

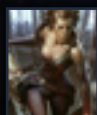
ARTIST

Concept Art, Digital & Matte Painting Magazine
Issue 046 October 2009



INTERVIEW

Jason Seiler



ARTICLES

Massive Black: Interview with Jason Manley
Sketchbook of Julia (Falinor) Udalova



THE GALLERY

Hyung Jun Kim & Alex Broeckel,
plus more!

Look for this button inside

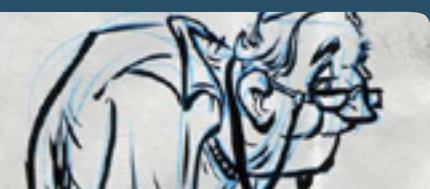
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INTO THE FUTURE

SCI-FI CITY WITH CARLOS CABRERA



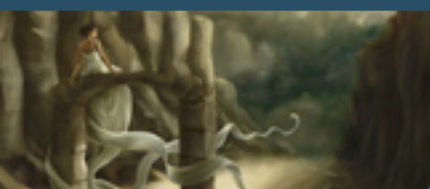
DYNAMIC AND EXAGGERATED POSES

Mark McDonnell teaches us a thing or two about dynamic and exaggerated poses for our character concepts in part four of our **Dynamic Characters** tutorial series



FUR AND SKIN EFFECTS CUSTOM BRUSHES

Kirsi Salonen shows us how to make customized fur and hair brushes, as well as taking us through the process of making some interesting skin brushes



BEGINNER'S GUIDE TO DIGITAL PAINTING

Nykolai Aleksander takes us through coloring from grayscale, blending methods, and incorporating photos into our paintings, in chapter four of the series

SCI-FI CITY ENVIRONMENT

Carlos Cabrera infuses his Google SketchUp scene with some 80's sci-fi movie nostalgia in the latest tutorial of our **Using 3D as a Base for 2D Painting** series



EDITORIAL

Welcome to **ISSUE 46** (just four stops away from the big 50!). Thanks to everyone who has stuck with us over the past few years, and a huge welcome to those who are just joining us – we hope you enjoy this and many issues to come. Thanks for your support; we can't do it without you!

OK, so we've got two really exciting interviews this month: we interview master of the caricature, **Jason Seiler**,

and it's been a long time coming but we are exceptionally pleased to have finally hooked ourselves an interview with none other than **Jason Manley**, for **Massive Black**. *Woo-hoo!* So check out the freakishly stunning portfolio of Jason Seiler on **P.6** and then join us on a journey with Jason Manley as we check out some of MB's latest concept art done for the entertainment and animation industries **P.30**. Big thanks to both Jasons for these really fantastic interviews; they've helped make this one hell of a special issue, and we hope you'll get plenty out of their words of wisdom, and magnificent art to boot!

Our cover image is by 2DArtist favorite, **Carlos Cabrera**, who is with us this month to show us how we can create a sci-fi masterpiece from just a couple of boxes and a simple robot design created in the easy-to-use freeware, Google SketchUp, before taking it into Photoshop for some color, texture, and detail work **P.52**. Inspired by old school sci-fi movies from the 80s, Carlos knocks up this speed painting in next to no time, giving us all the encouragement we need to dabble in the art of 3D paintovers to help speed up the painting process – and let's face it, in this industry time really is of the essence! It's not about cheating, it's about improving your workflow and getting great results, so set yourself a slot today to try it out and see what it can do for you!

We introduce **Mark McDonnell** to 2DArtist this month in our dynamic character tutorial series who talks to us on the topic of posing characters, and the importance of dynamic and exaggerated poses in character art. Mark has worked for studios including Walt Disney and Pixar, so if you want to find out how to enhance your character designs then now is your chance to check out some all-important advice from this industry professional **P.78**.

Our custom brushes take the direction of special effects for hair and skin this time around, with **Kirsi Salonen** teaching us how to use the Pen Tool in Photoshop for interesting effects over on **P.66**. Lots of free custom brushes for all our readers and some great tips and tricks on how to create your own – you'll have a massive library of custom-made brushes before you know it!

For those of you who are still fairly new to Photoshop and learning the way of it all, join **Nykolai Aleksander** in the fourth chapter of the six-part Beginner's Guide to Painting series. This month she shows us how to incorporate a photo into our painting, whilst taking a more in-depth approach to the whole painting process and discussing various blending methods. She has also very kindly supplied some great movie footage to accompany this tutorial, so get interactive on **P.88** and enjoy the movies with a cup of your favorite hot stuff!

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USING 3D AS A BASE FOR 2D

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CUSTOM BRUSHES

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DYNAMIC CHARACTERS

Part 4 – Dynamic & Exaggerated Poses

DIGITAL PAINTING

Beginner's Guide by Nykolai Aleksander

"IMP VS. ANGEL-WARRIOR"

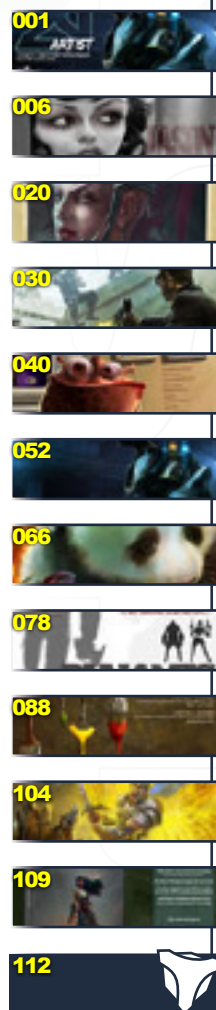
Project Overview by Oleg Matsokin

"WALKWAY"

