

Workshops



Artist PROFILE

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Lamin was
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LAMIN
illustration * design

Photoshop Fantasy Renaissance

Learn to create beautiful fantasy based renaissance art in Photoshop, with **Lamin Martin**...

What a time of decadence it was. Often referred to as the age of affluence, the renaissance period produced some of the most romantic and classical sculpture, fashion and fine art in art history. It's no wonder why so many artists pull from such a deep well of style and substance. In this workshop we're going to go through the process that I used to come up with what I like to call "Fantasy Renaissance" which of course is pulling influences from the

renaissance period using one of the illustrations (Dragon Lily) found in *Leather Wings Semblance*, one of the illustrated artbooks published through Lamin Illustration & Design. What I think is necessary in coming up with a believable image is coming up with a back story for the character to exist in. So may I introduce to you Dragon Lily. She is a dragon who through years of training and discipline developed the ability to take on humanoid form. It is a rare and

unique skill for a dragon to obtain and well worth praise but she now fears that what she has become is strange, fragile, filled with fear, envy and mistrust. But in order to move through this new world she must adapt if for no other reason than to understand the mind of man. Now that I've come up with a back story there is a sense of personal investment in making sure that I'm not just drawing a picture but instead I'm visually representing a moment in her life.



1 Sketch

I'm a huge fan of seeing the linework before an artist takes a piece to colour, the more line information the better as far as my personal taste goes. Which is why when I start an image I tend to work out the compositional elements as much as I can in the pencil stage before I take it to colour.



2 Base colour

Once the drawing is ready to go I lay down the base colours to get an idea of how well the colours will work together. Since the posture of "Dragon Lily" is very refined and poised giving a feeling of stoicism to the viewer, I wanted to give the colour palette a feeling of warmth using deep earthy

greens, reds and yellow ocre to contrast her demeanor.



3 Layers

When beginning a new colour piece having a well thought out line drawing is essential to build on, but just as important is having a well thought out plan of attack when it comes to the organization of your layers as you work through your colour process. What I tend to do is organize my layers into groupings of elements that are relevant in building towards the final image. As you can see below I've broken the image into separate groups and within those groups there are layers that have corresponding layer properties that I work with.





TRADE SECRETS
Fresh Perspective
 Get into the habit of flipping your image horizontally. Flipping it changes your perspective giving you a fresh point of view needed to find errors in composition that would otherwise go unnoticed.

4 Background Texture
 For the background of this image I wanted to create a canvas feel to play up the idea that this is classical piece of fine art. To achieve this effect I found a canvas texture online that I manipulated to produce the desired result. But keep in mind that even though you may be looking for a canvas texture don't rule out that a canvas texture may not be the only solution. You could just as easily use a wood grain texture, a rusty surface texture, a sandpaper texture etc. All of the alternate options have the potential to produce some unexpected and fantastic results.

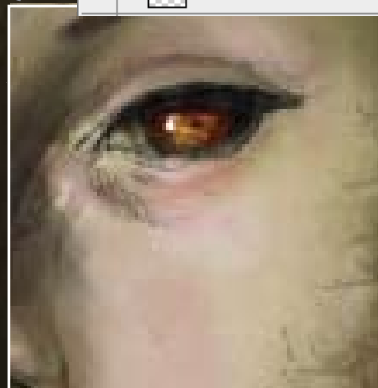
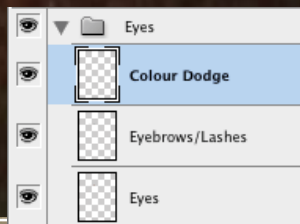
5 Skin
 I wanted her skin to have the the palette reminiscent of a noble woman who has been powdered and prepared for an upcoming gala. The colours used to achieve this look are very pale and cool greens to softly blend receding areas found on her face further into the greens found in the background and very soft



warm pinks to bring out the softness and freshness of her cheeks.

