

Gimp

MAGAZINE



ISSN: 1929-6894

DIGITAL VERSION



BY

SA

EVELYNE SCHULZ
MASTER CLASS

THE GIMP
GALLERY

EVELYNE SCHULZ
INTERVIEW

GIMP MAGAZINE
BY THE NUMBERS



eVELYNE

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LETTER FROM THE EDITOR



I am so excited about the redesign of our publication. It is an absolute pleasure and honour to design for this magazine. It is such a creative process, which I enjoy immensely, especially working with such incredibly talented artists, photographers, illustrators and designers. It is the sweet spot of creativity.

If you haven't already, be sure to check out our Teaser Trailer for Issue #6 on <http://youtube.com/steveczajka>. It was so much fun to repurpose the content of our magazine into video, and this is another benefit of our next generation magazine. Also be sure to check out our Directors Cut & Commentary for Issue #6. I plan to incorporate more video (both creative & instructional) with our magazine.

Issue #6 was all about amazing photography from Aaron Tyree and Issue #7 is all about amazing illustration from Evelyne Schulz. It is truly a privilege for me to be a part of this magazine considering the caliber of photographers and illustrators who submit their works and trust us with the design, layout and presentation of their art. This issue is a special treat as we have Evelyne Schulz who is an amazing illustrator who uses GIMP software. I love the simplicity of her tutorial, and the incredibly inspiring interview article. A special thanks is due to Debi Dalio for developing and editing the amazing article and the master class. This is such an inspiring issue.

Looking forward to Issue #8 we have Ian Muttoo on deck for Night and Low Light Photography. We are in need of submissions for our gallery and new stories for Issue #10. GIMP Magazine is a wonderful way of featuring your art and story to the world. If you have video-based tutorials, we can incorporate them too. You would be sharing your art with roughly 15 thousand followers, and millions of views on Google+ and our website. We have honestly lost count of our magazine downloads because our magazine is everywhere via bit torrent and other amazing sites. On <http://issuu.com/gimpmagazine>

we have had over a million impressions alone. And this is great news for GIMP enthusiasts worldwide.

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The team at GIMP Magazine is thrilled to present Issue #7. If you are not already doing so, please follow us on Twitter, Google+, Issue, or by email subscription. Also, tell a friend about GIMP and GIMP Magazine and kindly tweet or blog about us to help spread the word.

Enjoy!