Digital Art Masters: Volume 4 Free Chapter

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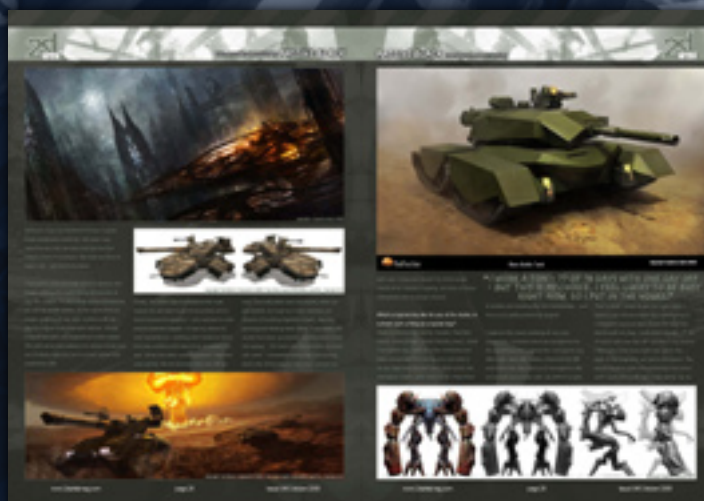
Our making of has kindly been written for this October issue by **Oleg Matsokin** on the creation of his image, *Imp Vs. Angel-Warrior*, an image based on the ever popular theme of good versus evil. Taking an alternative approach to the subject and breaking a few rules along the way, he takes us through the process from conception to final detailing over on **P.104**.

To wrap things up, please check out our Sketchbook feature with concept artist, **Julia (Falinor) Udalova**. And in the spirit of Halloween, we love **James Wolfe Strehle's** *The Twisted Room* gallery image; we're also honored to have work by Hyung Jun Kim and Alex Broeckel, and many others in this month's gallery on **P.40**. **ENJOY!**



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

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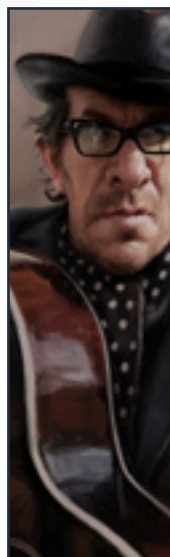
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CONTRIBUTING ARTISTS

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



JASON SEILER

Has had the pleasure of painting for many magazines, such as TIME and MAD.

He's also worked on films for Universal Pictures, and more. He teaches a course on caricature illustration for Schoolism.com, and last year his first book came out, called "Caricature, the Art of Jason Seiler". His second book, "Seiler 2008-2009" will be available this July, as well as a two-hour instructional DVD, "Sketching with Jason Seiler".

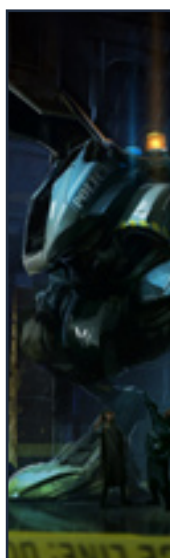
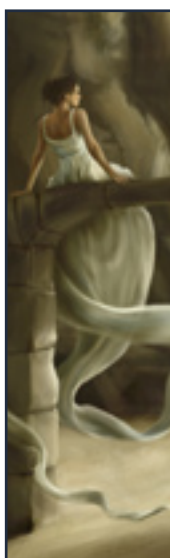
www.jasonseiler.com | jseiler@jpusa.org



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.

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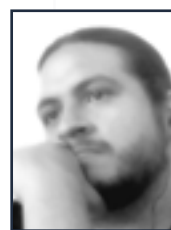


CARLOS CABRERA

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.

www.carloscabrera.com.ar
carloscabrera@gmail.com



KIRSI SALONEN

An artist from Finland, who mostly laughs a lot, despite the dark artistic depictions in her work suggesting otherwise.

When she's not working, she's often smacking console games, listening to music, or watching good movies. Her motto in life is best described by the words of the great band, Placebo: "Eradicate the schism". She tells us that this phrase says just about everything she wants to accomplish as both an artist and a person.

www.kirsisalonen.com | salonen.kirsi@gmail.com



WOULD YOU LIKE TO CONTRIBUTE TO 3DCREATIVE OR 2DARTIST MAGAZINE?

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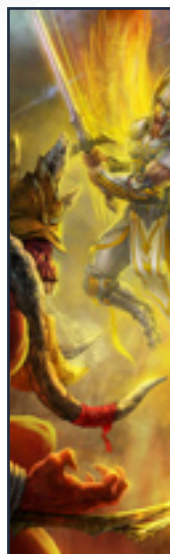
lynette@3dtotal.com



MARK MCDONNELL

A self-taught designer working in the animation and entertainment industry, specializing in a wide variety of skillsets such as character design, layout design, look development, graphic design, and as an instructor. He recently published *The Art and Feel of Making It Real: Gesture Drawing for the Animation and Entertainment Industry*, and he has worked for studios that include Walt Disney and Pixar, amongst many others.

www.cre8tivemarks.com | cre8tivemark@aol.com




OLEG MATSOKIN

A 31-year old concept artist residing in Moscow, Russia. He has been working in the games industry for over five years, currently working at Astrum Online Entertainment as a full-time lead artist where he is focused on concept art, illustration, and creating visual style solutions for games. He's keen on traditional drawing (paper, pastel, pencil, charcoal, crayon), as well as digital art, and he also enjoys traveling and looking at ordinary things from different angles.

www.matsokin.com | oleg@matsokin.com



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"WHAT I TRY TO
DO IS CAPTURE A
PERSON'S ESSENCE
I TRY TO CAPTURE
THEIR CHARACTER. BY
EXAGGERATING AND
PUSHING ELEMENTS
OF TRUTH. I ENHANCE
BOTH THE SUBJECT'S
LIKENESS AND
ESSENCE"

JASON SEILER

From drawing caricatures of his grade school history teacher, to drawing caricatures for *The New York Times*, Jason Seiler's career has gone from strength to strength over the last couple of years. We recently caught up with him to discover more about the art of caricature, his fascination with ducks and who his dream caricature subject would be.

