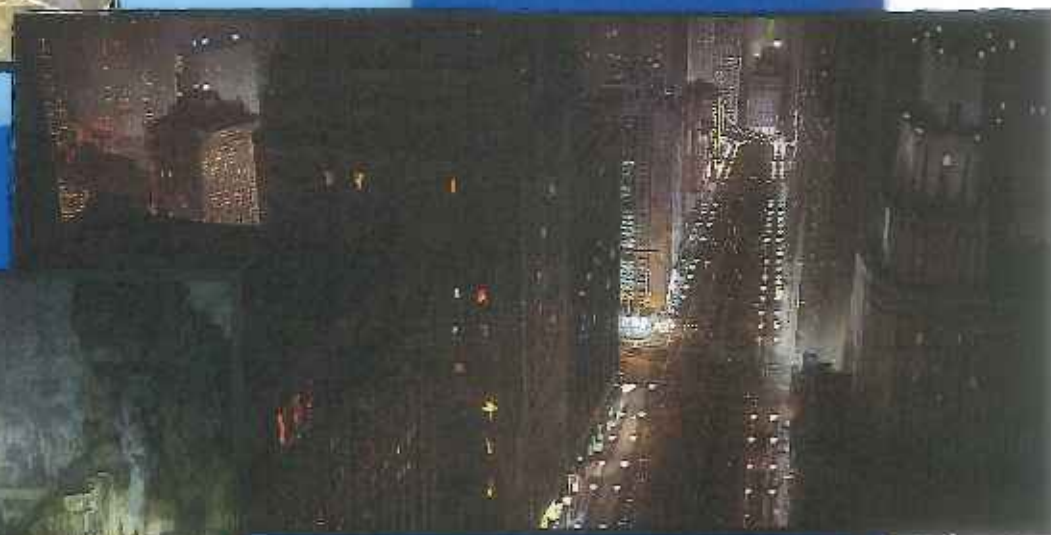


VISUAL STUDY

YEAR 12

2015

The aim of my Visual Study is to develop skills in digital landscape art concepts. I will determine how different brushes produce different styles and techniques. I plan to compare artists work to note the similarities and differences that I can see through the use of their brush techniques. I will experiment and recreate certain parts of their artwork whilst developing my own digital style. To conclude my research and experimentations I will create ~~two~~ digital artworks representing my findings.



Brushes and Colour build texture and form

Brushes are significant in art as they produce different effects. Fan brushes are best used for broken lines or repeated patterns representing leaves or broken up clouds.



- Brush sizes varied
- no special effects used

Brush for Cloud experiment



Brush for Ice experiment



Brushes for rock experiment



Brushes for water experiment



Planning to represent entire compositions with multiple brushes and layer effects.

Texture and Form

Brushes chosen for rock worked better for water and vice versa.

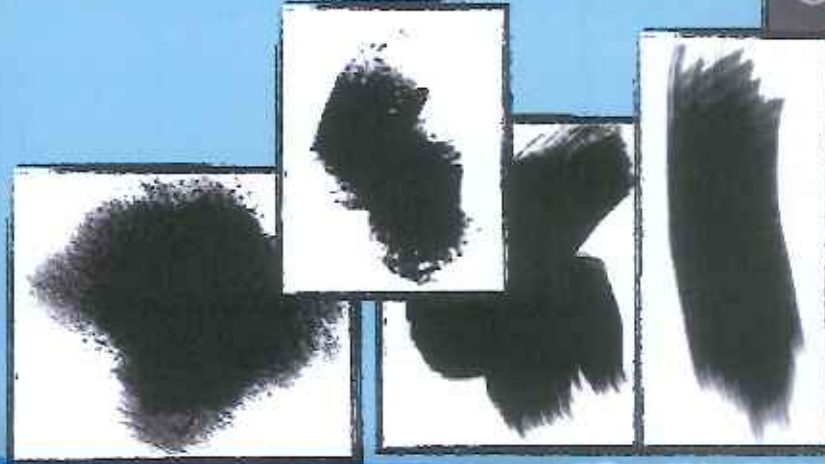


LANDSCAPE EXPERIMENT 1

GOALS

- To create depth in a landscape
- Mountain in foreground
- Contrasting sky in background

Experimented with the layers + the colour palette.



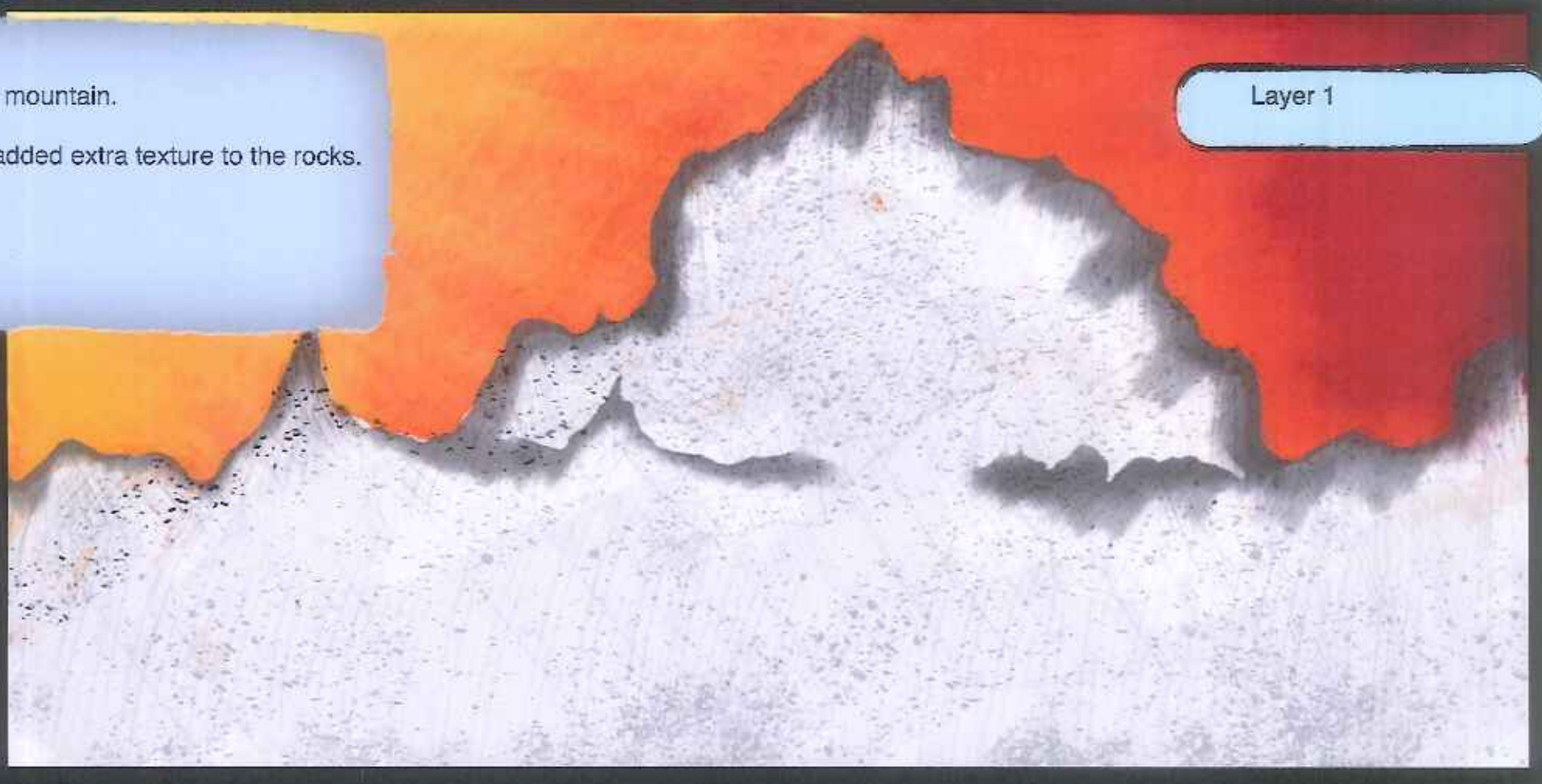
Background layer



Started with the mountain shape.
Then developed the warm coloured gradient sky.

Grey defined the mountain.
Speckled brush added extra texture to the rocks.

Layer 1



Landscape Experiment 1

Layer 2

I developed the texture and form by using different brushes.



- A similar brush was used to highlights.
- Finer details of light, shadow and coarse texture was added.

Layer 3

I learnt to build up the texture gradually.
The sky contrasted the mountain well.

Layer 4



CRAIG MULLINS

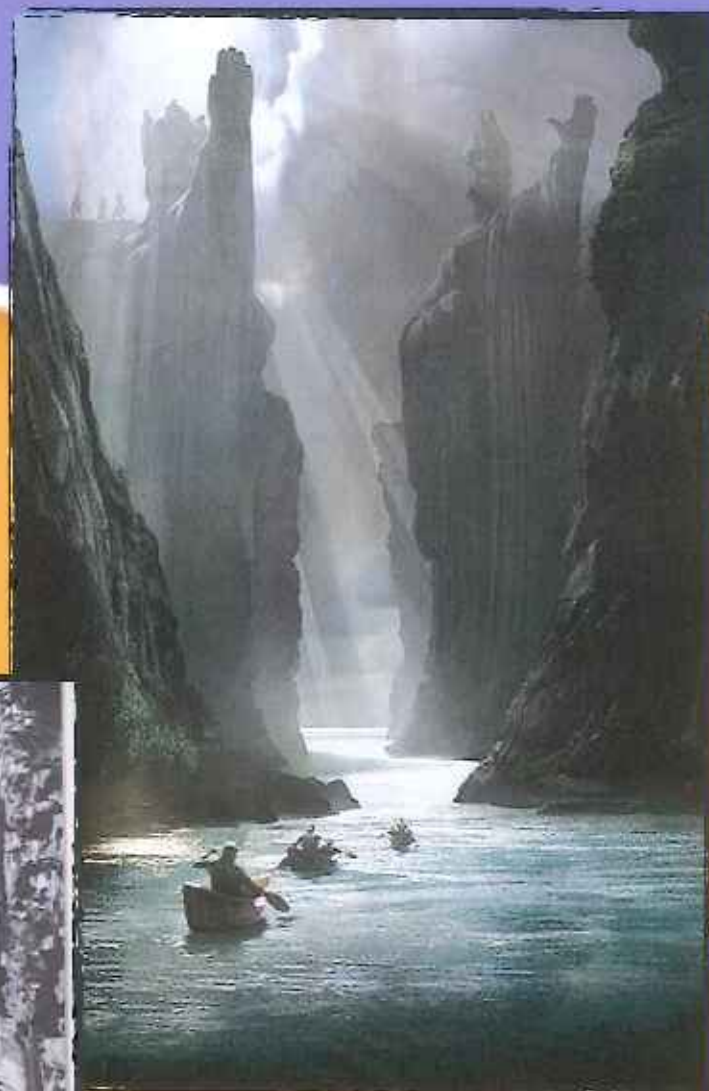
Craig Mullins is a digital concept artist. Mullins was persuaded by John Knoll, the co-creator of Adobe Photoshop, to try digital painting. Mullins has created matte paintings for movies and video games. Mullins is well known for using a myriad of colours and techniques in highlighting and shapes.



Bioshock, Rapture, Unknown



Halo cover, unknown



The Gates of Argonath, Lord of the rings, Unknown



Assassin's Creed: Brotherhood, unknown



Jazz Stroll, 30 x 42, Unknown

Interpretation

Mullins has depicted wonder and secrecy in his artwork, placing a giant orb like figure in the centre. Other spheres are seen within the cave, leading the viewer eye around the artwork for visual impact. Each area reveals new highlighting techniques and colour to tell a story about adventure and mystery.

Analysis

Mullins has used a myriad of brushes with a layer-upon-layer approach. His gestural style looks rough at first, but swift uses of colour, shapes and atmospheric technique are evident in his artwork. The forming of the cave is realistic, painted with various shades of brown and grey. Red is iconic throughout the artwork, guiding the viewers attention from one side over to the other. This leaves the viewer wanting to go over the artwork again, absorbing the finer details.

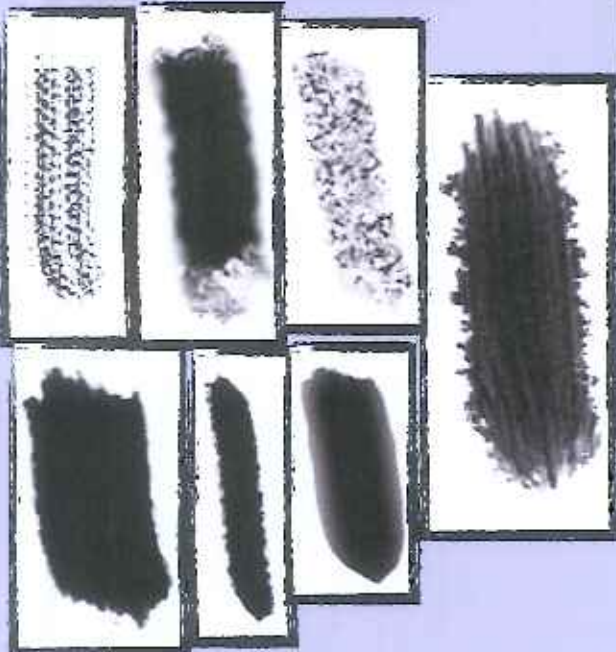
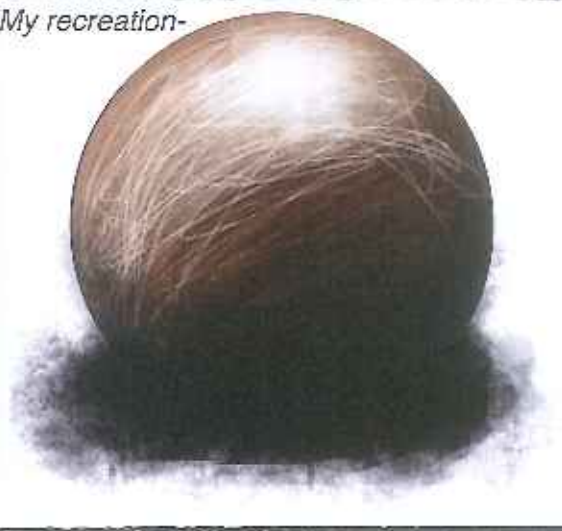
Judgement

This is a successful artwork due to form, colour, style and media all coinciding equally.

Despite the rough style, Mullins has produced an eye-catching artwork which inspires those whom study it closely.

Artist: Craig Mullins
Name: Cave 17
Medium: Digital (Photoshop)

-My recreation-



-My recreation-

My recreation was a success due to the form and style of each sphere. I was able to represent Mullins' artwork using darker colours and various brushes.

More highlights on the spheres would have been more effective against the background.

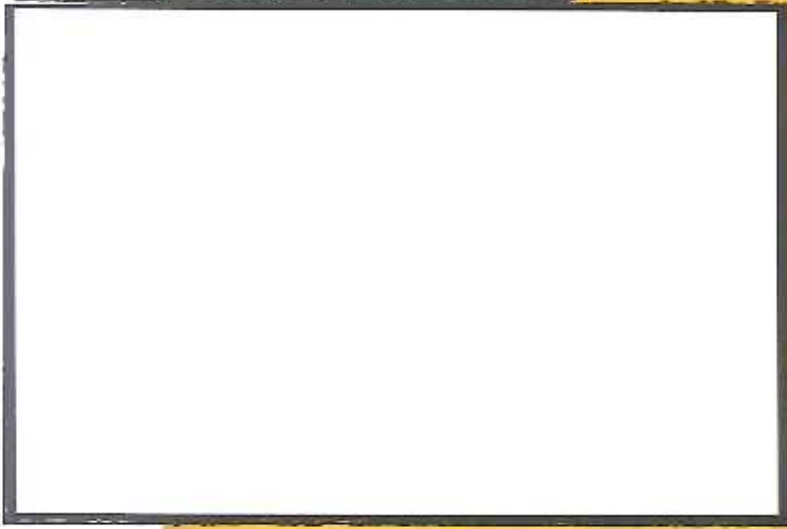
Process and Outcome

I used basic black undercoat, adding browns and greens after. The highlights were added before I could add the red.

It was easier to shade the smaller spheres. I used black to fill in a background for added depth to the experiment.

LANDSCAPE EXPERIMENT 2 (page 1)

Background Layer



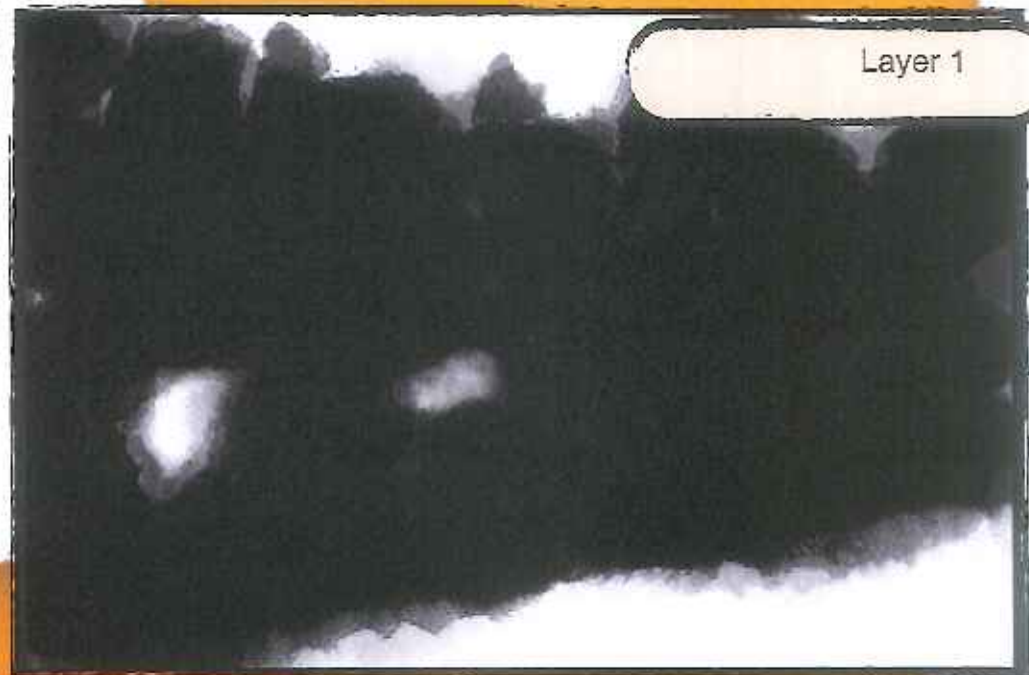
- Several brushes used
- arrangement of layers vital
- tints and tans of brown used for shadowing and highlighting.