Cheers
Steve

<http://twitter.com/steveczajka>
<http://flickr.com/steveczajka>

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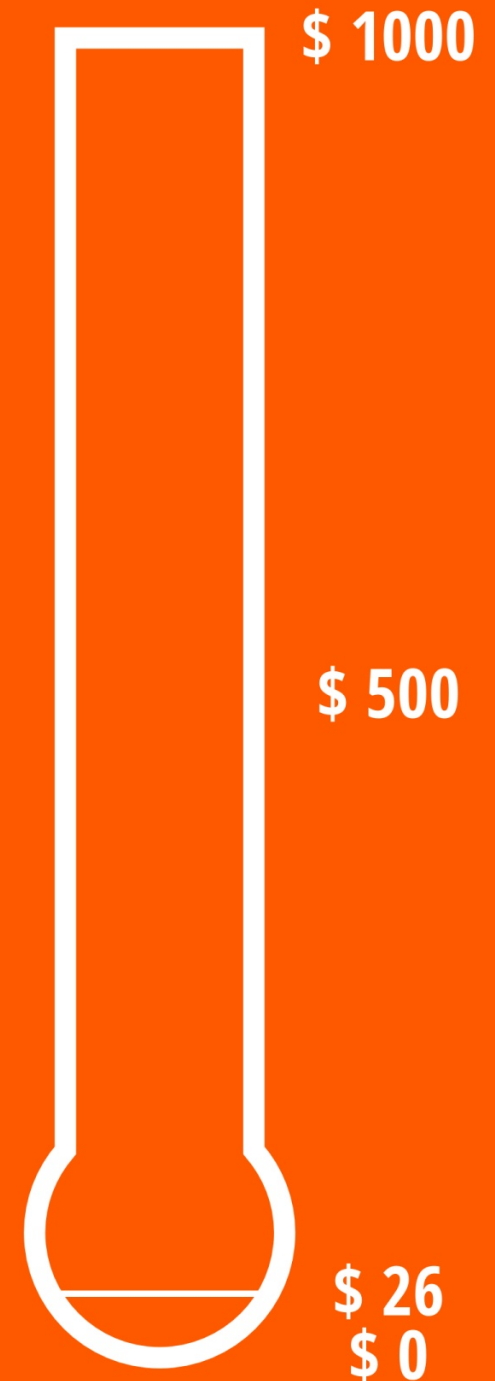
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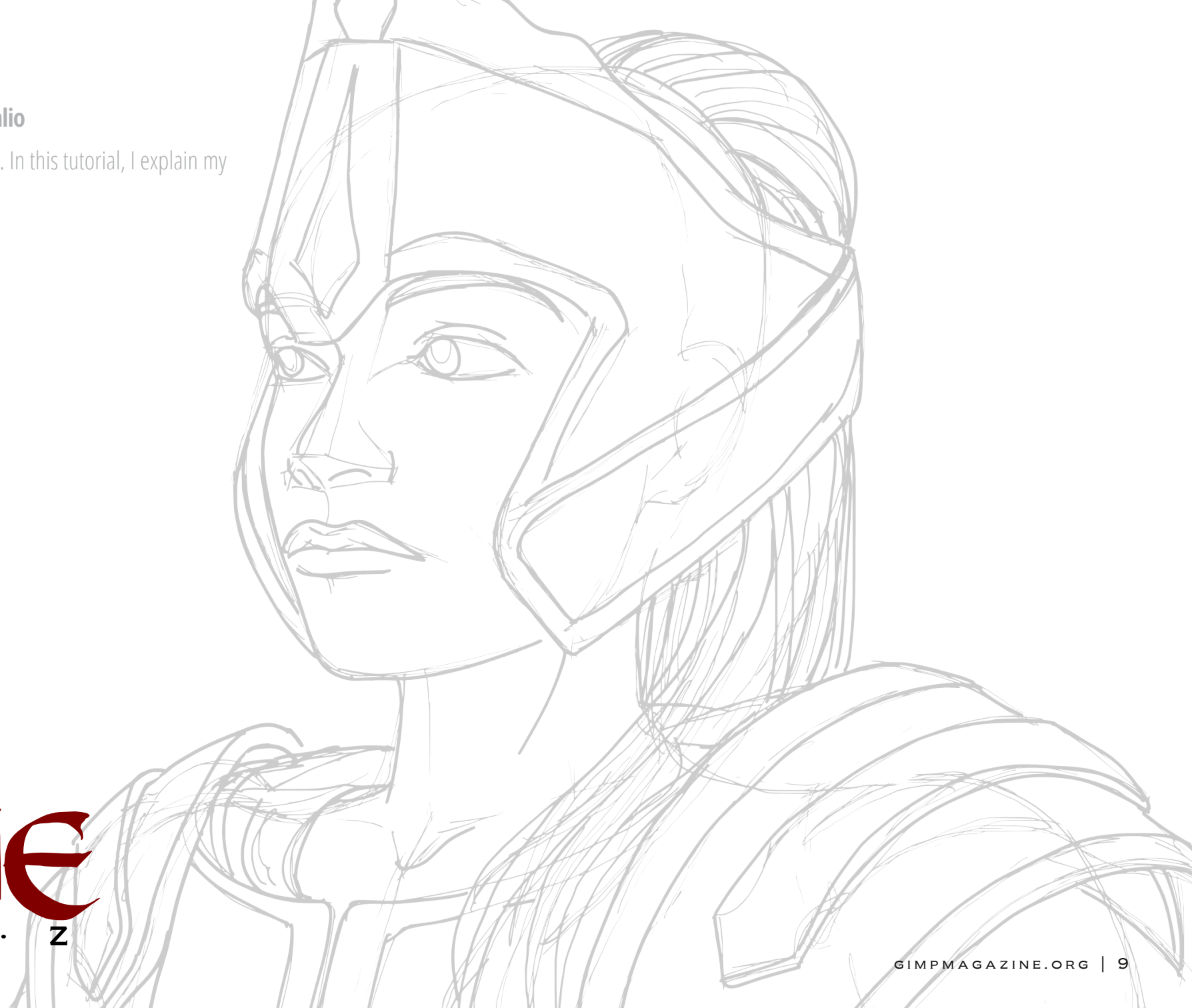


PAINTING WITH GIMP

Master Class Tutorial by Evelyne Schulz, edited by Debi Dalio

GIMP is quite adept at allowing an artist to draw and paint digitally. In this tutorial, I explain my general method for creating a digital painting.

