ACR101 - 2D Asset Creation:

Working with strong silhouettes

Week 4

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Daily Speedpaint

- Today's themes:

  - Tea house - Living in the fridge - Holy barrier - Surgeon machine

  - 30 minutes!

Overview

- How we see the world
- Importance of a strong shape
- Making shapes and creating Brushes
- Working from outside in & Photoshop techniques
- Using mirroring

http://www.designlessbetter.com/blogless/wp-content/uploads/2008/05/1357016224_34111739cb.jpg

How we see the world

- As a child matures and starts to master the ability to use his/her body, they are better able to focus their eyes and tell differences in colour.
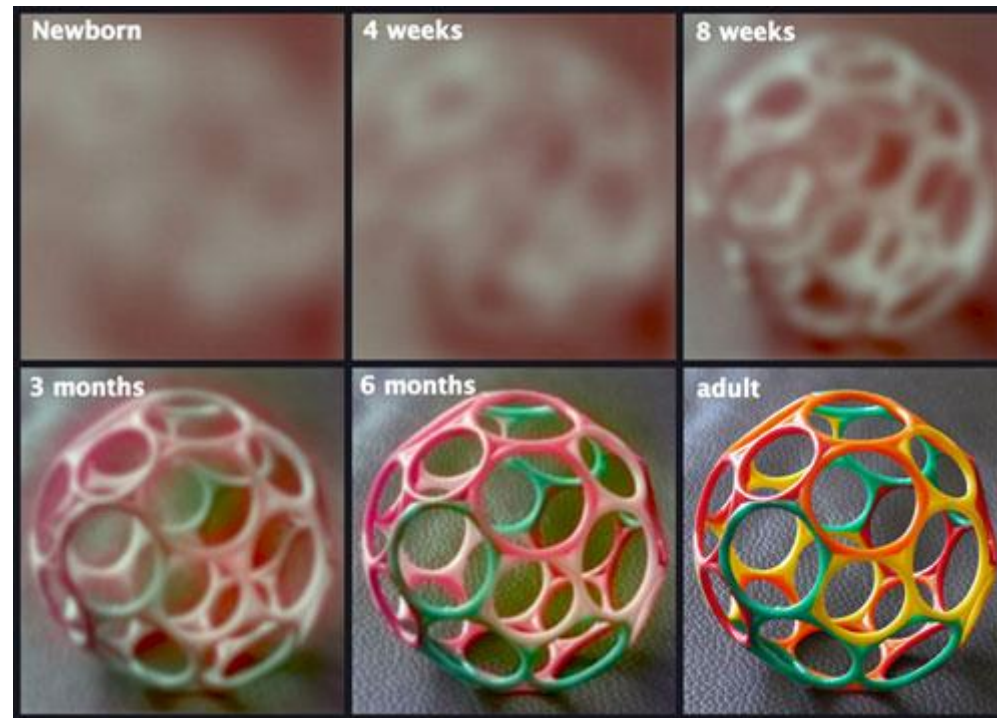
We are binocular!

Binocular
brɪˈnɒkjʊlə/
adjective: **binocular**
early 18th cent. (in the sense 'having two eyes'): from Latin *bini* 'two together' +
oculus 'eye', on the pattern of *ocular* .

All this means is that we have depth perception. People with various level of quality of vision are able to differentiate the general shapes, scale of an objects and its distance from us as an observer. At our earliest.

Consider that we were able to identify our parents as gentle blob shapes that would talk to us in a strange baby language.