GOAL

To show various uses of brushes, colour and layering techniques.

Layer 1



Layer 2



- Background layer blank
- Layer 1: silhouette of rock, brush opacity 50%
- Layer 2: light browns

- Layer 3 was the base highlighting of orange on rocks.

Layer 3



LANDSCAPE EXPERIMENT 2 (page 2)

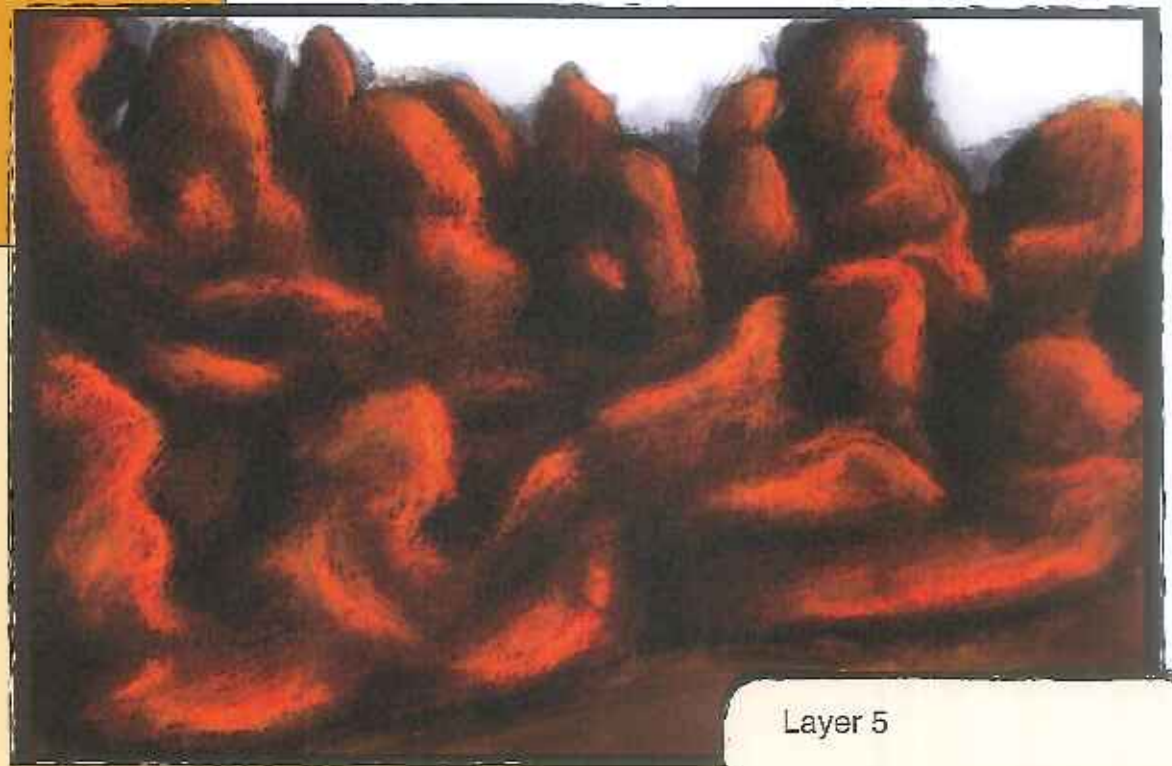


Layer 4

- Layer 4: intensifying orange highlights.



- Layer 5: Grounding the composition
- Used basic brush on 50% opacity to layer in browns, oranges and yellow.
- Blend brush used to soften the gradation of colours.



Layer 5

- Layer 6: coloured of the sky

NOTES

- Techniques showed a successful gestural style.



Layer 6

LANDSCAPE EXPERIMENT 3

- Layers not in numerical order
- two brushes used,



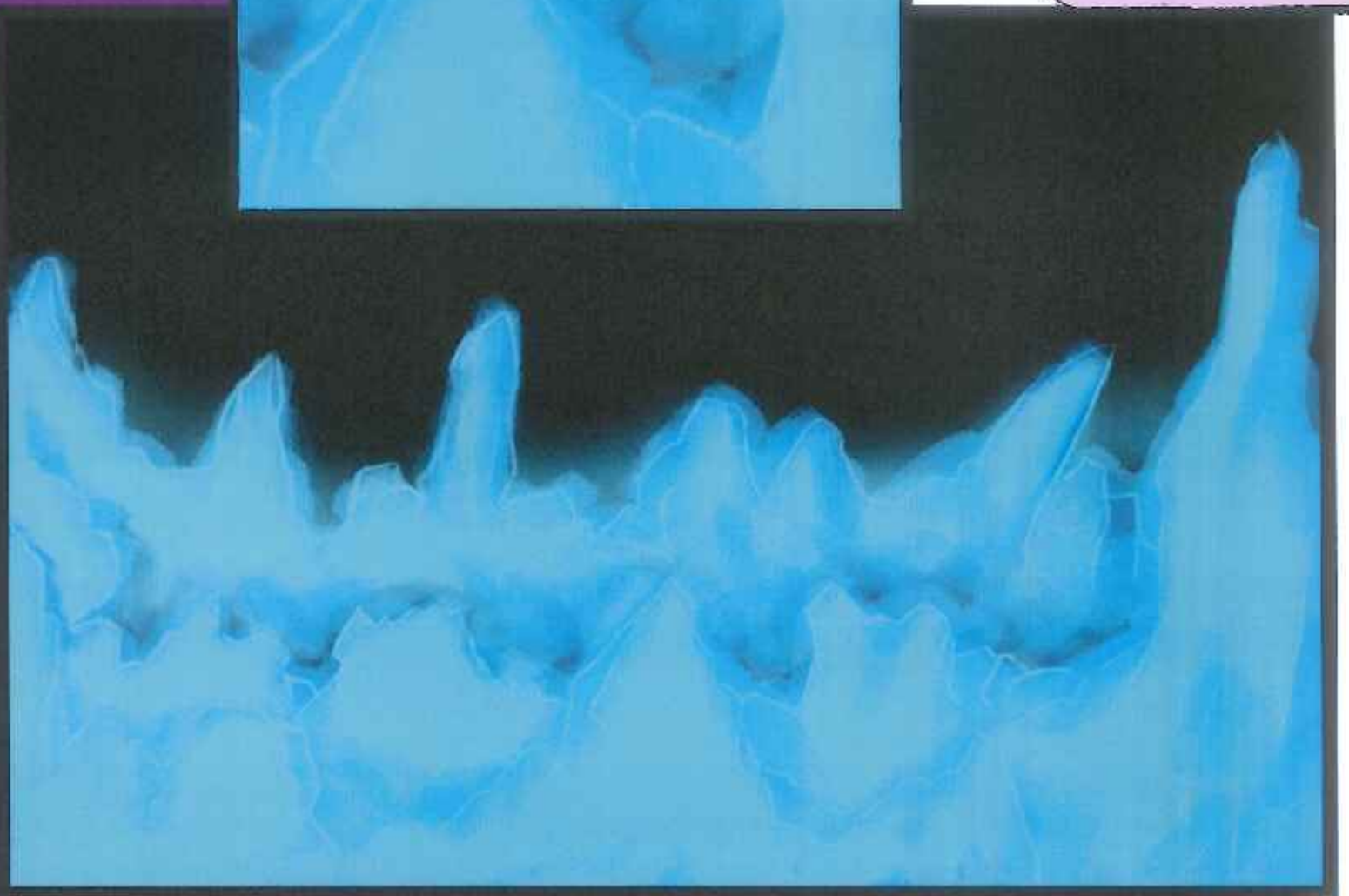
- Black background with outlines of the crystal



- Layer 1: Developed highlighting with neon blue.
- Opacity set to 50% for a gestural look to the composition.
- A smaller version of the brush outlined for clarity of formation.

Background Layer

Layer 1



LANDSCAPE EXPERIMENT 3

Layer 3

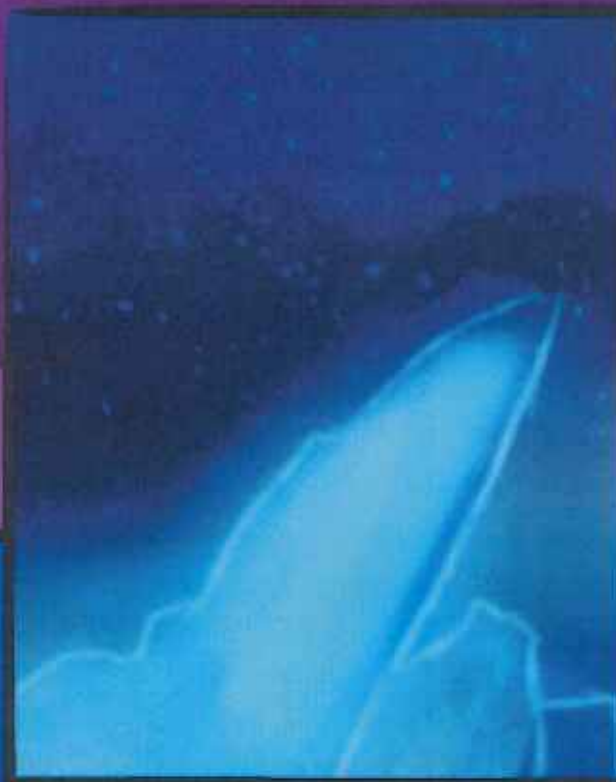


My aim was to develop depth and perspective in my composition. I learnt that using a range of blue toned brushes and changing the opacity achieved it.

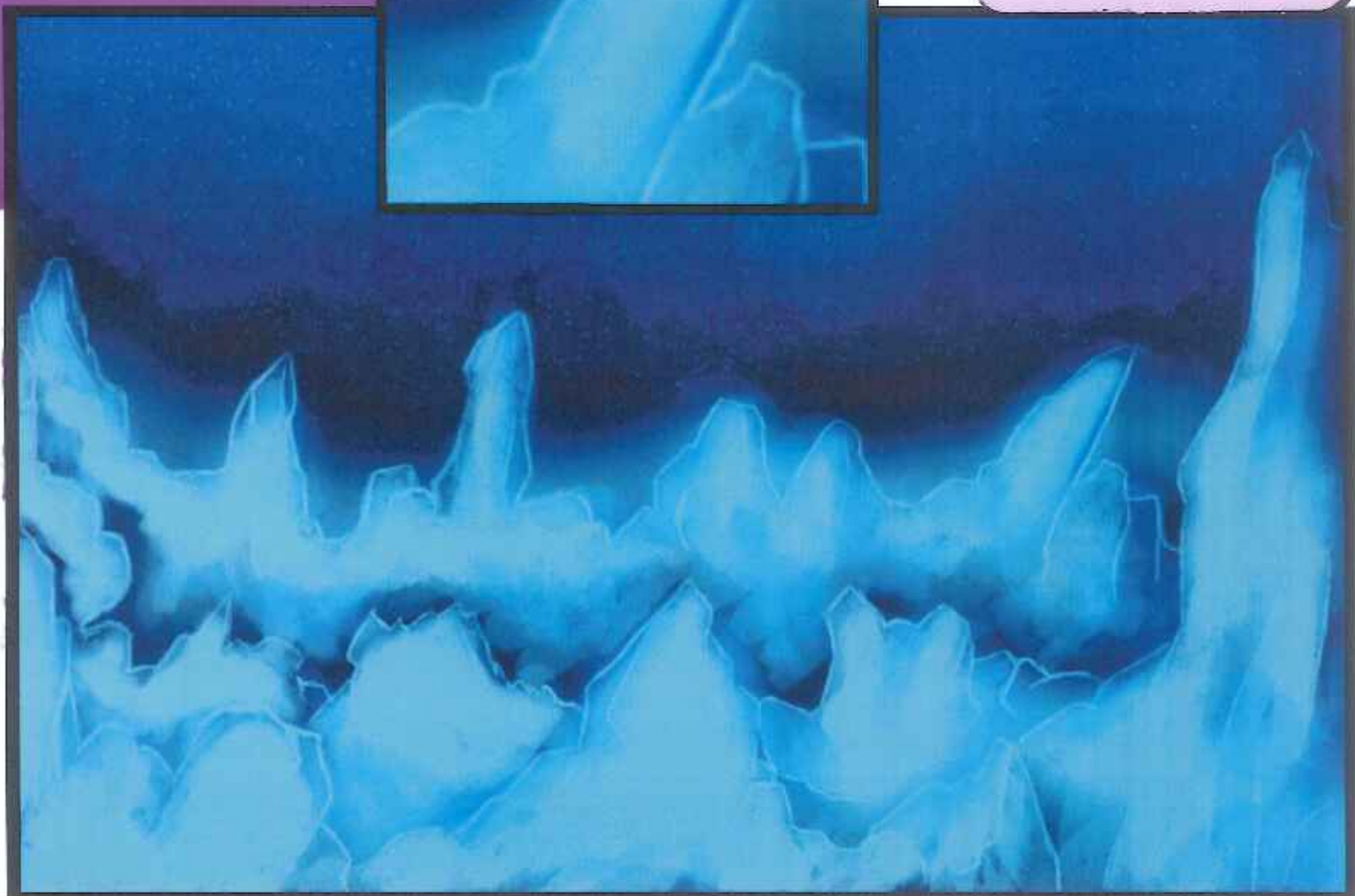
I also cover large areas quickly by having a 100% opacity brush. Very effective.

NOTES

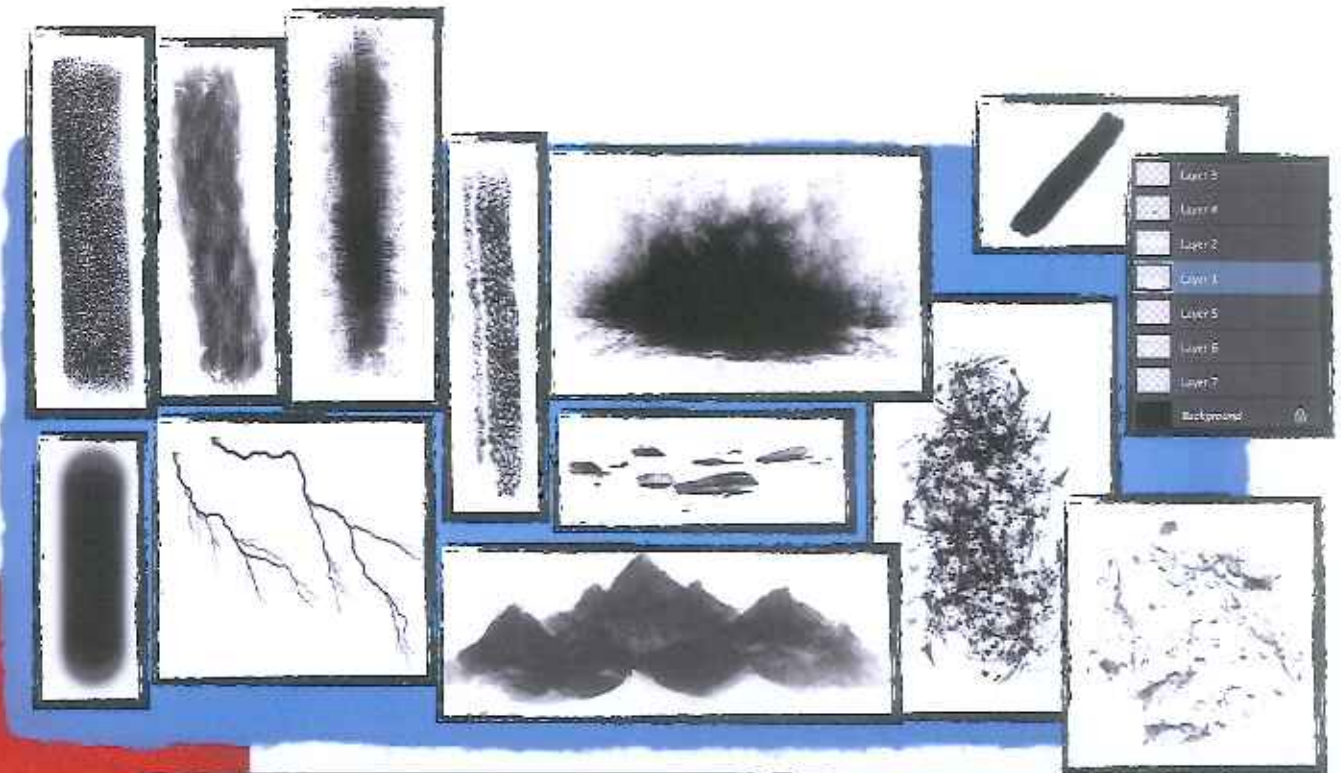
- I'm pleased with the gestural style I was able to re-create



Layer 4



FINAL ARTWORK



Background

Goals

- Creating a fierce monochromatic landscape.

The black background developed high contrast.

Rocks placed on lower half to give depth and texture to the ground.

Cracks of white were a mistake, yet effective.



Layer 1

Layer 2

- Originally planned to create a straight line of mountains, but overlapping levels was better.

- This gave the mountains form and texture.



FINAL ARTWORK

- This layer was a precaution. I wasn't sure if I was going to like wispy snow across the mountains.



