, and **Bruno Werneck** who featured in an artist interview in the 2DArtist October 2007 issue have both joined the author panel. So let's start at the beginning to find out what we're up to:

**Alex Broeckel** brings us his interpretation of a painting created with the help of Google SketchUp as a base image to give some perspective guides and compositional help to his image creation process – speeding things up nicely. We gave our artists free reign over subject matter with these paintover tutorials, so you should see some interesting paintings emerge over the next few months! Click to **p.64** to find out how Alex went about his Google SketchUp-to-Photoshop workflow. Interestingly, Alex uses a completely different approach to last month's artist, so we're keen to see how next month's tutorial unfolds – looks to be a promising series!

**Bruno Werneck** joins us in the discussion of visual brainstorming for character designs on **p.82**. Inspired by a road trip through the mountains, Bruno talks us through and shows us how to go about some successful brainstorming to get the best out of your character concepts. The idea behind this series is that industry artists teach us some professional tips to creating better character designs. Stick with us for next month's exploration of speed painting and concept design with Darren Yeow.

We also have **Carlos Cabrera** back with us in top form in part one of our brand new tutorial series on creating custom brushes. This time around we're giving artists specific topics that are suited to their strengths, so we've asked Carlos to teach us how to create custom brushes for rock and stone textures. Check out **p.76** for custom brush creation tips, as well as a whole set of **free brushes** just for our readers, created for you by Carlos! He's also painted the stunning image that you'll see on this month's cover using his new brush creations. Superb!

**Nykolai Aleksander** is also back with us again, bringing us part two of our beginner's guide to digital painting in Photoshop. We're still talking technical right now, in preparation for the painting that is due to come, and Nykolai has been working night and day on these tutorials for you, teaching us all she knows. So Wacom's at the ready and thinking caps on – pop on over to **p.92** to follow on from where we left off last month.

Well, there's not enough room left to tell you everything else that's great about this issue, so I'll let you discover for yourselves ... Be sure to check out our interview with **Carlos Cabrera** on **p.6** – absolutely stunning artwork there, Carlos is a real pleasure to work with and chat to! We peek

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### Free Stuff!

Wherever you see this symbol, click it to download resources, extras!



inside **Darren Yeow**'s sketchbook on **p.22** to satisfy our ever increasing nosiness and intrigue, and **Roy Stein** brings us an insightful "making of" on **p.106** talking us through the workflow used to paint recent image, *A New Bride*. A really great issue, if I do say so myself! And on my final note, we are waving farewell to the Stylized Challenge this month, so check out **p.44** for the final chapter, with six making of articles from the last two months' winners.

Thank you for checking out this latest issue. Enjoy and come back for more next month! **Ed.**



## 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.

# 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!





# Contributing Artists

Every month many artists around the world contribute to **3DCreative** and **2DArtist** magazines. Here you can find out a bit about them. If you would

like to be a part of **3DCreative** or **2DArtist** magazine, please contact:

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



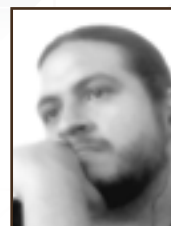
## Carlos César Cabrera

Argentina-based digital artist, concept artist and illustrator.

He's has been doing concept art and character designs for videogame companies in Argentina and around the world for about six years, during which time he's launched a successful free video tutorial series, *Watch and Learn*, for the community. He's been doing art all his life, since a child, gathering a few good skills from his art direction and digital painting.

<http://www.carloscabrera.com.ar>

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



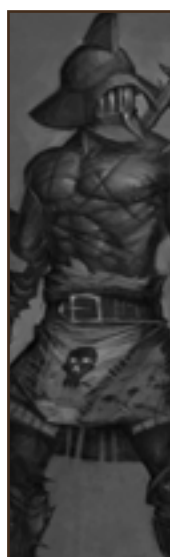
## Nykolai Aleksander

Born in Germany in 1978, Nykolai 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](mailto: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.

[darren@stylus-monkey.com](mailto:darren@stylus-monkey.com)

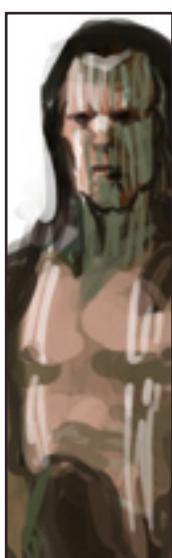


## Bruno Werneck

He began pursuing formal artistic training when he was given a scholarship in 1996 to study at the School of the

Art Institute of Chicago, receiving his degree from Columbia College Chicago in 2002. Bruno has recently started his own business 'filmpaint.com' and moved to Los Angeles, California to assist production studios with visual development and matte painting.