INTERVIEW WITH JASON SEILER

Hi Jason and welcome to the pages of *2DArtist*! Now for a young guy, you have a seriously impressive resume; you've done work for Universal Pictures, *TIME* and *The New York Times*; you swept the board at the last ISCA (International Society of Caricature Artists) convention, winning too many awards for me to list here; you've had books and DVDs published ... but what I'd like to know is: how did it all begin? How did you take your first artistic steps to reach where you are today? And was your first commission really from your grade school principle [Laughs]?

My father is an artist as well, so I grew up surrounded by his drawings and paintings and was very young when I was first influenced by the idea of art. As a wildlife artist, he painted a lot of waterfowl for duck stamp competitions and because I probably thought I wanted to be an artist just like him, by the age of two I was drawing recognizable ducks with crayons and I knew their names as well. To this day I can still name almost any kind of duck I see! In fact, most of my younger days were spent filling my sketchbooks with birds, animals and the occasionally shark. Actually, I became obsessed with sharks at one point and drew over 350 different species in one book, listing their common and scientific names. My mom still has that book!

"SHE SAID I'D DONE A GREAT JOB AND TOLD ME THAT WHILE IT WASN'T A GOOD IDEA TO DRAW ON MY HOMEWORK I WAS VERY TALENTED."

When I was seven, I began to get into drawing cartoon characters, like Bugs Bunny and Daffy Duck; I drew characters like this for years. Bugs Bunny turned into drawing the Ninja Turtles and from there I filled sketchbooks with Batman,



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Superman, and Spider-Man. Around the age of 10, I was introduced to *MAD* magazine. I rarely ever read it; I would mostly draw from it. Anything that looked fun to draw, I drew – mostly the work of Don Martin. As I continued to draw from *MAD*, I started playing around with people, making them look more like "Don Martin" people, with big noses and funny feet.

When I was 11 or 12, I started doing my first caricatures, although at the time I didn't know there was a name for what I was doing. My dad was a youth pastor at the time and so I was drawing all the kids in my youth group. I would spend hours and hours trying to capture their

likenesses from photographs that I'd taken.

Soon after this I started drawing famous people; my first celeb caricature was of James Woods - my mom has that as well! My dad soon realized that I was obsessed with drawing caricatures and bought me Lenn Redman's book *How To Draw Caricatures*. It was at that moment that I realized what I had been doing wasn't something I'd just come up with, and that it even had a name!

My first commission for a "caricature" was indeed from my high school principle. I had a bad habit of always drawing on my homework and every once in a while I'd draw cartoons

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"WHILST WORKING ON DESIGNS FOR GOBLIN ARCHITECTURE, IT CAME TO ME THAT GOBLINS COULD EVEN CUT CAVES STRAIGHT INTO THE ROCK AND BUILD ADDITIONS OVER THEM, JUST LIKE THE RESIDENTS OF THE ANCIENT CITY OF MATERA DO."



SKETCHBOOK OF JULIA UDALOVA

Julia Udalova, otherwise known as Falinor, is with us this month to take us through some of her recent sketchbook additions, covering cute designs for children's games, a clumsily-built goblin city, and mysterious female heroines. Sit back, and enjoy!

SKETCHBOOK OF JULIA (FALINOR) UDALOVA

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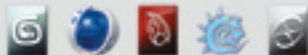


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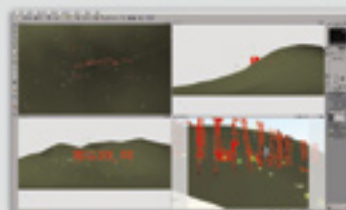
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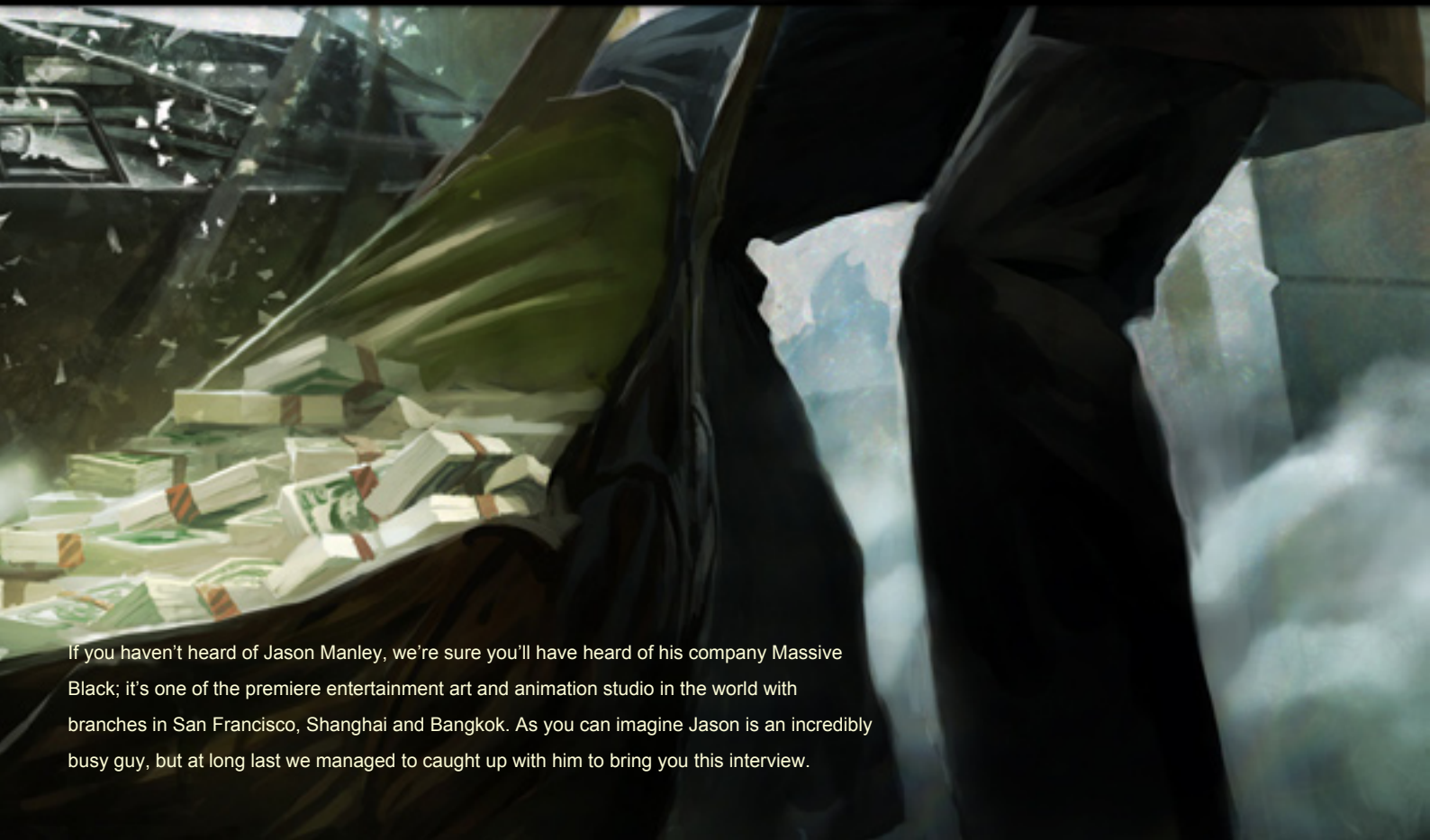