Layer 3

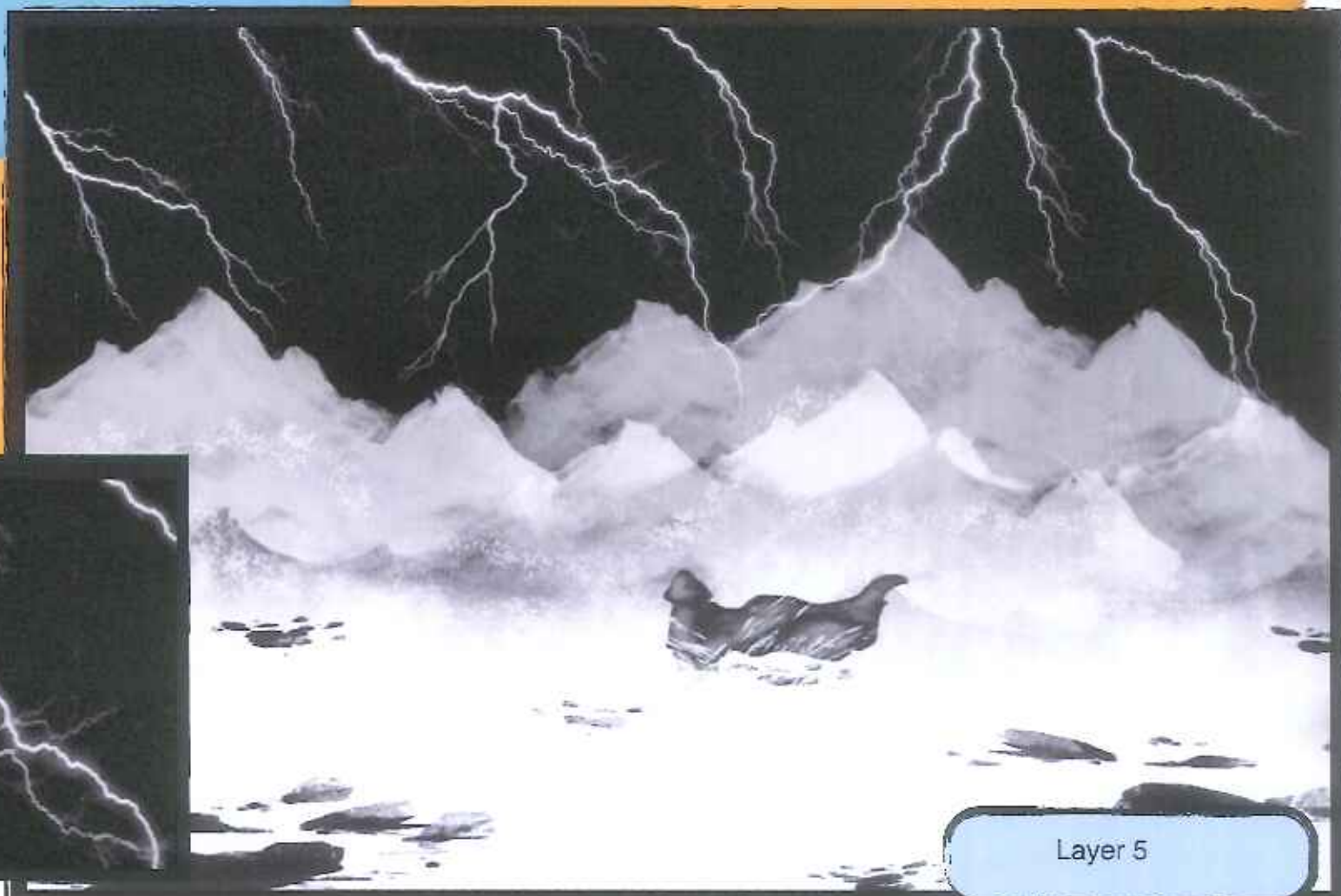
- The piece lacked a focal point and had little visual interest.
- A cloaked figure was a good way to draw viewers in.



Layer 4



- I went with lightning strikes
- Several strikes gave my composition was effective.



Layer 5



FINAL ARTWORK

- I added more realistic features.
- Clouds were added with a dry brush on a low opacity.



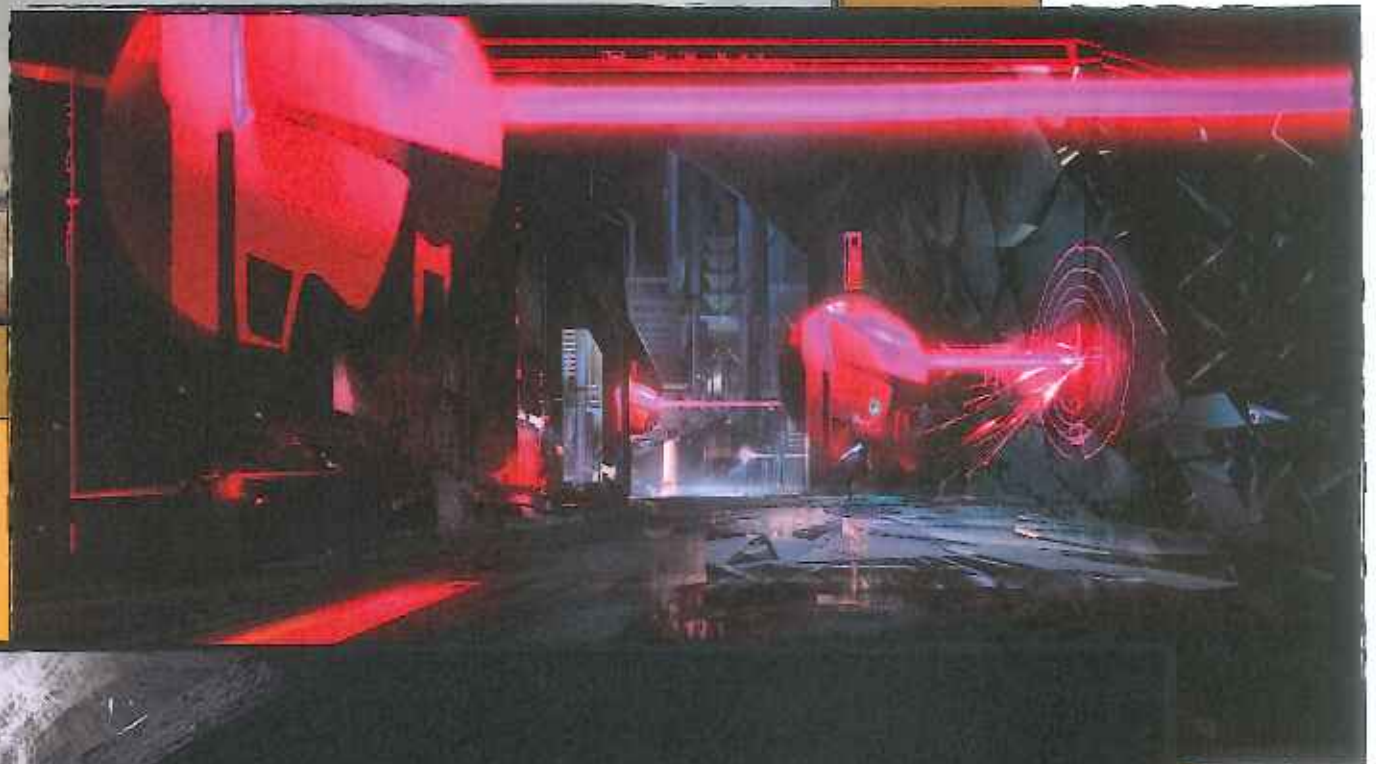
- 'scatter' brush filled space between the clouds, and mountains.
- Two levels of cloud became crowded.

I learnt how important it is to balance my work.



LEVI HOPKINS

Levi Hopkins is a freelance artist who has been working in the entertainment industry for more than 10 years, taking roles such as: Senior concept artist, Art director, Prototype lead, Environmental art Lead and 3D artist. He's done work for *Microsoft*, *Disney*, *Sony*, *String Theory entertainment*, *Anthymn*, *Guild wars*, *Infamous: Second son*, *NCSoft* and many more.



LEVI HOPKINS ART ANALYSIS

Analysis

Hopkins captures viewers with his intricate designs and clever use of light. The various figures of people and room structure lead the viewer around the artwork and back again for a satisfying experience of wonder and magnificence. It is difficult to appreciate the finer details painted onto the framing of the room, however even without the details, Hopkins has produced a stunning and eye-catching artwork.

Name: 'Sketch 33'.
Medium: Digital

Judgement

This artwork is successful due to the balance of light and shadow, form, colour and perspective. Hopkins has produced a technical, yet elegant artwork that draws the viewers around the room he has painted, giving them plenty of detail to study.

Interpretation

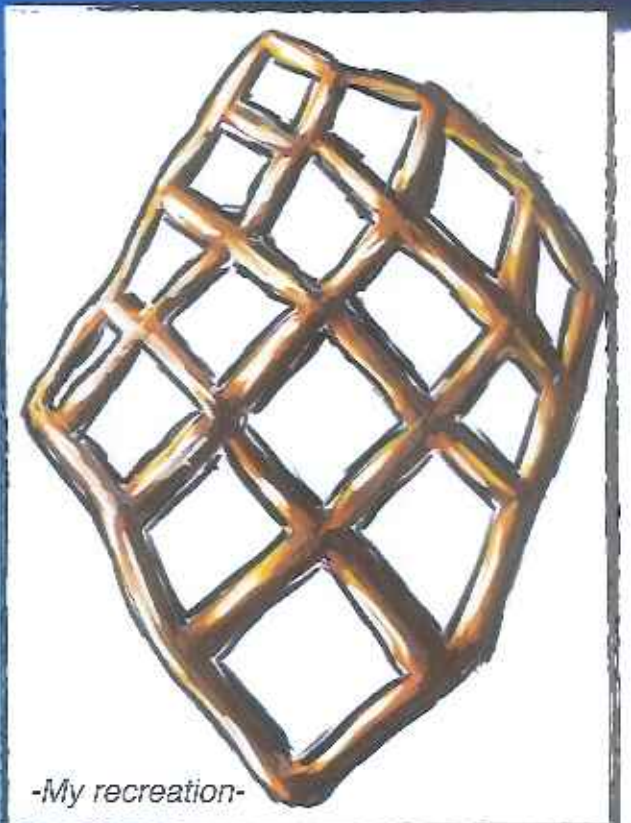
Gold is the main colour in this artwork, possibly implying that it is a place for royalty and wealth. All human figures in the room look to be wearing robes of the finest cloth, adding to the assumption of wealth and/or royalty. Due to the spiraling framework, it could also be assumed that the room is ancient, or, futuristic due to the robot like pillars.



I experimented with a program called 'PaintStorm Studio'.

Squaring off the coloring more would have made my experiment appear flatter instead of rounder.

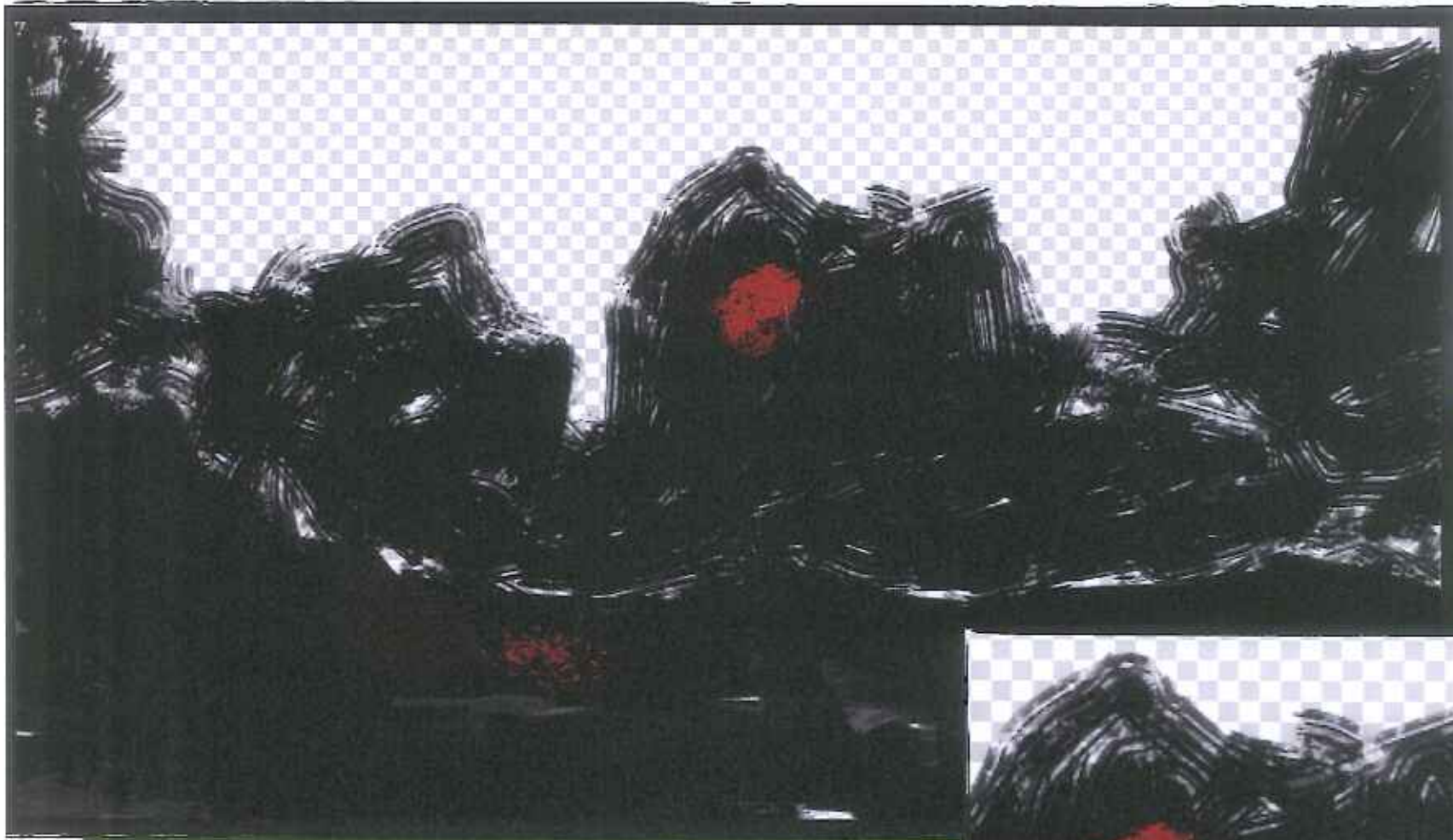
I changed the perspective on the spiral design because it was difficult to recreate the cylindrical design.



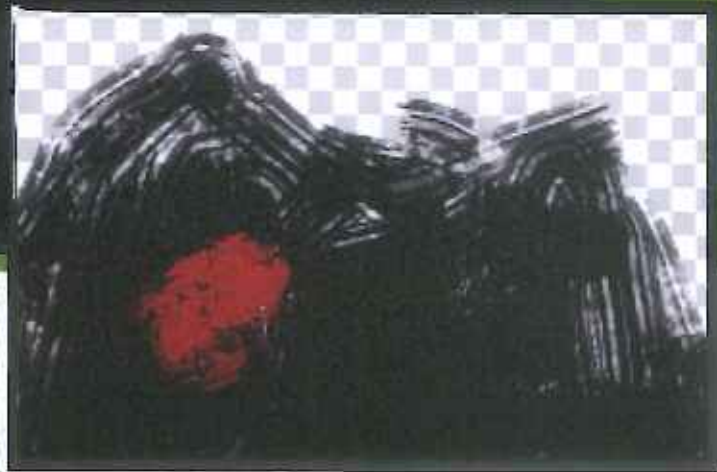
-My recreation-

EXPERIMENT - LEVI HOPKIN'S STYLE

The aim of this experiment is to create an artwork that resembles Levi Hopkins style using a range of brushes + coloring techniques.

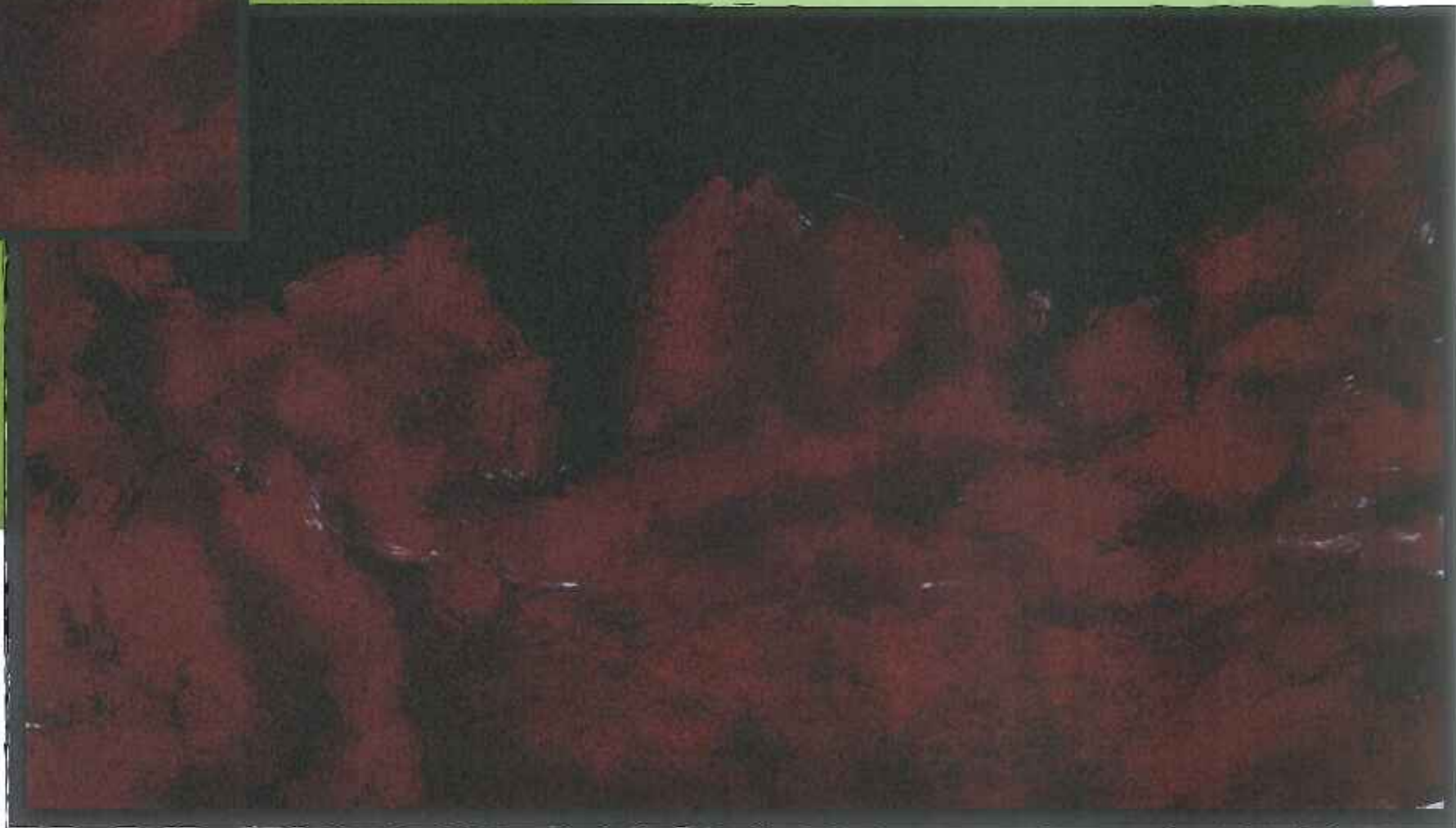


First I sketched a silhouette for the rock and inner flowerbed area.