Visual Cliff Experiment

- Was an experiment that tested infants ability to judge depth
- Psychologists Eleanor J. Gibson and R.D. Walk at Cornell University (1960)
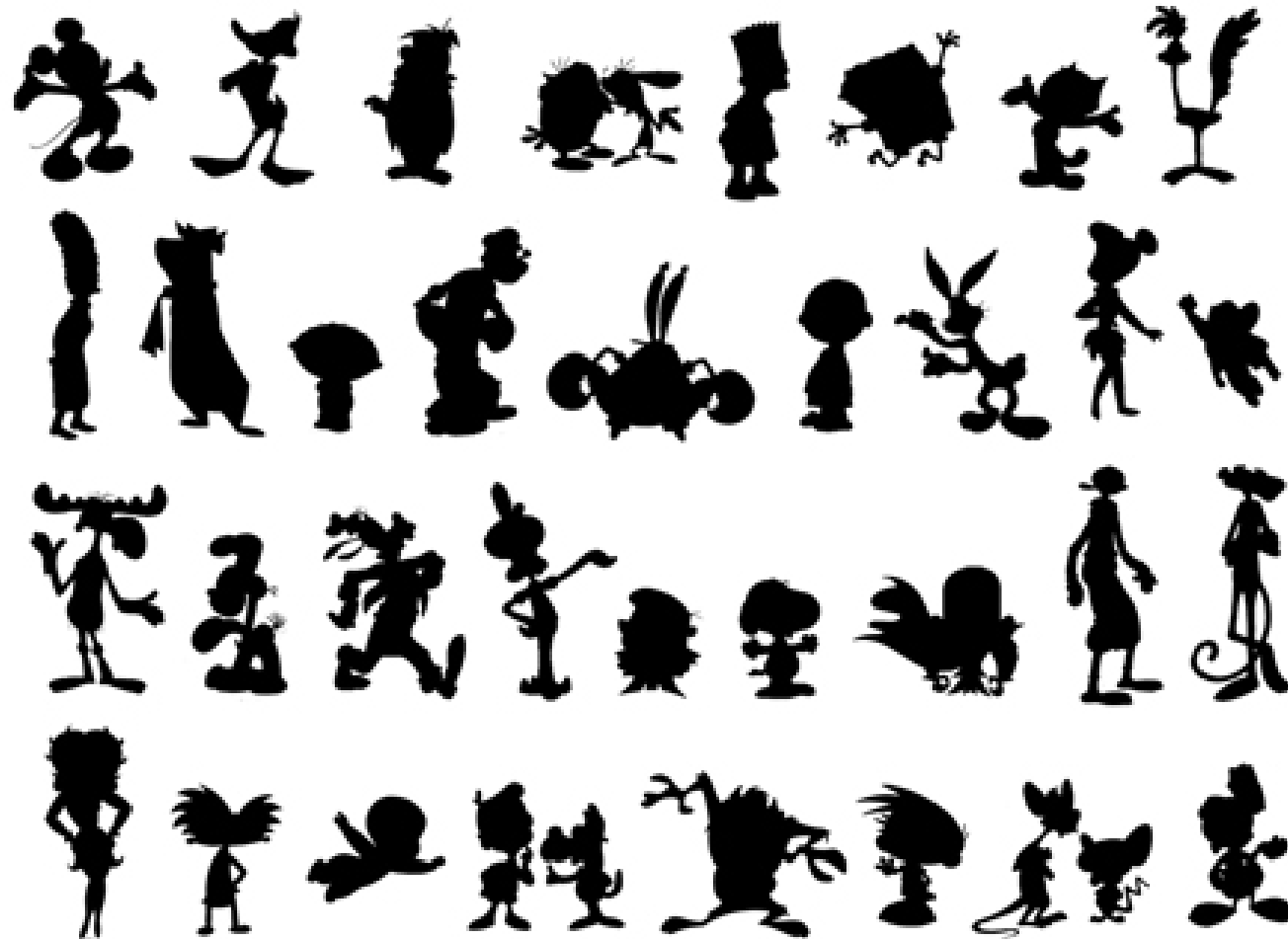

Figure 12.12 A mother calling to her child from across the deep side of the visual cliff. Despite the presence of the glass surface covering the cliff, the child refuses to cross over to the mother. (From Gibson & Walk, 1960. Photograph courtesy of William Vandivert.)