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SUCCESS WILL COME ."



MASSIVE BLACK



If you haven't heard of Jason Manley, we're sure you'll have heard of his company Massive Black; it's one of the premiere entertainment art and animation studio in the world with branches in San Francisco, Shanghai and Bangkok. As you can imagine Jason is an incredibly busy guy, but at long last we managed to caught up with him to bring you this interview.

MASSIVE BLACK

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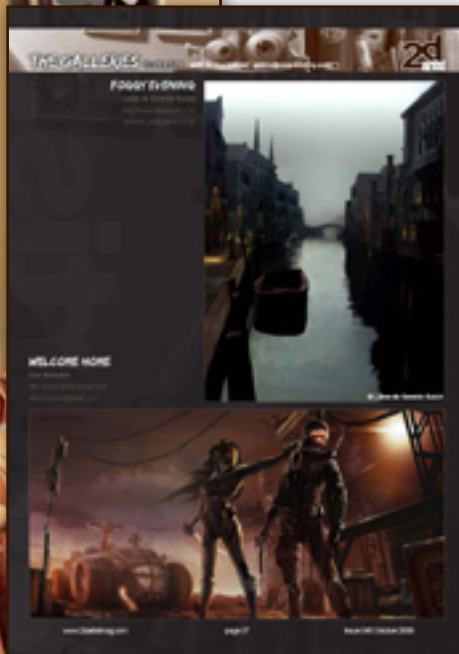
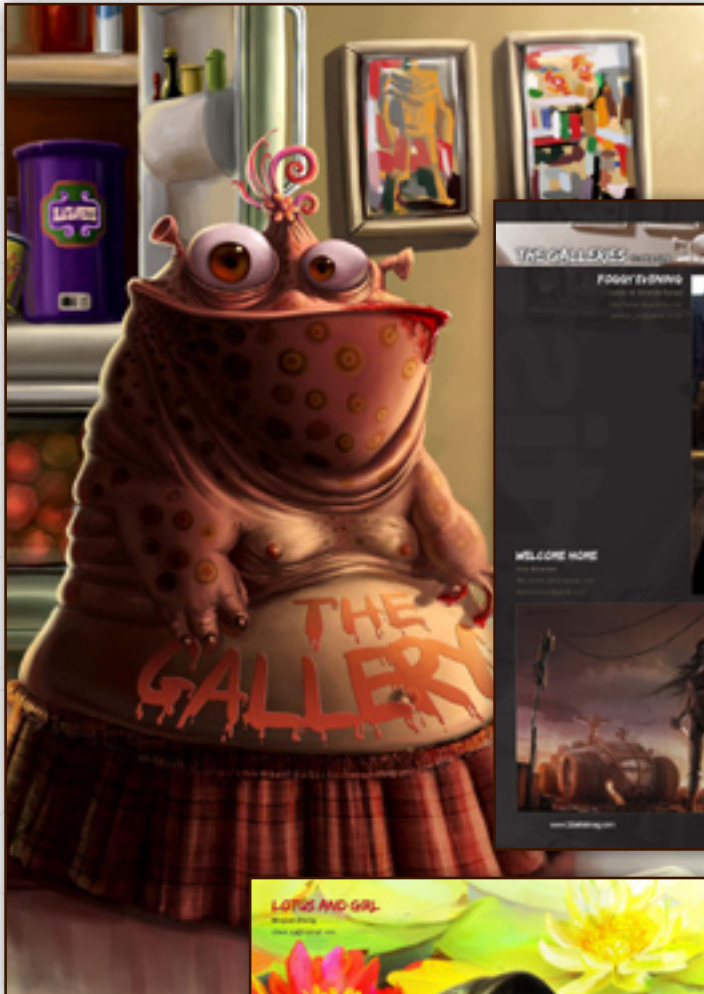
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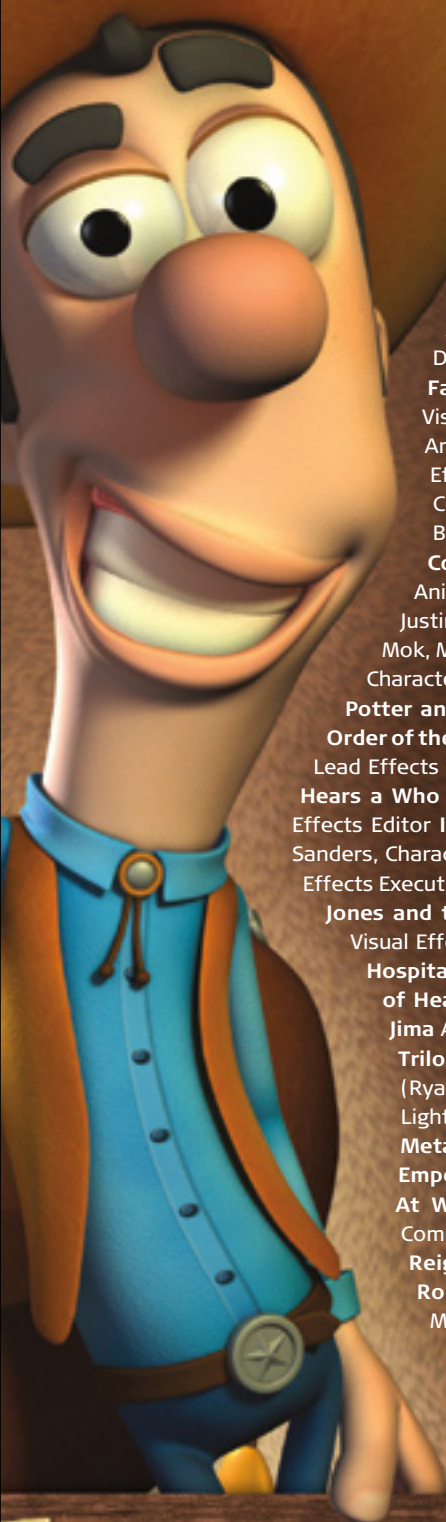
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Alex Broeckel