I gave red to the rock. The black helped.

I struggled to find balance between light and dark.



EXPERIMENT - LEVI HOPKIN'S STYLE

I focused on adding definition to the rocks.

I used the same dry brush for a softer addition of colour.



I added flowers in the middle area for another visual feature.

It took various brushes to draw grass.



It was easy putting in the flowers.

Brush sizes helped to finish the details.

Larger brushes covered more space quickly.

EXPERIMENT - LEVI HOPKIN'S STYLE



Colour highlights for the rocks was a difficult, but successful. Dry and wet brushes effectively captured different textures on the rock.

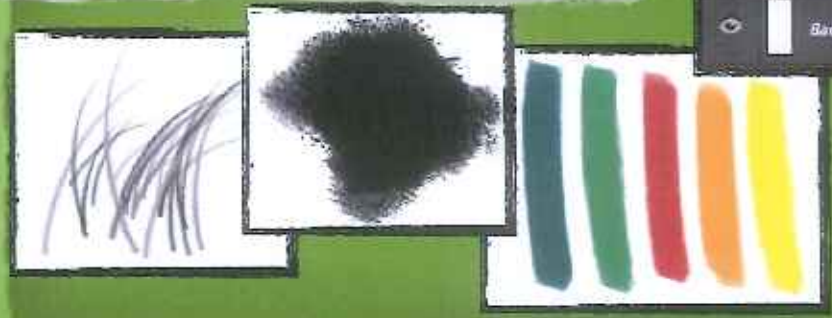
The hardest part was knowing what to put in the background.

I tried clouds, but the composition looked crowded.

I used a scatter brush with neon colours and did the same with an electro brush.

LANDSCAPE EXPERIMENT 4

The aim is to change the order and approach to the development of the piece with limited brushes and colour palette.



Grass needed light reflection.
Went over green with orange.



Layer 1

Background Layer

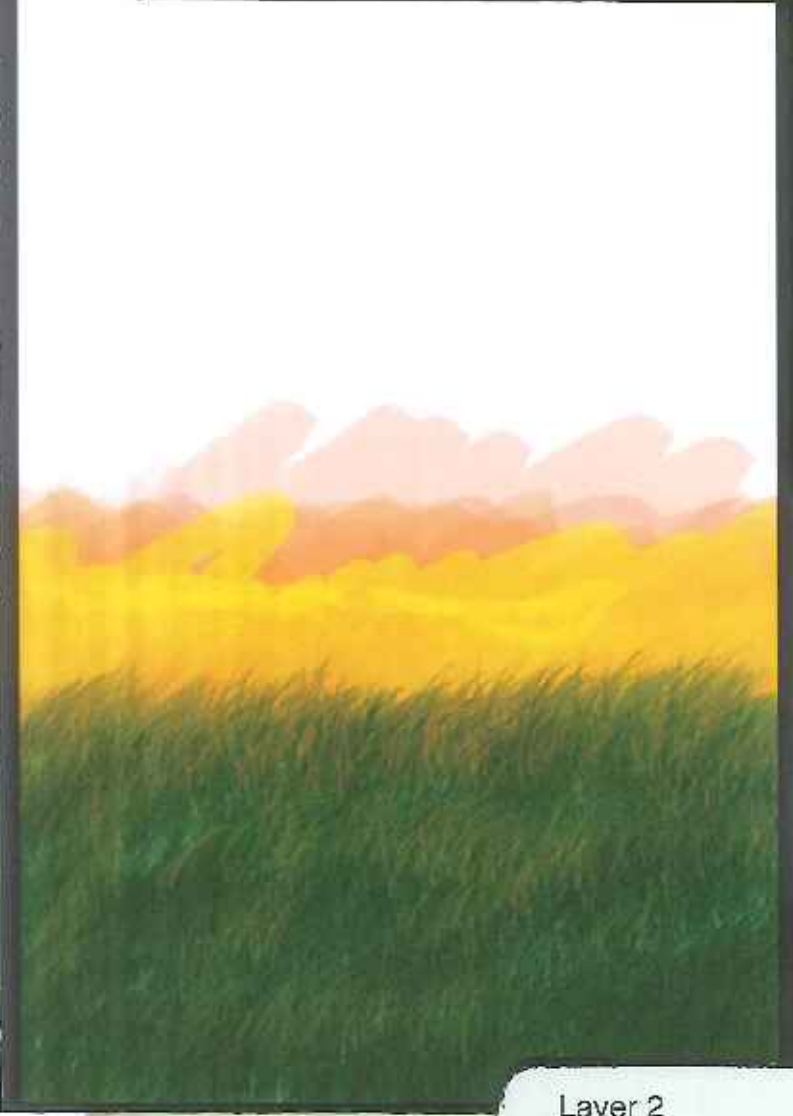
I'm happy with how the grass looks.



LANDSCAPE EXPERIMENT 4



- Second layer was for the colours between clouds and grass
- A round brush was used to blend oranges + yellows



Layer 3



Layer 2

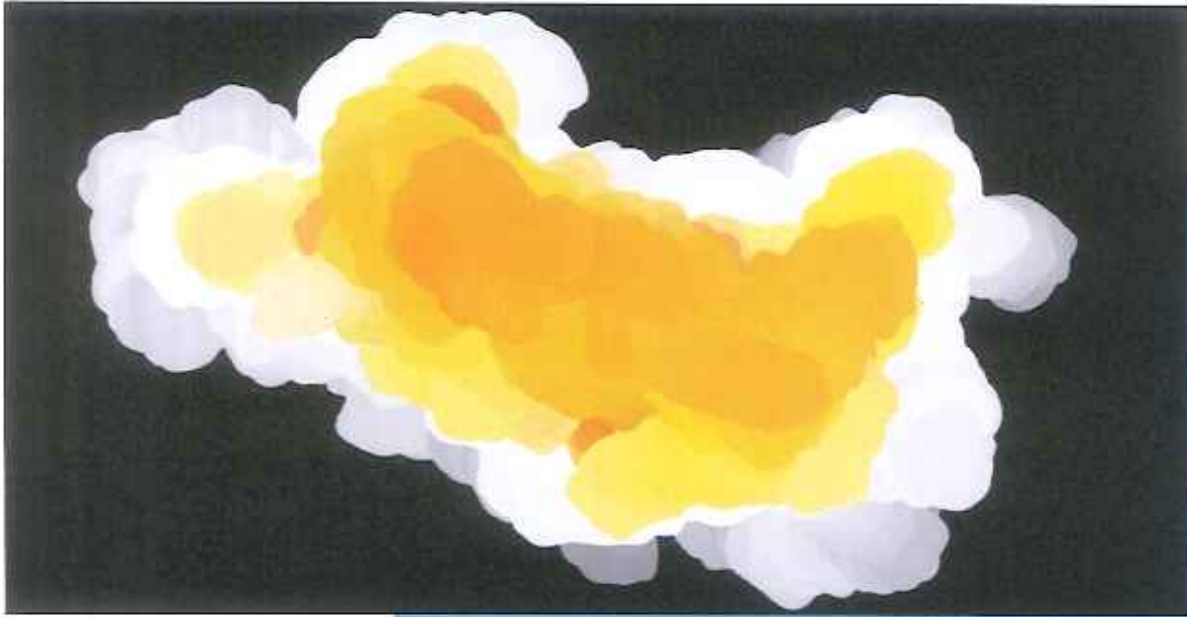
- The final layer was for the clouds.
- One brush used at an 50% opacity.
Blend brush made the clouds softer.

- The formation of the clouds, and colours are important.
- more white and spacing between clouds is needed.



CLOUD STUDY

Studying how clouds are formed and coloured. 1



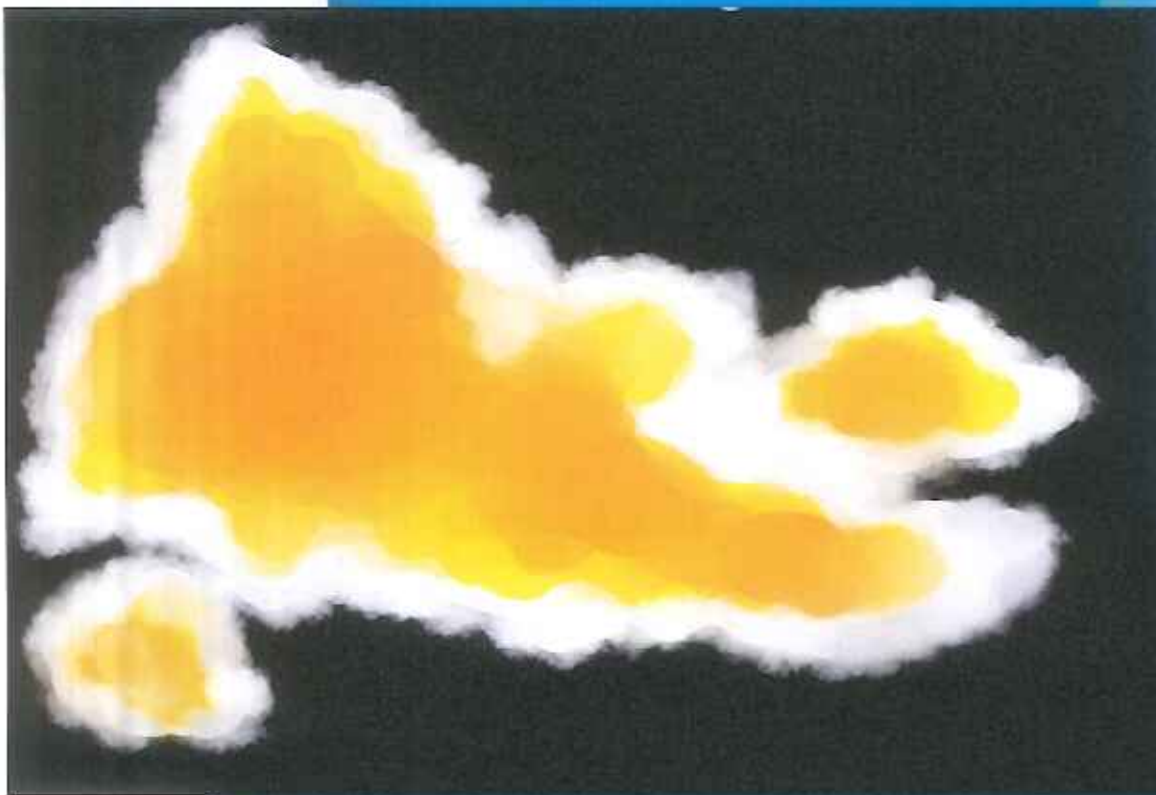
Used a hard cloud brush on 100% opacity.

The brush allowed easy control over transparency of the cloud.

Used a soft brush on half transparency.

Went for a softer cloud.

Worked well.



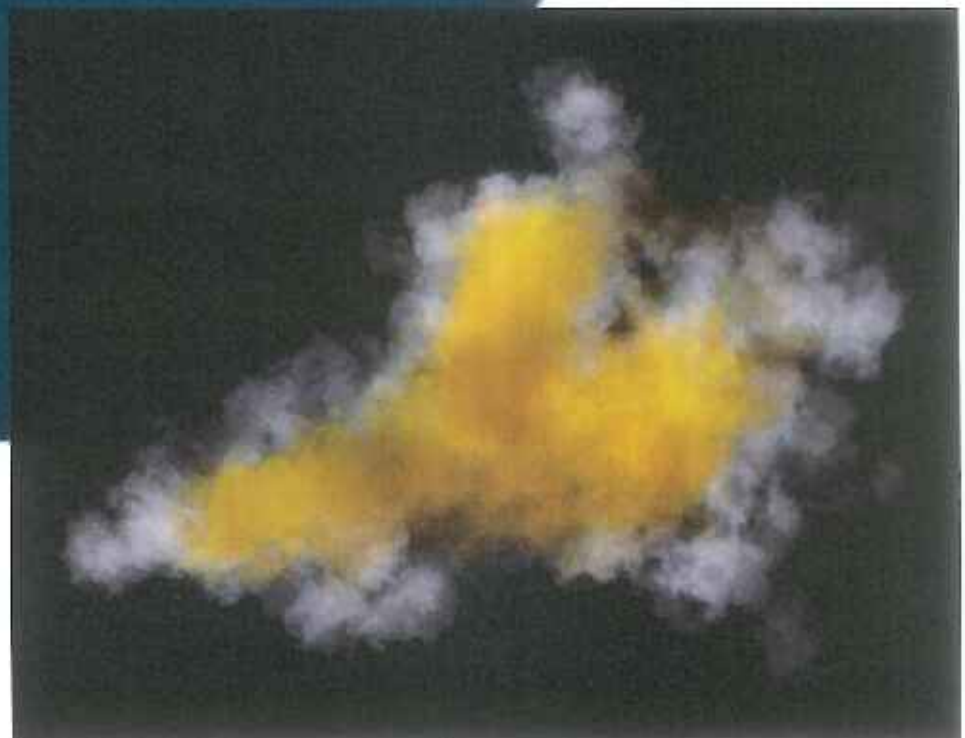
I tried the cloud brush on 75% opacity.

This developed good form and colour

I tried the smoke brush.

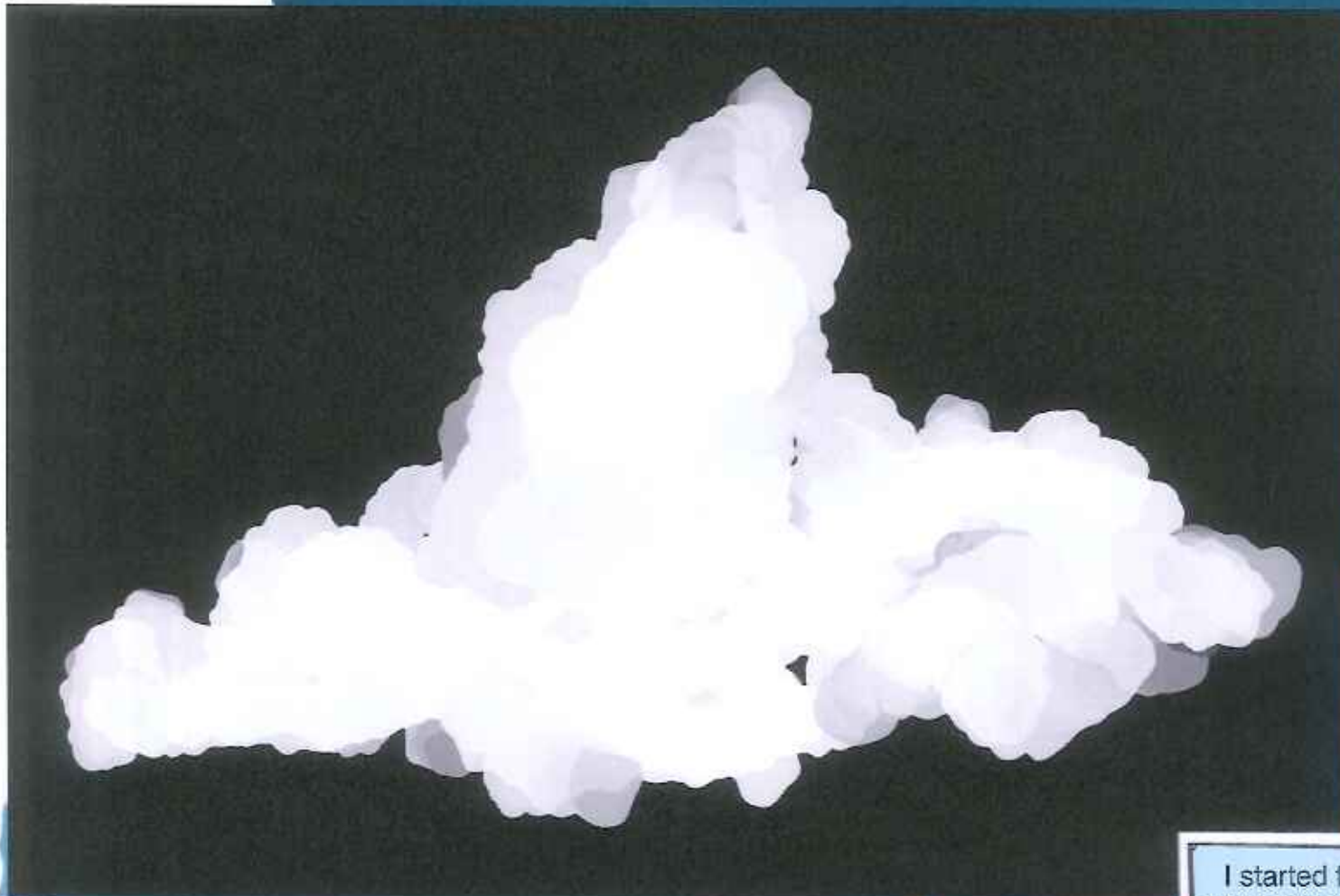
This allowed two colours at once.

I found this efficient and clean.



CLOUD STUDY

Step-by-step reproduction of a cloud.



The harder cloud brush on 85% opacity was used.