Among his recent clients are Blur Studios, Psyop, Zoic, Wizards of The Coast, Cisco and many others [www.brunowerneck.com](http://www.brunowerneck.com) | [contact@brunowerneck.com](mailto:contact@brunowerneck.com)



## Would You Like to Contribute to 3DCreative or 2DArtist Magazine?

We are always looking for tutorial artists, gallery submissions, potential interviewees, "making of" writers, and more. For more information, please send examples of your work, or a link to your online portfolio to:

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

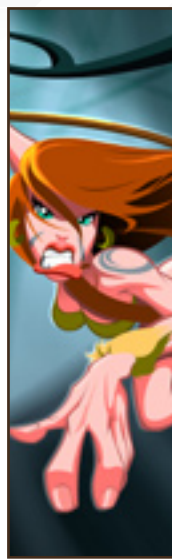
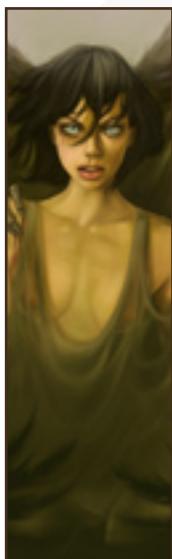




## Roy Stein

A VFX artist and illustrator, graduate of Bezalel Academy of Art and Design, Jerusalem and the Maryland Institute College of Art, Baltimore. He has worked for several animation studios in the U.S.A., U.K., Israel and Thailand, and has recently opened up Studio Orso, a boutique VFX studio in Central Tel Aviv, Israel where he spends most of time doing 3D and painting.

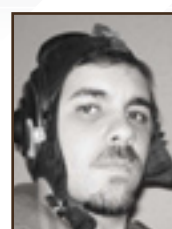
<http://www.studiorso.com>  
roy@studiorso.com



## Felipe Fernández Morell

Studied art in Montevideo, Uruguay. He then worked freelance in Barcelona in different media – from publicity to editorial to web. He's currently working as a production and concept artist in the games industry.

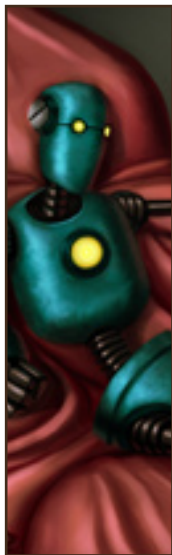
<http://www.ffilustracion.com>  
contactos@ffilustracion.com



## Arturo Aguirre

An artist from Guatemala, currently working in advertising as a concept artist/illustrator and is looking to expand into the entertainment industry – where his true passion lies. He loves to draw his own characters and participate in online contests. When he's not working on artworks, he enjoys spending time with his lovely British wife and beautiful baby girl.

<http://artinastudio.blogspot.com>  
artinastudio@gmail.com



## Richard G.D. Baker


An English/Grenadian who dreamt of being a stuntman, but for whatever reason ended up drawing like crazy. To everyone's surprise this led him to finding work as a freelance cartoonist. He will soon leave England to live with his girlfriend, Michelle in Australia where he hopes to continue his artistic endeavors, play cricket and thrash around in go-karts! To relax, he likes to re-watch *Firefly* and *Serenity*.

<http://www.cirqus.com>  
cirqus@cirqus.com



Mechanic | Image by Nathaniel West





**“Today an artist can get  
a 12 inch Cintiq and work  
from a local coffee  
shop with his laptop. That  
is a freedom we didn’t  
have before”**

Carlos Cabrera is a freelance illustrator and concept artist whose portfolio ranges from comic and book illustration through to games development. He has recently collaborated on the FEAR PC expansion, as well as starting work on his own video game project

**CARLOS  
CABRERA**



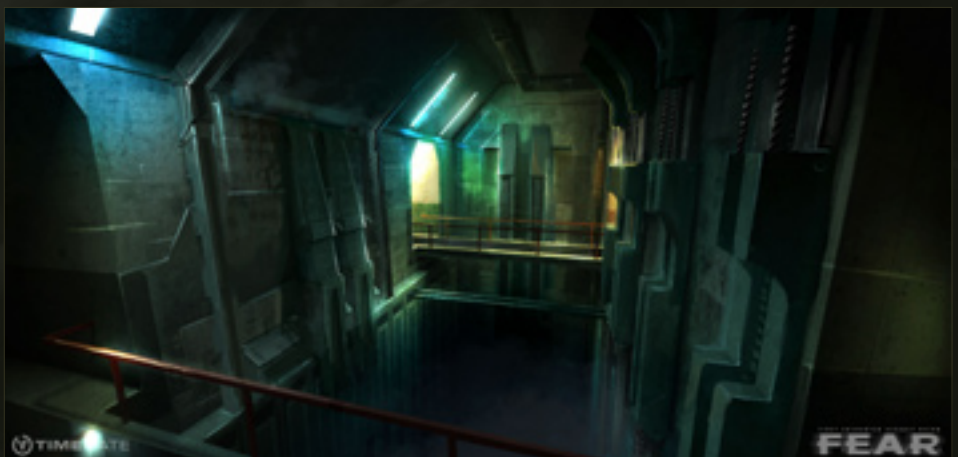
# CARLOS CABRERA

Perhaps, Carlos, you could start by telling us a little about yourself, your background and how you came to work in the industry?