THE GALLERY

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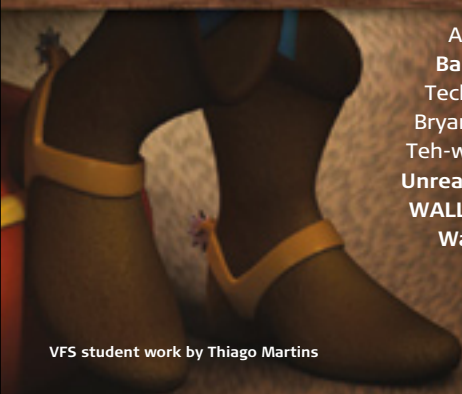


Vancouver Film School alumni credits include **Across the Universe** Geeta Basantani, Digital Composer **Alias** Scott Dewis, Visual Effects Artist **Babel** Luis Blackaller, Storyboard Artist | Lon Molnar, Visual Effects Supervisor **Battlestar Galactica** Daniel Osaki, Lead Modeler | Megan Majewski, 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, Visual Effects Data Coordinator & 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** **Your name here.** **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 **I, Robot** 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 Di Salvo, 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

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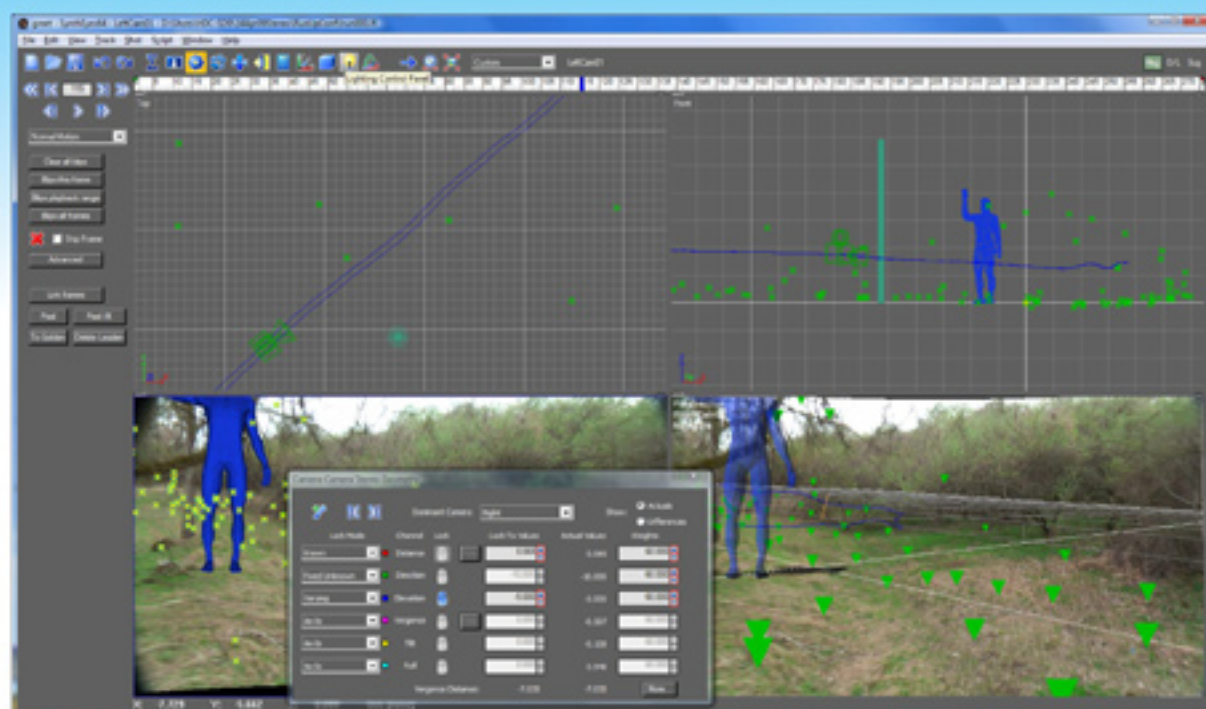
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USING 3D