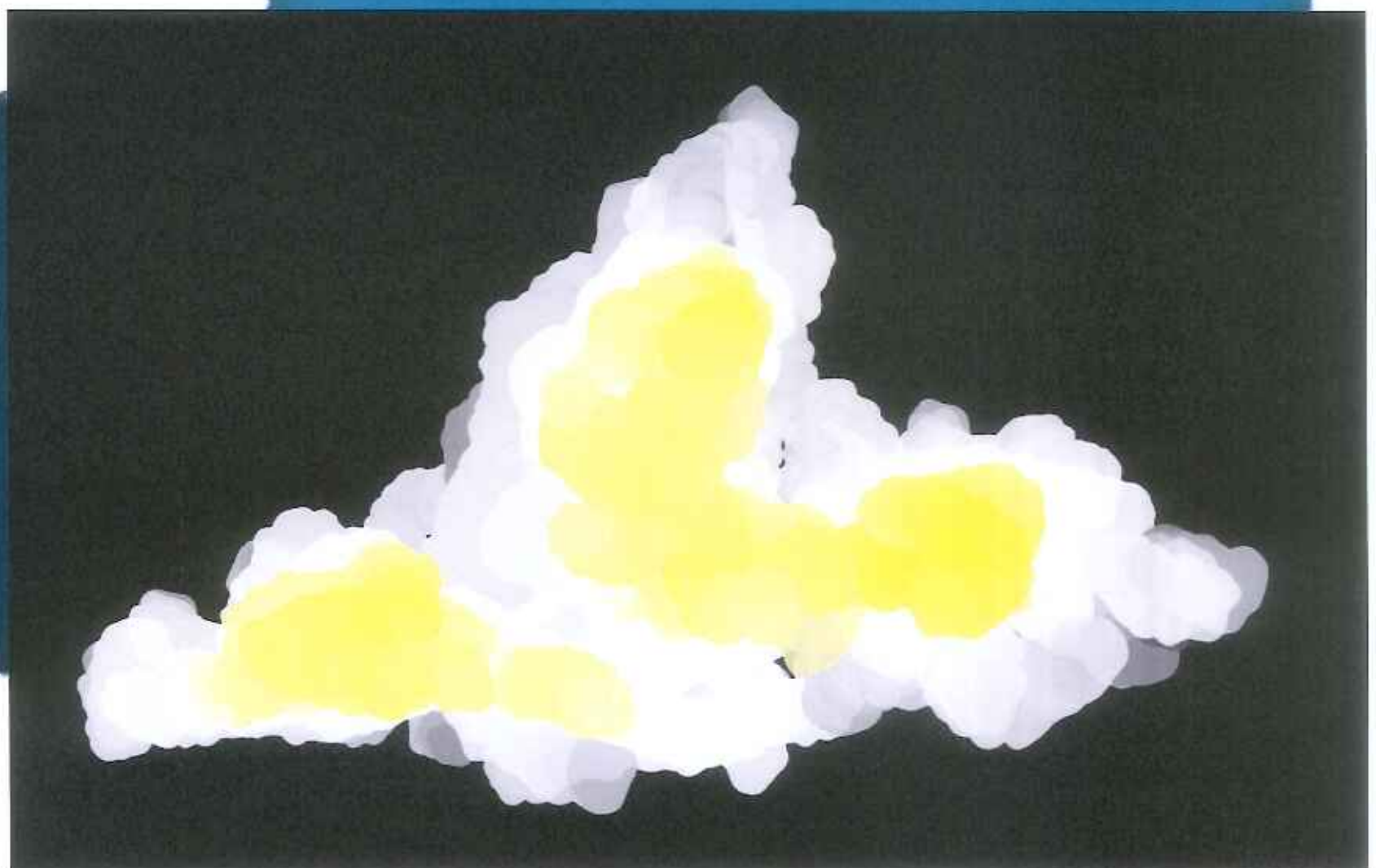
It took several attempts, but form quickly developed.

I started from the lightest colour and worked to the darkest.

Much more effective.

I added accents of yellow with the same brush.

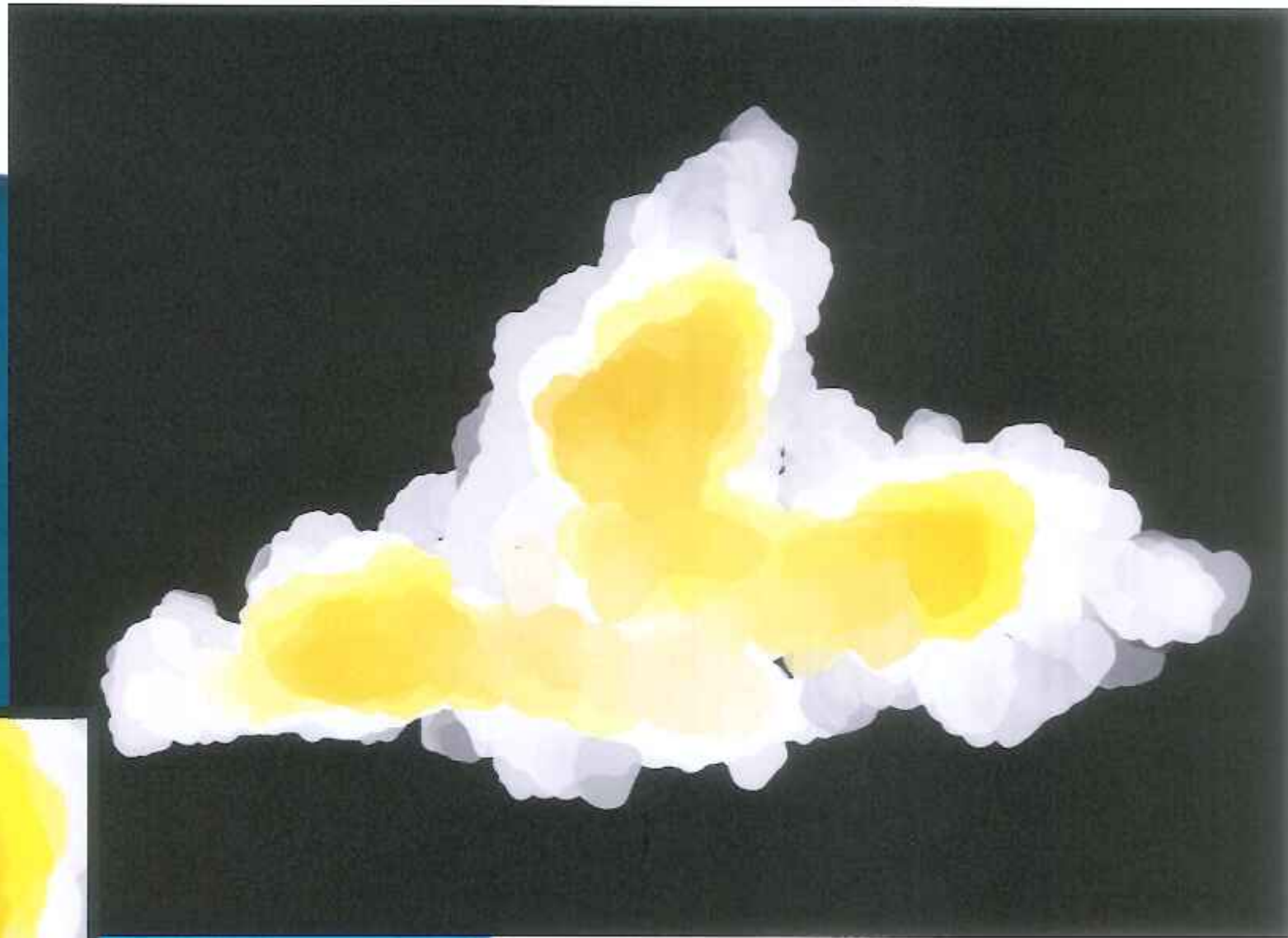
Using fading technique made the yellow less harsh.



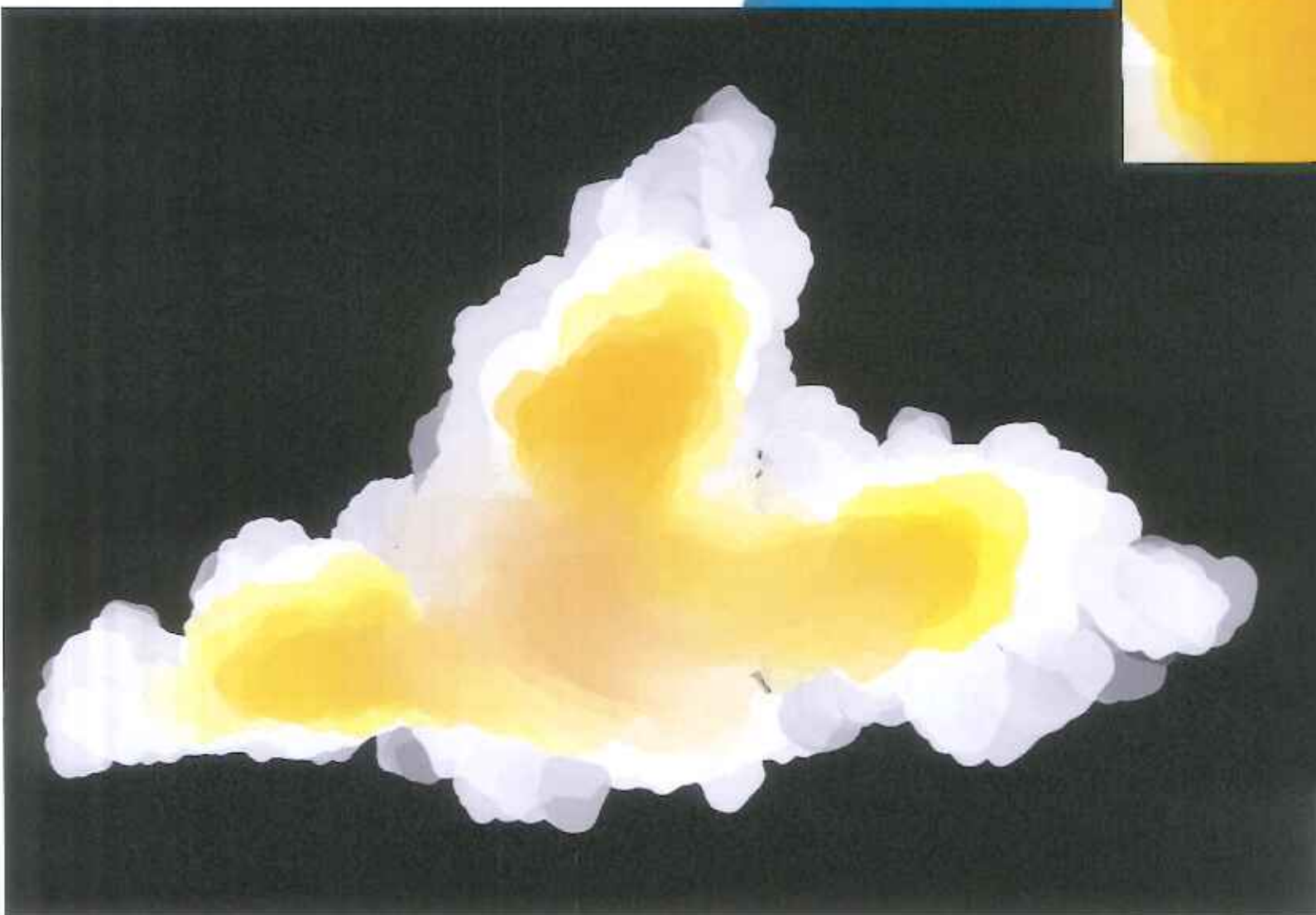
CLOUD STUDY

Using the same brush still, I darkened most of the yellow accents, fading off into a mild orange.

This is an effective technique to use because it shows thickness as well as extra form.



I darkened the orange.



This cloud study helped me produce a new perspective on landscapes.

SECOND FINAL PIECE

Using my knowledge of perspectives, lighting, architecture and shading techniques to create an eye catching composition.

I used a palette knife to create a silhouette for the tower and outline for the city.

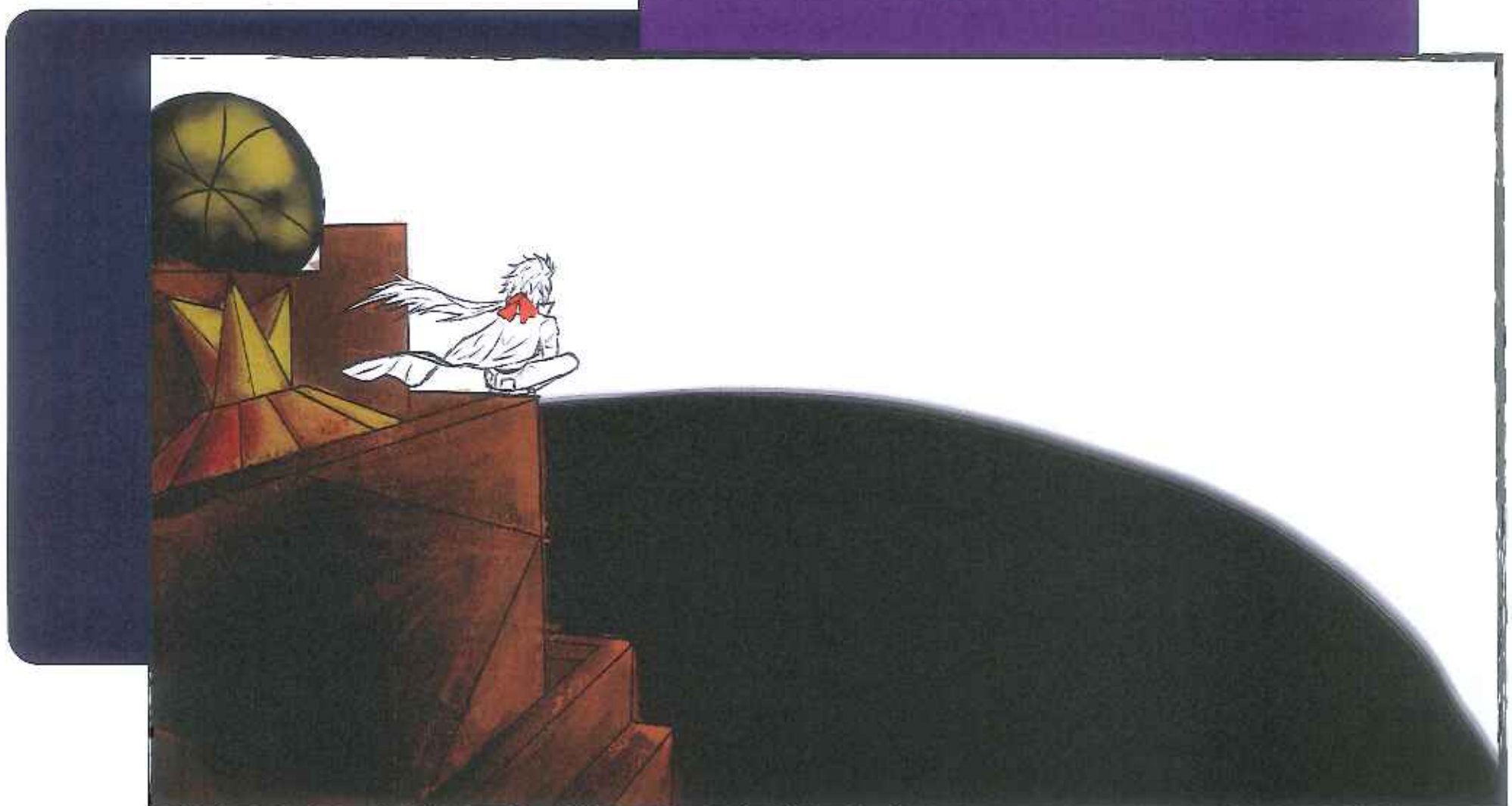
After time though, I needed to remove certain areas of the silhouette so that other layers weren't affected by it.



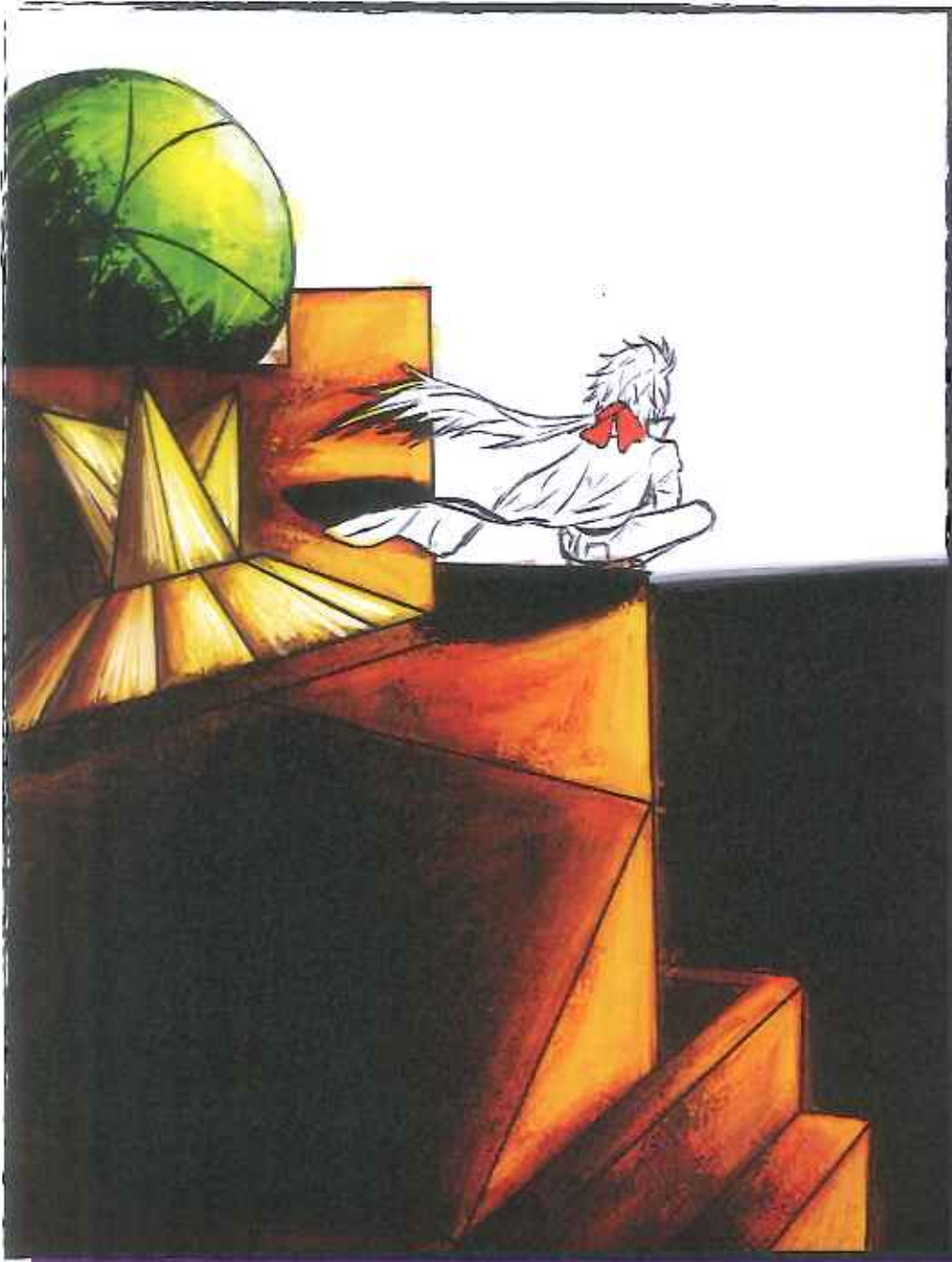
I created the tower with base-colours to build form.