I started to do illustrations as far back as I can remember, but have been working commercially for about 12 or 14 years now. I'm very grateful to have found my space in the entertainment business, although I don't rule out the possibility of doing a movie project in the future.

In Argentina it is pretty hard (if not impossible) to find a good art institute so I had to study by myself (best school ever!) with comics and any art books I could find. Since the internet popped up all over the world I've been able to develop myself as a professional artist.

When I was 22 years old I began to work at a local video game startup here in Buenos Aires, where I got access to a Wacom tablet (back in the day it was impossible to buy one of these when they first came out; they were really expensive even in the USA). Using a Wacom was a blessing for me so I used to stay after hours just to practice with it.



The first project I was involved with was a GameBoy Advance game in which I did lots of pixel and regular art. In all the years I worked for that company I learned a lot from practicing every day. After the project was finished I moved to work with TimeGate Studios when

they were just starting on *Section 8* (an AAA game still under development - <http://www.joinsection8.com/>)

I learned how to work for an American company through TimeGate, which was something





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

**15**  
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- Sparth

Concept designer/illustrator



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# SKETCHBOOK OF DARREN YEOW

From anatomy studies to the study of Masters, we delve into the sketchbook of talented artist Darren Yeow.



# SKETCHBOOK OF DARREN YEOW

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# THE GALLERY

This Month we Feature artwork from:

Andreas Rocha

Aziz Maaqoul

Nathaniel West

Dona Vajgand

Serge Birault

Arnaud Valette

Krzysztof Bielenin

Irvin Rodriguez

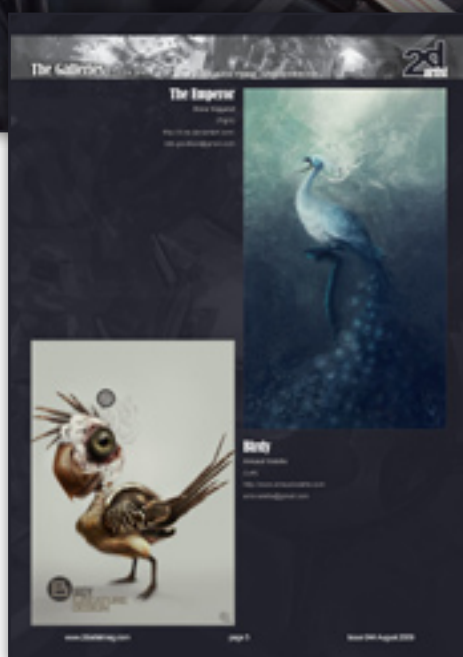
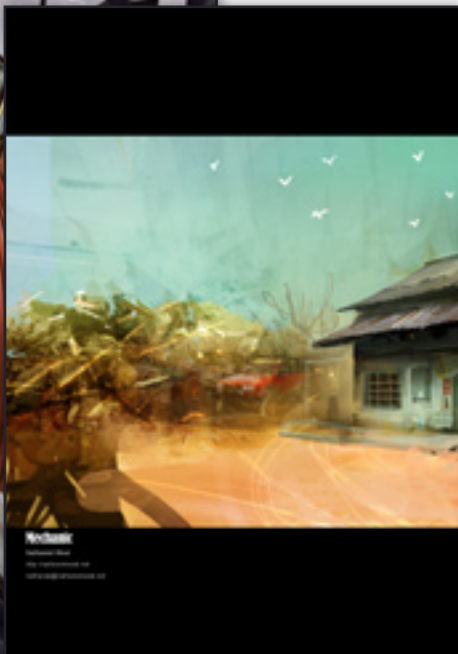
Dmitry Mitsuk

