

M FUTURISTIC MARINES



Futuristic soldiers and marines appear in many pieces of digital art. We see them in huge sci-fi scenes or even as a lone soldier wandering in a deserted landscape.

They regularly feature in first person shooter computer games and even on the covers of books and comics. In this tutorial series our artists will be showing us how to create an original futuristic soldier that could live and thrive in some of the different environments a marine may face. The artists will also explore different methods of creating futuristic and organic armour and weaponry.

Chapter 1: Evolved Future Marine | Svetlin Velinov | July 10

Chapter 2: Hot Planet Hydro Marine | Ignacio Bazan Lazzano | Aug 10

Chapter 3: All-Terrain Marine | Richard Tilbury | Sep 10

Chapter 4: Female Marine | Alex Ruiz | Oct 10

Painting Futuristic Marines: Part 2 - Hot Planet Hydro Marine

Software Used: Photoshop

Hundreds of games have been published in which the main character is a soldier from the future. These games are known as FPS or first person shooter. Currently a lot of progress is being made concerning the way games look. New technology and 3D engines make games look as if they are real and contain very detailed images. For this reason, when it comes to making art, you have to show a lot of detail.

Although detail and design disappear when playing the game, the truth is that you have to first sell the game. This is the reason why detail and a cool design make the difference.

The Tutorial

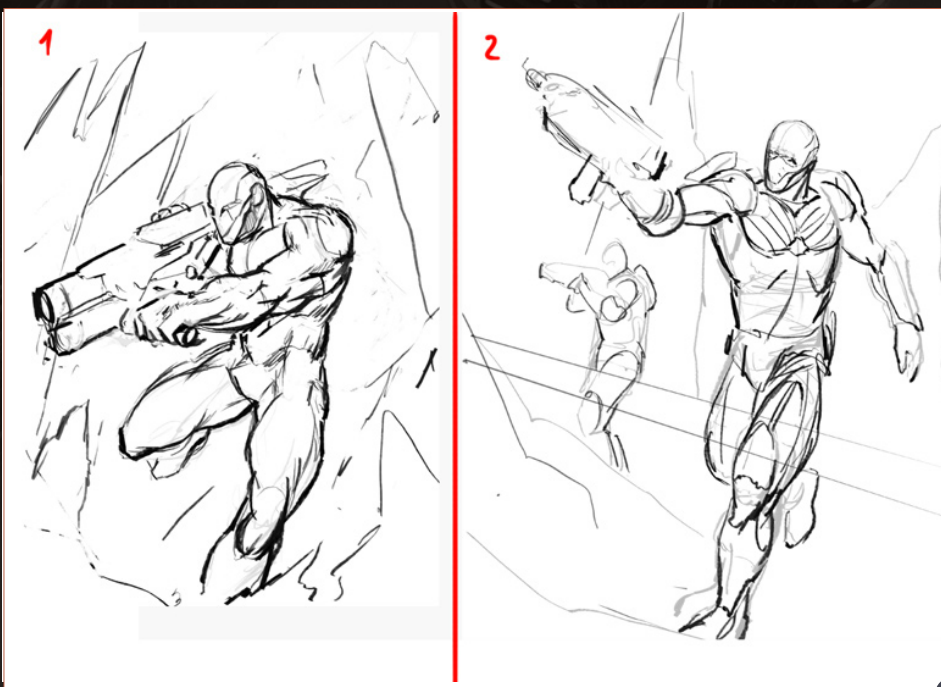
The idea of this tutorial was to design a marine who has a suit that could withstand extreme heat on fire planets. For the last two weeks I've been drawing volcanic lava backgrounds for the company I work for. I had to do a lot of research and look for various images related to volcanoes and natural landforms. This was very useful as I can use this research for my tutorial.

The Sketch

To start it is necessary to do several sketches to help you select the best idea. The first idea that came to me was to draw the character standing in front of a background, holding a gun in his arms. This is the classic way of showing a character, and it is useful to begin with it (Fig.01). Later in the process I realized that this idea would be a bit boring, and decided to do something less static always thinking about the commercial effect. I decided it would be best to show the character in a dramatic situation, full of action, as if it were the marketing poster for a game (Fig.02).



01



02

I made two quick sketches and selected option 2. I thought this was the one that had more potential to be developed.