Black line developed detail.

The red ribbon was added for visual effect.



SECOND FINAL PIECE

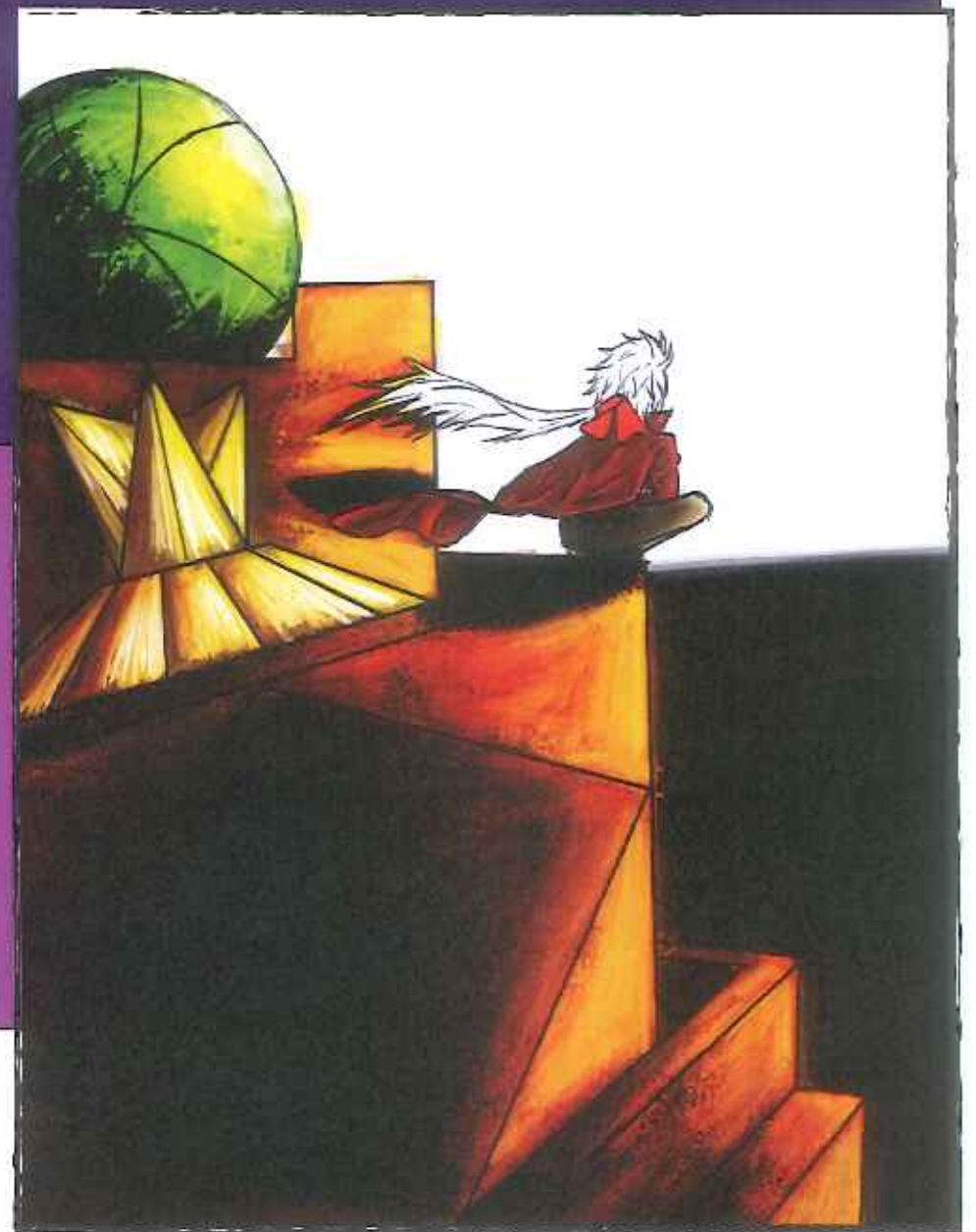


I wanted to have vivid colour in this piece. Therefore I added a 'Linear Light' layer. It was successful.

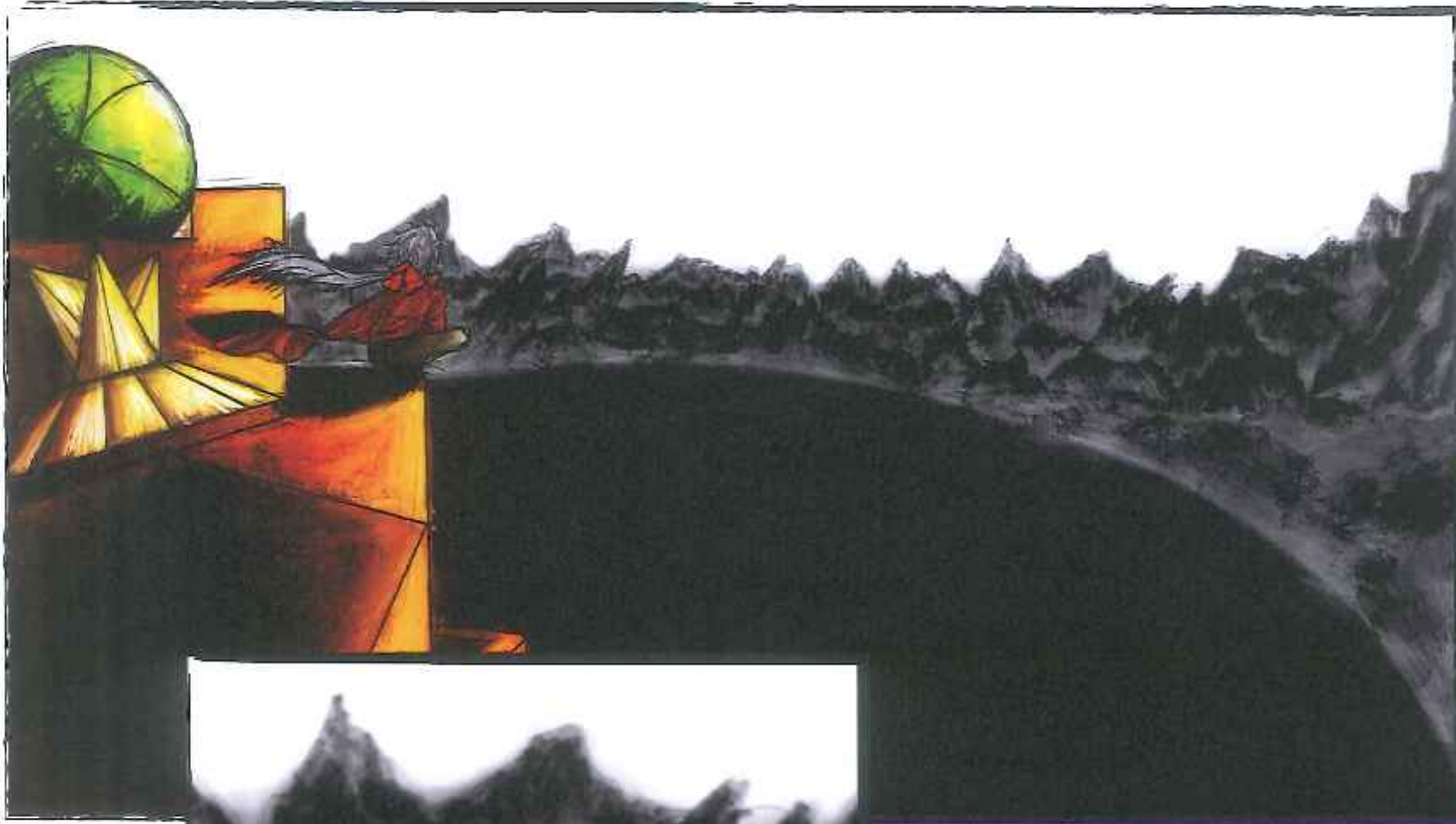
I used simple outline so the colouring would be clear and not a mess.



Colour fill for the figure was the last step and was simple after all the knowledge I had gained throughout the process.



SECOND FINAL PIECE



Mountains from the first experiment were included.

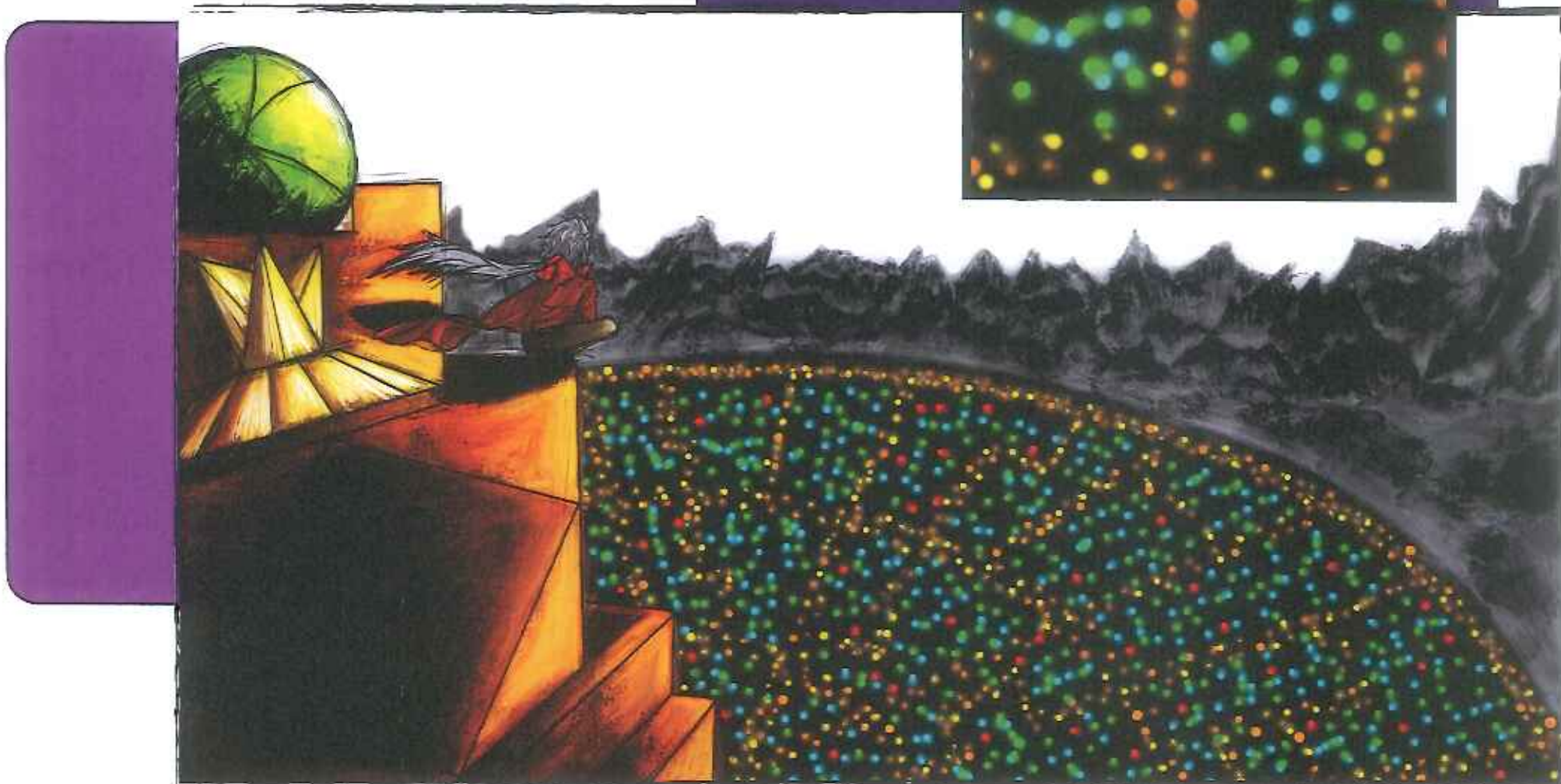
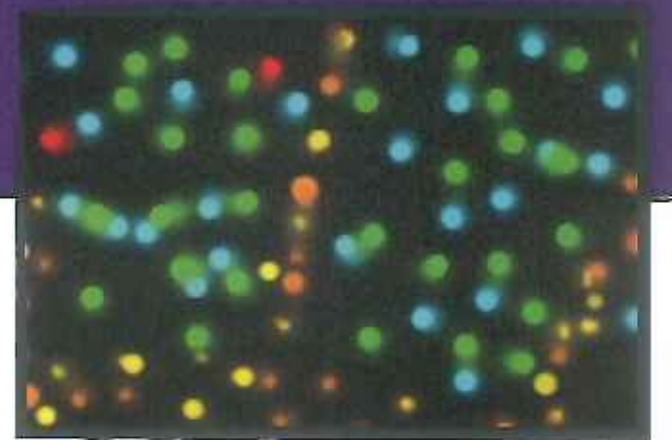


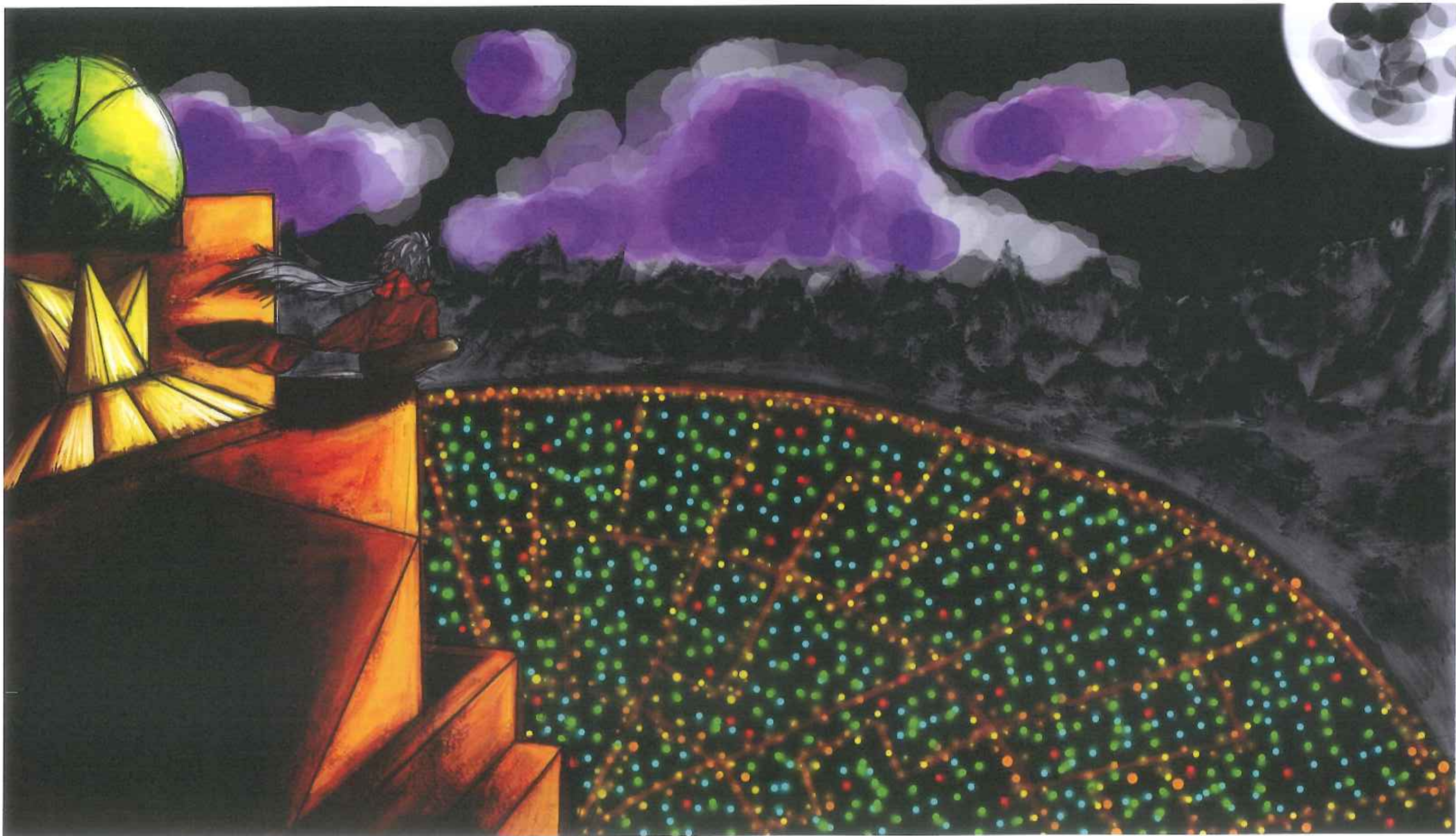
The colouring the tower wasn't good at first, so I stopped and started another piece.

After some practice, I felt confident that I could finish it.

I used a hard multiplying brush for the lights.

I didn't go into detail because I only wanted the colour.





FLORA STUDY



Painting different flora is easy with the brushes provided by PaintStorm Studio.
Different colours helped to show different petal layerings.