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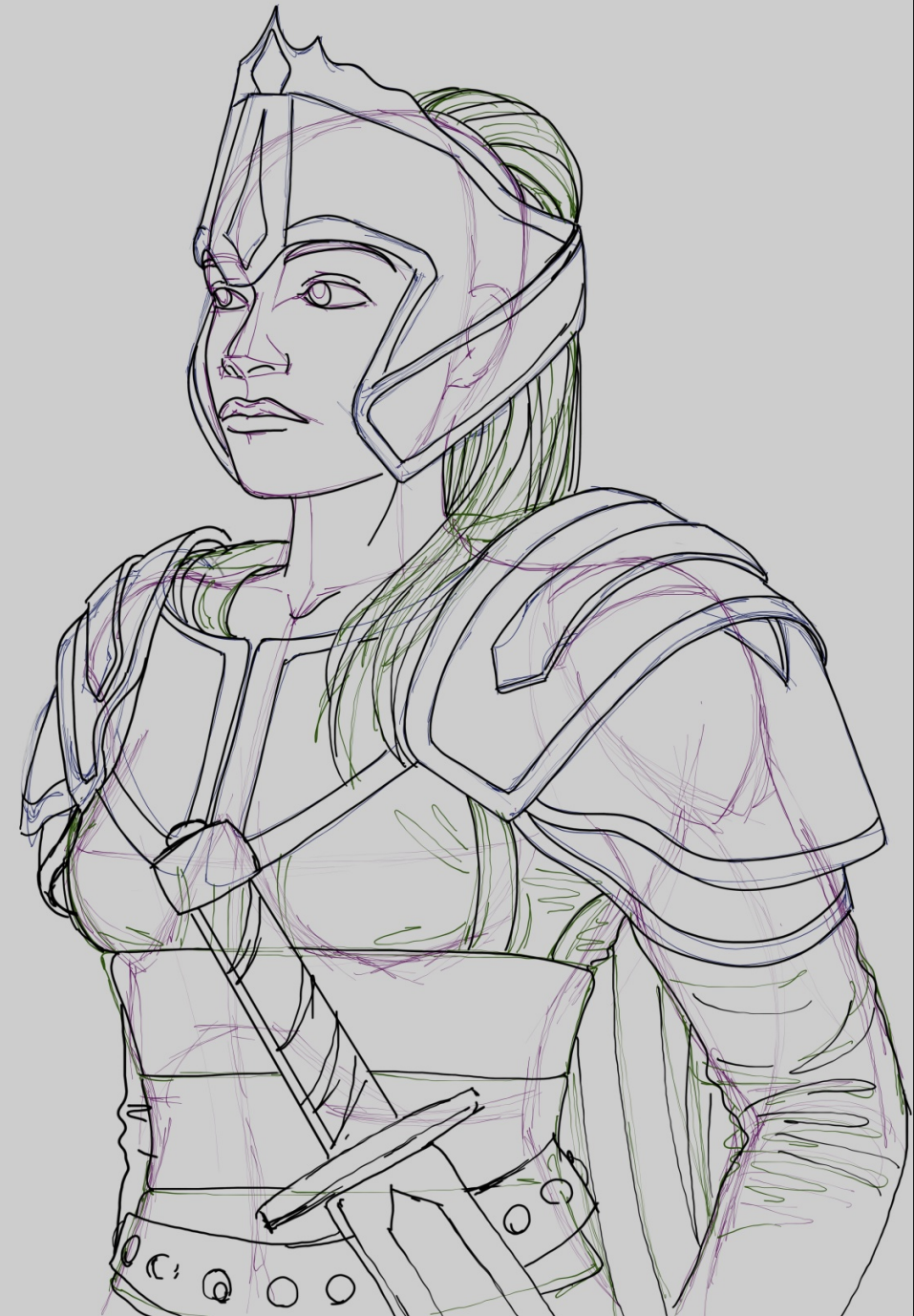


STEP 1 – SKETCHING THE INITIAL IMAGE

I often sketch my very first ideas on paper, whenever I have time – in the morning, on my lunch break, in bed before going to sleep. When I first began creating digital art I used to take a photo of my best sketch and use it as a base. When I draw a base today I use a Wacom Cintiq graphics tablet and the Paintbrush tool with different colors and usually the “Pen Generic” Dynamics setting with about 80 per cent opacity. You can save specific brush settings, name them, and recall them using the “Save Tool Preset” and “Restore Tool Preset” icons at the bottom of the Tool Options dialog.