6 Shadows
 The shadows in this piece are dark reds and dark shades of green applied on a separate Multiply Layer using a Soft Round-edged Airbrush. One thing you should try to avoid is using flat black for shadows unless black is already prevalent in your image. Black will tend to flatten out the brilliance of your colours unless, of course, that's a look you're going for.

7 Eyes
 The eyes are rendered on one layer with a Colour Dodge Layer over top where I then used a Soft Round-edged Airbrush and a bit of Cadmium yellow to brighten her eyes.



8 Wing
 I like to give my dragon wings a bit of a unique feel by combining reference photos underneath the main drawing. I drew the dragon wing, coloured it and added a leaf texture with the opacity set to 50%. The result is a wing that has the fragility and texture of a leaf that complements the quiet strength of the figure.

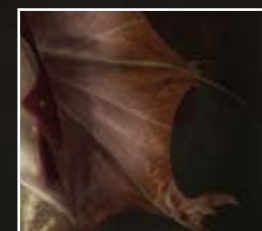
1. Leaf texture.



2. Leaf texture with Opacity at 50%.



3. Layer blending option set to Overlay.



In depth Fantasy Renaissance

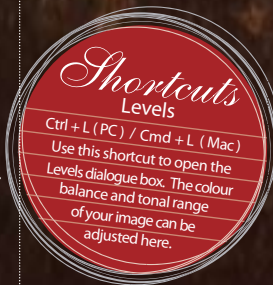
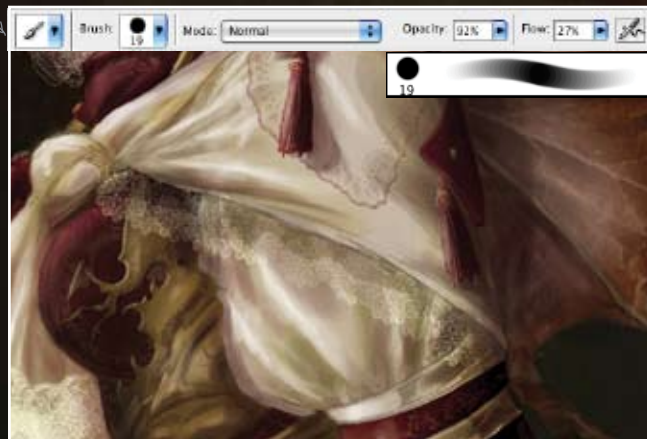


9 Clothing Reference

Clothing is so much fun to work with. Costuming in general gives you (the illustrator) countless combinations of fabrics, textures, motifs and patterns that ultimately push your illustration from just an image to a full out narrative. Don't be afraid to stylize and mix contrasting cultural design elements in one image to achieve a result that can be quite interesting. Do a lot of research. For "Dragon Lily" I used a mix of Victorian and Edwardian renaissance fashion design elements combined with my own stylization to give the character more of a fleshed out visual story.

10 White Satin

I used a Hard Round-edged Brush with the opacity set at 92% and Flow at 27% to render the white satin. I pay attention to the reflective nature of the material in order to pick up the reds found in the rest of her costume as highlights and the greens found in the background as shadows all in an effort to unify the colour palette.



11 Ornaments and Lace

Ornamentation on her armour is rendered by hand using a Hard Round-edged Brush and by using custom brushes created from textured lace photo reference.

12 Line Weights

As much as I love seeing linework in the drawing and sketching stage of an image when it comes to a finished colour piece I try to hide the black outlines as much as possible, however I still want to retain the line quality. So to get around that I Right Click and create a Clipping Mask on the linework layer. Then I change the blending option on the Clipping Mask Layer to Lighter Colour and colour the lines to match the colour choices I've made throughout my image. The result is a soft coloured outline to the illustration rather than a strong black outline. I



like using this technique to either hide or soften the linework instead of erasing it so I can always refer back to it as I work by simply turning off the Clipping Mask Layer.



13 Final Touches

Finally I flatten all of my layers and do my colour adjustments to find the colour balance and saturation that's most appealing.