Depth Visualised

Who's who?

What is character?

char·ac·ter

noun \ˈker-ik-tər, ˈka-rik-\ : the way someone thinks, feels, and behaves : someone's personality

Posture is a powerful body language that communicates character.

Power of Posture

The 'Tough Guys'

Wonder Woman

Importance of a strong shape

- If your silhouette communicates something about the subject matter you are off to a wonderful start.
- If you can come up with the story out of the blue about your silhouette, again you are starting with an advantage.
- Your silhouette thumbnails should communicate health, wealth, status, origin material, species, purpose, age, scale… etc
- Silhouettes are the quickest and easiest ways to come up with large numbers of concept designs.
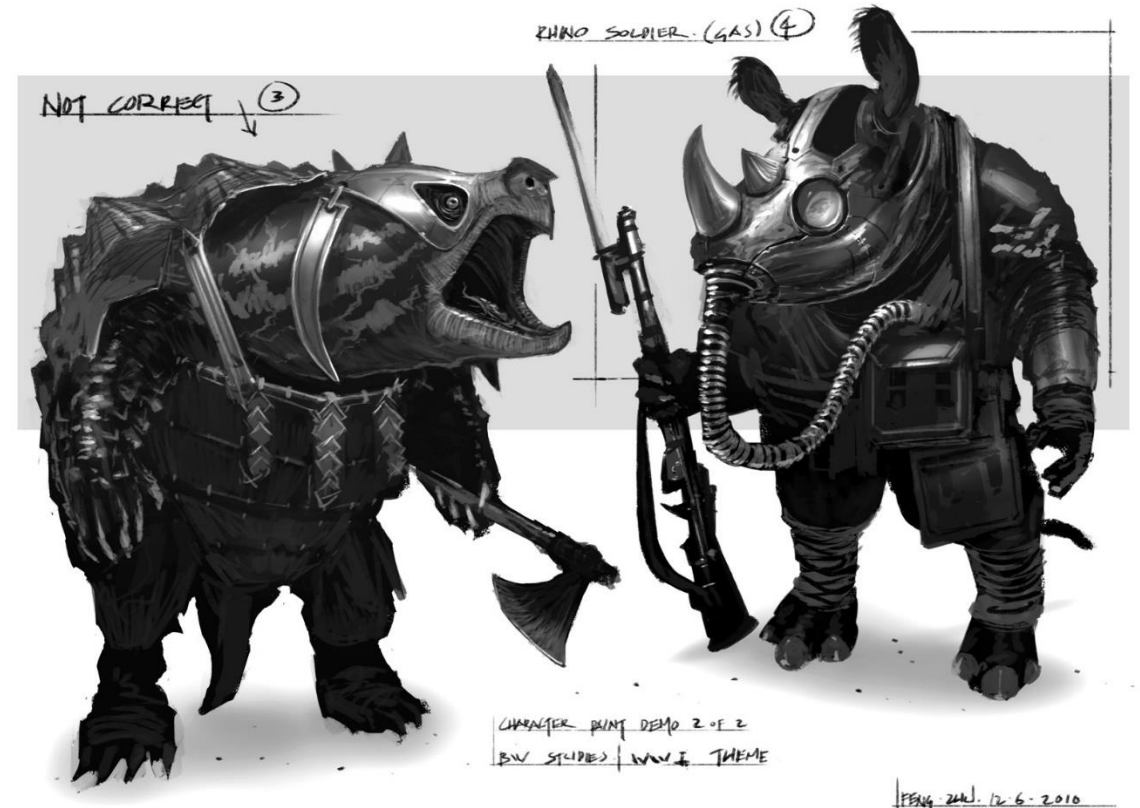
The Photoshop Brushes
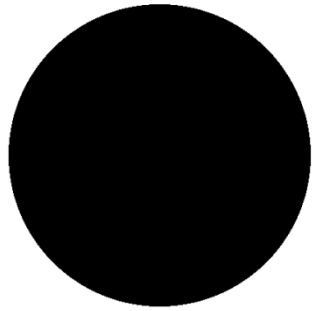
- Brushes and their shapes help to create different kinds of lines
- Some are great for blocking in
- All of them are useful only if you understand form, light, anatomy, principles of visual communication and more.