Personally I don't sketch too many details, since I prefer colors instead of lines. I change a lot while coloring, and add details and new elements as I go.

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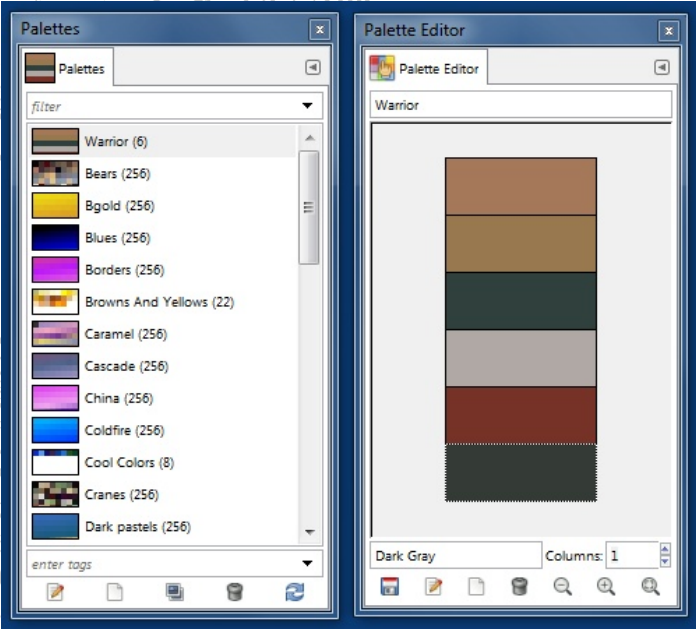
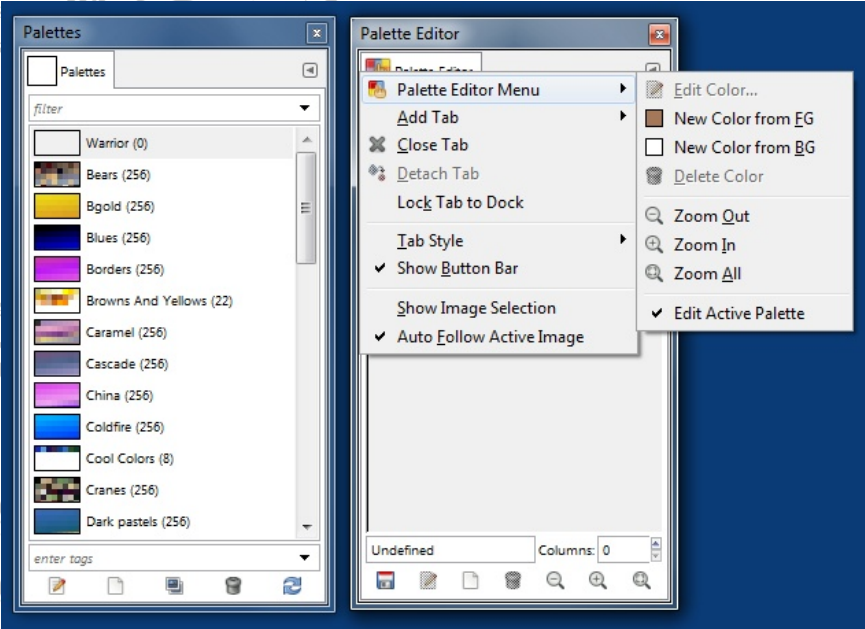


STEP 2 – SELECTING THE COLORS

Next I add rough colors. I try out the lighting and choose colors for the different elements. You can put a dot of every color you're using in a corner of the picture and use this as a sample palette from which you can pick up a color. To quickly pick up a specific color, press O to select the Color Picker tool, then click on the color you want.