AS A BASE FOR

2D PAINTING

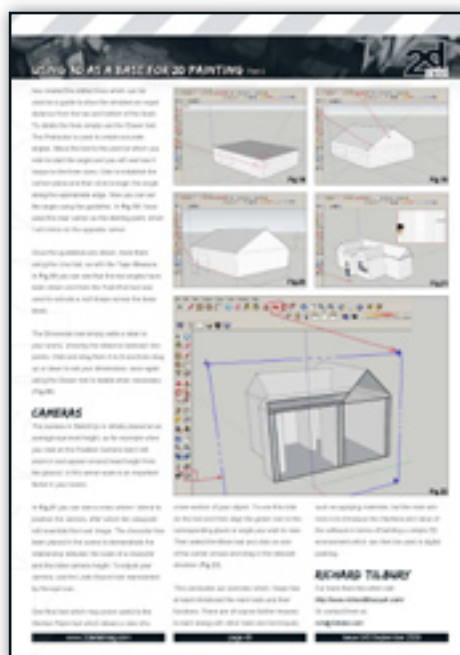
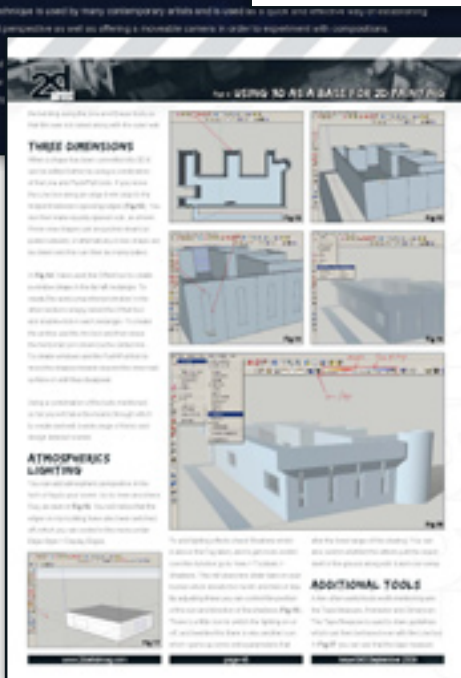
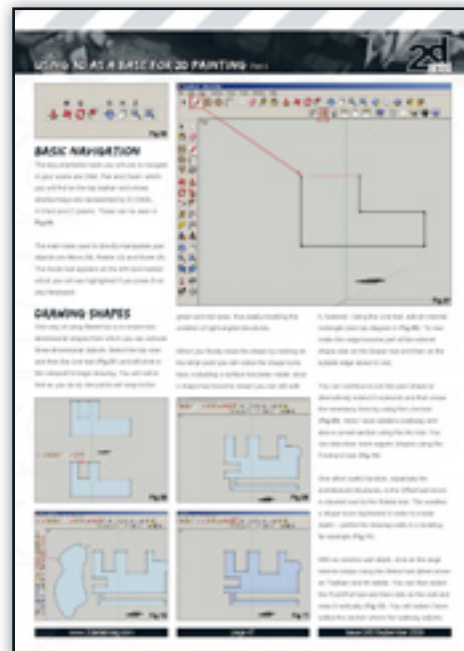
This tutorial series will revolve around the use of 3d as a starting point for digital painting. In particular we will explore the value of Google SketchUp, a free program enabling users to quickly build 3d environments using a set of intuitive tools.

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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RESULTS SHOULD
BECOME SINCE FUR
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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!

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• Free Brushes

CUSTOM BRUSHES

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Gesture Drawing for the Animation and
Entertainment Industry, and with a client list
including Walt Disney, Pixar, Sony as well
as many other impressive companies, Mark
McDonnell takes time out from his design work
to teach us a thing or two about dynamic and
exaggerated poses for our character concepts
... As well as a little something about the
importance of growing a beard!

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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

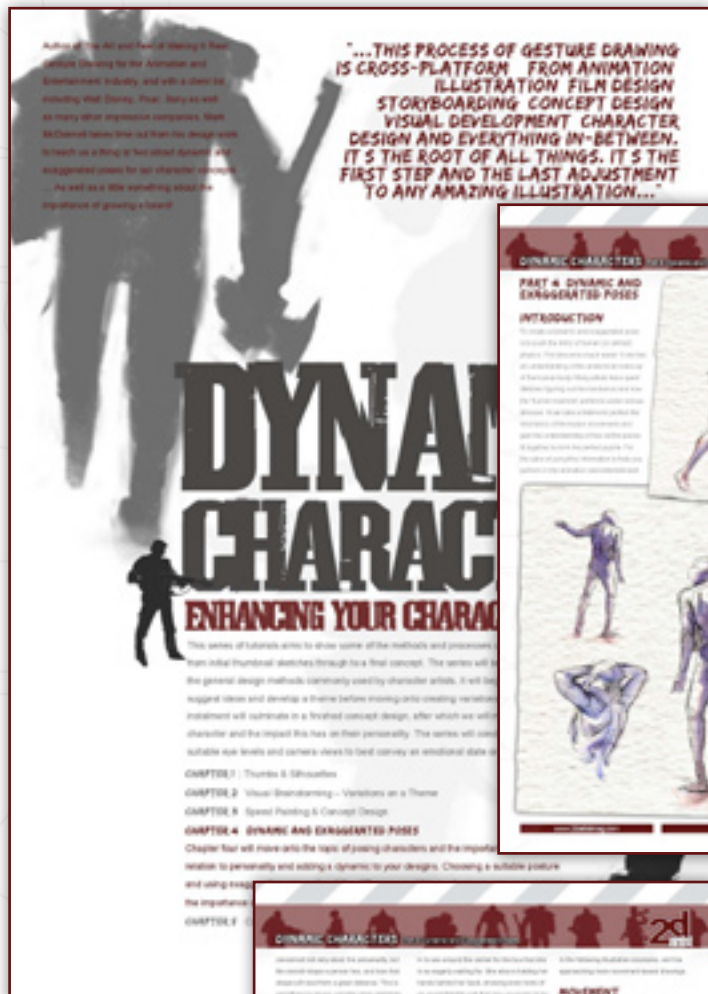
Chapter four will move onto the topic of posing characters and the importance this has in relation to personality and adding a dynamic to your designs. Choosing a suitable posture and using exaggeration can make all the difference and this is where we gain an insight into the importance of such topics when trying to describe a character's inner nature.