Paul Gerrard



# THE GALLERY

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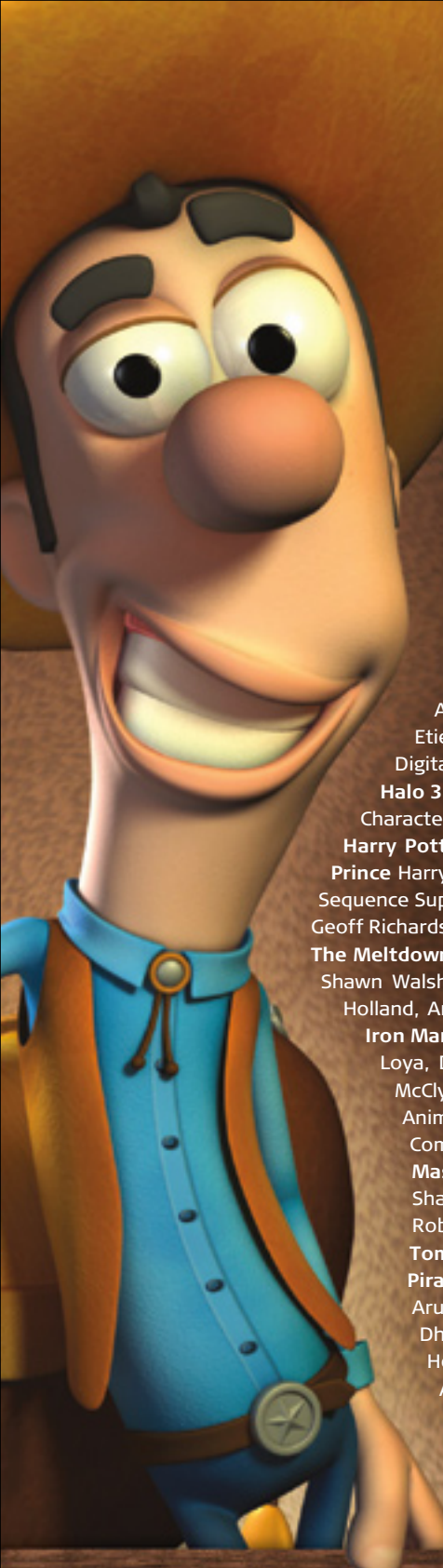


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Vancouver Film School alumni credits include **Across the Universe** Geeta Basantani, Digital Composer **Alias** Scott Dewis, Visual Effects Artist **Babel** Luis Blackaller, Storyboard Artist | Lon Molnar, Visual Effects Supervisor **Battlestar Galactica** 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 Composer | 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 Composer **The Dark Knight** Pietro Ponti, Lead CG Lighting Artist **Dead Like Me** Daniel Osaki, Visual Effects Artist | Alec McClymont, 3D 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, Composer | Julianna Kolakis, Creature Texture Painter | Adam Marisett, Visual Effects Artist | James McPhail, Visual Effects Technical Director | Dominic Cheung, Lighting Technical Director | Grant Wilson, Animator | Joey Wilson, Modeler **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, Composer **Gears of War (VG)** Scott Dossett, Animator **G.I. Joe: The Rise of Cobra** Allen Tracy, Visual Effects Editorial Supervisor | Aruna Inversin, Digital Composer Jeremy Stewart, Senior Animator | Jelmer Boskma, Modeler **The Godfather (VG)** Kirk Chantraine, Motion Capture Specialist **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 Composer | 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 Prisoner of Azkaban** Shawn Walsh, Color & Lighting Technical Director **Harry Potter and the Order of the Phoenix** Pietro Ponti, Technical Director **Harry Potter and the Half-Blood Prince** Harry Mukhopadhyay, Lead Effects Technical Director **Hellboy II: The Golden Army** Christoph Ammann, 3D Sequence Supervisor **Horton Hears a Who** Arun Ram-Mohan, Lighting Technical Director | Brent Wong, Modeler **Hulk** Geoff Richardson, Visual Effects Editor | Daniel Osaki, CGI Modeler | Megan Majewski, Pre-Visualization **Ice Age: The Meltdown** Ben Sanders, Character Animator | Arun Ram-Mohan, Lighting Technical Director **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 Hospital** Daniel Osaki, Visual Effects Artist | Megan Majewski, 3D Animator | Alec McClymont, 3D Artist **Kingdom of Heaven** Shawn Walsh, Digital Composer **Left 4 Dead (VG)** Nick Maggiore, Animator **Letters from Iwo Jima** Aruna Inversin, Digital Composer **Live Free or Die Hard** Jessica Alcorn, Composer **Lord of the Rings Trilogy** Chad Moffitt, Senior Animator **Lost** Scott Dewis, Visual Effects Artist **Mass Effect (VG)** Sung-Hun (Ryan) Lim, 3D Modeler **Matrix: Revolutions** Aruna Inversin, Digital Composer Shawn Walsh, Color & Lighting Technical Director **Master & Commander: The Far Side of the World** Robert Bourgeault, CG Artist **Metal Gear Solid 4 (VG)** Josh Herrig, Artist | Yuta Shimizu, Artist **The Mummy: Tomb of the Dragon Emperor** Aruna Inversin, Digital Composer **Persepolis** Marianne Lebel, Animator **Pirates of the Caribbean: At World's End** Ben Sanders, Character Animator | Allen Holbrook, Animator Aruna Inversin, Digital Composer **The Pirates Who Don't Do Anything: A VeggieTales Movie** Mike Dharney, Animation Supervisor **Reign of Fire** Lino DiSalvo, Animator **Resident Evil: Extinction** Joshua Herrig, 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 Composer **Star Trek** Aruna Inversin, Digital Composer | 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

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the

# 2DA challenge

Welcome to the Challenge section of 2DArtist. Since December 2006 we have run a monthly challenge over on [ConceptArt.org](#) and in 2DArtist, giving the digital painting community the chance to enter for prizes from the [3DTotal](#) web shop, and for the opportunity to have their work featured in this very magazine.