Alternatively, you can create your own color palette in the Palette window. Choose Windows > Dockable Dialogs > Palettes to open this window. Create a new palette by clicking on the blank paper icon at the bottom of the window or by clicking on the left-arrow at the top right of the window and selecting Palettes Menu > New Palette. This will open the Palette Editor.

A unique name for the palette can be entered in the text box at the top. The current foreground or background color can be added to the palette either by clicking on the blank paper icon at the bottom of the Palette Editor or by clicking on the left-arrow at the top right of the Palette Editor and selecting Palette Editor Menu > New Color from FG (or BG). You can add, change, and delete colors as necessary, and adjust the Columns number to affect how the colors are displayed in the Palette Editor. While you're drawing, simply left-click on a color in the Palette Editor to set the foreground color to that color.



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STEP 3 – WORKING WITH LAYERS

At this point in the process I'm working on about ten layers, but this number will increase later. If you use many layers, it's very important that you name them correctly. One great feature of GIMP is the layer groups. Later on I will have reached fifty or more layers, so I group them and create a logically named structure. This saves a lot of time, because you never have to go searching for a particular layer.

For this picture I'm working with a resolution of 5100 x 6700 pixels, so a large number of layers can result in performance problems. To avoid that, as soon as you have finalized a part and don't need separate layers any more, merge them into one layer. Another great thing is that GIMP can handle layers of all sizes; that is, all layers do not need to be the same size. Use the Crop tool to crop a layer to the needed size to save lots of memory. Remember to tick the "Current layer only" setting for the Crop tool, or use Layer > Crop to Selection.

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STEP 4 – REFINING THE IMAGE

I tend to smudge more than I paint. I put some color on the picture and smudge it into place. If the current layer gets too transparent from smudging, I duplicate it, several times if necessary, then merge the layers. The Smudge tool has a great advantage. It makes mixing colors easy. By using a soft brush and a low “Rate” setting, you can create very smooth gradients and add fine shades of color. Structure and edges can be added by using a hard brush or by ticking the “Hard edge” option.

I refine the picture until I have a clean, plain base image. In the example picture, I have already added some lighting and shading, but I will keep adjusting this while working out the details. For adding highlights and shadows I use the Paintbrush tool and the “Lighten only” or “Darken only” mode, usually with a very low opacity. Working in this way, I can add small amounts of color, and lighten some parts while making other parts darker.

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STEP 5 – ADDING TEXTURES

Now that I have a refined, plain base image and have settled on the final colors, everything looks pretty nice, but far too smooth and lifeless. Have a look around. Have a look at yourself. How many surfaces are plain and smooth? Not too many.

So now I start adding textures. In this picture I have already done this on the helmet. I created a separate layer, selected an area of the helmet with the Free Select tool, ticked “Feather edges”, and filled the area with a pattern. This is not a pattern fill though – that would look far too static. I applied the pattern using a brush called “Texture Hose 02” with about 60 per cent opacity and with the “Apply Jitter” option checked, which lets you spread the texture randomly over the selected area.

I erased some parts of the texture to create a more interesting look, and added more of the same texture on the rest of the armor. To make the armor look less clean, I added another layer with a softer structure and lowered the opacity to about 15 %. This is enough to make the armor look more like real metal.

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STEP 6 – ADDING SPECIAL ELEMENTS

I then continue to add textures on the leather and fabric pieces, trying out different brushes and playing with the opacity settings. (Remember, you can create your own brushes or download some – even Photoshop brushes.) The textures don't have to be applied in black by the way. Sometimes a different color looks much better.

I used the elements shown in the upper left corner of the picture as customized “brushes”.

To create an element, I draw it on a new layer. In most cases I also add a slight shadow below the element. This allows me to place it wherever I want without having to add the shading afterward. When the element is finished, I select it and copy it, and it appears in the Brush selection list of the drawing tools and has the name “Clipboard”. Now it's possible to use the element as a “stamp”. You can change the size, you can rotate it, you can even stretch it in any direction you want – just have a look at the options in the Tool Options dialogue.

It's not hard to see where I placed the buttons and the stitches. I put them on new layers and adjusted the color and brightness afterward so they would blend in with the rest of the picture.

The hair is made of a black base and many transformed versions of one piece of hair. Some are thinner, some are flipped, some are rotated, and in the top part of the head they are bent into shape using a cage transformation.