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

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ENHANCING YOUR CHARACTER CONCEPTS

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Using 3D as a Base for 2D Painting

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Custom Brushes:

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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 - In the fourth chapter we will learn about colouring a greyscale sketch or painting, how to paint with colours beyond blocking in, including a more in-depth approach to the actual process, different blending methods and the tools to use for this, as well as how to use photos directly in your paintings.

CHAPTER 5 - NOVEMBER

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

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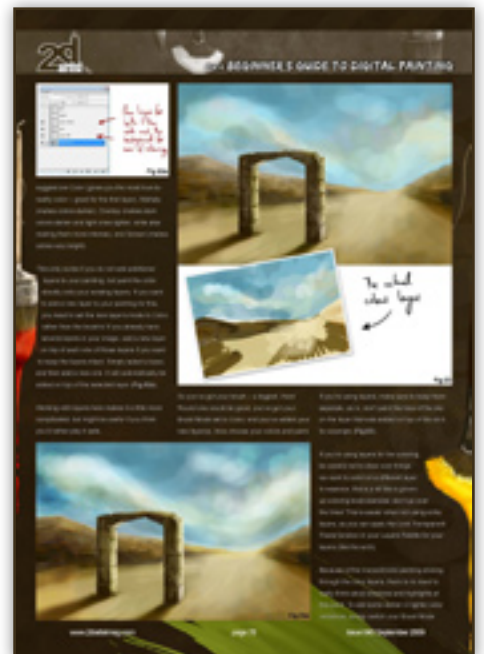
DIGITAL PAINTING


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

14

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ZBrush "Manimal" Creation
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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:

"Walkway"
Gerhard Mozsi





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

WALKWAY BY GERHARD MOZSI

SCENARIOS 2020 - Photography © 2020



THE START

The steps described here will explain the process of how I took an initial concept, based on a loose brief provided by the client, and developed it into a final image. I was inspired by the mood of the film *Blade Runner* - a key starting point for any project is to get inspired and excited by the brief and your subject matter. I looked for a visual aesthetic, as the film's aesthetic that will inspire and push you through the dark times of the project, when perhaps your image isn't quite working. After watching the *Blade Runner* movie and checking out some other artwork and photographic reference books for inspiration, I was ready to get started.

I had an image of a terminal or station in mind, a structure with an exposed roof revealing a forest, sunken city. I was thinking of a dark and moody setting, but with a sense of something grand, and so with the concept in mind I opened up Photoshop and created a new file. My approach for this image was to start by establishing a grid, using the Line tool, to create the perspective (Fig. 80). Working with basic shapes first and foremost, I aimed to get them all down right at this stage, as doing so generally makes the detail easier to fit in. Cladding them using soft brushes is a much harder job (as I actually discovered, for with the composition sorted I added and



defined more detailed shapes, keeping the palette simple to avoid any confusion and to allow me to focus on my values.

At this stage I was feeling happy to start refining the image, which I generally do in passes, starting by ensuring my values were sitting right and then developing the palette. This whole process is a repeated approach, everything sits in its own layer, which in turn sits in its own group. This becomes a benefit if and when you have to make changes - it makes it all quite easy to be done. However, once the main scene gets more longer when working like this. With this process, it's very important to name your groups and layers, so it can get very confusing very quickly (Fig. 81).

Things were going well here as I completed the day's work, went home and slept. Thinking I'd reached the composition's core elements, however, when I returned to the image the following day, I realised I wasn't working. To refine the image I tried adding more color, more detail... but it still looked wrong. I realised that a complete compositional structure was necessary, but I wanted to try a few ideas first to try and salvage the piece. So I added some photographic features, some more dramatic lighting, more detail... to be exact. This was one of those dark moments I mentioned earlier. The picture just wasn't working (Fig. 82a) - by half the computer and finger started for a short while. Even when working on a deadline, it's hard to avoid that at least minutes can really help to free the mind of any preconceived ideas about the image.

I returned to work on the image with a sense of relief, knowing that I was going to have to change the composition. As I turned out, I used these main ideas after all, and as the change had been made I felt inspired and ready to get back to work. The solution was to simplify the composition, changing it to a big scene, adding a foreground element, but keeping the same lighting and color scheme. I also got rid of my photographic features, which added greater depth and drama to the image. I was happy that the revised image was now looking much better than before the compositional changes (Fig. 82b).



Placing elements like off the grid and a 'four-point', which is crucial for adding drama and atmosphere to images. Playing with offsetting the horizontal against the vertical, cool colors with warm colors, saturated colors with unsaturated colors, soft edges with hard edges, and so on. I was able to bring interest to the image through the elements. It's all about contrast!

At this stage I could see how the image was going to develop, not just building up the detail, experimenting with more dramatic lighting and color (Fig. 83). The second way to do this is to create a Soft Light layer and paint in the light and color, not



being shy and really putting it I generally aim to suit the image with hair, color and light, and then work my way back by lowering the quality - you can explore many options in this case.

When obtaining images, I generally use photos. There are no fixed or fixed rules for using photos in images, except that they are used with no ability. When used correctly, they can look really horrible! I've found the best layer modes for use when manipulating photos are Screen, Multiply, Soft Light and Overlay, all of which would be combined with a linear layer opacity for visibility. (You Layer Modes rather than using it - it can be a real annoyance finding the way the photo back into your file.) I would also advise that texture strength is best controlled through the layer's opacity, so the photo you have control over it comes to something later on.