How to make Photoshop brushes?

- Make your shape.

- Use the Marquee Select.

- Go to the 'Edit' dropdown.

- Select 'Define Brush Preset'.

- Name it & click OK.

- Select the brush in the brushes menu.

- Manipulate brush settings.

- New brush preset!

Useful Brush Sets

- If you have an artist who's style you enjoy, see if they offer custom brushes

- Diboine, Sephiroth, Dommifox all offer nice brush packs.

- If you're in Danny's clss, check the in his [dmdocs resources section](#)

Quick Tricks for Silhouette Painting in PS

- Make a new layer.
- Fill layer with solid black.
- Create a clipping mask on the layer.
- Press Ctrl+I to invert the layer.
- You can now paint silhouettes easier by switching brush colours (black and white) with 'V'. Speedy!
- Try using a brush on opacity 50-60% to build up strokes rather than have stark black strokes.
- After your shape is blocked out, select the layer instead of the mask to shade.
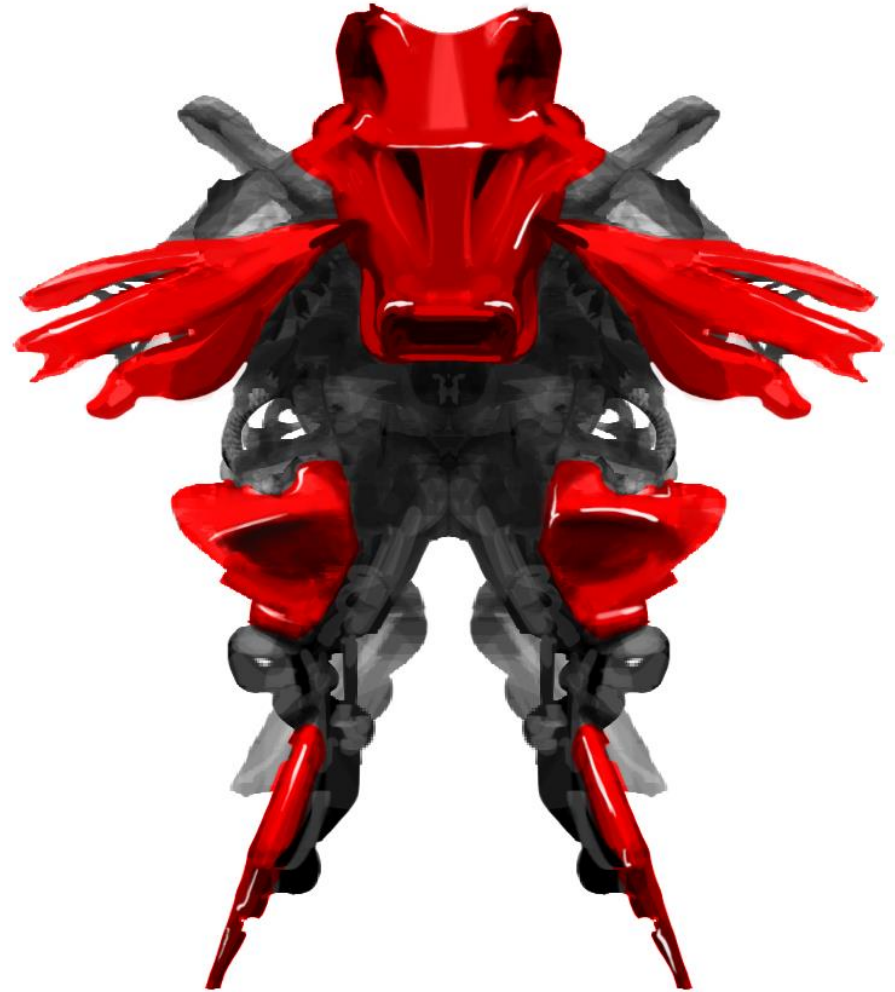- Rectangular brushes are usually easier to do silhouettes with.