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STEP 7 – ADDING THE BACKGROUND

Finally, I add the background. For painting clouds I add colors with a standard brush and smudge the colors using texture brushes such as the ones called “Smoke” and “Texture 1”. As a last step I adjust the colors, the brightness, and the contrast.

ABOUT EVELYNE SCHULZ

Evelyne Schulz grew up in a creative family and went to art school briefly before deciding to concentrate on a more technical career. She became a media expert, did layout, and worked as a web designer and software engineer. Currently she is employed as a key account manager for a company that publishes books and a wide range of printed matter. She also works as an artist creating illustrations and concept art according to customer desires and requirements. She made the switch to digital art recently, and, after trying out different programs, returned to GIMP, the program she has been using since she got her very first computer when she was about 12 years old.

Evelyne can be found at the following places:

Website: <http://www.eleathyra.com/>

deviantART: <http://eleathyra.deviantart.com/>

Tumblr: <http://eleathyra.tumblr.com/>

Twitter: <https://twitter.com/Eleathyra> (@Eleathyra) ■

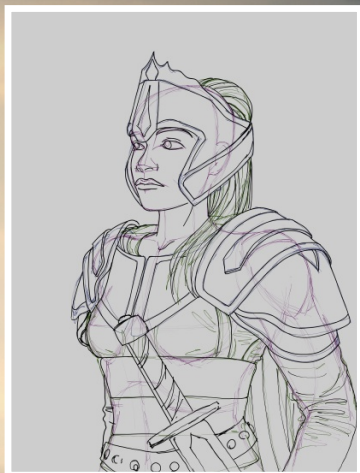
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"MASK OF THE COCKATOO"

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The Raven

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping, at my chamber door.
"Tis some visitor," I muttered, "tapping at my chamber door
Only this and nothing more."
— Edgar Allan Poe

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The Raven Calligraphy by Steve Czajka

DEBI DALIO

Title: Fountain of Feathers

Description: This image was created from a photograph I took. I used the following tools and techniques in GIMP: Curves, Gaussian Blur for sharpening, masks, Free Select, Paintbrush, copy and paste, Blend, and saturation adjustments. You can read the full tutorial at <http://portraits-naturally.blogspot.com/2014/10/creating-fountain-of-feathers.html>.





◀ JADE QUINTON-JACQ

Title: Daughter of the Dragon

Description: I am French and a self-taught digital artist and freelance illustrator. I have been using GIMP for almost seven years. It suits me perfectly for my creations, whether paintings, drawings, or comics. This digital painting was done entirely with GIMP 2.8.

Blog: <http://hiboureveur.blogspot.fr/>

Portfolio: <http://arc-ange.deviantart.com/>

STEVE CZAJKA ▼

Title: Uncial Calligraphy

Description: This is a custom design type. Uncial was authentically created by hand using a Pilot Parallel Calligraphy Pen on special paper. The type was scanned and posted processed using GIMP. The composition you see was designed using Inkscape. The white letters were vectorized and turned white. The red letters were colourized in Inkscape. I plan to make this designer type commercially available.

UNCIAL

UNCIAL

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Uncial Calligraphic Type (CC-BY-ND)



Steve Czajka Calligraphy 2014



The Van

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Season's

Karin

Season's

Season's

We shall not cease from exploration,
and the end of all our exploring
will be to arrive where we started
and know the place for the first time.

Jennifer

Shahada

Sharleen

Angela Dietrich



EVA KLIWER

Linda



The

Thiels



◀ ALDRIN ROCKY SAMPELILING

Title: AdSEAN (Advertising ASEAN)

Description: This is a poster I made to promote our event AdSEAN (Advertising ASEAN), an advertising video competition for ASEAN Youth. I made this using GIMP 2.8. All of the contents (except for some logos, the photo, the flag, and downloaded pattern and fonts) were made with GIMP 2.8.

I used the Paintbrush tool to make the film strip and then I added video 3x3 without additive filter to make it cooler. I also used the Rectangle Select tool, Ellipse Select tool, Free Select tool, Gfig filter (Filters > Render > Gfig), Video filter (Filters > Distorts > Video), and Mosaic filter (Filters > Distorts > Mosaic) to make the rest of it.