After 31 successful challenges, we are now taking a break – much to the disappointment of all our regular challengers, I know, but we hope to bring the challenge feature back again in the near future, so we'll look forward to seeing you all there! In the meantime, please enjoy the last-for-a-while Stylised Challenge article, where you can see the winners of the final [Amazon Woman Warrior](#) challenge, alongside some great making of articles from not only this challenge, but last month's [Robots](#) one, too!



# Amazon

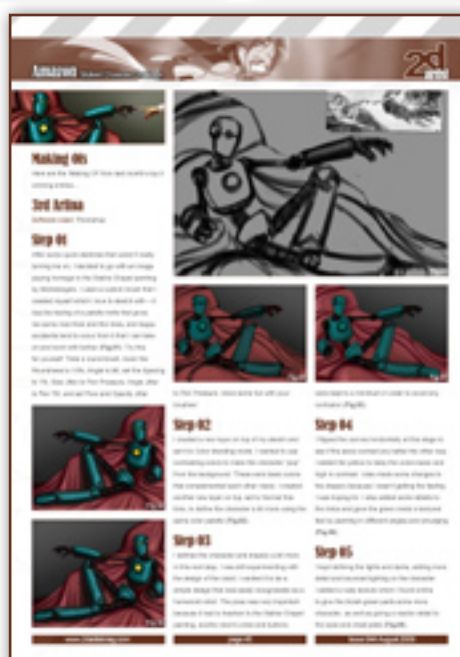
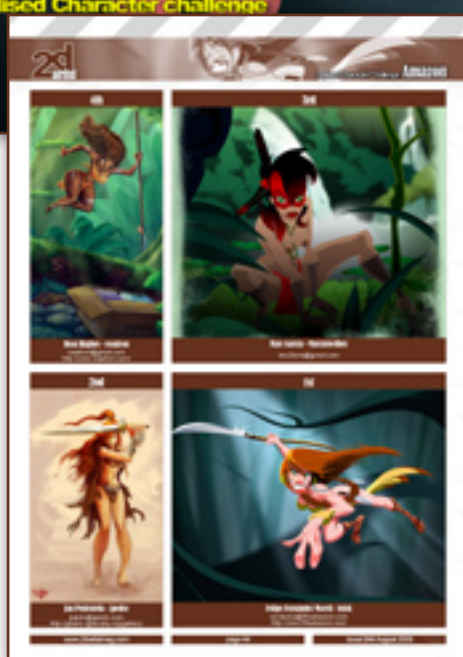
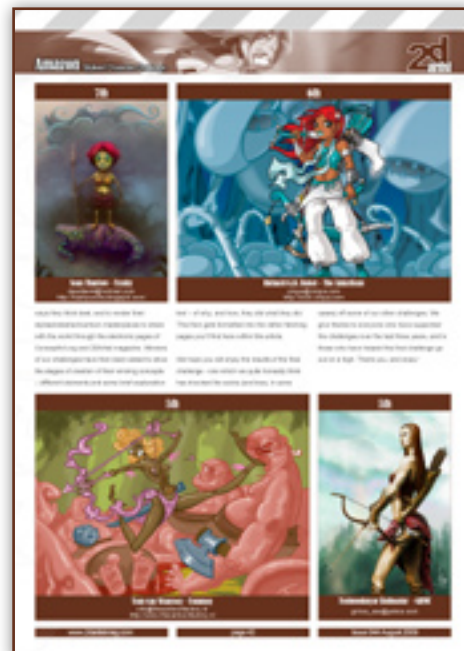
**Stylised Character challenge**



# Amazon

**Stylised Character challenge**

**20**  
**TOTAL PAGES**





**“The whole selection process is very fast because of the line rendering layer, so I am able to define my light and shadowed areas in a comfortable way without being slowed down...”**

Download your Free Base Image to accompany this tutorial here.