Style and References

To be up to date and know what it is fashionable, it is necessary to sit down and look for good references. What is very useful when thinking about creating action scenes, is to watch films related to the subject, or to play games full of action. "Crysis", "Dead Space",

"Section 8", "Halo", "Appleseed ex machine", all provided me with inspiration for my image and all of them are excellent games and films in my opinion.

To decide what to draw and which aesthetic or creative path to take, it is necessary to think about all the references that we researched earlier in the process. On this occasion I look for human body pictures to use them as reference for the marine's suit. I also look for photographs

of volcanic lava, volcanoes, and stones for the background.

As I always say, the first and most important thing to do is to research before you start to draw. This is the way most videogames companies work.

The Picture

My aim, if possible, is to show you in a simple and fast way how to create a more professional and realistic drawing. I will focus on techniques concerning realism, final finish, texturing and special effects.

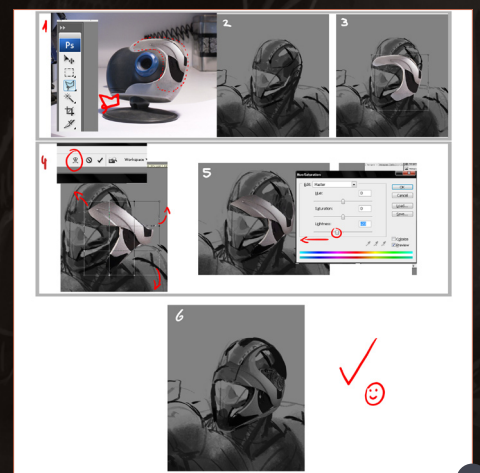
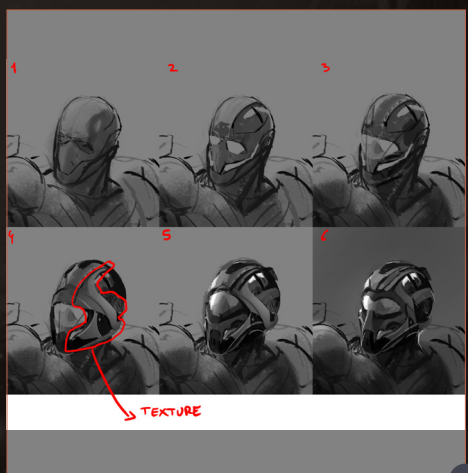
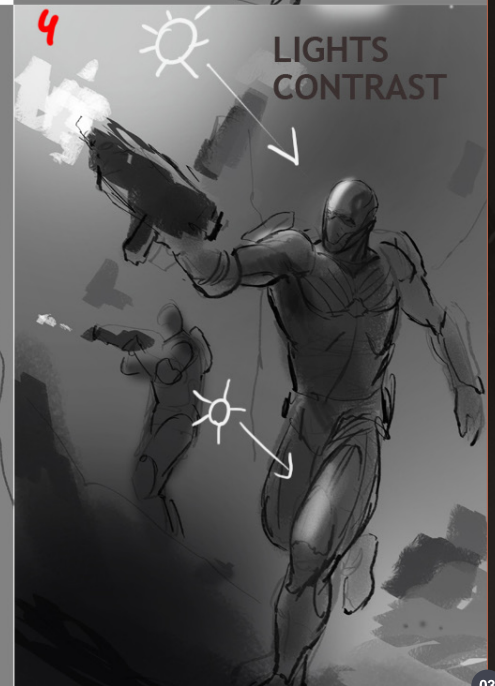
To begin with I will show you step by step the following figures in grayscale. Afterwards, I'll stop to explain to you how to work on the more advanced stages (Fig.03).

Realism and Final Finish Techniques

To get an idea for the whole design I begin by drawing the soldier's helmet. Once that is finished, it will help inspire me to draw the rest of the body. I started to create the shape of the helmet using Photoshop's classic brush I then used part of a web cam from a photograph to give it a real texture and from then onwards I used this texture, drawing on it with a normal brush (Fig.04).

To select the area of the photograph I am interested in I use the loop tool. Then I mark out the area I want (CTRL+C, CTRL+V). Once I have got the piece of the photograph I want in my drawing I use CTRL+T and the click warp option in the top bar to adapt the photo to the soldier's head shape. The last step is to transform the photo's colors into the same grey tones of the drawing. Afterwards, I press CTRL+U and select the proper light tone on the lightness progress line (Fig.05).