Working From Outside In
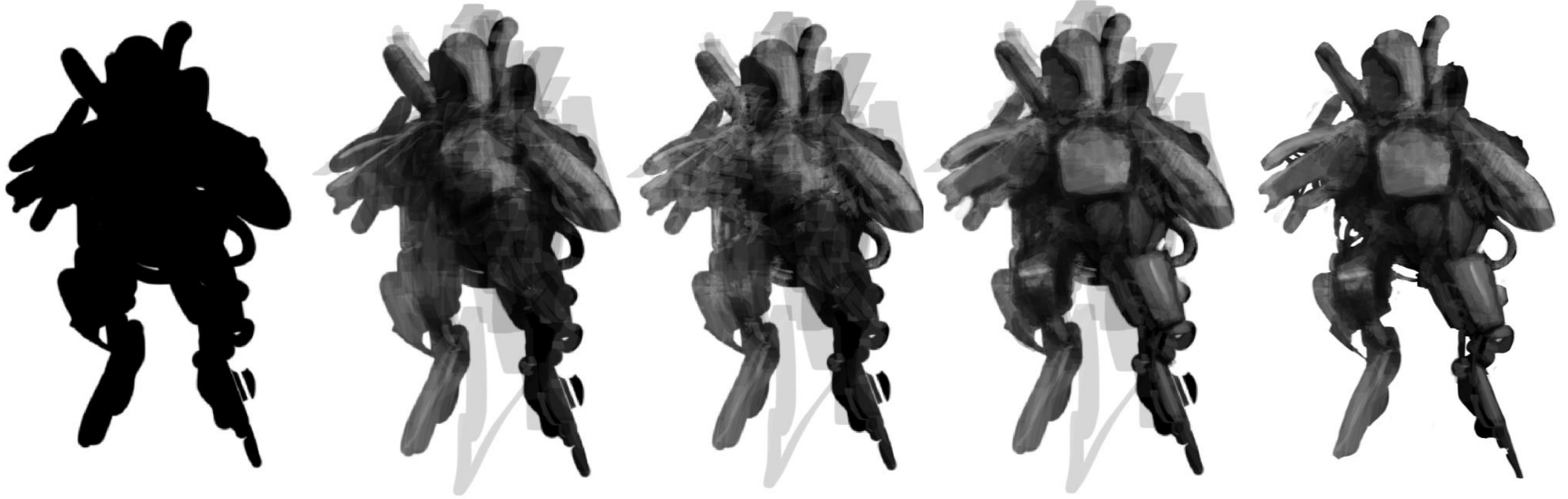
Mirroring and Combining
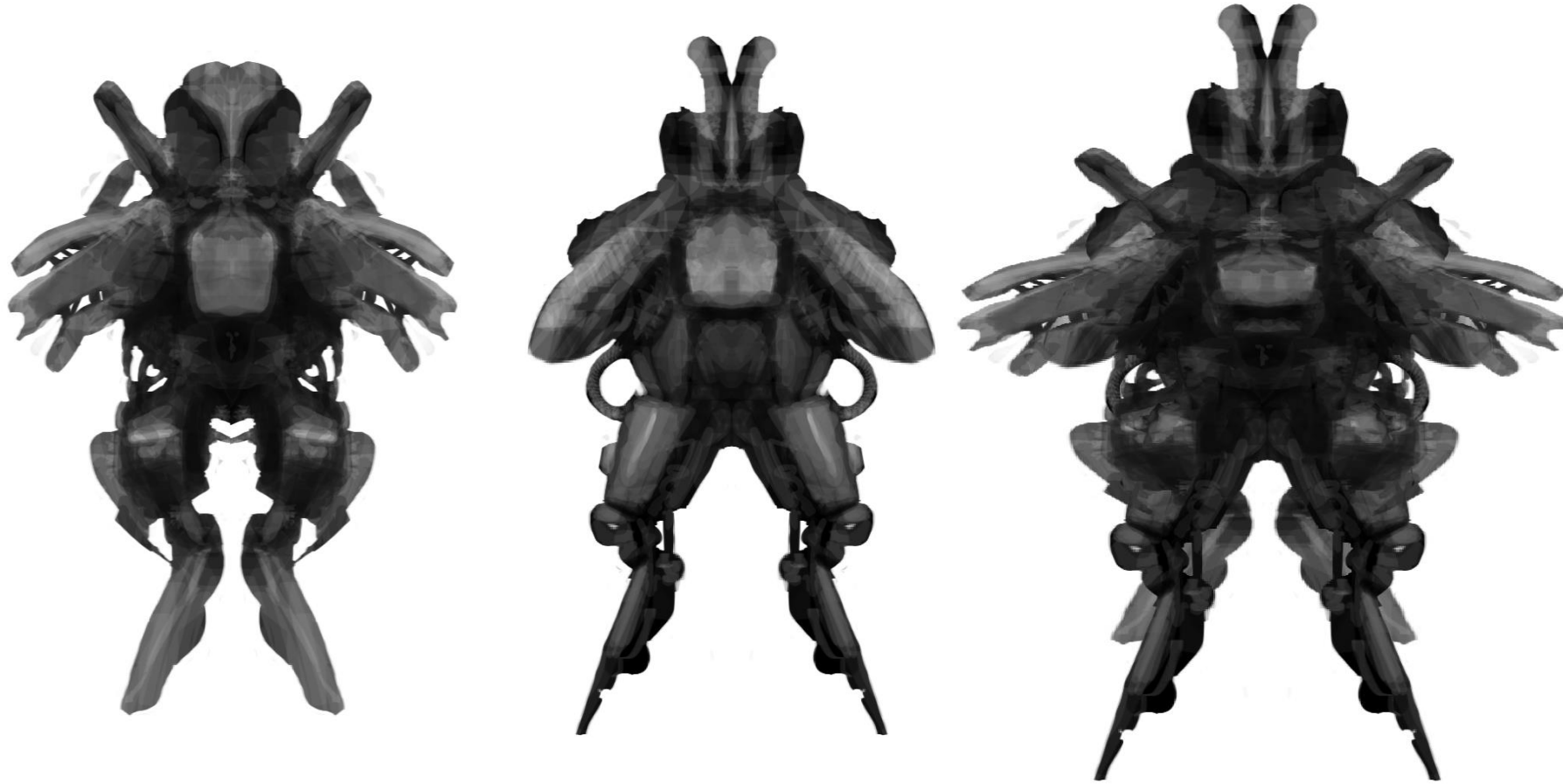
Adding Colour

Overview

- Having a strong silhouette will help in character creation.

- It's a great way to get as many ideas out as quick as possible.

- It appeals to the brain on an instinctual level.

- It is a must have skill as an aspiring concept artist.

http://www.conceptart.org/forums/attachment.php?attachmentid=227807&stc=1&d=1193673983

Examples

Examples

Open up Photoshop!

- Make a new file, 2000 by 1000 pixels.

- Using black and white, start drawing.

- Focus on the silhouette and blocking out form only.

- Not happy? Start a new one.

- Fill up the page. If it's full, start a new one.

- No pixel art.

- You have **one hour** to come up with a selection of silhouettes for monsters in a horror game.

Round Two!

- The rest of your class is to experiment with silhouettes appropriate for your GDP102 game.

- If you work hard in this class, this could be some of your summative completed (if the work is of a high standard).

- Keep in mind good layout philosophy and try not to noodle unless you're editing value.