# USING 3D AS A BASE FOR 2D PAINTING

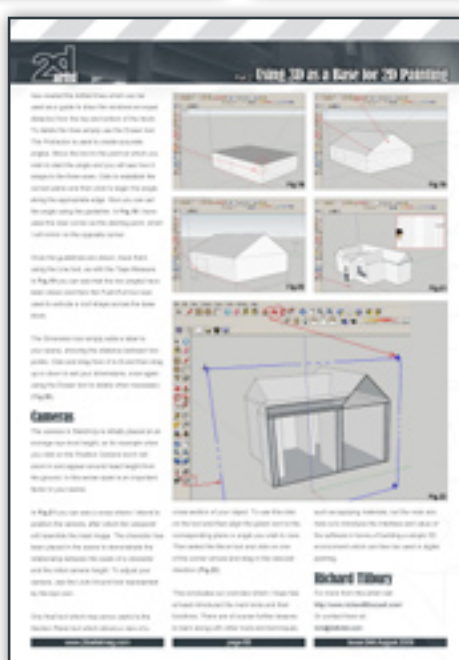
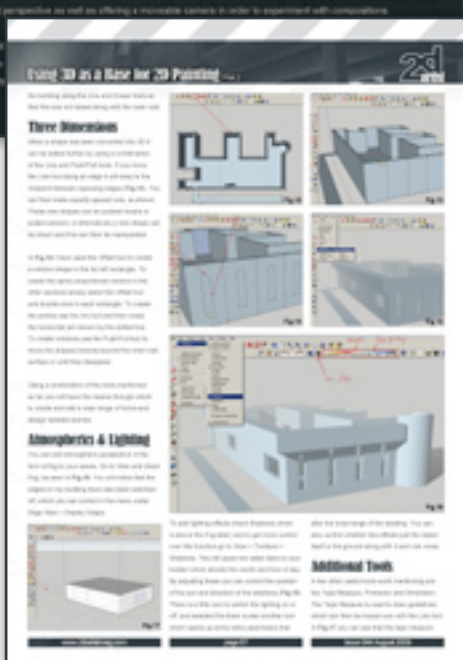
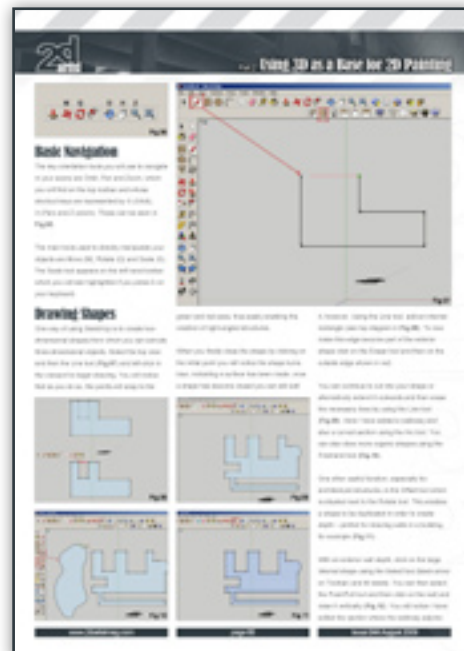
This tutorial series will revolve around the use of 3d as a starting point for digital painting. In particular we will explore the value of Google SketchUp, a free program enabling users to quickly build 3d environments using a set of intuitive tools.

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.



**10**  
**TOTAL PAGES**





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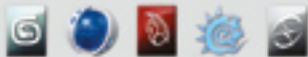


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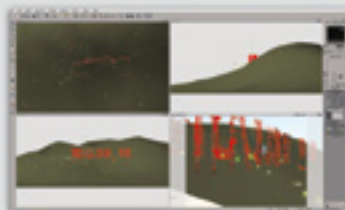
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**“The best way to learn with custom brushes is by playing with the settings. As you can see from this tutorial, making your own brushes in Photoshop is not hard at all.”**