When you take photos into your images, you need to paint them in so they sit well, color matching and painting over them is important when with the rest of your image, blending edges and making sure the way. The best way to check for any "leak" there in your image is to use a Levels Adjustment layer and lighten the whole image - any odd white lines should become obvious as you do this.

I feel that when I think I'm coming close to finding an image, I suddenly discover that I'm only half way there, and with this image I was no different. Finding the ideal takes time, requires patience and a passion for doing it personally, every behavior is made when the painting is the details of an image, with the subtle everything, substituted. I was relatively straightforward in past days.



1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26



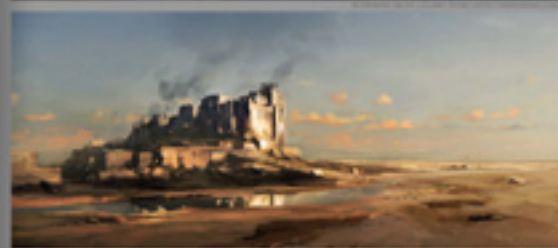
into the image, color picking from the painting. I chose to work around the image slowly, gradually and consistently building up detail (Fig. 10a-c).

The two

To achieve more intense contrast in the image, think of it as adding the highlights for as long as possible and subtracting the shadows instead. This method worked well here because of the high-contrast scene. In other cases,

was done with Adjustment Layers, creating a set with Color Balance, Levels and Photo Filter experimenting with them and pushing them to their limits. The idea was simply to play with the Adjustment Layers until I achieved the level of drama and intensity I was seeking (Fig 8). This technique is particularly helpful if you're used to the use of photos, as it helps to unify the image (the Photo Filter Adjustment Layer is good for this).

The image was not quite straight and I worried it might be blurry. I took out of my camera ready help, to make sure your image. Finally, show your work to a friend, family, or even a pet. Most cameras will let you



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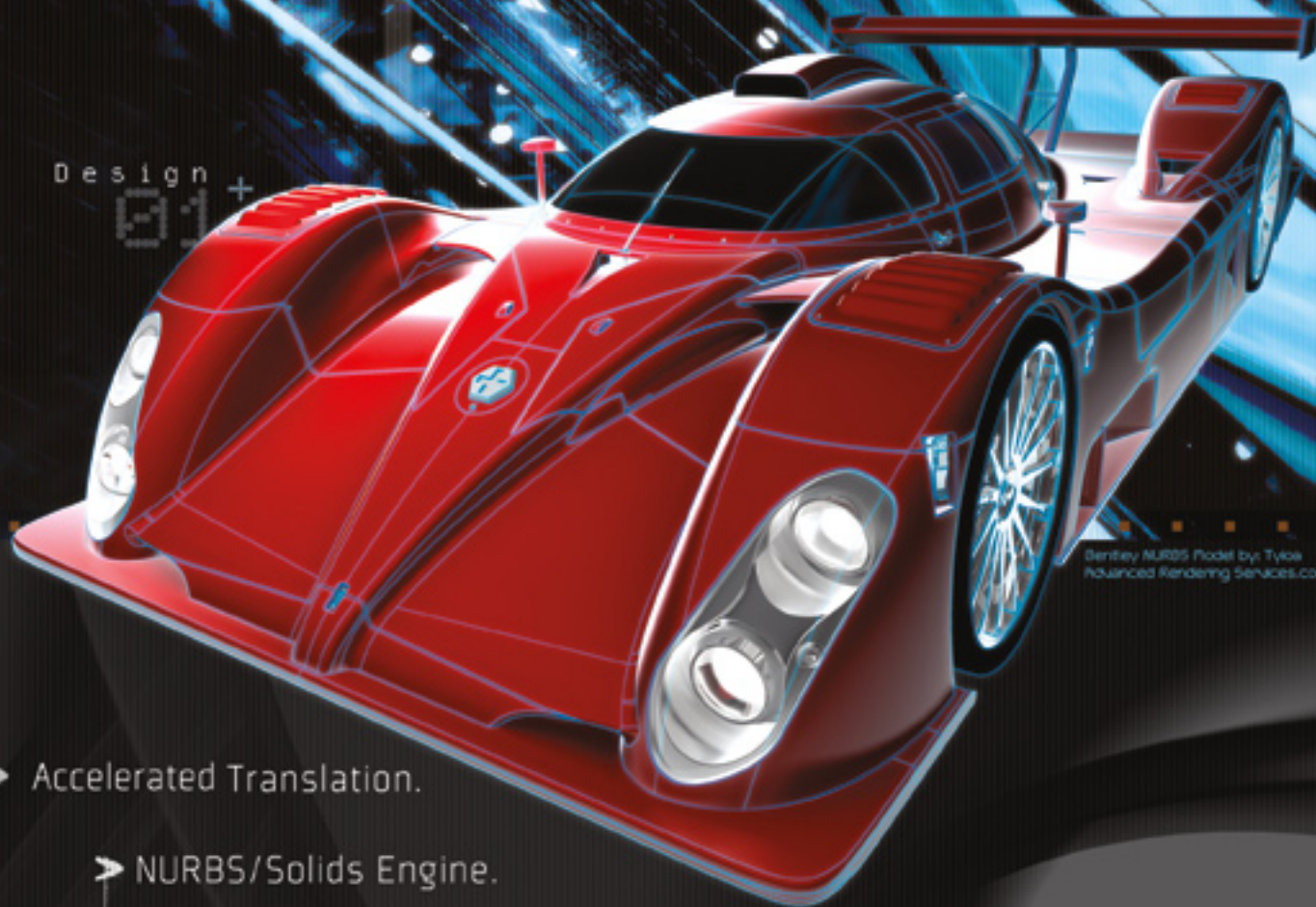
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