Website: aldrinrocky.weebly.com

Twitter: [@AldrinRocky](https://twitter.com/AldrinRocky)



STEVE CZAJKA

Title: Personalized Greeting Cards

Description: I created about 60 personalized 5"x7" greeting cards. Each card had a persons (or family's) name done in authentic calligraphy draped on top of seasonal stock photography / textures. The inside of the cards have greetings also done in authentic calligraphy. All of the lettering was completed with my new designer type that I plan to offer commercially. This project workflow consisted of starting in GIMP for processing the background images and all lettering, then Inkscape for the layout of each card (outsides & insides), and finally Scribus for the production of a single 120 page PDF file that was sent to the print shop. This was a fun project that anyone can do using completely FREE software.

Website: <http://flickr.com/steveczajka>



◀ WYATT NOLEN

Title: Glyph

Description: I used Gimp 2.6 to create the image, and the female used is actually one of my own stock images. The blue effect comes from first drawing the shape, filling it in with black or white and then changing the layer blend to 'Color'. Duplicate that 'Color' layer and set it to 'Overlay'. You can now colorize this layer and get a variety of cool effects. I'd recommend doing a displace and bump map to give it a little more texture!

Portfolio: <http://internetknight.deviantart.com/>



DID YOU KNOW?

IN 1998, SERGEY BRIN CREATED A COMPUTERIZED VERSION OF THE GOOGLE LETTERS USING THE FREE GRAPHICS PROGRAM GIMP. (SOURCE, [HTTP://EN.WIKIPEDIA.ORG/WIKI/GOOGLE_LOGO](http://en.wikipedia.org/wiki/Google_logo))

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CREATURE DESIGN WITH GIMP

Creature design with GIMP is a new video course available through GIMP Magazine, which details an accessible process for creating innovative creature designs and illustrations using GIMP.

The course is hands-on in and the approach it details is useful for all skill levels, from beginner to practiced digital painter.

Some basic familiarity with the GIMP toolset is recommended.

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AN INTERVIEW WITH EVELYNE SCHULZ

by Debi Dalio

Evelyne Schulz is a masterful digital painter of fantasy and fan art, which she somehow finds time to create while working for an international publishing company and raising two children. Here is her story.

So, Evelyne, how and when did you get started with your art?

Art has always been a part of my life. My mother is a very creative person, so she made sure that her children always had the right tools and materials within reach. She showed interest and motivated us to keep going.

Who or what influenced you the most to pursue this passion?

That's not easy to answer. When I was little it was my mother. Later it was my eight years older brother, who put a lot of effort into creating art. When I was fifteen, I went to a special school for art and music, so I was surrounded by people that appreciated art.

Have you ever taken formal lessons or are you self-taught?

When I was a child, my older brother taught me a lot. Then I went to a school with a focus on art. After I had children, I stopped creating art for a few years. Later, when I started drawing again, I took private lessons to catch up with a few things. Basically, I don't think lessons are necessary though. The most important thing is to practice a lot, but it can be nice to get a few good tips from experts along the way.





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Do you have any tips that you could pass along to our readers?

Always finish the picture you're working on, even when you think it will be horrible. You will learn much more, and, who knows, maybe the end result won't be horrible at all.

What type of work do you do and how is your art involved with it, if at all?

Unfortunately my main job doesn't have much to do with art. I work at an international company that produces books and all kinds of printed matter, and I'm responsible for pretty much everything apart from accounting and the production itself. Usually I only check, adjust, and prepare the print files and look at the artwork other people have created, but sometimes I get to do some layout, too. That's as much "art" as it can get. Even though I would love to have a more creative job, it is too much of a risk at the moment, since I'm a single mom responsible for two children. If I were alone, I would gladly move into a tiny apartment and work on a creative career.

Please describe your creative process.

First, I need an idea. Every idea comes from something I've seen. I get most of my ideas either on the way to work or coming back from work (by bicycle), or while running. My ideas are pictures or scenes. Later, I sit down and create rough sketches or plain color paintings to catch the right parts of the idea. As soon as I have one that looks promising, I change it and add some details and work out a concept painting.

Unless I have the right ideas for a lot of details, and lots of time, I set the concept as my desktop wallpaper at work. Having to look at the picture again and again helps me to discover mistakes and get ideas for details, or realize how I need to change the image to make it look right. Then I just refine the picture and add details until it's finished.



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When I create a piece for a customer it's different, of course, because the customer usually has very specific ideas about what the picture has to look like.