# 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!

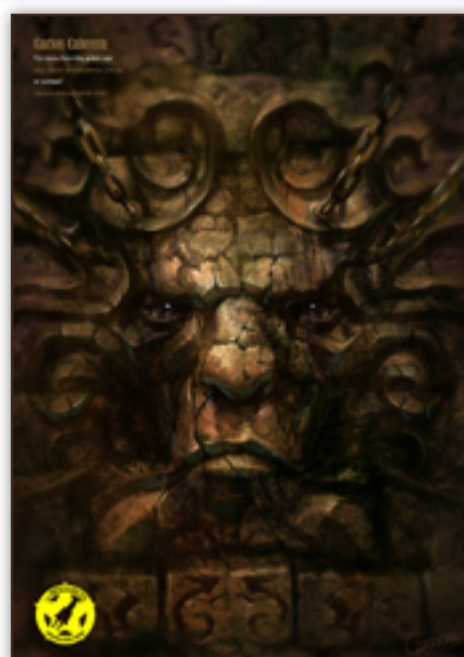
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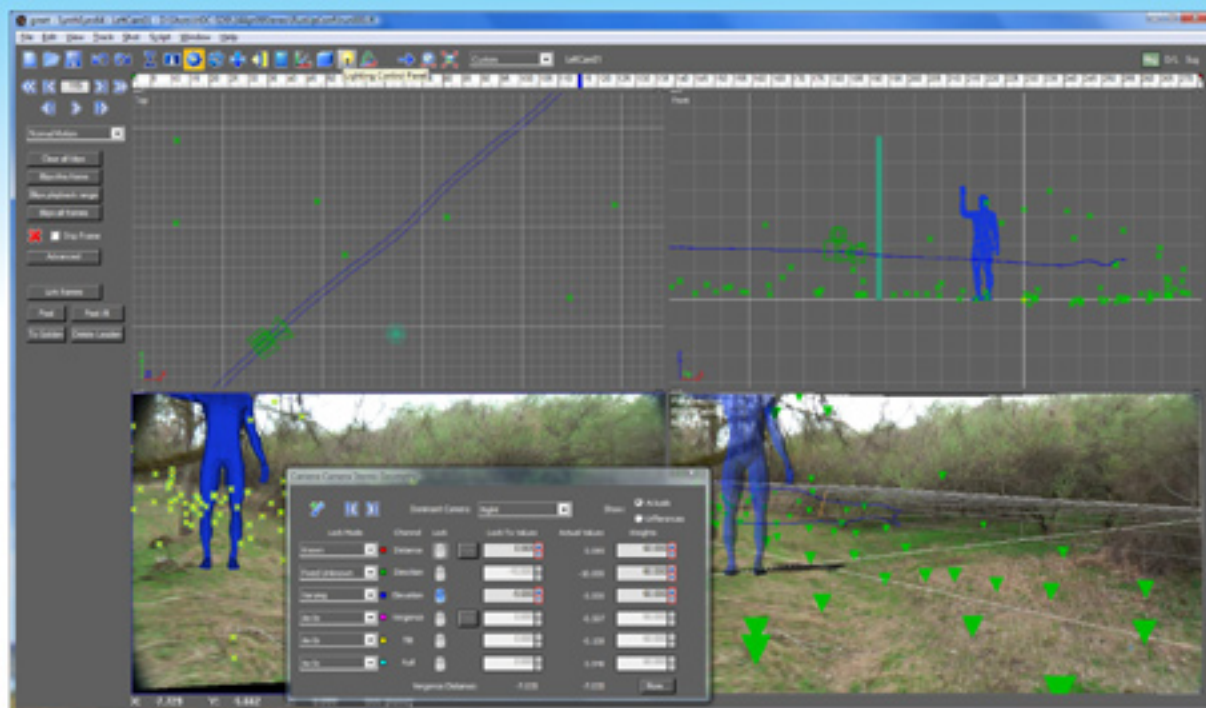




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**“...when you look at these sketches, it is clear what was going on in my head. And sometimes that’s as far as a concept needs to go in order to communicate to others!”**



# 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**

This chapter will resume where the previous one left off and will build upon a decided theme and character type. It will essentially comprise of creating variations centred on a specific design. Aspects such as proportion, clothing, props and facial characteristics are but a few of the topics covered.

CHAPTER 3 | Speed Painting & Concept Design

CHAPTER 4 | Dynamic & Exaggerated Poses

CHAPTER 5 | Camera Placement, Framing, Fore-shortening & Distortion





# DYNAMIC CHARACTER

## ENHANCING YOUR CHARACTER CONCEPTS

10  
TOTAL PAGES



**“...when you look at these sketches, it is clear what was going on in my head. And sometimes that's as far as a concept needs to go in order to communicate to others.”**

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**Chapter 1: (Thumbnail & Silhouette)**  
**Chapter 2: (Visual Branding - Variations on a Theme)**  
**Chapter 3: (Sketching - Variations on a Theme)**  
**Chapter 4: (Design - Variations on a Theme)**  
**Chapter 5: (Color - Variations on a Theme)**

### Part 2: Visual Branding - Variations on a Theme

**Introduction**

When the idea of a character is first conceived, it is often a simple sketch or a few words. As the concept develops, it becomes more defined. The goal of this chapter is to show how to take a simple concept and develop it into a more complex and detailed design. This is done by creating variations on a theme. The goal is to create a visual language that can be used to communicate the character's personality and story.




**Inspiration**

For this chapter, I have chosen a landscape painting as a source of inspiration. The painting shows a rocky, mountainous area with a small building in the distance. This is a simple concept, but it can be developed into a more complex and detailed design by creating variations on a theme.

### Part 3: Sketching - Variations on a Theme

**Introduction**

When the idea of a character is first conceived, it is often a simple sketch or a few words. As the concept develops, it becomes more defined. The goal of this chapter is to show how to take a simple concept and develop it into a more complex and detailed design. This is done by creating variations on a theme. The goal is to create a visual language that can be used to communicate the character's personality and story.