This technique can be used to make things we draw seem real.



The following picture show in four steps how I designed the torso. Almost everything is done with the brush and for strategic areas photographic support can be used (Fig.06).

I used a similar process on the torso. Almost everything is done with the brush and for strategic areas photographic support can be used (Fig.07).

Textures

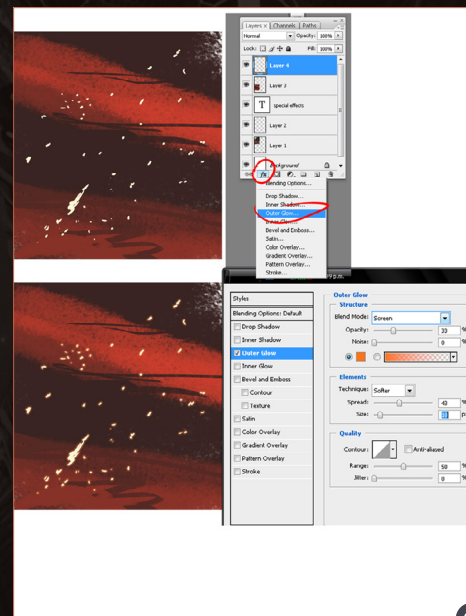
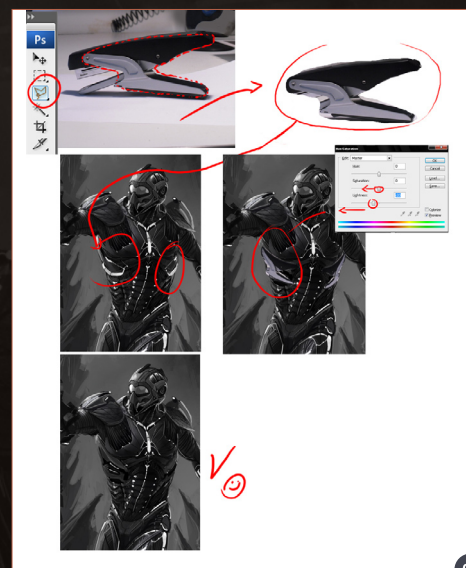
When it comes to texturing the most recommended method is to first draw the shape and afterwards cover it with a particular texture. This time I'll show you how to make the stones that are in the background.

First draw a rock with any brush you want. Then look for a photo that has the desired rock texture, and then select the area you are interested in (loop tool + CTRL C+CTRL V), and put it on the drawing using overlay. Once you have the texture on the drawing, open up a new layer and paint the texture with a brush to give it the final finish. It is an easy and fast way to obtain realistic results (Fig.08).

Special Effects

When the drawing looks like it is nearly finished it is time to think about the last step, which I call "to put popcorns to the subject". That is to say, special effects: sparks, lights, fires, etc. This step is defining, because it will give our drawing the final punch to be marketable.

To make the sparks draw yellow color points -almost white- on each and every area poured with lava and the use one of Photoshop's



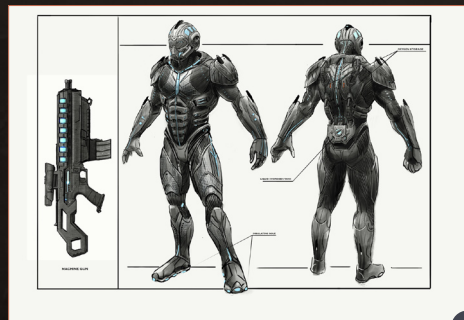
effects. Go to FX + Outer Glow and then modify levels to obtain the desired effect. It's very easy and it looks wonderful (Fig.09).

Remember that this is only a technique useful to improve your work. The most important thing is the ability to create original things.

Bonus Track!

I designed for the final presentation a schematic. This image helps 3D artists to shape the final character to be included in the game (Fig.10).

I hope you have enjoyed it! (Fig.11)



Conclusion

It's very difficult to develop in one tutorial a drawing like this completely because of its complexity. I've tried to teach you the key points to get the best quality possible. You can use the tips more than once in the same drawing but don't make ill use of them.

Ignacio Bazan Lazcano

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