What is your overall digital process?

Again, it was my older brother that made me try digital art. (I just realized that I should send him some flowers. Writing all this has made me realize how much of an influence he had on me.) He had been working digitally for quite a while, while I was still extremely skeptical of that process. I usually worked with color pencils, sometimes combined with acrylic paint, and I couldn't imagine drawing natural-looking things on the computer. I kept myself from digital art, although I never really thought about it that much. Whenever I came across an impressive piece of art, then read that it was digital, I found myself adding "ah, but it's only a digital piece" in my head.

One day I visited my brother (he lives in a different country, so that doesn't happen too often) and he showed me how he created digital art. I tried out his interactive display, which is basically a screen that can be rotated and tilted, and you just draw on it with a special pen. I was impressed, because it felt so natural, and the result looked amazing. A while later he acquired a new tablet, and I got to keep his old one. That's when I pretty much switched to digital art.

How did you come to use GIMP and / or other open source graphics tools?

My first computer ran Linux. My next few computers also ran only Linux, because I loved this operating system very much. Back then I was developing text-based online role-playing games in a special form of object-oriented C, and this was just so much easier on Linux. I liked working in the console instead of fiddling around with the mouse.

At a certain point I needed to edit graphics, I think it was for the game's home page, but I don't quite remember. I asked my older brother what program he used on K Desktop, and he recommended GIMP. It was a bit unstable back then, but still a good choice. As time went on, GIMP just got better and better and I never had a reason to switch, not even when I was working as a graphic designer later and had participated in Adobe courses. Today I have legal copies of almost all of the Adobe programs, including Photoshop, but I still use GIMP. (By the way, I'm not saying Photoshop is bad. It's an excellent program, too.)

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What could the GIMP developers do to make GIMP a better tool for digital artists?

I think the brush dynamics could be improved. It's hard to sketch in GIMP. It never looks quite natural if you're trying to create a pencil sketch look. Also, when drawing "ink" outlines, it never feels as natural as in other programs, like Paint Tool SAI for instance, even though I have spent hours trying out various settings. So this is definitely something I would love to see – improved brush dynamics.

Where do you see your art going?

When I was a teenager I preferred a manga-like drawing style, although I stretched it a bit into a realistic direction later. When I got older I lost my interest in manga and anime and my drawing style changed, too. It became more realistic – I gave up drawing outlines. After my long break from creating art I continued drawing realistic pictures, and when I discovered digital art I "polished" my pictures to an almost photo-realistic quality, with tiny textures and details. I got tired of this technique though, because it required far too much time to create those types of pictures, and people kept mistaking them for photos or photo manipulations. That's why my latest pictures are slightly less realistic, and I think I will probably continue some more into this direction, away from the photo-realistic quality, into a slightly more artistic direction.

Which projects are you working on now that you would like to promote?

In December I made a "what to draw" poll on Tumblr, which resulted in a few interesting pictures. One of them was a wizard fox riding a dinosaur, which was very popular. I've decided to create a poll like this every three to four months, and no idea will be refused, no matter how crazy it sounds. The more people who participate, the better of course, so I would like to encourage people to follow me on Tumblr or Twitter, or track the "wizard fox" tag. Also, I'm still looking for a fantasy author to work with. I would love to create a book which is a combination of a carefully worked out fantasy novel and a number of detailed, realistic illustrations. The concept would be worked out together, so anyone interested is welcome to contact me via my blog or my home page.

If you could go back in time, what advice would you give yourself?

I'm happy with my life and who I am today, so I wouldn't give myself any advice at all. I made some terrible decisions in my life when I was younger, and the right advice would have kept me and people around me from a lot of pain and suffering. Still, all those problems, all the pain and seeing what life is like when you've lost everything, has made me the person I am today – a better person.



Where can your work be found?

You can find a few personal works and most of my fan art on my blog: eleathyra.tumblr.com (in the “My Art” section)

My official home page: www.eleathyra.com

Twitter: [@eleathyra](https://twitter.com/eleathyra)

And a big part of my work can't be found online because they're commissioned pieces. ■



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Have you researched stories, interviewed people, and written articles? Are you a digital artist or photographer? Do you have a passion for GIMP or related open source software? Let us know by sending us an email with your credentials and interest to <http://gimpmagazine.org/contact>.

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