**Inspiration**

For this chapter, I have chosen a sketch of a character's head and shoulders as a source of inspiration. The sketch shows a simple, rounded face and a small, pointed hat. This is a simple concept, but it can be developed into a more complex and detailed design by creating variations on a theme.

### Part 4: Design - Variations on a Theme

**Introduction**

When the idea of a character is first conceived, it is often a simple sketch or a few words. As the concept develops, it becomes more defined. The goal of this chapter is to show how to take a simple concept and develop it into a more complex and detailed design. This is done by creating variations on a theme. The goal is to create a visual language that can be used to communicate the character's personality and story.





**Inspiration**

For this chapter, I have chosen a design of a character's head and shoulders as a source of inspiration. The design shows a simple, rounded face and a small, pointed hat. This is a simple concept, but it can be developed into a more complex and detailed design by creating variations on a theme.

### Part 5: Color - Variations on a Theme

**Introduction**

When the idea of a character is first conceived, it is often a simple sketch or a few words. As the concept develops, it becomes more defined. The goal of this chapter is to show how to take a simple concept and develop it into a more complex and detailed design. This is done by creating variations on a theme. The goal is to create a visual language that can be used to communicate the character's personality and story.





**Inspiration**

For this chapter, I have chosen a color design of a character's head and shoulders as a source of inspiration. The design shows a simple, rounded face and a small, pointed hat. This is a simple concept, but it can be developed into a more complex and detailed design by creating variations on a theme.



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## Chapter 1 – July

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! The second chapter will drag you deeper down the proverbial rabbit hole that is Photoshop, with canvas settings and the process of scanning drawings explained, the use of swatches, color pickers and color theory covered, what layers are good for and how to work with the Layers palette, and how to make those ever useful 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!

## 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

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“The notion that it would be a frontal depiction of the character was decided upon early on, I just wasn’t sure of the story behind it or the color scheme at the beginning.”

# A NEW BRIDE

Making of *By* Roy Stein

Roy Stein, painter of beautiful women tinged with the gothic and the macabre, talks us through his Photoshop painting process in this month’s making of article, based on recent gallery feature, *A New Bride*. Inspired by a statue of the grim reaper, and driven by a desire to keep his artwork unique and in keeping with his original concept, discover the techniques behind the art of Roy Stein.



# A NEW BRIDE

5  
TOTAL PAGES





# 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:

**"The Village"**  
by Andrée Wallin







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

## THE VILLAGE

BY ANDRÉE WALLEN

SCENARIOS: STEVE PHOTODISC 600



### INTRODUCTION

The Village was created as a concept for a friend and colleague of mine. He was in the making of a movie that it took and needed an environment to place it in, so he asked if I could create something for him. I had recently looked at some of John Waller's work on Game of Thrones and I had been in love with his ability to create winter scenes with a very loose and yet clean style. I really wanted to try something similar with this particular scene, and my goal was to create an environment that had been touched by war, but also something colorful and with a nice feeling of serenity to it, since most winter places are very desaturated, gritty and dark.

### WORKFLOW

I chose to do a "water painting concept", which means working with real photos but still keeping it pretty rough around the edges to save some time. I found a really



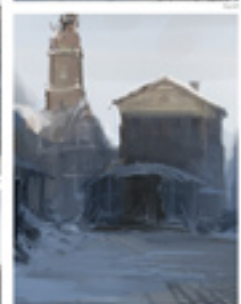
great photograph taken by Paul Steverman that I used as a guide (Fig. 81), and started by blocking out the changes I wanted to make to the composition (Fig. 82).

Since the original photo is quite formal, I created a few layers with mostly blue and orange colors and played around with the blending modes until it started to look



afterward. I also started painting some snow, looking for some nice colors (Fig. 83). After that I copied and pasted some parts of the image and used the Warp tool to reshape them, for example, the road was too straight for my taste, so I made it a little curvier (Fig. 84). The Warp tool is really helpful and I use it frequently.

After that I continued working on the snow and the little town square in the middle (Fig. 85). I kept it very loose with a simple round Photoshop brush. There was no need for custom brushes on this one. I actually really use custom brushes for my concepts. Since I used a photo for this one I didn't have to spend that much time on the composition and could go straight to figuring out the lighting, which I think is the best part of this image. I was actually just playing around with a gradient layer set to Screen that made the top of the buildings highlight, creating the feel of an early evening. I really loved it.



as fast as it was just a matter of finding the right colors for the shadowed areas and starting work on the details.

If I'm working on a high-end render or a detailed matte painting I always use lots of layers, but when I have a tight deadline, and if I'm doing a concept like this one (see also), I never use more than four or five layers at once. I refine the image every now and then throughout the process, just to force myself not to get too lazy on the





# DIGITAL ART MASTERS: VOLUME 1, 2, 3 & 4

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