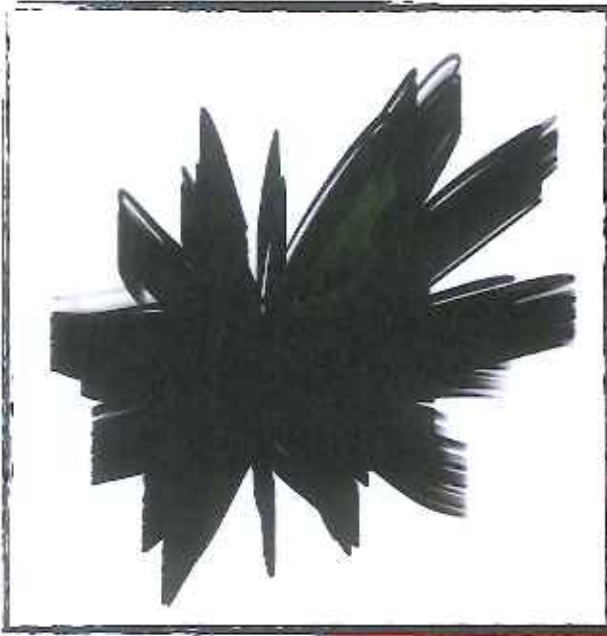


Exploring different flora broadened my skills in landscape design.
All experiments show different uses of brush, colour and style.

*Section from
'Experiment - Levi
Hopkin's style'*



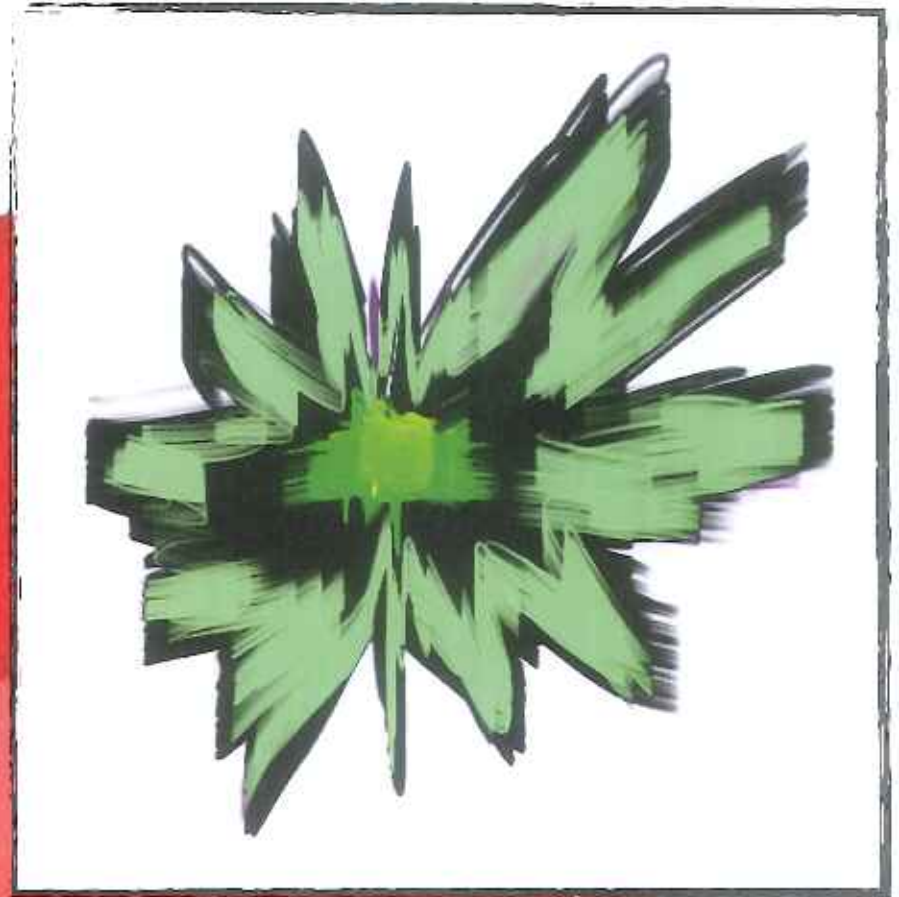
FLORA STUDY



The aim was to create a flower with several colours, using one brush.

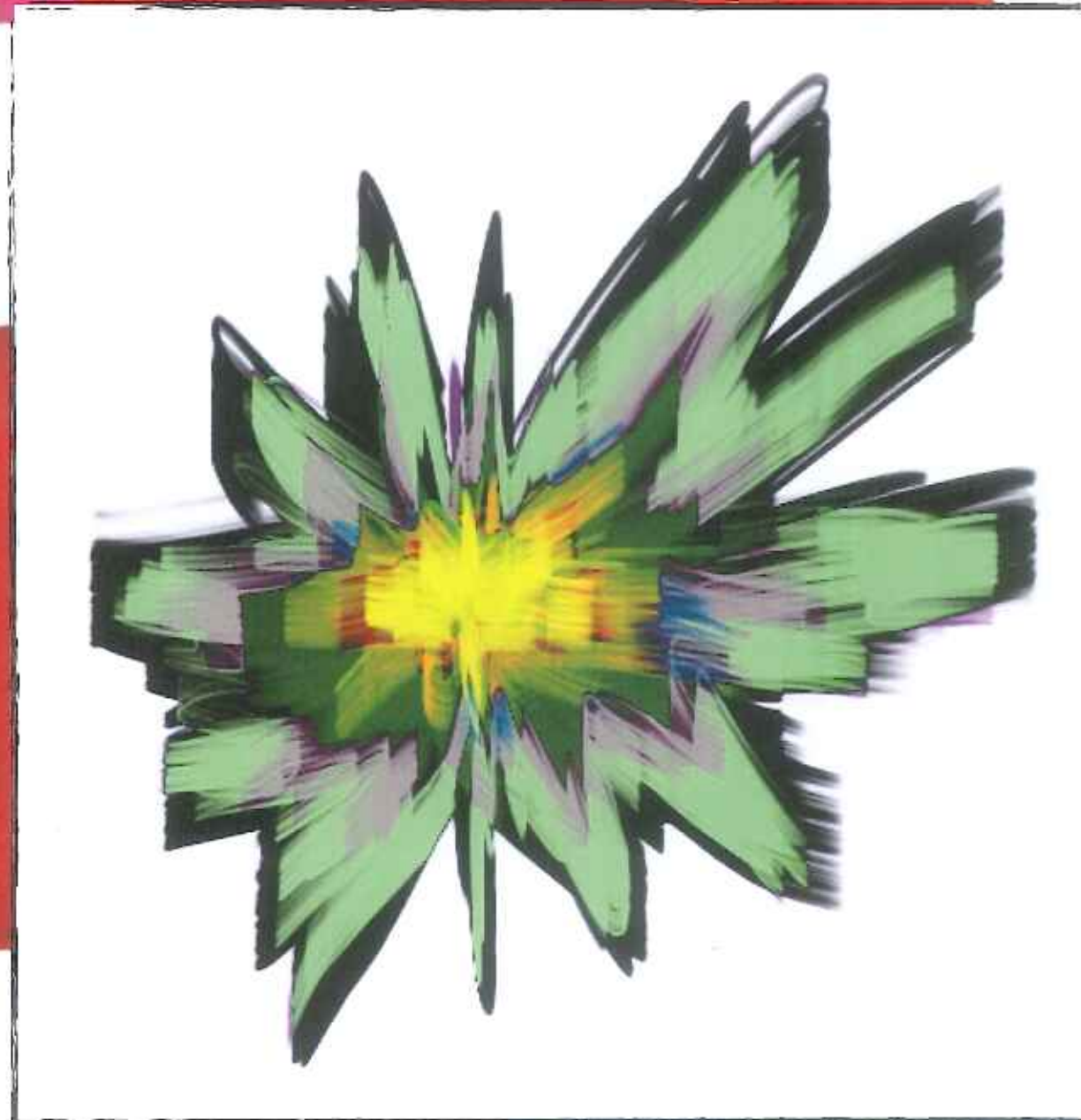
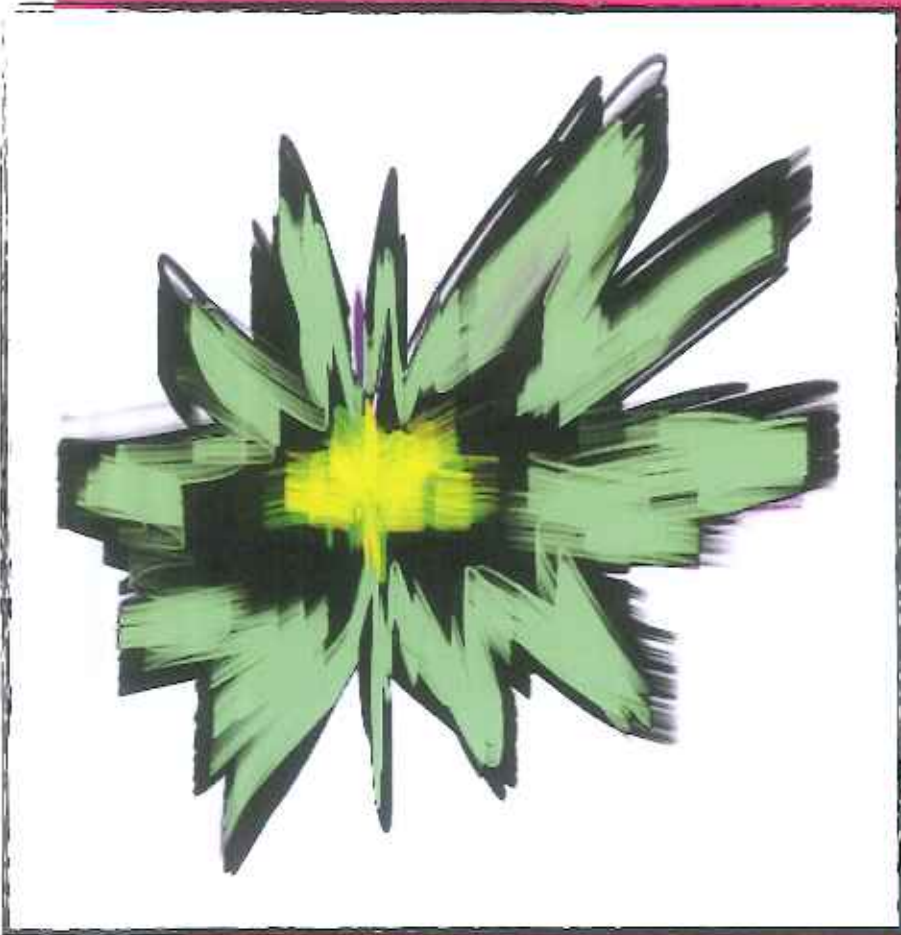
The palette knife was effective and easy to use.

Green was the dominant colour.



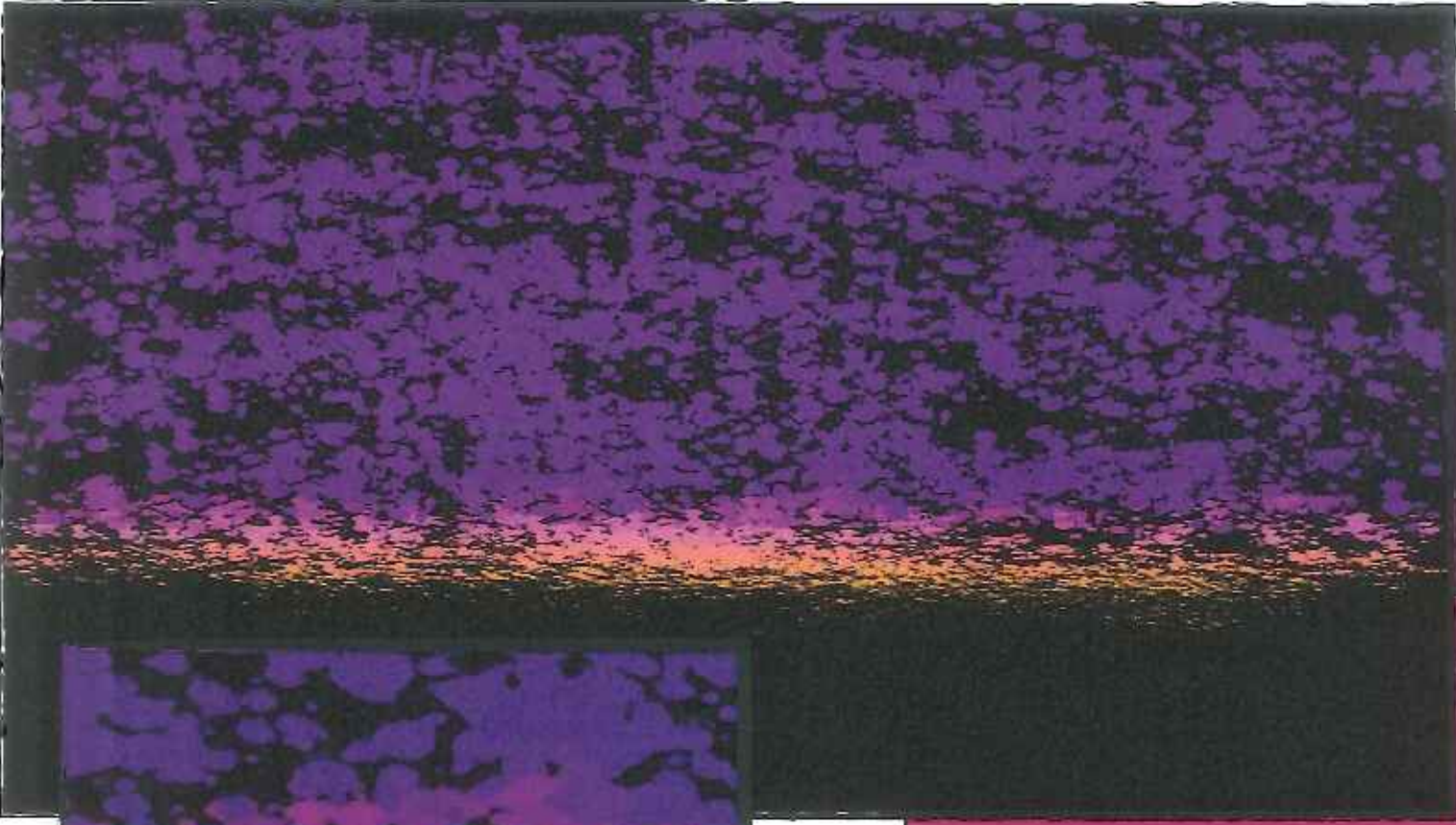
The palette knife created a satisfying petal formation.

Purple and yellow were used to the minimum, though clarified from the Linear Light filter.




I may not use this style of flower later due to how tedious replicating it is.

THIRD FINAL PIECE





I used the 'perspective dots' brush to create the sky.

The perspective tool I used changes the behavior of certain brushes to gradually make them smaller or larger.



The clouds are going to be the main focus.

I used one brush for the red base, using another brush for the yellow.



At this point, I'm pleased with the progress of my third final.



THIRD FINAL PIECE

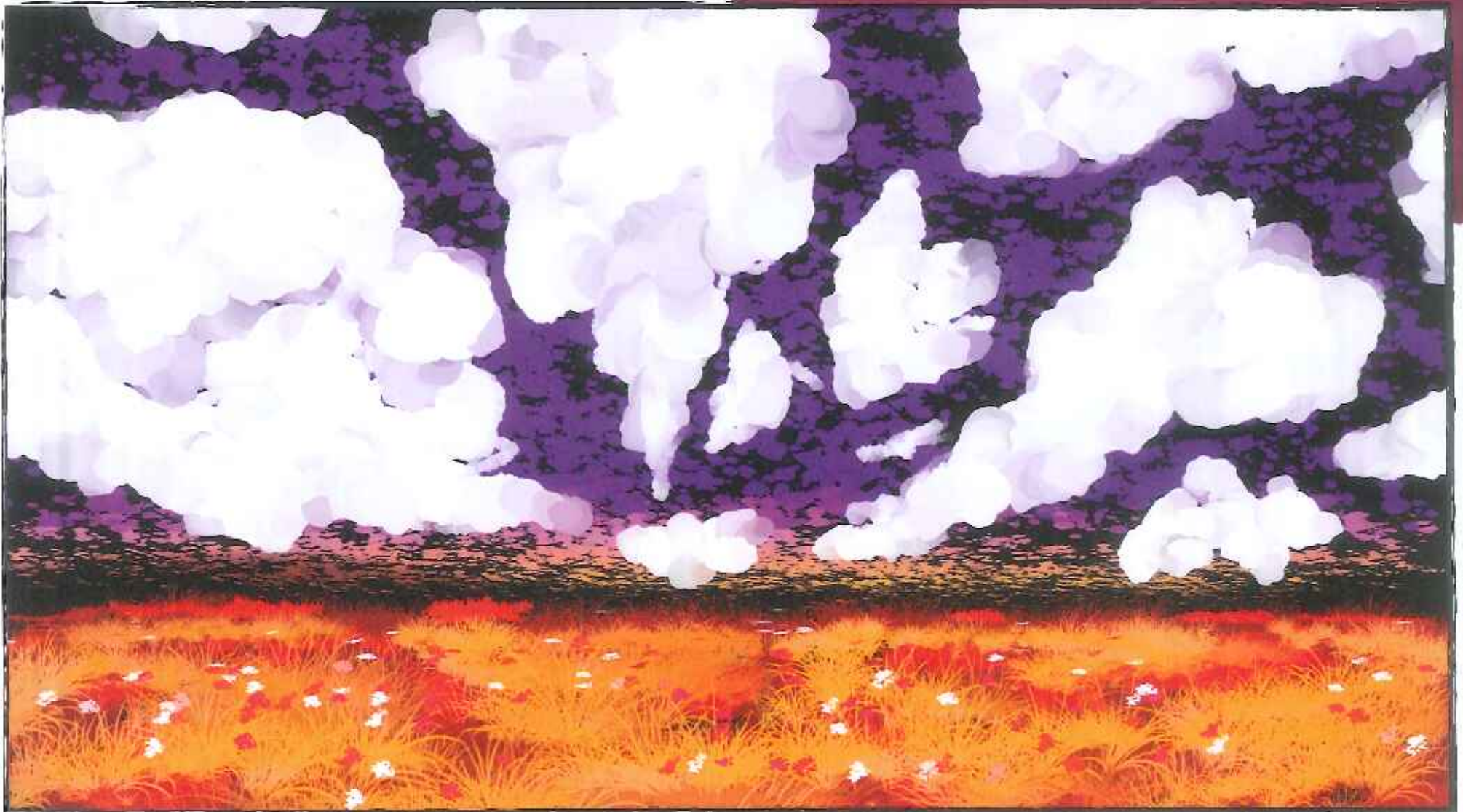
I didn't want to over-decorate the field, so I used a basic flower brush with colours that stuck to the theme of the scene.

They lightened the field, but still didn't take away from the sky.



I added fluffy white clouds.

I shuffled the smaller clouds a fair bit, unsure of how I wanted them.



THIRD FINAL PIECE



I went over certain parts of cloud with a light purple shadow.

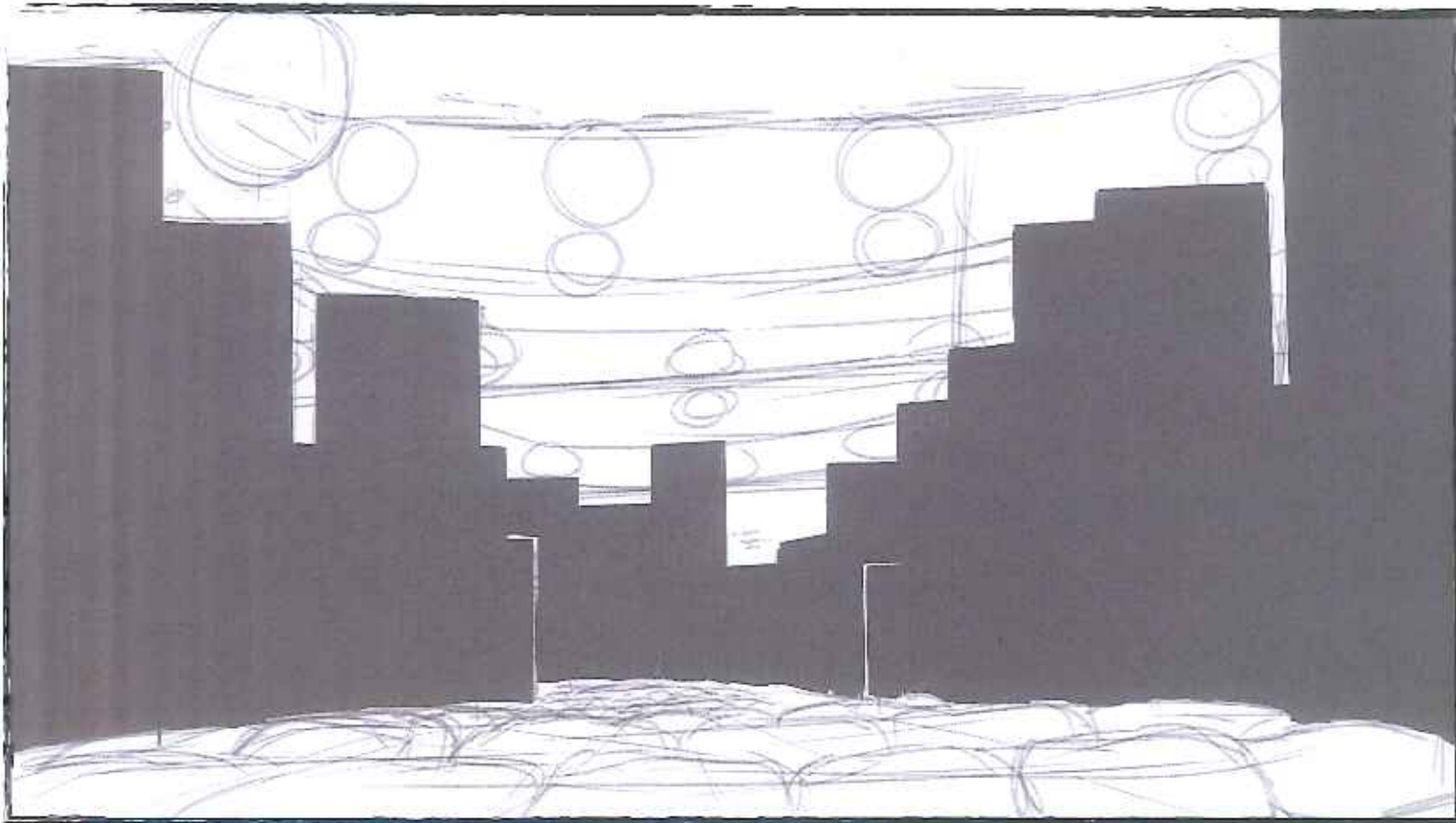
I added in a sunset backdrop which effectively highlighted the light source.

I'm pleased with how the clouds turns out, and how it works well with the rest of the scene.



FOURTH FINAL PIECE

I went straight into my fourth final so I wouldn't be influenced by any artist style or idea.



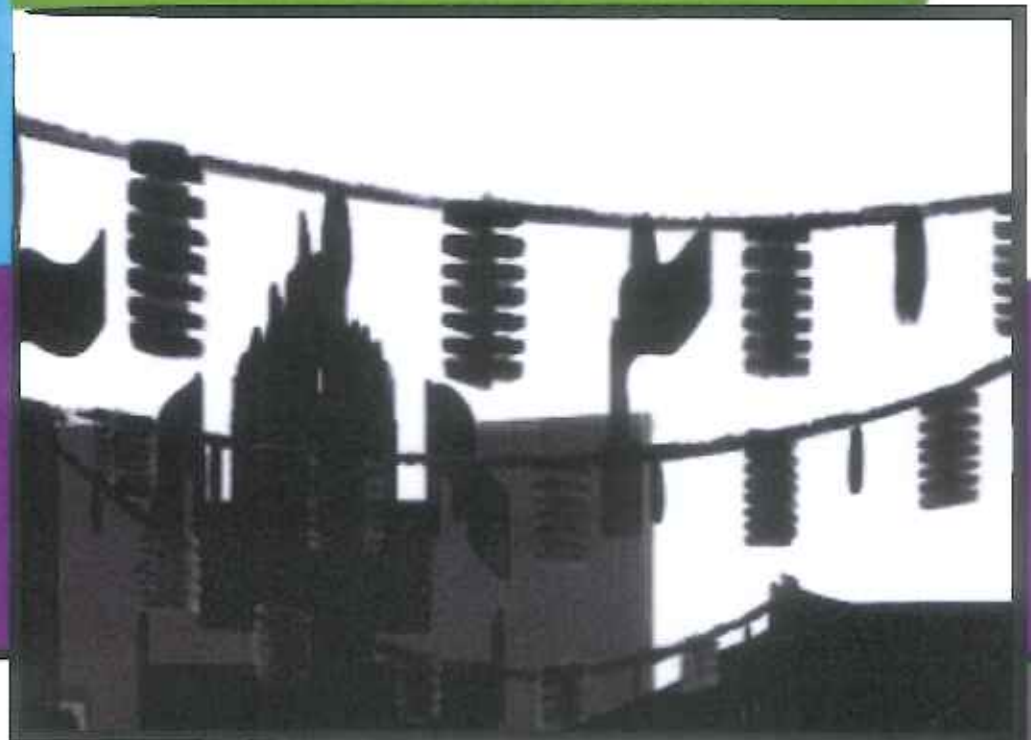
I sketched out a quick reference for the scene.

Using a palette knife, I silhouetted the buildings.

I constantly used this layer for reference.

I used the palette knife 45% of the time during this artwork.

I simplified certain shapes to minimize chaos.



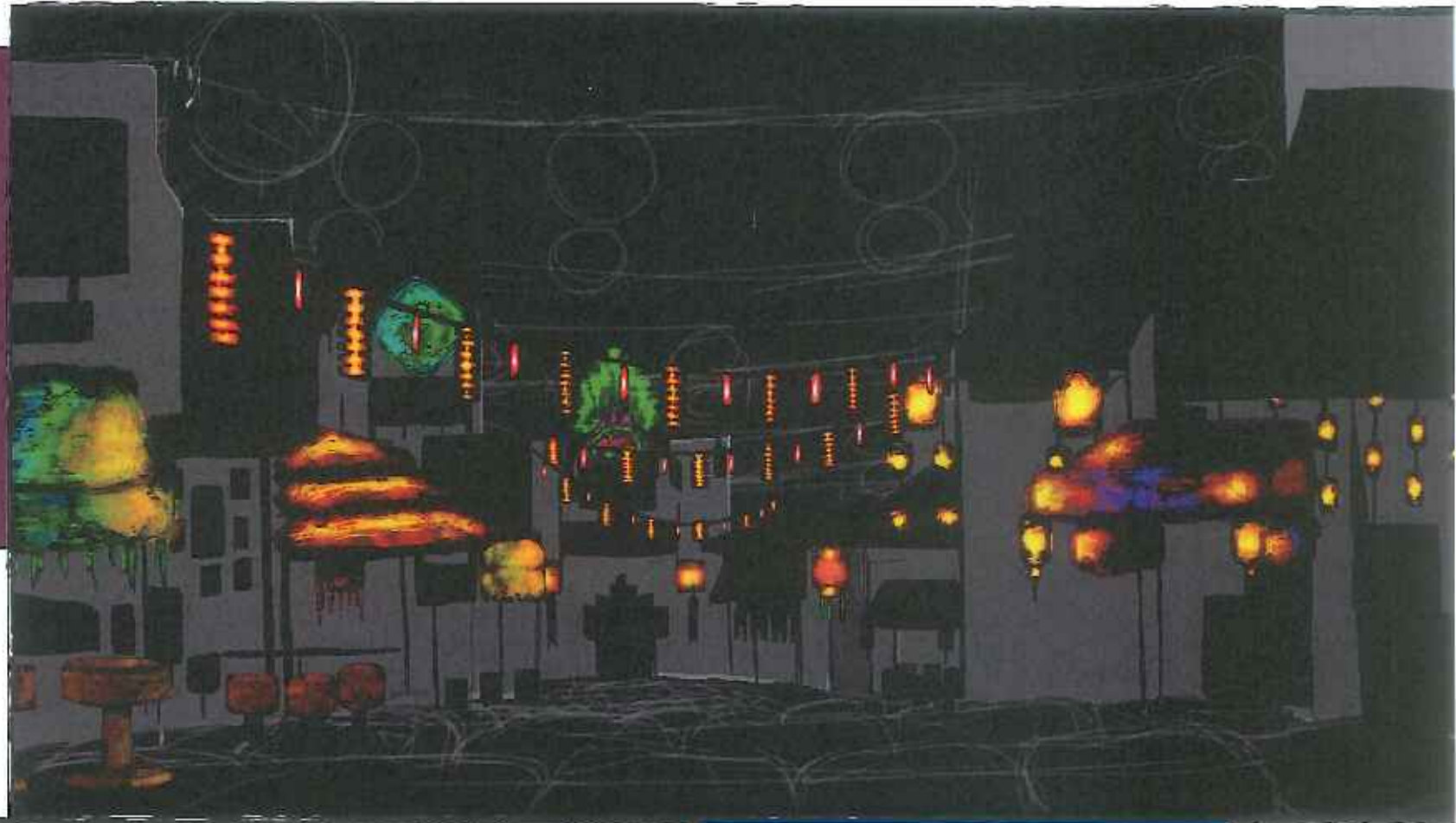
THIRD FINAL PIECE

Colour was now vital.

Varying the colours was difficult.

Orange and red became popular.

I discovered a unique way to show lighting, experimenting with the lantern ideas first, as shown below.



The program began to malfunction, causing my biggest layer to be lost.

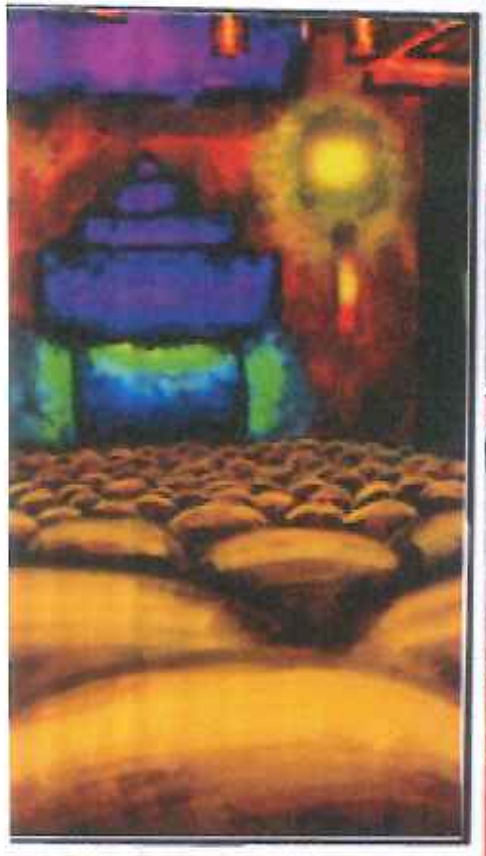
My mother helped me counter the problem by using a recent JPEG to replace the layer I lost.



FOURTH FINAL PIECE

Now I needed a backdrop.

I tried fancy swirls and comets, even a moon, but the simplicity of clouds and stars looked best.



I added in the stone-brick path last.

The yellow balanced out the red in the buildings, and the perspective was visually effective. I am very pleased with how this final turned out.



CONCLUSION

During this visual study I tried new styles of digital art. Over my studies, I found confidence in my work and broke out of my comfort zone. I recognize that the work I have produced can be improved upon, but I have still achieved my goal of studying various brushes and digital techniques to create different types of landscapes.

BIBLIOGRAPHY

Craig Mullins

- Teo, L 2015, *About Craig Mullins*, Ballistic Media, accessed 3 March 2015, <http://www.ballisticpublishing.com/articles/craig_mullins/>.
- Teo, L 2003, *The art of Craig Mullins. Exposé 1 Grandmaster*, CG Networks, accessed 3 March 2015, <http://www.cgsociety.org/index.php/CGSFeatures/CGSFeatureSpecial/the_art_of_craig_mullins_-_expos_1_grand_master>.
- *Craig Mullins* 2015, Wikipedia, accessed 12 March 2015, <http://en.wikipedia.org/wiki/Craig_Mullins>.
- N/A n.d., Goodbrush, accessed 12 March 2015, <<http://www.goodbrush.com/>>.
- Henderson, S 2006, *Craig Mullins (Update)*, Lines and Colours, accessed 5 March 2015, <<http://linesandcolors.com/2006/03/27/craig-mullins-update/>>.
- *Art by Craig Mullins* 2015, Pinterest, accessed 10 April 2015, <<https://www.pinterest.com/amarinn/art-by-craig-mullins/>>.
- *Craig Mullins* 2011, SAA, accessed 10 April 2015, <http://community.saa.co.uk/gallery/all-artworks-by-craig-mullins_284790.html?oscsid=66mf9an21a0719uainn3r3ecn1>.
- Plunkett, L 2011, *The sumptuous video game art of Craig Mullins*, Kotaku, accessed 8 March 2015, <<http://www.kotaku.com.au/2011/07/the-sumptuous-video-game-art-of-craig-mullins/>>.

Dylan Cole

- *Dylan Cole Studio* n.d., Dylan Cole, accessed 23 March 2015, <<http://www.dylancolestudio.com/>>.
- Bogdanovski, I 2015, *Artworks of matte painter Dylan Cole*, MakeSimpleDesigns, accessed 20 March 2015, <<http://www.makesimpledesigns.com/artworks-of-matte-painter-dylan-cole/>>.
- *Concept Designer/Matte Painter* n.d., The Gnomon Workshop, accessed 3 April 2015, <<http://www.thegnomonworkshop.com/about.php>>.

Levi Hopkins

- *Levi Hopkins Art* 2014, Levi Hopkins, accessed 10 April 2015, <<http://levihopkinsart.com/>>.
- Hopkins, L 2014, *The Art of Levi Hopkins*, Levi Hopkins, accessed 10 March 2015, <<http://levihopkinsart.blogspot.com.au/>>.
- *Guild Wars 2 Concept Art by Levi Hopkins* 2013, Concept Art world, accessed 11 April 2015, <<http://conceptartworld.com/?p=7460>>.
- Hopkins, L 2013, *Digital Art Masters: V7 - Sample Making Of 'Arises'*, 3D Total, accessed 11 March 2015, <http://www.3dtotal.com/index_tutorial_detailed.php?id=1650#VUpqw2SUcm->.
- *The Art of Levi Hopkins* 2012, Levi Hopkins, accessed 8 March 2015, <http://levihopkinsart.blogspot.com.au/2012_03_01_archive.html>.

DeviantArt

- *AndreasRocha* 2015, DeviantArt, accessed 10 March 2015, <<http://andreasrocha.deviantart.com>>.
- *DreadJim* 2015, DeviantArt, accessed 10 March 2015, <<http://dreadjim.deviantart.com>>.
- *InkSylinter* 2015, DeviantArt, accessed 10 March 2015, <<http://inkensylinter.deviantart.com/gallery/>>.
- *Deharme* 2015, DeviantArt, accessed 10 March 2015, <<http://deharme.deviantart.com/art/Deharme-BRUSHES-Photoshop-CC-435479570>>.

Juhani Jokinen

- *Art of Jokinen* n.d., Jokinen Visual Development Studio., accessed 23 March 2015, <<http://www.artofjokinen.com/>>.
- *Juhani Jokinen* 2015, ArtStation, accessed 22 March 2015, <<https://www.artstation.com/tos>>.

Brushes

- *The 60 best free photoshop brushes* 2015, Creative Blog, accessed 2 March 2015, <<http://www.creativebloq.com/photoshop/free-photoshop-brushes-11121140>>.

Other

- *Robert Stromberg* 2015, Wikipedia, accessed 3 April 2015, <http://en.wikipedia.org/wiki/Robert_Stromberg>.
- Reuveni, E 2005, *John Knoll - Digital Effects*, PhotoshopSupport.com, accessed 30 April 2015, <<http://www.photoshopsupport.com/articles/john-knoll-pirates.html>>.
- *Rick Carter* 2014, Wikipedia, accessed 30 April 2015, <http://en.wikipedia.org/wiki/Rick_Carter>.



